

# Venture In/Between Ethics, Education and Literary Media: Making Cases for Dialogic Communities of Ethical Enquiry

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Thesis submitted for the award of PhD

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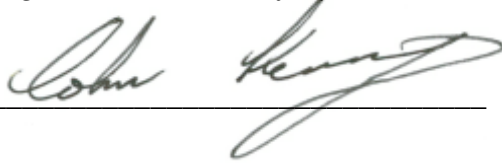
September 2017



## Declaration

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Signed: \_\_\_\_\_

A handwritten signature in black ink, appearing to read "John Henry", written over a horizontal line.

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## List of Abbreviations

CI	Community of Inquiry
CSR	Case Study Research
DCU	Dublin City University
DES	Department of Education and Skills
EELF	Enhancing Ethics through Literature and Film
OECD	Organization for Economic Cooperation and Development
OED	Oxford English Dictionary
NCCA	National Council for Curriculum and Assessment
P4C	Philosophy for Children
PI	Philosophical Inquiry
PISA	Programme for International Student Assessment
PwC	Philosophy with Children
RRT	Reader-Response Theory
TC	The Teaching Council
TY	Transition Year



# Abstract

Colm Kenny

Venture In/Between Ethics, Education and Literary Media:  
Making Cases for Dialogic Communities of Ethical Enquiry

The thesis contends that education and literary studies can make a valuable contribution to ethics and ethical development of persons, their relations with others and with the world. It promotes an approach to ethics education through dialogic enquiry based on theories and practices associated with comparative literature and philosophical enquiry. These involve students sharing experiences and meanings as they participate in interpretive communities and communities of philosophical enquiry.

There are two main components to the research: ethically focused studies of literary texts and the design, implementation and evaluation of a module in Ethics Education using literature and film as stimuli for Dialogic Enquiry. The literary analyses are influenced by reader-response theory. While recognizing the importance of the author or the contexts of production and receptions of texts, reader-response theory focuses on the experience of the reader as she/he responds to literary texts, and on her/his role in actively co-authoring the meaning of texts. Readers may form or join interpretive communities that share an ethos of practice. The literary narrative fictions studied include fairy tale, contemporary European cinema and neo-Western crime drama, each of which offers a valuable way of thinking about education. The module in ethics education, designed for Transition Year students (generally 15-16 years of age), is based on movements in Philosophy with Children (PwC). Students formulate and explore ethical questions raised in response to themes or issues of literary texts. Dialogic communities of ethical inquiry may emerge from this. Students, participating in these dialogic communities of ethical inquiry, get to test out and develop their moral sense, understood in terms of reason, feeling, memory and imagination. The literary analyses demonstrate the ethically educative promise of literary texts, and the responses of students to this course and the growth of their ethical engagement suggest that this is a promising approach to ethics education. Such an educational experience may be ethical in matter, theory and practice and continue to find expression as praxis beyond the covers of books and walls of classrooms.



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A special acknowledgement is due to Dr Joanna Hayne and Professor Pat Brereton who, in the course of examining this thesis, offered many enhancements.

I would also like to thank Dublin City University, its staff and students. Many members of its community have shown an interest in this research. The School of Applied Language and Intercultural Studies, the School of Education Studies (now the Institute of Education) and the intra-faculty research project *Enhancing Ethics through Literature and Film (EELF)* have each helped fund this work.

I am grateful to the management, staff and students of Manor House School. The Board of Management granted me working arrangements allowing time and resources to pursue the studies for this thesis, and they permitted the piloting of a model of ethics education. My colleagues are modest about their knowledge, yet they have much to share. Thanks, too, to the students who have worked with me, especially those who participated in the piloting of the module. Their talk, in and out of turn, laughter, care and learning show how good education can be.

Gratitude is also due to those who have read samples, listened to papers and presentations, and shown interest in the areas explored here. I have tried to incorporate responses to their comments, suggestions and corrections.

There is no way this project would have reached this stage without the efforts, sacrifice, support and irreverence of my family. My greatest thanks are to Claire, Milly and Tom, who have been constant reminders of the value of not taking myself or things too seriously.

As for the flaws that remain, I am responsible.

To parents who believe in education,  
To teachers and students who educated my beliefs,  
&  
To my wife and children who continued to believe in me,  
even when I could not be seen.

## Introduction: Looming

This study presents the thesis that literary media can enhance ethics and ethics education. At the heart of the argument is the claim that comparative literature, as a literary discipline, and philosophical enquiry, as an educational practice, are ethical ventures. Both can contribute theoretically and practically to morality, but their creative and critical interplay offers a promising pedagogy for development and articulation of an ethical sense. It is contended that principles, methods and applications associated with comparative literature share ethical features with philosophical enquiry, and that participative and deliberative engagement in their combined enterprise can promote personal and collective perceptiveness, receptiveness, responsiveness, reasonableness, creativity and care. Together they may provide opportunities and conditions for ethical education of persons, where ethical qualifies subject matter, pedagogic method and manner of enquiry. This, in turn, can enhance literary and educational experiences and meanings, and extend ethical enquiries and comparisons for learners and educators.

The case is advanced along two main intertwined pathways. One path explores the potential value of literary media's contribution to ethics. This involves examining and illustrating how literature, and other forms of literariness as might be found in cinema and television, can provide potential sources of and media for ethical significance and ethical education. The other path examines education as an ethical practice. It considers ways in which education is concerned with human flourishing and constitutes an inherently ethical relation. The paths meet in a proposal of a pedagogy for ethics education through literature, film and television that is founded on ethical philosophical enquiry and comparative literary exploration. It offers an approach to ethical education where students are afforded opportunities and invited to inquire into ethical themes and issues raised in response to reading and viewing literary texts.

Natural and social sciences can and have made some contribution to ethics, ethical understanding, judgement and acts. They raise and address important ethical questions and issues. Disciplines and fields in humanities, such as history, anthropology and religion, can reveal or generate significant ethical questions. The arts offer explorations, expressions and evaluations of past, present and potential human

conditions. Imaginative creations, compositions or performances such as painting, sculpture, music or dance, or other forms of literary expression, such as in poetry, on stage, or creative productions in newer media and online, or, indeed, combinations of these, have moral dimensions. Indeed, once one starts, it is difficult to think of a field or sphere of human activity – including, but not limited to, play, games and sport, shopping, work and travel – that can be found not to have some moral relevance. While elements of the broad argument presented in this thesis may apply, in instances, to some or each of these spheres, the focus here is on literary media and education.

The terms literary media, literary arts and narrative arts are used in this study to cover literature, cinema and television. These terms are compromises, too narrow and too broad. There are more than three literary media and arts, examples of others include radio, internet, opera. Yet, not every well-written document, well-made film or programme is literary or deemed literary. Nor does narrative cover it, not every well-told story is literary or artistic. The notion of literateness, what criteria of form, function, effect or otherwise makes a text literary or allows it to be considered as such will be addressed further in section 2.2.2. For now, it is taken to have something to do with creative organizations of language or creative responses to organizations of language, deliberative imaginative intentional or interpretive constructions, where language is taken to go beyond words, such as symbols, sounds and images. The present focus, within literary media, is on literary narrative fiction. Literary narrative fiction has some pedagogical advantages over other literary forms. Stories are part of how humans initiate and cultivate relations with each other, their worlds and themselves (Kearney 2002; Frank 2010; Zipes 2013). Stories present bases upon which ethical education can be founded and promoted.<sup>1</sup> Comparative literature is a literary discipline that associates closely with reading experiences, practices and understandings of non-specialist or non-professional readers of literary texts (Domínguez et al. 2015). It is a hospitable literary discipline, open to joint inquiries with other disciplines and fields (Le Juez 2013).

Education, in its fullest sense, involves a variety of disciplines and can be practised in many different ways. The core disciplines in the study of education are history, philosophy, sociology and psychology, yet it goes beyond them. Each of these can

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<sup>1</sup> It is not argued that stories alone offer such grounds, they may be found in other literary, artistic and humanistic projects and forms of activity, in other media and modes of contact.



give some account of human learning and acquisition of or subscription to morality. But, of these, it is philosophy that is most directly concerned with inquiring into values and meaning. Philosophers are occupied by questions of value and meaning, aesthetics and ethics and the relations between them. There are also different ways of going about teaching: it could be done by compulsion or deception, but these may not qualify as ethical or educational as ethics and education are understood here. Educational processes include instruction and explanation, but dialogic enquiry is more open, hospitable to student activity and participation in the discovery, creation and sharing of experience, meanings and values. Part of the premise here is that education should encompass explicit inquiries into values and that it should be deliberative and participatory thus in contrast with passive submission. Philosophy may undergird or overarch other disciplines and fields. It recognizes their distinctions, but may bring them together in valuable and meaningful configurations that may give rise to better ethical sense. It is the ethical promise of communities of narrative and dialogic philosophical inquiry that this research seeks to disclose and illustrate.

Morality and ethics are often used interchangeably in conversation. Frequently, when people talk of morality they have an idea of good behaviour or conduct in mind and are concerned by bad behaviour or wrongdoing. It is possible that when people mention morality they have different things in mind with regards standards, judgements, who is responsible for teaching it and how, and who is responsible for enforcing it and how. Ethics, as it is understood here, concerns inquiries into questions of human flourishing and venturing to live well (Appiah 2008). It involves living meaningfully and reasonably in cooperation with others. There are many ways of promoting morality or discouraging immorality. It may be done explicitly in some forms of religious or faith education, or it might be concealed in aspects of hidden curriculum. If ethics is to be promoted in an ethical manner, it requires openness about what is being done and how one is going about it, this depends upon trusting and truthful relations among those involved. But duty- and consequence-based ethics have missed, dismissed or neglected the affective and creative aspects of the practice of ethics. In some ways, duty, principle and consequence have been presented as exclusive and ultimate bases for or justifications of moral actions, offering first and final words simultaneously. There is more to each of these ethics than this, but then, there may be ethical matters beyond rationality, calculation and measurement, that reason and rulers cannot cover in terms of guidance, justification or evaluation. In

some cases, such as an educational environment, metaphor and artistic expression offer a wealth of possibilities for raising and addressing ethical issues. They allow for recognition of the limits of reason, and the power of creative narrative as stimulus to, model and mode of ethical enquiry, where concern for ethics and what it might mean may find expression in actions and relations of persons in communities. These possibilities might, otherwise, go unexplored.

Reading or viewing literary texts, being educated in some discipline or field, being ordained a minister of faith or being conferred as qualified in philosophy, even moral philosophy, do not, in themselves account for or offer sufficient conditions for people to be ethical. It is likely that there were and are people who have not been versed in literary canons, who have had little or no formal education or educational qualification, secular or lay, who may not have contemplated deeply on moral systems, and are yet exemplary in their attitudes towards, care for and support of good, even where conditions for doing so were adverse or there was great personal sacrifice. The pedagogy proposed here concerns both being ethical and developing awareness of ethics and ethical behaviour. It can serve those who already behave well, and those versed in literature and philosophy. This pedagogy seeks to bring the literary discipline of comparative literature and the educational practice of philosophical inquiry together so that students may receptively and responsibly, reasonably and creatively venture personally and communally in such ways as to promote their concern for and articulation of ethics. Combining these disciplines and practices can increase opportunities and improve conditions for ethical experience and meaning to grow.

History is often narrated in terms of crises, extremes and conflicts. Where and when a sense of crisis, catastrophe, of wrongdoing prevails, it tends to be met and followed by expressions of concern for moral and intellectual traditions and standards. Education, schools and teachers are among those cast as villains, but they are also among the principals tasked with reform.<sup>2</sup> Responsibility for moral education is not generally attributed to or assumed by natural or social sciences and scientists, it is regarded as lying more so within the provinces of arts and humanities, and, more traditionally, religion.

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<sup>2</sup> Gaming, celebrity culture and social media are also counted among the usual suspects.

Events and conditions that feature in narratives of recent history and reaching the present include the financial crisis of 2007-2008 and its aftermath, accelerated climate change, disturbing reminders of the power of violence and terrorism, increases in the numbers of people displaced and seeking asylum, advances in genetic modification and artificial intelligence, strengthening of neo-liberalism's influence in local, national and supra-national institutions, organizations and corporations, narrowing of the senses of nation, identity and national identity. Against this backdrop, calls have been made for a renewed focus on and new approaches to ethics and ethical education. Rationalization in educational institutions and organizations has prompted thought about the value and role of arts and humanities. In some cases, this has led to the merging of disciplines and fields of artistic and humanistic endeavour, in some cases it has led to their demise. Arts and humanities have been asked to re-examine and reassert their moral and ethical relevance.

During this period, there was much talk of educational reform at primary, secondary and third level. It referred to religion, ethics, beliefs (Coolahan et al 2012), to wellbeing (O'Brien 2008) and to international comparisons (Perkins et al 2010). While there is much of interest and value in these reports and reviews, the translation from research into policy and practice seemed to ask that education, schools and teachers meet more and greater demands with less resources, part of the general reduction in public service provision associated with economic downturn and intervention by the International Monetary Fund (IMF) and the European Central Bank (ECB) (Conway 2013). The researcher, a practising teacher at second level of English and mathematics, and his colleague's anecdotal experiences suggested that some of the ethical dimensions of education, though present and occasionally prominent in policy documents, were being shouldered out of the practical experience in classroom. It also seemed that relations had become more accusatory and adversarial between educational partners which include: the Department of Education and Skills (DES), Department of Public Expenditure and Reform (DPER), the National Council for Curriculum and Assessment (NCCA), representative bodies on the managerial side and on the teachers' side, educational researchers, teacher educators, parents, school management, teachers, ancillary staff and students.

Words like obligation, duty, responsibility, ethics, education, dialogue, risk, as used in public, political, journalistic and managerial discourse seemed to have undergone semantic reconstruction. Film and television have signalled the potential skewing of

moral meaning, such as the use of and focus on the term ‘honour’ in criminal dynasties. Journalistic media suggested that there was something wrong in the ethical environments of financial institutions and their moral micro-climates. The researcher was of the belief that a large majority of the students he had met over the years were morally sensitive and reasonable. They were exercised by questions and issues of fairness and justice. If this was the case with students in general, then was there something that happens after leaving school that might have caused the change or was there something missing or not going well in schooling?

It seemed like the same or similar tremors were felt elsewhere. At around the same time, an intra-faculty research group emerged at Dublin City University (DCU). It comprised of scholars in disciplines and fields of language, literature and cultural studies, of communication and film studies, in education studies, philosophy and ethics.<sup>3</sup> Their project was entitled EELF (Enhancing Ethics through Literature and Film). Motivated by concerns for literature, arts, humanities, education and ethics they posed the research question: How can Literature and Film be used to enhance Ethics Education? The thesis presented here is offered as a response.

Study of scholarly literature and reflection on personal and professional experience suggested that there were multiple issues that this research should aim to address. Equal attention and depth cannot be given to all of them. The core question was distributed across the following three sub questions that guided and structured the research and its presentation:

1. Can literary media and texts enhance ethics?
2. If so, then in what ways can literary texts be shown to contribute to ethics and ethics education?
3. Can dialogic communities of ethical comparative literary exploration and philosophical enquiry, as a pedagogical relation and practice, contribute to the educational aim of human flourishing with respect to enhancing ethical awareness and development?

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<sup>3</sup> The group was comprised of members from the Faculty of Humanities and Social Sciences: School of Applied Language and Intercultural Studies, the School of Communications, the School of Education Studies (now the Institute of Education) and the Institute of Ethics.

The first question called for an investigation of the main theoretical arguments against using literary media for ethical ends. What are the merits and demerits of these arguments and what are the responses to them? This research found good grounds to endorse the ethically educative potential of literary media and set out to identify them. The second question is more focused on practice. Is it possible to apply a framework for ethical comparative literary criticism that can reveal or generate ethical significance of comparative literary critical practice and of reading or viewing literary texts? If such a practice can illuminate ethical themes and issues then it can contribute to ethical awareness in readers, if readers engaging in dialogue with literary texts and with other readers on ethical questions can contribute to ethical reasoning, and education seeks to promote ethical awareness and reasoning, then it may make sense to incorporate literary media and comparative literary criticism into ethics education. This led on to the third question, which is more educationally centred. It concerns philosophical questions relating to aims of education with respect to ethics. Should narrative and dialogue be contemplated? Arguments for and against moral, values or character education in school were assessed and their merits and defects weighed. There are convincing arguments that an education that fails to contribute to making things better for persons does not meet the criteria of good education. If, as it is contended here, education as an ethical practice involves ethics education and should do so in a manner that is ethical, then one needs to consider educational relations and practices that promote ethics. These questions and the responses to them culminate in the pedagogical aim of developing an approach to ethics education through literature, film and television based on dialogic communities of literary comparison and ethical enquiry. Its promise and perils are judged by comparing with and contrasting against alternative approaches, and its implementation evaluated to see if it can enhance ethics and ethics education

*Morality* and *ethics* are common words, in their negative adjectival forms, immoral and unethical, they are used to condemn.<sup>4</sup> Too often in conversation, the words ‘That’s immoral!’, sounded as judgement pass as the full expression of ethical response. They

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<sup>4</sup> Of the two words, *ethics* has become the more frequently used in English books, overtaking *morality* about 1980 and growing relatively rapidly up to 2008, though *moral* and *immoral* are still used more frequently than *ethical* and *unethical*, all of which are used more frequently than *chocolate*, for example (<https://books.google.com/ngrams>).

are frequently followed by silence and/or a change of topic. There are some actions that are clearly immoral. There are some that can stun one to silence. They may be difficult to understand or talk about directly. Those silences, fractures in sense and pauses in speech, are not necessarily signs of failure. It may take time and alternative ways of thinking and talking to face them. Literary media offer such alternatives. An aim of this research is find ways to turn those final words to first words, to use them as prompts to ethical reflection and questioning, as grounds for initiating ethical communication and communities, while acknowledging their fragility and potential to run aground. At some point it is fair to ask what is moral or ethical, why an action may or may not be so. That involves an awareness of the features of moral dilemmas, an ability to identify alternatives and a way of judging which is better. It requires moral feeling, perception, reasoning, memory and imagination. Dialogic communities of literary exploration and ethical enquiry offer opportunities and conditions for ethical awareness and reason to grow, and for talk to find expression in action, response and relation, and to serve as new departure points.

There is a vast amount of literature available addressing relationships between art and morality, between aesthetics and ethics, as some of the items are addressed in section 2.2 demonstrate. Towards the latter end of the 1980s, activity in the field, in conferences and publications, seemed to increase, after a period of relatively reduced interest or visibility. Research for this thesis suggests that the field is experiencing a surge in attention in the last decade.<sup>5</sup> Literature, arts and humanities, in production, perception and reception, have offered visions of the conditions and possibilities of humanity and human agents. There are multiple approaches to ethics education via literature, character education perhaps being the most familiar, which will be discussed in section 3.2. However, the proposition developed here concentrates on narrative literary fiction across three media. There are many reasons for selecting these media and texts. Stories are common shared material, they contribute to our understanding of ourselves and others, but they also suggest limits of understanding and the difficulty of being moral. Stories can be portable in books and memory, and they can be added

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<sup>5</sup> A search of the DCU library search engine of the terms 'literature ethics education' returned 346 books in the catalogue published between 1951 and June 2017. If the dates are narrowed to 1980 to 2017, then 339 titles are returned, 177, or approximately half of these are since 2008, the last ten years. A search of articles published over the same period shows the same trend, the last ten years account for half of the available work published in the last seventy years. Other search terms could be used.

to by other stories and imagination, prequels, sequels and alternatives. Cinema is, in some sense and for some people, can bring out a communal aspect of storytelling, people gathered round a central light, and an educational aspect, people turned towards a screen on which a moving selection of words and images are presented calling on the viewer's senses. Television, in some way, democratizes the cinematic experience, but it may also dissolve it, the viewing might be less likely to be shared by people in the same place at the same time. The way television viewing is evolving it is getting closer to the reading experience, the possibility of solitary viewing, the opportunity to pause and reflect, to rewind and review. These potentials are double-edged, the solitary experiences could be divisive, meanings need not be shared or tested, which might promote a selfish kind of individuality that is anaesthetized to the plights of others. The communal experiences might unify meaning and experience, promoting a convergence of understanding and values among viewers, who may be hostile to alternatives. Nevertheless, there is the possibility that each may offer common grounds for readers or viewers, to discover, rediscover, create or find new experiences and expressions of meanings and values which may invigorate or reinvigorate their quest for ethics.

One reason for including televisions here relates to the increased quality and availability of television programs, of serial, anthologized or episodic drama over the last two decades. It is also significant that the media and texts selected here are relatively accessible, some are widely popular, others less so. This reflects the premise held here: ethics is for everyone, not just a province of philosophers, a brand of literary scholars or the saintly, these media have broad appeal.

There are four main constituent disciplines to literary studies: literary criticism or analysis, literary theory or poetics, literary history and comparative literature (Domínguez et al 2015). Each of these is capable of taking and sustaining ethical orientations, but theories and practices associated with comparative literature offer better opportunities for ethics, not as a province preserved for specialists but as common concern. César Domínguez, Haun Saussy and Darío Villaneuva gloss it as a literary discipline that 'replicates the experience of the common reader' that aims to increase understanding of the workings of world literature by connecting, comparing and making probabilistic and creative inferences, that is abduction (Domínguez et al 2015, p.x et passim). Eugene Eoyang describes comparative literature as creative wandering, an errancy reminding us that there are things that lie beyond human

experience and knowledge (Eoyang 2012). Though it has many methods available, comparative literary criticism generally operates by abduction, a pragmatic approach to inquiry and insight. These features, creative wandering and acts of comparison and modification, combine and collaborate to illuminate comparative literature's capacity to contribute to ethical philosophical enquiry, and suggest practices that may give expression to its ethical potential. Comparative literature offers a meeting place of transdisciplinary dialogue.

Good education should contribute something valuable to persons and society. It should increase a person's capacity to understand and make sense of the world (Pring 2001). Education communicates values, reflecting and recommending them (Halstead 1996). There are, among others, intellectual, aesthetic and moral values. Moral education is an enterprise for persons and communities, it is cognitive and affective (Noddings 2013/1983). Education may be valuably conceived as an ongoing conversation with multiple voices (Oakeshott 1959) or a continuing journey offering alternative vistas (Peters 1966). Stories and storytelling are important features of education, and may serve as partial metaphors for education. Stories and conversations may offer bases for, models of, challenges and alternatives to educational and ethical relations. Educators, as ethical critical mediators of knowledge actively create and participate in valuable educational experiences; they are explorers, discoverers, bearers, makers and critics of culture and social practices (Mason 2000).

When it comes to making sense of experience, culture, practices, to matters of meaning and value, philosophy is the sensible, rational discipline. Education can proceed by narration, explication and instruction. Philosophy can work by clarification, analysis and deduction. But, traditionally and historically, philosophy started as shared inquiry, a narrative and dialogical activity. Philosophical inquiry is an open wondering, a venture for meaning. Communities of philosophical inquiry offer openings for recognition and reception of what is other, as other and fellow, and for developing responsible relations. In sharing inquiries into experiences and interpretations of literary texts, co-authoring meanings, values and new stories, education, approached through communities of philosophical inquiry may become a form of literary ethics.



This thesis proposes a pedagogy that combines philosophical enquiry and literary comparison. It offers an approach to ethics education that takes account of the personal and communal aspects of education and ethics. In bringing these disciplines and practices together it recognizes the active and relational aspects of knowers and knowing. Using readers' and viewers' responses to ethical issues raised by their engagement with literary texts as a stimulus to personal and communal ethical philosophical inquiry, provides opportunities for them to give shape and expression to their understanding of what might be ethical or not. In creating, experiencing and fostering an honest, open, supportive and critical environment, students may observe and practise ethical ways of interacting with others. They may also act and see examples of acting in ways and that they consider unethical. This may test them to examine their criteria for judgement: they may have to modify their judgement or criteria, to explain why they found an act unethical or propose a better alternative. They should engage in dialogue with others, and in reflective and imaginative dialogue with themselves. They may test their responses to literary texts, affective and cognitive, against each other, the text and other texts. The community of philosophical enquiry approach, associated with Philosophy for Children, focused on and responding to literary stimuli, can transform thinking and relations and provide an ethical experience of education for each person involved, students and teachers as co-enquirers. It offers grounds for ethical reference and development.

The thesis advanced here is a continuation of inquiries into relations between literary narrative fiction and ethics. It seeks to contribute to both literary studies and ethical education by giving expression to theory in practice. Combining insight from personal experience and professional practice as a teacher and student of literary and educational studies, it aims to offer a realistic approach to ethics education that warrants its own place in the curriculum, but also complements other areas of study.

Reading literature and viewing cinema and television, either as a person who values them or as a student or scholar, is deemed by some to be morally insignificant or pernicious, and there are some who claim it is morally necessary and edifying. These are extreme views. Moral effects of literary texts may have something to do with the dispositions of readers and viewers. However, by explicitly focusing on the ethical material that literary texts offer, by reading and viewing them closely, by considering how they organize, promote and challenge values, and by comparing, readers and

viewers may come to make sense of how moral values operate in their lives. Thus, by studying literature in an explicit but not exclusive ethical frame, something of value is brought to literature, film and television, and not just a chance side-effect. There is risk involved, an ethically educative effect cannot be secured, but by initiating and sharing the venture, the experience and meaning of literary media and texts can be ethically enhanced.

Education may also be enhanced by bringing imaginative and critical dialogical inquiry into classrooms. Students may ask and select their own questions and inquire together with other students and teachers. The classroom may be transformed into a dialogic community of ethical enquiry, which also promotes democratic values and offers opportunities for participative and deliberative democracy to develop. Bringing literature, cinema and television into classrooms offers a way of dissolving unnecessary boundaries between students and teachers and joining as educational partners. In sharing stories, they may also create their own story, a new narrative that could be literary, educational and ethical.

Ethics, approached through literature, film and television, may lose some of its irrelevant, intimidating, obtuse and moralizing characterization. Among the qualities or processes associated with literariness is defamiliarization. Old texts and views may be challenged, vision may be renewed through an ethical lens. This might alter teachers' and students' perception of education and recognize its ethical meaning. Their relations may become less instrumental and more ethical. When ethics is brought out of the hidden curriculum and into view, students may see their potential as co-authors of their moral fortunes and embrace the opportunity.

Philosophical enquiry allows students to express their wonder, but not to stop there awed and silent. Students can use amazement as an impetus for further enquiry, to look deeper into things and the relations between them. Philosophical enquiry can enhance education working through active thinking rather than passively receiving what has already been thought and judged conclusive. Through philosophical enquiry educational dialogue is opened up, not shut down. As creative, narrative and dialogical thinking, philosophical enquiry can also enhance literary experiences, contributing to new interpretations and meanings and re-expressions of familiar ones, so that valuable connections can be made and new literary narratives produced.

This thesis can contribute to research in the field of ethics education through literature, film and television (i) theoretically, by illuminating the ethical potential of

literary media and texts, of education, (ii) practically, by giving expression to theory in application and practice, not as a procedure for reading and viewing literary texts, but as an ethos of practice, and (iii) pedagogically, by offering a viable approach to ethics education, that is open and vulnerable, not closed, concealed and impregnable.

Due to its transdisciplinary nature, this thesis does not neatly fit conventional organizational patterns of literary or educational studies. It has been necessary, at times, to find compromises between them and to offer original and creative resolutions based in an ethos rather than bound to a singular tradition.

This thesis consists of an introduction, five central chapters and a conclusion. A brief outline of each is presented below.

#### Introduction

The introduction offers a general overview of the thesis. It provides an outline of the background in which this research began and main coordinates through which the research passes. It identifies contributions to knowledge in each of the areas under consideration and in their combinations.

#### Chapter One: Casting Cases – Research Methodology

This chapter articulates the philosophical stance informing the research methodology. Details of research approach and methods are described. Validity, reliability and research ethics are discussed.

#### Chapter Two: Navigating Ethical Terrains

Arguments for and against associating literary texts with ethics are considered. A case for literary narrative fiction's ethical and educational value is advanced. It illustrates comparative literature's potential to provide an ethos of practice for literary criticism, with particular focus on reception and reader response. It explores conceptions of education as an ethical enterprise. Philosophical inquiry is examined as an ethical educational practice that complements literary practices of comparison. Different approaches to moral or ethics education are reviewed and the benefits and perils of a model of ethics education through literature, cinema are weighed against some alternatives.

### Chapter Three – Towards a Pedagogy for Ethics Education through Literature, Film and Television

This chapter extends the critical review of Chapter Two into the area of ethics education. It presents a proposal of a model for ethics education, the implementation of which provides the basis for the analysis in Chapter Five.

### Chapter Four – Literary Analyses

Informed by ethics and comparative approaches to literary criticism, textual analyses that illustrate literary texts are valuable sources of ethical issues and stimuli to ethical thought. The three literary areas explored are fairy tales, contemporary European Cinema and neo-Western crime drama, the media being literature and cinema, cinema, and literature and television, respectively. Fairy tales, with adventure, mystery, magic and a quest for justice, cinema with a focus on movement, otherness, and responsibility, Westerns, concerned with frontiers and justice, crime drama with detection and discipline, also provide partial metaphors for education. Reading and viewing these texts through an ethical comparative and educational lens, can promote ethical sense in terms of perception, reception, responsiveness, imagination and judgement.

### Chapter Five – Research Findings

The findings from analysis of the module in ethics education through literature and film are presented. The emphasis is on the student experience and voice. It charts patterns of ethical response to, and inquiry into ethical issues arising from literary readings and viewings.

### Conclusion

Here the strands of research are brought back together and key findings are summarized. Some implications for reviewing the research are considered, and directions for future or further research identified.

# Chapter One: Methodology – Casting Cases

## Introduction

The research for this thesis concerns the contribution of literary media to ethics and ethics education. It focuses specifically on the creation of dialogic communities of ethical inquiry and interpretation in response to stimuli derived from reading literary texts. The primary aim is to enhance students' ethical awareness and action. This aim required an imaginative approach to developing a research strategy that could address both comparative literary and pedagogical theory and practice and their interplay.

This chapter sets out the general methodology guiding the research for the thesis. Section 1.1 presents a review of the development of the research question. Following this, section 1.2 addresses the philosophical worldview, Pragmatism, which provides a basis and orientation for the research, and includes an outline of the broader research framework. An overview of the research approach and how it relates to both *reader-response theory* and *philosophy with children* is presented in section 1.3. Section 1.4 describes the research process and the selection of texts. The role of the researcher is described next in section 1.5. In section 1.6 the approach to data analysis is presented. The data collection instruments, questionnaire and reflection diary, are described in section 1.7. Section 1.8 addresses the ethical issues relating to the conduct of this research. Rigour, reliability and validity are discussed in section 1.9. In the next section, 1.10, limitations are addressed.

## 1.1 Framing Questions

The research for this thesis was prompted by EELF's research question: How can literature and film enhance ethics education? As noted in the introduction, television was added to the media and the question rewritten as: How can literary media and texts enhance ethics? This was construed in two directions:

1. Can literary media and texts valuably be associated with ethics?
2. Can ethics education be enhanced when approached via literary texts?

Question 1 raised theoretical issues addressed in the literature review and supported by cases of ethical comparative literary criticism. This was based on an individual reader as a member of an interpretive community guided by an ethos of comparative literary criticism. It required the development of a framework for comparative ethical criticism (see section 2.2). Question 2 raised pedagogical and philosophical issues. How can such an ethics education be approached? What are the aims of education in terms of ethics (section 2.3)? Drawing on the analysis produced by the proposed framework for an ethical reader-response criticism and on existing frameworks derived from Philosophy with Children (PwC), a pedagogical approach piloting communities of ethical inquiry was developed, incorporating individual and collaborative explorations of ethical themes and issues arising in response to literary works (Chapter Three).

Two main phases of research emerged: Phase 1 – literary inquiries exploring the ethical and educational potential of literary texts (Chapter 4); Phase 2 – pedagogical activation of ethical inquiry through literary encounters, in which the exploration of literary texts in the classroom offers a basis for generating communities of ethical inquiry (Chapter 5). The first phase, developing and applying a framework for ethical comparative literary explorations, provided a basis for the second phase, developing a framework for ethical education through literary media. The results of phase two revealed and generated issues for the first phase; these initiated cycles of inquiry, prompting a return to the framework for reading literary texts and their analyses. Figure 1.1 below, illustrates the development of the research question.

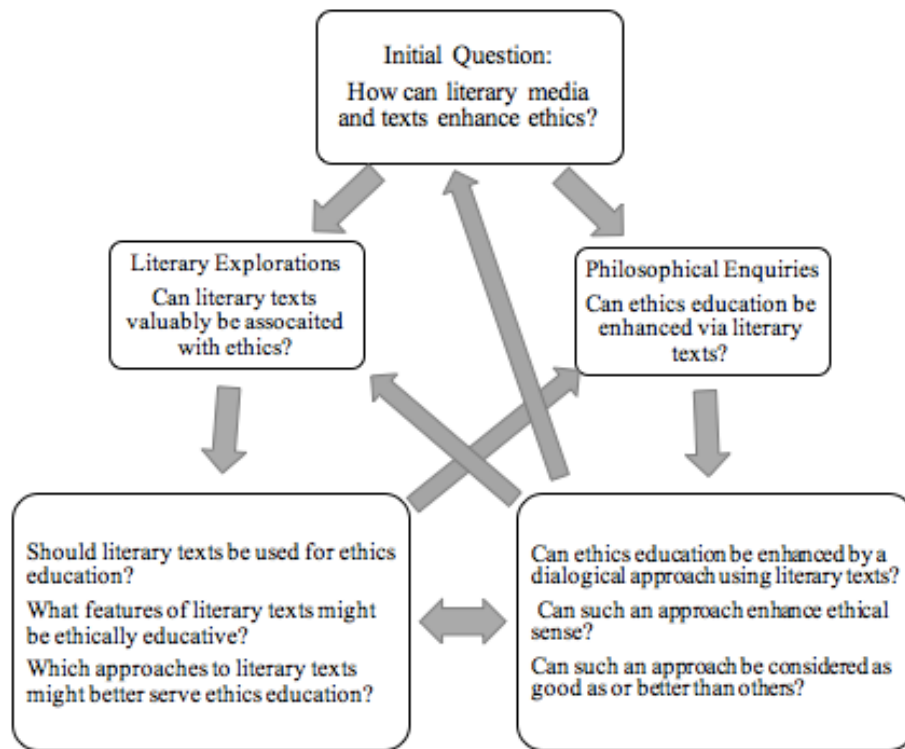


Figure 1.1: Development of research question

Ethics and experience offer mutual foci that bridge the literary exploration and the pedagogical practice. Both the literary and the pedagogical components are grounded in theoretical and practical concern for ethics, the development of ethical awareness, reasoning and action. There may be shared experiential dimensions to both components that invoke judgement, feeling, imagination and memory. Literary texts can stimulate affective responses experienced as real (Plantinga 2009). Together, these offer bases for community which emerged as a locus where the two sets of questions and practices intersect. The notion of interpretative communities is more closely associated with the literary exploration and education and communities of enquiry with philosophical enquiry and education, but not exclusively so. Personal and communal sense can be created and expressed through narrative and dialogue which offer further bridges between the components. Though suggestive, the diagram is not fully adequate: it suggests a degree of neatness, of well-defined boundaries and fixed locations and relations of the questions. Part of the challenge for research in literary media and education is that they are active processes affected by context and participants. The representation is schematic. In practice, the development of questions was messy, the boundaries were fuzzy, permeable and mobile. The regions and intersections are mutable. Nevertheless, they may settle (in a provisional sense) in

configurations that offer mutual ground. There are strings, filaments, of narrative and dialogue, threading it.

Subsets of questions arose from both strands of inquiry. With respect to literary explorations:

1. What are the main objections to making associations between literature, and other forms of literariness such as those that may be found in film and television, and ethics education?
2. How can these objections be addressed?
3. What features of literature, film and television might be ethically educative?
4. How should literature, film and television be approached to bring out the pertinent features in such a way that may enhance ethics education?

The first three questions are addressed in the section 2.2, on literary media. Comparative, rather than national, approaches to literary study are more likely to bring out, or stimulate responses to, ethical features, themes and issues. Methods associated with reception theory and reader-response theory, have particular ethical significance. Comparative literature promotes identification and study of synchronic and diachronic patterns of repetition and variation in and across literary and other modes of creative expression. Its ethos is pluralist with respect to materials and methods. It recognizes similarities and differences without seeking to homogenize under the same brand nor excluding those that cannot.

The concepts of experience and dialogue complemented by the practices of dialogic communities of ethical philosophical enquiry and comparative literary exploration offer further ways of responding to these questions and bridging the two strands of research. These questions influenced the development of critical framework or approach, an ethos of comparative literary criticism, proposed in section 2.2.5 and applied in Chapter Four.

The fourth question focused attention on the educational potential of the relationship between literary media and ethics. It prompted questions concerning the possibility and desirability of using literary media and ethical comparative literary exploration in ethics education, leading to the following subset of questions:



1. Can ethics education be approached through ethical comparative literary exploration?
2. Can such an approach be considered as good as or better than alternatives?
3. Can such an approach be shown to enhance ethical sense, that is, as awareness of ethics and contributing to ethical reasoning, behaviour and relations?

The first question is addressed in Chapter Two. Question 2 prompted the response of developing a pedagogy for ethics education through literary media involving ethical communities, reader-response theory and philosophical inquiry. This forms the basis for the proposal in Chapter Three. Chapter Five presents an evaluation of the module and a response to question 3.

## 1.2 Philosophical Worldview – A Pragmatist Stance

Research questions imply a stance or attitude towards the world. They are motivated by desires to be, know or do better. Schematic accounts of worldviews divide them into two broad models (Silverman 2010, p.109) or paradigms (Denzin and Lincoln 2018), objectivist or interpretivist, which are often aligned with quantitative or qualitative methods. These binary pairs sometimes get mapped onto scientific-humanistic or fact-value distinctions.

A researcher's philosophical worldview is based on and contributes to action-guiding beliefs and values. Researchers should attempt to identify, disclose and confront their prejudices, and submit them to the scrutiny of a community. The four main components of a paradigm, or philosophical worldview, are: axiology, epistemology, ontology and methodology (Denzin and Lincoln 2018). Axiology refers to ethical aspects of a worldview, how things are evaluated and goods are arranged. The central axiological question is 'How will I be as a moral person in the world?' (Denzin and Lincoln 2018). Researchers are in significant positions of responsibility with respect to individuals, communities, institutions. Especially when it involves social research, as in education, researchers' responsibilities to others should not be diminished. Epistemology is the study of knowledge, it is concerned with the conditions of knowledge, its sources, structures and limits (Steup 2016). Epistemology asks questions like 'What is knowledge?', 'Are there different kinds of knowledge?',

‘How do I know the world?’, ‘What is the relationship between the inquirer and the known?’ (Steup 2016; Thomas 2009). Ontology addresses the existence of things in the world, what is there and what is not, and what are the features of the things that are there and the relationships between them (Hofweber 2014). It questions the nature of reality and of human beings in the world: ‘What is existence?’, ‘What exists in the world?’, ‘What are physical objects and phenomena?’ Methodology refers to a way of inquiring into the world and bettering knowledge about it. It focuses on explaining the way the research was carried out, and justifying why the research was carried out in that way or those ways. These four components are interrelated, each has implications for the others.

If disciplines are viewed as forms of knowledge, as Paul Hirst argued, each with its own distinctive sets of objects, propositions, procedures, concepts, structures and criteria (Goldstein 1988), then the paradigm for inquiry is determined by the form of knowledge. If, however, knowledge does not have these forms, as eternal internal distinctions, then approaching and inquiring about knowledge from more than one paradigmatic position or philosophical stance may reveal features that otherwise might not come into view or rise to significance. These alternative visions may be and remain discrete, or they could be placed in dialectical relations that produce a synthetic point of convergence between different modes of knowing and angles of inquiry. Dialogic inquiry, however, does not seek to dissolve distinctions or contradictions, rather it takes account of the plurality of voices and relevant differences, that is to conceive of the transactions in terms of dialogue that may be generative of new possibilities.

### *Pragmatism*

A pragmatic philosophical stance allows for an interpretivist approach to meaning, which also accommodates the contributions of critical theory, (social) constructivism and participatory, advocacy and action research to an inquiry. It may use both quantitative and qualitative methods. This thesis is more concerned with regions and results of dialogue between disciplines, fields, inquirers and methods than with distinctions between them, while acknowledging and valuing their differences. Where quantitative elements appear, they do so in dialogue with the elements of a mostly qualitative inquiry, not to confer respectability by association, but to offer different perspectives and to contribute to meaning and understanding.

An ethical education involves mobility, mutuality and mutability of its constituents. The participants are mobile, capable of moving between and joining different communities and making different associations. There is mutuality in their experiences, relations and their concern for value and meaning; participants should be prepared to give articulation to their own experiences, meanings and values, to share them with others and be hospitable to others'. They are mutable, in that meanings and values are open to and subject to change in the light of experience, reflection and exposure to others. Different angles of perception may present different ways for understanding to unfold, develop or be created, or ways for different understandings to come into view. Rather than focussing on the differences between them, or arguing for one as the best, they can be configured in complementary ways. Pragmatism affords such an approach.

The framework offered by Pragmatism is a good fit for this research. A pragmatist philosophical stance is capacious, flexible, open to a plurality of perspectives, attitudes and methods. As a mediating philosophy, it is concerned with experience and testing the relations between concepts and their consequences in thinking and acting. Pragmatism is oriented to and by action, it can proceed by collective inquiry, which situates inquirers in moral relations with the inquiry and to fellow inquirers. It is hospitable to pluralities of assumptions, perspectives, analyses and meanings and can avoid the pitfalls of shapeless relativism and totalizing systems. Pragmatism takes account of experience; it works through inquiry and experiment as processes of meaning and sense making, and it allows for the co-construction of meaning through active participation in communities of inquiry. Pragmatism is also compatible with reader response theory which provides the basis for the literary analysis of texts ventured here, by the researcher and by the participants. Indeed, in a strong sense, the researcher is also a participant. Thus, a pragmatist's inquiry can avail of any of the five paradigms identified above, or combination or variations, and should take the view from more than one angle of observation. While the method is described here as qualitative, it need not be absolutely or exclusively so. If research is socially situated, then it may be meaningful to include relevant empirical features of the situation and the participants. The inclusion of these details is not intended to coat the research with a veneer of quantitative respectability, nor a compromise. Rather than adjudicating between methods, pragmatism promotes multiple approaches to and tests of conceptions and their practical effects.

Pragmatism can be viewed as a philosophy operating to a maxim, or a philosophical tradition or movement, confederacy of philosophers. The maxim of classical pragmatists, like Charles Sanders Peirce (1839-1914), William James (1842-1910) and John Dewey (1859-1952), is that ‘we clarify a hypothesis by identifying and tracing its consequences’ (Hookway 2016). When viewed as a tradition, it is better characterised by a mutual stance or attitude, an ethos rather than a maxim. It is anti-Cartesian scepticism and it is fallibilist. That is, Pragmatists are willing to accept that the concepts and theories could be explorative and tentative and are prepared to adapt to ones that better fit and explain the situation or context. This is not a position of radical scepticism that begins from a position of universal doubt, nor a quest for a first sure foundation upon which a philosophy, or more properly a science of certainty can be built. It is a mediating or laboratory philosophy (Hookway, 2016), less concerned with inconsequential squabbles between theory and practice, or science and religion, than reconciling them through experiment and inquiry. Concepts are related to and judged by their consequences.

The question that initiated the research for this thesis is transdisciplinary: literary, philosophical and educational. It has theoretical and practical concerns and issues. Investigating the theoretical dimension helped clarify the terms of the question and their relations, but it also posed further theoretical questions. These questions had practical implications that needed to be explored through empirical research. Designing, implementing and evaluating the empirical strand had implications for future development of its design, but also raised theoretical issues. The two strands became increasingly intertwined through the research.

Table 1.1, below, presents the dimensions of a Pragmatist research paradigm. It connects it to and compares it with the two main components of the research along the four paradigmatic dimensions of axiology, ontology and epistemology. The table suggests that there are many similarities between pragmatism, a transactional approach to reader response and to philosophical enquiry. Jeanne Connell notes the influence of John Dewey and pragmatic philosophy on Louise Rosenblatt’s transactional theory of the literary work (Connell 2008). Matthew Lipman credits C. S. Peirce with coining the phrase ‘community of inquiry’ (Lipman 2003, p.20). Dialogic communities of ethical comparative literary exploration and philosophical enquiry have an ancestor in

philosophical pragmatism. This evolving inheritance informed the development of the research design in each strand and how they might valuably be brought together.<sup>1</sup>

Table 1.1: Dimensions of research design

	Pragmatism Thought in action	Comparative Literary Exploration	Philosophical Enquiry
		Reader-Response	Philosophy with Children
Axiology	Recognizes roles and influences of both researcher and those being researched. Research influenced by values of researcher. Values of researcher may be influenced by research. Research may influence values of those being researched. Values of those being researched may influence research.	Plurality of goods. Recognizes alterity. Participants influence and are influenced by research. Participation in the inquiry may be ethically beneficial in terms of being, knowing, feeling and acting in, with and for the world.	Plurality of goods. Recognizes alterity. Participants influence and are influenced by research. Participation in the inquiry may be ethically beneficial in terms of being knowing, feeling and acting in, with and for the world.
Ontology	Plurality of being. Plurality of interpretations of reality. Plurality of meanings. Judged by consequences in practice.	Plurality of being and modes of being. Reality may be given in and to different senses, but may shape and be shaped by its constituents. Aspects of reality are amenable to provisional apprehension.	Plurality of being and modes of being. Reality may be given in and to different senses, but may shape and be shaped by its constituents. Aspects of reality are amenable to provisional apprehension.
Epistemology	Subjective or objective. Knowing is for being and doing. Knowing should make life more meaningful and valuable. Interpretations and knowledge may change if better ones arise.	Plurality of interpretations and meanings which may be shared. Provisional. Pragmatic. Abduction. Experiential. Critical Community. Subjectivist-transactional. Mediated. Co-constructed.	Plurality of interpretations and meanings which may be shared. Provisional. Pragmatic. Abduction. Deduction. Experiential. Critical Community. Subjectivist-transactional. Mediated. Co-constructed.

<sup>1</sup> Some of the terms used here can be found in Yvonna Lincoln, Susan Lynham and Egon Guba's outline of five paradigms: positivism, post-positivism, critical theory, constructivism and participatory (2018).

Methodology	Developmental, ongoing. Flexible design. Exploration. Determined by problem and context. Mixed or multiple methods.	Plurality of methods. Exploratory Comparative Literary Criticism. Reader Response Theory. Hermeneutical. Phenomenological. Dialogical inquiry. Interpretive Community. Participatory. Developmental and flexible. Case studies.	Plurality of methods. Exploratory Community of Philosophical Inquiry. Philosophy with Children. Participatory. Phenomenological. Hermeneutical. Dialogical Inquiry. Developmental and flexible. Case study.
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Pragmatism offers a theoretical worldview that considers the dichotomy between theory and practice to be false, a distraction, or inconsequential. In this view, the question as to which comes first, the theory or the practice, loses relevance. Yet both need to be addressed, and a start must be made somewhere. In the structure of this thesis, the theoretical investigation is presented before the application in readings, which is before the empirical element. This may suggest an implicit or necessary order. If this is the case, it is not being argued for here. For present purposes, it is taken that there are loops within and between the strands of research, which are not closed or perpetual, but capable of loosening, tightening and forming different configurations, attachments and associations.

The plurality of disciplines and the range of processes and interactions calls for a creative and flexible methodology that is sensitive to the relevant differences but is also supportive of the development of valuable and meaningful relations between them. Research in the humanities has, at times, imitated and sought to emulate the practices, methods and methodologies associated with the physical or natural sciences. These have yielded some interesting and valuable information, but they may miss some of the particularity of the humanities. Instead of rejecting quantitative data, it makes sense to take account of it where it is relevant. But if the research is to take or give account to individual and collective experience and to making sense, then it also needs to have phenomenological and hermeneutic dimensions. This has led to the selection of a qualitative methods approach to the collection, presentation and analysis of data.

## 1.3 Research Approach: Case Study Research and Literary Case Studies

### 1.3.1 Case Study Research Design

Case study research has been described as a methodology (Schwandt and Gates 2018), or not so much a methodological choice as a choice of what is to be studied (Stake 2005). Thomas A. Schwandt and Emily F. Gates offer many sample definitions suggesting that there is significant variation in the ways *case study* is understood (Schwandt and Gates 2018). Bent Flyvbjerg (2011) recommends following a commonsensical definition, such as that in Merriam-Webster's dictionary:

Case Study. An intensive analysis of an individual unit (as a person or community) stressing developmental factors in relation to environment.

In unpacking the definition, Flyvbjerg identifies four features of a case study: the demarcation of the unit's boundaries; detail, richness and variance of the unit; develops over time, 'often as a string of concrete and interrelated events that occur', allowing the case to be seen as a whole; focuses on the relation of the case to the context (Flyvbjerg 2011, p.301).

Though case-based research may originally have been more closely associated with natural sciences and laboratory experiments and production and presentation of scientific evidence, it has, over the last quarter of a century, also become one of the more common qualitative research strategies (Gillham 2000; Stake 2005). A case study is motivated by the concerns of the researcher. Interest, receptiveness and attentiveness are prerequisites. However, the values of the case are the central focus. Axiologically, case study is hospitable to multiple goods, including those of the researcher, the case and the reader.

At an ontological level, case study researchers may take phenomena to be given, but phenomena are plural, a case is one among many that may be typical or atypical, data may be messy and contradictory and phenomena may be qualitatively variable, giving rise to multiple interpretations (Stake 2005; Schwandt and Gates 2018). A case study represents a link or space between a case and a reader, in such a presentation there is an interplay between what may be given, described and interpreted.

The development of qualitative casing, beyond natural science research, sees knowledge as generated and shared; there may be multiple interpretations available, but researchers have a responsibility to make their research and, hence, interpretations,

available for comprehension by readers, and, at the same time, readers are expected to make, arrive at and comprehend their own interpretations. Case study draws on and influences local, foreshadowed and consequential meanings providing grounds for continuous interpretation and reinterpretation of meaning (Stake 2005). The knowledge generated has experiential grounds and consequences, and is made available for comparison by readers. While case study may not be motivated by theory building, it is not incompatible with, and could be conducive to, theory development or hypothesis testing, such as in the case of falsification.

As the case takes priority over the methods, mixed methods (a combination of quantitative methods) or multiple methods (a combination of qualitative methods) may be incorporated into the study, depending on which work better to explore, describe or interpret the case. Cases are context bound and sensitive, the particular is worthy of in-depth consideration from multiple perspectives, and their reporting has a narrative quality. If multiple cases are taken, then there may be opportunities to take into and give account of the organic and complex nature of educational relations which may be unpredictable.

Flyvbjerg identifies and responds to some of the challenges faced by case study, which include: the value of concrete case knowledge, generalizability, confirmation of preconception. He argues that the study of human affairs does not easily yield predictive theories and universals, and that case knowledge may be of more value than vain search for a universal theory of human affairs. Formal generalization may be overvalued as a source of knowledge development, and the force of example may be undervalued. There is no greater tendency in case study to verify preconceptions than there is in other methods of inquiry, and it may even eliminate some false preconceptions (Flyvbjerg 2011).

Given the paradigmatic qualities of case study research along axiological, ontological, epistemological and methodological dimensions, it can be a good fit with a Pragmatist stance and fits in with the aims of this thesis.

### *1.3.2 Literary Case Study*

Literature and literary texts can be studied in many different ways, schematically divided along the axes of author, text and reader. Author-centred approaches seek to identify authorial intention and validate the identification, it may refer to biography and/or autobiography. Text-centred approaches tend to view the text as the locus of



authority, to be studied for its organization on micro- and macro-levels. The role of the author has, in some cases been given to or taken by critics and teachers. Reader-centred approaches may posit the reader as the author of the reading experience and meaning. A literary story might be considered a fictional case study or a literary case study. Reader-response theory may take many forms: at extremes, the reader may be seen as authored by the text or authorizing the text. In more moderate forms, it takes meaning, experience and value to be a transaction between readers and texts, or between readers, texts and contexts. In reader response, meaning, experience and value are products of dialogue. Where the context is a classroom in which the stated aim is ethics education, literature can become a stimulus to cognitive, affective, personal, communal, re-collective and imaginative response. Transactional literary response requires the testing or sounding of meaning, experience and value with oneself, with the text and with other readers. Lois Tyson describes the transaction as follows:

As we read a text, it acts as a stimulus, to which we respond in our own personal way. Feelings, associations, and memories occur as we read, and these responses influence the way in which we make sense of the text as we move through it. Literature we've encountered prior to this reading [...] will influence us.

(Tyson 2006, p.173)

Testing responses with prior experiences and expectations, with the text before oneself and with texts before that, and with other readers in an interpretive community is an errant, wandering process, that can offer opportunities for interpretive and responsive self-correction.

Ontologically, the text and the reader are entities in a world, but there are multiple texts and readers, and in texts, at least, there are multiple worlds. Readers have unique textual and experiential histories that influence their responses to literary texts. Reader response presumes a plurality of worlds and responses. There are multiple values at play in reader response, those presented in the world of the text, those of the reader, those in the world of the reader. Each bears upon the other in some way. Reader response, then, allows for degrees of negotiation of values. Meaning may come from and be modified in the act of reading, but it is not fixed, new readings and experiences may tint prior meanings and attachments to texts, or perhaps, more appropriately with texts. As readers grow, they can add to the methods they apply in reading, further contributing to the weave of meaning. They can bring in autobiography, biography, compare historical contexts of production and reception, offer a formalist analysis of

language, language structures and their effects, and they can read through an ethical lens. Literary cases offer access to experience on two main levels: the direct experience of personal and shared reading and the indirect or vicarious experience in reading of the experiences of character and associated feelings.

A transactional approach to literary cases is grounded in pragmatic philosophy (Connell 2008). Literary cases, explored through reader-response theory, complement case-study research and link well with both the literary and ethical educational aims of this thesis.

## 1.4 The Research Process

The transdisciplinary nature of this thesis called for multiple methods. An overview of the research strategy and appropriateness of methods is offered for the reader to relate them. The research was carried out at the same site, with different participants in four iterations over two years. Table 1.2 below presents a view of the iterations, methods of data collection and stimulus texts chosen for each module. Each iteration is considered a case study of ethics education through literature and film. The module structure and the data collection instruments were the same throughout. This allows for comparison across cases which may contribute to rigour and validity.

Table 1.2: Research phases, data collection and stimulus texts

Year	Phase	Data Collection	Stimulus Text
2012-2013	1 Sept-Dec	10 participants Pre-module questionnaire Reflection diary Post-module questionnaire	'Beauty and the Beast' <i>The Class</i>
	2 Jan-May	8 participants Pre-module questionnaire Reflection diary Post-module questionnaire	'Beauty and the Beast' <i>The Class</i>
2013-2014	3 Sept-Dec	8 participants Pre-module questionnaire Reflection diary Post-module questionnaire	'Bluebeard' <i>The Class</i>
	4 Jan-May	6 participants Pre-module questionnaire Reflection diary Post-module questionnaire	'Bluebeard' <i>The Class</i>

The module in ethics education was designed in response to the development of the research and the questions it raised. The research and the module design were

influenced by broader cultural factors, outlined in the introduction. Even though the module provides the cases for the case study, the primary motivation for the module was a conception of good education. The researcher is a teacher at the school where the research was carried out. The sample is a non-purposive ‘opportunistic’ sample. It is not non-purposive in the sense of being a random and representative sample, but in the sense of not being selected on the basis of their features or representativeness of a broader population. It is opportunistic in the sense that involves readily available respondents who are participants in the module and who have given their consent. The school’s board of management had sanctioned the research. The board and its representatives were trusting, they did not ask to alter the draft outline proposal. The school is in the voluntary secondary sector, a school owned and managed by a religious order or its trustees. A philosophical approach to ethics through literature and film may be seen as a challenge to religious authority and its books. However, no fear of the module countering the moral values of the faith or the ethos of the school were expressed. Rather than meeting the module with suspicion, the school offered support, making the schools resources available and facilitating the module by allocating time, including it among the options for study in Transition Year, providing a classroom and allowing a teacher to be deployed to it.

The school in question is a Catholic secondary school for girls, located in a Dublin suburb. The module was offered to Transition Year (TY) students. Transition Year is an optional school year between the two main cycles of second-level education in Ireland. In TY students are generally fifteen to sixteen years of age. In this year, students are not required to sit or prepare for state examination. The mission of Transition Year is ‘To promote the personal, social, educational and vocational development of pupils and to prepare them for their role as autonomous, participative, and responsible members of society’ (DES 1994). In the school in question, TY is not an optional programme of study. As part of the school’s desire to offer students alternative learning opportunities along these dimensions of development, it offered courses in computer studies, enterprise studies, aromatherapy, drama studies, general studies (e.g. handicrafts, mindfulness, tourism). In the school years 2012-2013 and 2013-2014, students at the school also had the option of taking a course in ethics education through literature and film. It was offered twice in each year, once for the first term, September to December, and once in the second and third terms, January to May. It was school policy to try to satisfy student’s preference with respect to subject

choices. There were approximately twenty-four students in each class for each cycle, most of whom selected the ethical education as their first option.<sup>2</sup>

The terminal second-level examination, the Leaving Certificate, is a high-stakes examination for many students in terms of access to further education. It exerts a considerable ‘backwash effect on teaching and learning and on the experience’, in which students tend to concentrate their energies on ‘points’ qualifying subjects for college entry, and may be less attentive to those subjects that do not qualify for ‘points’ (Hyland 2011). Transition Year affords students new opportunities for learning with respect to focus, material and methods and some release from examination fixation. It also allows the school to be more creative in the programme it offers to students. While a course in ethics education through literature and film is desirable, from the position of this research, at all levels of education, in practical terms, given the congestion of curriculum at primary level and in the examination cycles at second-level, Transition Year presented a good place to start.

### *Selection of Texts*

Readers, literary texts and concern for ethics are required for cultivating dialogic communities of ethical literary exploration and philosophical enquiry. In some cases that concern may start out external to readers and texts; it might appear as an option for a course of study or it might be part of a frame for reading. However, the development of such dialogic communities depends upon readers’ openness and willingness to venture for ethics, and it depends on the literary texts raising some ethical issue or addressing some moral theme. The framework for reading proposed here is based on a transactional reader-response approach, as elaborated by Louise Rosenblatt (1986; 1993; 1998). It views literary works as co-authored transactions between literary texts and readers. The literary meaning, value and experience of or associated with a literary work are not wholly predetermined by texts nor are they subjective constructions made solely by readers. Rather they are creations that come

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<sup>2</sup> The vice-principal requested that the teacher take specific students for this module and indicated that not all students taking the module had expressed it as a first choice, and some may not have listed it among their preferences at all. Exact numbers were not made available. Further detail is included in table 5.3. However, this was not the case for all students. Some did not get a place in the module of their first preference, due to restrictions on class size and overall satisfaction of student preference. Hence there were students in EELF who did not indicate it as a first preference. For other reasons, including absence at the time of module choice and for administrative reasons, some students were assigned to this module.

from dialogic encounters between readers and texts. Readers' past experiences – literary, ethical, educational and otherwise – contribute to their horizons of expectation, how they anticipate a text's unfolding. As readers test their projections with texts their expectations may change (Jauss 1982). Changes in historical knowledge and backgrounds may lead to changes in literary meaning, value and experience over time and over place. Indeed, literary meaning, value and experience associated with a work may change from reader to reader and within a reader (Iser 1978). From this perspective, the value of a text to ethical literary exploration and philosophical enquiry is not a fixed property of a text, it arises in the work constructed between readers and texts.

Further, many literary texts may stimulate ethical inquiries for a variety of reasons. In some cases, the ethical interest may arise from extra- or paratextual factors.<sup>3</sup> Aspects of an author's or director's life, such as personal attitudes and actions, may be subject to praise or censure. There may be issues relating to the production and distribution of literary texts, such as exploitation or exceptional care of actors, workers or environment, that attract attention. In other cases, the questions for exploration emerge from within literary works and their relations to other literary works. The multitude of possible literary texts, the variety of reader experiences and interpretations, alongside the freedom to choose ethical quarries and the unique aspects of a community of philosophical inquiry may pose challenges to the selection of literary texts. The dangers of censorship and indoctrination make the task of choosing or recommending literary texts for ethical enquiry more difficult.

It is contended in section 2.3 that education is an intrinsically ethical practice. This accounts for one of the contexts of this study, a module in ethics education. Yet, throughout this thesis ethics and education are viewed less as permanent or closed states than as ongoing endeavours. A person's exposure to and experience of ethics and education is not bounded by school bells or classroom walls: nor, for that matter, are opportunities for encounters and engagements with literary texts confined to prescribed curricula. This explains the other strand of study, ethical explorations in, with and through literary texts. Thus, the selection of literary texts applies to two

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<sup>3</sup> Extratextual factors are those outside the text, it includes background knowledge and experience. The paratext is the threshold, fringe or periphery of a text, a transactional zone, that may include titles and introductions circulating within the space of the text (peritext) and interviews, correspondence, text covers, merchandise (epitext).

contexts: one is relatively specific, Transition Year classrooms, the other is more general, referring to a mode of literary reading. In a sense, the literary texts and the dialogic communities represent possible ports in broader ethical, literary and educational ventures. The two contexts are related, the school-based one has the potential to become a port in continuing ventures towards ethics in, with and through literary texts.

The purpose of this study is not the formation of an ethical literary canon but to gesture towards ethical potential which may develop within and from dialogic communities emerging from encounters between readers and literary texts. These encounters are variable. Text *A* should not be presumed to secure some moral outcome and text *B* to undermine it. However, some texts may be better than others in eliciting questions for guided ethical inquiry, but this is not independent of the factors identified above. Indeed, selecting texts is part of the venture: the ethical literary analyses of Chapter Four are part of this. Despite the fact that the researcher is a student and teacher of literature, the number of literary texts with which he is familiar is limited.

The researcher set out three minimal criteria for the selection of texts. Firstly, the text should be literarily significant. Section 2.2 offers an outline of what might count as literary and contribute to comparative literary education. Secondly, it should present some ethical issue or address some ethical theme. The issue or theme could be chosen with respect to the more specific purpose of the course, and hence could be to do with dimensions of identity, environmental issues, political systems, science, business, etc. Finally, the text should present some model of or metaphor for moral education, some of which are sketched in Chapter Three. It could be monologic moralising, dialogic ethical inquiry or otherwise. The classes of texts and the specific texts named in this study are only the researcher's starting point, they are not intended to be exhaustive or guaranteed.

As part of his earlier education in comparative literature the researcher had studied fairy tales and European cinema. Fairy tales and European cinema feature in both the literary and empirical studies. The third literary study focuses on neo-Western crime drama in a short story and television series, while the third text proposed for the empirical component was science fiction. Both the Western and science fiction can be classed as frontier fictions, they share many characteristics such as imaginative projections through borders of space and/or time and encounters with what is other which pose challenges for ethical consideration. These genres also provide valuable

metaphors of and frames for thinking about education. Venturing, as wandering or seeking, is a feature of fairy tales, of European cinema and of Westerns. Education is often conceived as journey. Education, like fairy tales, European cinema and frontier fiction involve quests for knowledge of self and other, but also of happiness and justice, that is, they are concerned with seeking moral wisdom, imagining and contributing to better worlds. There are fuzzy borders, horizons or asymptotes in each, these are not just at the edge of the page or screen. In fairy tales, there are borders between natural and supernatural elements, between classes or generations, but these are permeable. There is the promise of the happy ever after. In European cinema, there are border crossings between nations and states, between past and present, individuals and communities, but there are also generational transactions that may be ethical and educational. Frontier fictions project across borders of the known and unknown marked by noon, planet or star system. Education involves projections beyond borders of knowledge, experience and meaning. And ethics requires cognitive, affective and imaginative projections of possible better worlds, it involves crossing the altruistic asymptote between moral awareness and ethical action.

Fairy tales offer a vast resource for literary and ethical education. For many people, they feature in early ethical education through literature, film and television. They offer a point of reference for people to judge the development of their own moral sense, where that sense is rational, affective and imaginative. As texts that readers (perhaps initially as listeners and viewers) are introduced to early in life, they are also ones that they are likely to encounter again in some form, in jokes, advertising, adaptations, or telling/reading/showing to other young readers as they age. What were once taken as appealing or well-meaning prescriptions, prohibitions and equivalences may seem different when revisited. For example, the recommendations of filial duty, to rescue, redeem or pay for a parent and his/her transgression; cautions against curiosity and breaking promises; or setting the moral equivalences of beauty, truth and good. Receptive (re)readings, enquiries and interpretations may show the morality of literary fairy tales to be more complex than face value initially suggested, and though those early understandings have changed, the fairy tales may have new ethical and literary significance.

The tales of *Beauty and the Beast* and *Bluebeard* feature in both components of the study. Young women are the protagonists of the tales. Both tales deal with duty, beauty and wisdom, both have an eye on education. The tale of *Beauty and the Beast*

resurfaces frequently in literary and popular culture, some instances are explored in the first section of Chapter 5. This suggests that it is a tale with broad appeal and is widely known. Less well known is the tale of Bluebeard, but it works well in ethical, literary and educational dialogue with Beauty and the Beast. Fairy tales in general, and Beauty and the Beast and Bluebeard in particular, provide good stimuli to ethical questions, such as those relating to happiness and goodness, duty and justice. In addition to this, as literary texts about young women, they raise or address issues of identity, with respect to age, gender, sex and sexuality, what is human and what is humane. For an audience of young female readers, they would seem to offer promising stimuli for ethical enquiry. 'Beauty and the Beast' was used in the first two cycles of the research. In subsequent cycles 'Bluebeard', an interesting counterpoint to 'Beauty and the Beast', was used. The researcher chose this tale to disturb what might be the familiarity of Beauty and the Beast's morality. They were explored by informal uses of reception theory methods and reader-response methods, which are discussed in Chapter Three and included in Appendix C. Initial literary explorations of the tales may lead to issues of genre, familiarity, and to making connections with other literary texts or artists. Ethically inflected classroom literary explorations were guided by questions about affective and cognitive responses and how they connect with textual features. The possibility of identifying with characters increases the potential for students' literary and ethical engagement. Asking them to identify the moral situation presented in the text – what are the options, must a choice be made, why might choice be difficult, with whom do I identify? – invites students to make connections between literary narratives and personal narratives. In thinking personally and collaboratively about these issues, students participate in ethical interpretive, experiential and inquiring communities.

European cinema may mean more as a category for filmic competition than as a coherent enterprise (Elsaesser and Hagener 2015). Cinema, in general, is a product of and creates the sense of motion. Cinema can catch the face in ways that other media may not, conveying moving expression and moving audience to feeling. The features of the face, such as eyes and mouth, offer symbols of cinematic production and reception. European cinema works with and on the notion of motion, but also on and with identity, often as an in-between zone or a matter of transaction (Ezra 2004; Elsaesser and Hagener 2015). Human errantry though changed and changing environments, a questioning of older forms of authority – at times seeking to destroy,



at time to understand, and sometimes to recover – can be found in the films considered here. The literary explorations of Chapter Five focuses on *La promesse* (Dardenne and Dardenne 1996) and *Le Havre* (Kaurismäki 2011). Both films address migration, ethical responsibility, and intergenerational and intercultural caring. In the empirical cases the text was Laurent Cantet's *The Class* (*Entre les murs* 2008). Students tend to have some familiarity with Hollywood high school films and British school-based television series. Presenting students with a text from another culture addressing the world of school may provoke defamiliarization with their own world. Students may ask or be asked about similarities with and differences from other portrayals of school life in other literary texts, and their own experiences of life in such a world. As a literary case, it presents students with familiar contexts and situations, yet it is estranging, set in a Parisian *banlieue*, with students from ethnically diverse backgrounds. The film was also chosen as the researcher of this thesis identified with François Bégaudeau (the author of the novel on which the film is based and the actor playing the role of the protagonist) in terms of age, profession and some ethical dilemmas faced.

For the third set of texts in the empirical cases it was intended to study Aldous Huxley's *Brave New World* (1932), a dystopian science fiction novel. At the time, the course was being devised it was reported that a new film version directed by Ridley Scott and starring Leonardo DiCaprio was due to be made. The researcher envisaged that the theme and the cast might prove appealing to an audience of young viewers/readers. The novel offers a glimpse of a possible world where old techniques of indoctrination and conditioning are refined, supplemented by pharmacological advances, and new reproductive technologies are combined to create an ideal world. There are unsettling relations between utopian visions and dystopias. Science fiction provides a fictive point, an aesthetic distance from which a reader can reflect on present conditions and future possibilities. The film was not made. Like in the American Western, there are frontier issues, haunting legacies and utopian thinking, optimistic and anticipatory. Science fiction can present readers with ethical issues that may not yet have come into focus in their field of vision, that existing moral systems have not yet had to address beyond theory and speculation. The issues surrounding genetic modifications of humans and pharmacological solutions to human feelings of unhappiness are not ethical problems for further generations. Questions about the nature, status and value of humans, persons, humanism and personhood may follow.

Some students in the initial cycle of the module found some of the language and concepts of Huxley's novel difficult to make sense of with respect to some of the scientific the language used and concepts referred to. The first response was to invite the community to interpret the text and offer glosses on the terms and concepts. But the frequency with which this had to be done reduced the time for ethical inquiry. A second option was for the teacher to explain it, but that was to do some of the interpretive and imaginative work of the community and to revert to more conservative classroom configurations. The teacher-researcher decided to use Kurt Vonnegut's 'Harrison Bergeron' (1961) instead. It is also dystopian science fiction concerned with modifying human qualities and capacities of intelligence, beauty and athleticism so that all Americans are fully equal. As a short story, there was a greater chance of reading it and hosting an ethical inquiry within the time left to complete the module than taking on a longer text at that time. This data set is incomplete and was not used for evaluation of the module. It took longer than initially expected for the researcher to build trusting relations with students to the point that students truthfully and openly participate in ethical enquiries. Rather than study more texts, the researcher chose to prioritize development of dialogic communities.

The television series *Justified* (Yost 2010-15) gained considerable public and critical attention around the time this study was being conducted. The title alone suggested that there may be some moral interest. If fairy tales are often associated with goodness and happiness, the Western is frequently associated with rights and justice. The Western, like science fiction, concerns notions of frontiers, borders horizons and imaginative projections. Both explore, among other issues, moral landscapes, spaces and interstices, and projects of personhood and community. *Justified*, like *Deadwood* (Milch 2004-2006), suggest that the Western may still have potential for both retrospective and prospective ethical ventures. The influence of female characters on other characters and plot in *Justified* is also notable. The series is based on Elmore Leonard's short stories and novels featuring Raylan Givens. Taken together, like with the pair of fairy tales, and the European films, adds another layer of dialogue, one between texts, that can also contribute to the development of dialogic communities.

It is important to indicate that literary fictions' potential to enhance ethics is more than an academic exercise, a classroom activity. It involves readers continuing to seek ethical sense in, with and through literary texts. Ethics entails a communicative responsibility, both personally and collectively. Understanding ethics in these terms

informed the researcher's decision to offer both literary analyses and empirical research, and to vary the texts used. There is no guarantee that a text that worked well for one reader's ethical exploration will work well for a community philosophical inquiry based on the same text, nevertheless there some literary texts should be submitted to personal and collective ethical literary exploration and philosophical inquiry and they may help cultivate both.

### 1.5 The Role of the Researcher

The researcher's professional background is as a teacher with extensive classroom experience of teaching Mathematics and English at second-level. He has taught at the same second-level school for girls in which the empirical component of this research was carried out for almost two decades, during which time he has been involved with many extra-curricular activities, including maths enrichment activities, debating and model parliaments. He is a male teacher in a school for girls who is associated with academic activities. This positions him as both an insider and an outsider, a teacher long established in the school but not a young woman studying at the school. It is also a source of his interest in education, educational relations and ethics of education.

Further, his academic background, qualifications in education, English and Comparative Literature, contributed to his interest in the educational and ethical dimensions of literature. For a previous qualification in Comparative Literature he had researched fairy tales and European cinema, and his studies of these had educational and ethical orientations. His dissertation for his Masters focused on literary reception and the relationships between narrative and identity in two magical realist novels, Gabriel García Márquez's *One Hundred Years of Solitude* (1978 (1967)) and Salman Rushdie's *Midnight's Children* (1981) (Kenny 2008).

Taken together, his professional and educational backgrounds, illustrate an interest in literature, education and ethics. They led to his current research, this study. His position in this relation is liminal, while seeking to further his education in these areas and the relations between them he was also aiming to further the education of others, and to study both.

The researcher's professional position within the school afforded him supports and access that might not have been otherwise available to an outside researcher. He enjoyed the support of the school's Board of Management, the interest and support of

its principal and deputy principal and the interest and encouragement of his colleagues. However, as students would know the researcher as a teacher within the school, this could affect the nature of educational relations. The role of the researcher involved navigating and negotiating these different roles. He had to assure those who could approve his research that it was worthwhile, consistent with and complementary to the school's ethos and that it would not be a source of undue conflict. He had to assure those students involved in the module piloted, whether as students who would make their participation available for research or not, that their and his ethical education in, with and through literature was the priority, not the production of favourable data. He had to persuade them that he was authentically interested in them and their education, and their thoughts and feelings. This required earning their trust as a teacher, researcher and a co-inquirer. Dewey writes of the teacher as an active member of the learning community rather than an external director of activities, a co-inquirer (Dewey 1916). While this may not reflect the learning experiences of all students it was a role of the researcher to strive for such community.

This research could be reframed with the teacher-researcher as the object of study, in which case it would be closer to action research. However, the researcher decided to keep literary texts, dialogic communities and students as the centres of focus. Nevertheless, the researcher's experiences, reflections, impressions and development in the course of this study may offer additional information that contribute to its meaning and value. Sections 4.4. and 5.4 provide some of these details. Implementation and evaluation of the module situated him as a researcher, participant and practitioner. These roles overlapped and it is not easy to demarcate the boundaries between them.

## 1.6 Data Analysis Approach

The initial research carried out in proposing this thesis and in applying for ethical clearance offered a starting point for a conceptual framework based on comparative literary study, philosophy of education and ethics education. This led an approach to ethics education based on dialogic communities of ethical inquiry. While openness to emerging and alternative concepts and practices is necessary, the approach to ethics education is a defining feature of the case. A multiple-methods approach was taken to

the gathering and analysis of data. Below, in table 1.3, is a summary of the research questions pertaining to this component and the methods used to collect data.

Table 1.3: Summary of research questions and data collection methods

Research Questions	Data Collection Methods
Can ethics education be enhanced when approached through literary media?	Quantitative and qualitative analysis of pre-module questionnaire
Can an approach to ethics education, founded on reader response and philosophical inquiry, enhance ethical sense?	Textual analysis of reflection diaries
Can such an approach be shown to enhance ethical sense, that is an awareness of ethics and contributing to ethical behaviour and relations?	Quantitative and qualitative (textual analysis) of post-module questionnaire Comparative analysis of pre- and post-module questionnaires

There are two main data sets, one produced by questionnaires, the other by reflection diary. A questionnaire was given to each student at the first class of each module, and a similar one was given in the last class of each module. The questionnaire was modified after the first iteration in terms of the responses it sought from students to the outline moral situations, and again for the third to reflect the change in texts from ‘Beauty and the Beast’ to ‘Bluebeard’. The same questions to stimulate literary explorations and ethical enquiries were used. The questionnaires are included in Appendix B, and will be elaborated on below. The closed-ended questions were designed to collect some demographic data, the open-ended questions related to student literary and ethical understanding and expectations. The reflective diaries recorded students’ responses to prompt questions about moral situations in literary texts. These were open-ended questions. They also recorded initial thoughts and later reflections on philosophical inquiries. The prompt questions are included in Appendix C.

The figure below is a modified version of that presented by John Creswell’s Research Design (2009). It illustrates the steps taken to collect, organize and analyse qualitative data.

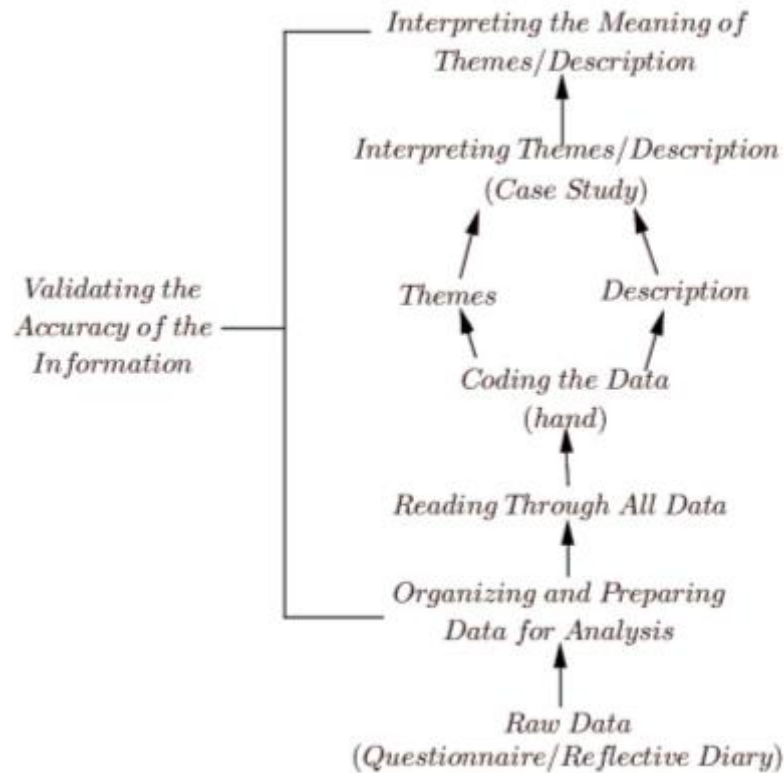


Figure 1.2: Data analysis in qualitative research

This was done firstly on a case by case basis. For example, the researcher collected all the pre-module questionnaires from research participants in case 1. He read through each to get an overview of responses. He transcribed the data from each questionnaire to a spreadsheet so that responses to each question could be compared. For each question, similar responses were grouped together to see if there were common themes and responses that did not fit with the common themes. They were coded by hand. Then responses across questions were compared to see if any overall patterns were emerging. A similar process was followed for reflection diaries and post-module questionnaires. As cases were completed comparisons were made between the cases to see if there were common trends and data which may not fit.

## 1.7 Data Collection

### 1.7.1 Questionnaires

Students were given two questionnaires: one at the beginning of the module, at the start of the first class, and a second one at the end of the module. There was a mixture

of closed- and open-ended questions (Appendix B). The first questions sought some demographic data, to give a general profile of the group. The next set of questions inquired about student understanding of and attitude towards ethics, ethics education and expectations in terms of their contributions to and benefits from the course. The third section had open-ended questions on outline moral dilemmas based on those in the literary texts that would be encountered later in the module. This was designed to provide some information about their ethical awareness and reasoning, emotional and their cognitive responses, about points of identification and of reference, about moral decisions and justifications and some options for influencing factors. The post-module questionnaire asked similar questions about understanding of and attitudes towards ethics, ethics education and the module. It also presented them with the same outline moral dilemmas from the first questionnaire. This was for comparative purposes, to see whether there was evidence or not of change between pre- and post-intervention responses. The questionnaires provided space for personal response, students knew the researcher would read them, and that they would not be used for student assessment, nor would they be discussed with the class.

Questionnaires may be deficient in some regards, such as the accuracy of self-assessment or reporting, these will be addressed in the section on validity. The survey in this case is also pedagogically relevant, it relates to the literary texts to be studied and to a post-intervention survey. Not all students were present for all classes or answered all questions. In some iterations of the module, progress was slower and the class did not get to address the third text. For that reason, analysis focuses on responses to the first two texts and their associated inquiries.

The second main research question is perhaps the most difficult to assess: can ethics education be enhanced when approached via literary texts? There are challenges to making associations between moral reasoning, moral feeling and moral conduct or behaviour. This further complicates questions and issues of method. Andrew O'Shea discusses the problems that morality and ethics face in public discourse in liberal democratic societies: the idea that there might be strong communal values is at odds with a thin sense of authenticity. The former may be associated with conditioning and indoctrination, the latter with relativism (O'Shea 2013). Mediating moral education through literature, film and television does not, on its own, avoid tendencies towards conditioning or indoctrination in one direction or relativism in the other. A second issue relates to measurement when it comes to morality. Hanan Alexander

distinguishes between two conceptions of measurement in social research: ‘quantitative links between inputs, processes, and outputs’ and ‘qualitative understandings of meanings, intentions, and purposes’ (Alexander 2016, p.311). How, then, does one get a measure of ethics? What is the educational value of having an instrument and scale, be it in terms of stages or otherwise, of morality? While this could be described as a mixed-methods case study, there is not a balance between quantitative and qualitative methods in terms of weight or frequency. The design is a variant on concurrent transformational design, where the emphasis is on qualitative interpretations. To judge ethics, it is necessary to make it explicit in some manner.

### *1.7.2 Reflection Diary*

The students were provided with diaries in which to record their reflections and personal responses to the texts. They were provided with prompts for initial responses inviting them to record how they felt and to try to associate the response with some literary element. They were asked to think of comparable situations. They were asked to identify the features of the dilemma and what they think is the right thing to do and to justify it. They were asked if they viewed the dilemma from a particular perspective presented within the text. In the second phase, they were asked to reflect on the discussion, if it interested them and why; if it influenced them, and why. At the end of the lesson they were asked to reflect on the lesson and their own learning.

Like the questionnaire, the reflective diary offered a personal place in which to record reflection. However, this was not unmediated reflection that would support a phenomenological analysis. Such an analysis would be valuable, and perhaps it might be possible later. The reflective diary was used for student assessment. This might have had an effect on what they would have written were it not for assessment, as students like to score well. To help mitigate this, instead of giving percentages or grades, they were given descriptors of their moral reasoning: excellent, good, fair and unsatisfactory. They were given an assessment rubric outlining the features of their responses that corresponded to the description. This was largely a matter of formative assessment, as their final assessment for the module was based more on contribution and participation. Emerging themes were identified and compared to those identified in the questionnaires (Appendix C).

While dialogue contributes to the democratization of the classroom community of inquiry, the reflective diary threatens to reintroduce some inequalities. The spoken



word is associated with greater freedom, the written word is associated with discipline. But, along with other dualisms, they should not be thought of in strictly oppositional terms, there is a discipline to dialogue and a freedom to writing personally that can emerge. A learning diary offers a personal space where students do not have to signal assent with a perceived majority, and, if a teacher works hard enough and is fortunate enough, where students can express intimate thoughts and feelings sincerely, even though they know it will be read carefully by the teacher. It is not to privilege the written word and those competent in writing, but to allow space for the personal responses of students.

As this inquiry is concerned with developing ethical relations through narrative and dialogue, personal narratives and literary narrative fiction, dialogues with self and other, with self and literary narrative fiction as other, the researcher was reluctant to hand over the analysis to computer-based technologies. The concerns for interpretation and creation of meanings also contributed to the preference to do this work personally. The analysis, however, tries to convey participant voice. There are further issues with these approaches. Interpretation is situated, it is by someone somewhere, and perhaps knowing something. This can give it a personal accent. But this research is not validated by quantity or distance. It is guided by an ethos or ethic of receptive, responsible and creative reasonableness. The pedagogy was designed to afford students space, time and points of reference for ethical education. An integral part of this was for the teacher to step to the side of student, for them to find or create ethical articulations in word, deed and disposition. The aim of the analysis, here, is to bring out participants' ethical voice and sense, not to speak for them. The transcription of student responses follows the spelling, grammar and syntax of their written response. They were only added to, in square brackets, where it appeared some assistance might be necessary to contextualize or where there was a good chance of providing a missing word to complete clause or phrase.

## 1.8 Research Ethics

This research emerged from ethical concerns, so research ethics had to be taken seriously by the researcher. There was a responsibility to observe the ethical standards of the university, as well as to meet the researcher's ethical criteria. The module was designed to enhance student experience of ethical education and student ethics.

However, education is a venture. While the aim was to benefit students taking the module, it is possible that they may not benefit, either in the ways aimed for or otherwise. It is possible that philosophical inquiry into responses to moral situations in literary texts could bring students into conflict over values and virtues with faith communities, parents, peers, other teachers and within themselves too. However, the manner of the module was dialogical not confrontational. If it opened up sincere dialogues, even, or especially, in cases, of disagreement, these should not be educationally or ethically detrimental.

Approval for the research was sought from and granted by the Dublin City University (DCU) Ethics Committee to carry out research involving second-level students in which questionnaires and reflective diaries would be used. Approval also had to be sought from the Board of Management of Manor House School to design and deliver the module and to use it for research purposes. Copies of the Plain Language Statement were given to the Board of Management and contact details for the researcher and his supervisors and the university.

As the potential participants were under eighteen years of age, assent from parents or guardians was also necessary. Students were informed at the option choice session that this module was being used for research by the teacher. It stated that participation in the research required no further effort than participating in the module, and that whether they participated in the research or not, this would not affect how they would be assessed for the module. At the first class in the module, all students were asked to complete the questionnaire. When they completed it, they were reminded that the teacher wished to use the module as a workshop or laboratory for research. It was explained what this involved. Each student was issued with a copy of the Plain Language Statement and of the Consent Form, based on the template provided by the DCU Ethics Committee. These explained that approval had been sought from the University and the school and both had granted it. Copies of the Plain Language Statement and the Consent Form were also put on the school website. Students were asked if they had any questions or concerns regarding participating in the research and to bring it to the attention of their parents or guardians. The researcher's college email address was made available on the documents should the parents/guardian wish to address any issues. This was explained in person and the documents that students could withdraw from the research at any time by providing written notice.

While participation was voluntary, given the fact that a teacher – a representative of a university and a school, an assessor and an older person, was inviting students to participate, even with assurances – it was possible that some students may have felt compelled to participate. They may even have felt a need or desire to get a result or to give the information that they thought the teacher/researcher sought, perhaps to please or not to offend him. It seemed to the researcher that students involved in the module came, over time, to feel that they could be open, truthful and sincere in their contributions and responses.

It was explained to students, in person and through the official documents, that reasonable efforts would be taken to protect confidentiality, names and personally identifying details would be removed or changed. Their names have been replaced by codes or other names. It was necessary to inform participants that even though these measures would be taken, their teacher's name would be on the research, the school would be identified, the fact that they were in Transition Year in 2012-2013 or 2013-2014 would be evident, and that the number of participants would be relatively small. It would be possible to identify a group, but unlikely that individuals within the group could be identified.

## 1.9 Reliability, Rigour and Validity

Reliability, rigour and validity are key terms in research, its quality assurances and associated moral discourse. They have different connotations among objectivists and interpretivists.

In quantitative terms research reliability indicates a consistency of the researcher's approaches with those of other researchers and projects (Creswell 2009), is the research instrument likely to give the same result on different occasions (Thomas 2013). In qualitative terms reliability is more elusive, tending to identify trustworthiness of outcomes with the procedures used. Gary Thomas wrote, 'reliability is, in my opinion, irrelevant in interpretive research' due to the positionality of the researcher (Thomas 2013, p.308). Qualitative research is situated and complex, how it happens and how it is interpreted is by someone, from somewhere and for some reason. These are likely to influence the interpretations. While the iterations of the course with different groups had similarities, to call these the same results might be an overstatement unless understood in a broad sense. There were issues in using material

from the questionnaires and diaries regarding accuracy. Should spelling, grammatical and other idiosyncrasies be kept in transcriptions? In general, they have been rendered in the form written, with some clarifications made in parentheses. Quotations from the participants work have been checked for obvious mistakes. While the multiple cases and the multiple texts allow for different views to emerge, taking initial and post surveys as well as reflective diaries with entries on literary explorations and philosophical inquiries present three different coordinates from which to view the data, across four iterations with at least two texts and inquiries per iteration contributes to the reliability of the analysis of the data.

The reliability of this research depends on accurately reporting student responses. Incorporating these responses, sincerely and accurately, brings student voice as a corrective to researcher mis- or over-interpreting, if in a ghostly way. The scripts produced by the participants have been retained and are available for checking.

Further, reliability in quantitative research relates to the accuracy of the instrument for measuring what it sets out to measure, and the accuracy of findings based on utilizing specific procedures. Some aspect of ethics and education are difficult if not resistant to measure (Carr 2003). Maxine Greene notes the sleeper effect of education, particularly with respect to the arts, that is, it may not be for some time that the value of some aspect of (literary) education is felt (Greene 1995). Reliability, here, extends to the relative and approximate accuracy of codes. Selections of codes were checked by a different researcher on a selection of texts to see would they yield similar categorizations.

The research, due to its concern with narrative – epic, serial, episodic, anthologized and others – and its interpretivist approaches, might sustain alternative interpretations, and is open to them. It is guided by a concern for ethics, as receptive, responsive, reasonable, sensitive and imaginative recognition of other. Its validity depends upon the appropriateness of the instruments in responding to the research question. If readers find this research topic worthy, truthful, fair, authentic and meaningful, and find or imagine that it can enhance ethical education, then it has gone some way to meeting the research criteria, ethically construed.<sup>4</sup>

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<sup>4</sup> These criteria of qualitative rigour are drawn from Janice Morse's discussion (Morse 2018).

## 1.10 Limitations

Education is a risky venture. Those processes that secure knowing as inert, changeless and exclusive might not be deemed ethical or educational in the sense that they are understood here. Hence, no guarantee of fixed outcomes is offered. The researcher is only becoming familiar with some predominant Western conceptions of ethics and is not in a position to comment on African, Asian or other conceptions of ethics or ethical practices. The European and American focus is a limitation in terms of its points of reference and may have implications for transferability.

The research was conducted by one who was committed to its concerns, within research and in practice. He has directed many of his resources to the enterprise. He has been supported in his research by significant resources. This is not the general experience and environment of teachers. This is an obstacle to the proliferation of this approach and its diffusion within and across places where education is practiced. However, it is hoped that the researcher's sharing of his experience, through this thesis, and in dialogue in classrooms, staffrooms and corridors, at conferences and in liminal zones, would make it possible for others to begin the venture and encourage them to continue it. Due to changes in the texts studied, and in some iterations, having reduced contact due to other school activities, inquiries being interrupted or incomplete, comparability was compromised. But the module was not designed to produce convergent reading or reasoning, or primarily as a research instrument.

As the questionnaires were administered in class there was a high response rate, but only those completed by participants in the research are analysed here. Questionnaires depend on self-reporting, and people are disinclined to negatively self-report. Sometimes, questionnaires are perceived as an inconvenience or irritant and they are filled out in such a manner as to appease those requesting them. These issues and attitudes pose problems for reliability of questionnaires. However, there were multiple questions that had similar features that allowed different views to be taken, and thus opportunities were presented for students to begin to become conscious of their own ethical sense. It would also seem as though there was a degree of trust and honesty in responses.

Fewer post-intervention questionnaires were completed. There were many factors that contributed to this problem. In TY, there tends to be some fall-off in class attendance, sometimes this is due to curricular demands, such as rehearsals and

performances of school shows, which TY students put on each December. But school attendance levels also drop in TY in Manor House. Another factor is that the modules finished towards the ends of terms, if students missed the last class in the module, it was difficult to find them and ask them to complete the questionnaires and to return them. This poses some difficulty for comparative purposes.

It is possible that by demonstrating care for and interest in people a change in their behaviour or attitude may come about. It may not be the particular intervention but the enthusiasm and energy that showed a positive or desirable consequence. This is referred to as the Hawthorne effect (Thomas 2013). The reduced numbers in the class (< 25 students), the shift in balance of authority in the classroom and other factors may be more significant than can easily be determined.

The profile of the participants, each a girl aged between fifteen- and seventeen-years of age, is a relevant factor. The fact that they attend a girls' Catholic school, though more common in Ireland than in many other countries, is not good grounds for predicting similar results elsewhere. The value of this research lies in showing that ethics education can be enhanced when approached through narrative and dialogue, literary texts by interpreting and inquiring communities, where ethics education involves the development of ethical sense understood in terms of ethical reasonableness, feeling and imagination.

Narrative and dialogue are core strategies for inquiring into and making sense of self, other, relations between them, and their relations in and with real and imagined worlds and for enhancing ethical education.

## Chapter Two: Navigating Ethical Terrains

### Introduction

There are ancient associations and divisions between literary media, education and ethics. However, local and global events and conditions, as outlined in the introduction, would suggest that promotion of literary media and education's ethical promise has stalled or been shouldered out, in practice, by other visions of literary, educational and ethical value and use. That is, literature can be scaled back to little more than literacy across media, where literacy is understood functionally as the correct identification of relevant facts and information and following of instructions. Education can be reduced to transmission of facts and training in procedures and skills, where success is judged by recall and repetition. Ethics can be reduced to convergence, compliance and productivity, where people are identified as learners, workers or citizens. Such narrow versions neglect pluralities of meanings, experiences and values, while concealing or denying creativity, cooperation and vulnerability in literary, educational and ethical ventures.

It is necessary to redirect attention to questions of ethics and human flourishing, of literary and educational meaning and value. This research aims to enhance ethics and ethical education through an interplay of philosophical inquiry and literary comparison and proposes a pedagogy for ethical education based on theories and practices associated with philosophy with children (PwC) and reader response. This chapter presents a critical review of literature and research pertaining to (i) ethics, (ii) relations between literary media and ethics and (iii) relations between ethics and education. At the heart of this thesis is a concern for ethics, but what ethics might mean in theory and practice may vary over place and time. The first section below, 2.1, offers a brief overview of conceptions of morality and ethics. It outlines some of the central features in the field of ethics and developments in ways of thinking about ethics and ethical problems. This is only a starting point as morality and ethics are central to each of the subsequent sections and will be further elaborated in each. In section 2.2, there is an exploration of some of the features, functions and effects associated with literary media. A notion of literariness that might cover imaginative expressions across media, is discussed. Arguments relating to utilizing literary media are considered, and

responses offered. Different frameworks for organizing the study of literature are outlined and the benefits of approaching literary texts guided by an ethos of comparative literature are advocated. Following that, section 2.3 concentrates on education and its aims in terms of ethics, human flourishing, narrative and dialogue. It addresses some competing conceptions of education and how education as an ethical enterprise can be defended and promoted theoretically and in practice. *Philosophy with Children* (PwC) is a dialogic approach to philosophy, generative of ‘communal reflection, contemplation and communication’ (Vansieleghem and Kennedy 2001, p.178). PwC offers a variety of approaches to philosophizing with children that can promote both enhanced understanding of ethics and opportunities for being ethical. Chapter Three extends the navigation, looking more closely at ethics education. There, the promise and perils of philosophy with children are combined with those of reader-response theory (RRT) to propose a pedagogy for ethics education through literature, film and television, where the merits and potential shortcomings of this approach are weighed against those of alternatives.

## 2.1 A Little Ethics

Aristotle points to the lexical proximity of ethics, habit and virtue of character in his own language, the shift from one to the other is traced through the mutation of a vowel (Aristotle 1999 (c.350 BC)).<sup>1</sup> The word *ethos* is used to describe the characteristic spirit of a person, people, culture, or movement, of a given place or time, the underlying sentiments informing a practice or system of practices (Liddell and Scott 1940). In literary study, the word *ethos* is positional and has a moral strain, character revealed in action or represented by values, beliefs, or a practical or moral code for living (OED). However, one of its first recorded uses is in the *Iliad* where it means the accustomed or usual place, the haunt or abode, a hangout. Ethics is concerned with what is right, justice or good, and their opposites. The central questions of ethics are: ‘What is the right thing to do?’, ‘What is the fair thing to do?’, ‘What would a good person do?’ ‘How do I/we live the good life (flourish)?’ Some responses to these questions have been to devise a set of rules or prescriptions for behaviour; others have suggested identifying and cultivating desirable character traits or virtues that shape a

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<sup>1</sup> *Ethos* (ἔθος): habit; *ēthos* (ἦθος): character; *ēthikos* (ἠθικός): ethical, moral (Liddell and Scott 1940).



certain form of person. Literature, film and television provide opportunities to explore moral themes or issues.

It is often in real, perceived or imagined conditions of adversity that attention, energy and hope turns to literary arts, education and ethics. When things are, or at least appear to be, going well, people turn to literary arts for, among other things, entertainment or wisdom. But when things go badly, narrative arts and artefacts may be sources of consolation and objects of blame. Education is seen to offer the promise of access to knowledge, status, wealth, or to preserve it; when things go bad, education is a scapegoat for falling and failures of standards, and charged with their recovery. Both literary media and education are associated with ranges of values: intellectual, artistic and moral. Literary media and education may, in their sociocultural work, centre, plant and cultivate values and they may seek to disseminate and enforce them (Harpham 1999; Frank 2010). Where literary texts are recommended for study, one of the benefits frequently cited is their moral potential. Where education is promoted, some reference is usually made to its power for moral improvement (for example DES 2015).

Though the world has sadly failed to meet stated targets for educational access in overall rates and with respect to differences between the sexes, levels of literacy and educational participation have increased.<sup>2</sup> However, literacy and educational participation alone might not be enough. Functional literacy and efferent reading may not enhance ethical awareness or reasoning. It is known, perhaps anecdotally, from experience or history, that there are people who would consider themselves and may be considered by others to be well-read, well-educated, and have exquisite sensibility, yet they have commanded, committed, colluded in terrible acts, sometimes in the name of right, just and good for themselves, for others, and, at times, their victims. George Steiner's essay 'To Civilize our Gentlemen' (1965), is a caution of the perils of an impoverished sense of civilization.

Morality is an ambiguous and loaded word. The term can be mobilized to protect or enhance relations, advantages and resources; and to promote or defend intolerance, violence and atrocity. It can be taken to secure or liberate goods, but it can be felt as restriction on freedom and happiness. Put together, literary media, education and

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<sup>2</sup> The second of the United Nations Millennium Development Goals was to ensure that, by 2015, children everywhere, irrespective of sex, would be able to complete a full course of primary schooling. This goal was not and has not yet been reached.

morality can seem like a powerful (multi-) disciplinary force (Haydon 2006). Andrew O'Shea notes the difficulty of having open and robust conversations about comprehensive values in pluralist democracies (O'Shea 2013). The word morality might, in conversation, pronounce the death of ethics, as a creative and comparative enquiry into values and virtues.

There is no shortage of essays, articles, journals, monographs or anthologies on literary theory, literary studies, literary criticism that make reference to morality or ethics. Some are examined below. Of these, some merely mention morality and ethics transiently or superficially, as if they were on a checklist of what might get noticed or published. Some include them in what seems like an afterthought, something that should be addressed, but which is uncomfortable, it may sound moralistic. Some make strong theoretical cases for writing about morality and ethics as part of literary responsibility (Siebers 1988). There are others who argue for the autonomy of art and its disassociation from morality (Posner 1997; 1998). There are texts that apply theories or their methods in practising ethically inflected criticism or analysis (Nussbaum 1986, 1990; Booth 1988; Harpham 1999; Newton 1995). These texts make important contributions to ethics, they connect ethics, texts, authors, critics, readers to critical practices. Yet there is something remote or academic, in the narrow sense, about them. Instead of avoiding direct mention of morality or ethics, some seem to eschew mentioning intentional education and teaching, that is education in its fullest sense. Where literary narrative and moral education are explicitly named and joined, it is more commonly in the context of character education, where character education is usually understood as character formation (Carr 2003a). Aristotle's lexical observations can, in some part, account for the elision of literary narrative and ethics in character education.

Morality and ethics also feature regularly in educational texts, that is, in texts that set out or critique visions of education on conceptual, curricular, or subject level. As with texts on literary studies, texts on educational studies mention these terms in varying degrees of depth. In the philosophical literature on education, morality and ethics are important concerns. Philosophical literature sometimes addresses relations between art, literature and moral perception, reasoning, understanding or sensitivity. There is a field in education studies with a primary focus on values, character, moral and ethical education. Morality and ethics are also professional concerns, codes of professional conduct state that there are ethical foundations and standards, but may be

of little guidance in practice in a profession that is suffused with ethical matters.<sup>3</sup> In education, some of the moral education is carried on through or left to the hidden curriculum, that is, the indirect methods, the interpersonal environment, the unstated norms and values regulating behaviour and discipline.

Perhaps understanding of values and ethics should not be presumed, perhaps they should not be smuggled in.<sup>4</sup> The approach taken here is to have an explicit conversation about ethics, to do so in a way that is stated to be ethical, and made available for scrutiny by those concerned. In doing so it aims to give points and frames of reference for ethical reasoning, acting and judging, and it uses literature, film and television as coordinates and paths for navigating the framework and to continue its development.

Morality and ethics are forceful words, used to initiate or terminate thought, talk and action; they can be used to convey first and final judgements in an instant. However, despite the frequency with which they are invoked, there are disagreements about their use and meaning. The aim here is not to provide universal and eternal definitions of morality and ethics, but open out space and time for thinking and talking about morality and ethics and for acting ethically. Conventional uses of the terms are traced below, and the sense in which they are used here is outlined. There is a brief sketch of challenges to ethics, of some of the main moral theories and relevant developments.

Many discussions of morality begin by stating the difficulty of stating an agreed definition of morality (Gert and Gert 2016; Rachels and Rachels 2012; Shafer-Landau 2015). The problem is paradoxical: everyone ‘just knows’ what is moral or immoral; nobody really knows what is or is not moral. Both positions are related to feeling that all moral views are of equal value. However, it is possible to identify common uses. Bernard and Joshua Gert identify two broad senses, descriptive and normative. Used descriptively, morality refers to specific codes of conduct advanced by collectives or accepted by individuals for their own behaviour. Normative use refers to a code of conduct that would, under certain conditions, be put forward and accepted by all

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<sup>3</sup> The *Code of Professional Conduct for Teachers* (2016) in Ireland states that the teaching profession is founded on values of respect, care, integrity and trust.

<sup>4</sup> There is a danger for literary media with respect to the hidden curriculum, it would be easy to select materials consistent with a specific moral vision and exclude others that are not consistent with it, or that promote an alternative vision. Literary media could be used as a delivery system, to give a palatable flavour or to divert attention. The same caveat should be noted with respect to educational relations.

persons, where person is understood, in part at least, as having capacity to think, wish and choose rationally (Gert and Gert 2016). Stuart and James Rachels put forward a minimum conception of morality: an aim to be guided in conduct by reason and to give equal consideration to each person affected (Rachels and Rachels 2012). Rationality, freedom and will, and choice are identified by philosophers as features of morality. There are some views in which some humans are seen in terms of deficit with respect to reason, volition or responsibility. This can lead to prescriptions of truncated morality where reasoning is already complete and decisions are already made, what Martha Nussbaum might describe as morality without fragility (Nussbaum 1986). Children and adolescents are often considered as rationally deficient and not yet fully responsible or free (Stables 2008). When this view of certain humans is taken and morality is delivered in a narrow sense, it diminishes the opportunities for ethical sense to grow, in terms of reason, feeling, memory and imagination.

Ethics is no simpler a term to understand than morality. Like morality, it is used in two broad senses, and any line drawn between them is not sharp. In one sense ethics is used and understood as moral philosophy, that is the study of moral systems and codes. James Fieser describes the field of ethics as involving ‘systematizing, defending, and recommending concepts of right and wrong behaviour’ (Fieser 2016). Ethics can be divided into four central topics or subject areas: value theory, normative ethics, Metaethics and applied ethics. Value theory, according to Thomas Wall, is the area of ethics concerned with identifying or discovering what is valuable and desirable in its own right, what ought to be pursued to make or improve happiness in life. It involves critical examination of moral beliefs and offers an idea of what should be sought to live or fare well (Wall 2003). Normative ethics is the area of ethics that aims at identifying moral standards for regulating and judging right and wrong action or conduct (Fieser 2016), for determining fundamental moral obligations and telling vicious from virtuous character traits (Shafer-Landau 2015). Metaethics investigates the origins, meaning and status of moral claims and principles. It asks are there universal moral truths, or are they personal or cultural? What makes them true? In addition, it asks if moral wisdom can be gained and if there are always good reasons for moral duty (Fieser 2016; Shafer-Landau 2015). Applied ethics involves the application of ethical reasoning in examining specific moral issues or situations of practical concern (Fieser 2016). There is, however, another way of understanding ethics, that moves beyond theoretical preoccupations is situated in experience,

reflection and practice, it not only to understand what it might mean for a life to be lived well, but to commit to the venture of living and faring well.

Kwame Anthony Appiah puts the distinction between morality and ethics this way: ethics refers to questions of human flourishing and how to live well, morality designates the checks on how we should or should not treat others (Appiah 2008, c. loc. 328). In general, Appiah's distinction is followed in this study, but a further qualification should be added, where there is an emphasis on experience and practice, ethics is the preferred term.

Every collective that becomes or aspires to become a community or society addresses itself to issues of principle, value, or virtue, in some way. Some set of moral principles, values or virtues are selected, organized and promoted, either implicitly or explicitly. Stories and education, reflecting and influencing personal and societal concerns, can contribute to their selection, organization and distribution, and they can contribute to their interrogation. There is a tendency to leave ethics under the surface and not to agitate it. There are many factors contributing to this, three of which are: moral scepticism, moralizing and multiculturalism.

In many cases, when faced with moral decisions, little pause is given to thinking about right and wrong, good or evil, virtue or vice. People have little doubt about which to choose, when they think or feel they know which course is just or correct and which is bad or vicious. That is not to say that they will always choose the former option. However, when moral situations are more complex, if one may only and must choose between two or more rights, goods or virtues, or one may only have options that are bad and must choose between them, then things get trickier. If these are presented as moral dilemmas or quandaries for exercising moral reasoning, some people may not hesitate to choose and be ready to proffer reasons, some may decide quickly, but struggle to give reasons, they may offer feelings as justification, some may answer spontaneously, but, when asked to give reasons sense a gap, incongruity or flaw in relation to the chosen course of action. Some may choose more slowly, beginning their response with 'That depends.' Pressure can be applied to moral situations, making them emergencies. Appiah describes moral emergencies as hypothetical situations with four features: 'limited decision-time, clear choices, high stakes, and optimum placement' (Appiah 2008, c.loc.897). The demand for a quick decision might reveal that many of our decisions are justified in retrospect. But the reversal of what some regard as correct order of appraisal and action is not necessarily a flaw, it may be a

requirement for ethical development. If, however, there is no reflection, it might suggest that one is an intuitionist, believing that intuitions are grounds for and gift moral knowledge.

Moral intuitionists are guided by feelings. Some hold that they are givens, others that they are socially constructed. This is a form of moral subjectivism, where feeling comes first, and reasons, if they come at all, come later (Rachels and Rachels 2012). Basing moral opinions on feelings alone has an appealing simplicity. In subjectivism, judgments or attitudes cannot be wrong or false, even when judgements and attitudes differ. If there are no objective standards, just personal feeling and attitude, then ethics is just a collection of contradictory affects and attitudes, individually centred. A second form of subjectivism is cultural relativism, which holds that correct moral standards and stances are relative to cultures and social customs. Under cultural relativism, if an act committed corresponds with what is acceptable to a society it is right, or it is wrong if it is forbidden by societal ideals (Shafer-Landau 2015). This can work in other ways: an act is right if society says it is right and wrong if society says it is wrong. That morality might be a form of fiction is called moral nihilism. Taken together, these views are kinds of moral scepticism, a belief that there are no objective moral standards. That we have doubts about morality can lead to scepticism. Skepticism simplifies, dissolves or absolves us from moral judgement, but it is contradictory and does not offer much ground for ethical guidance (Wall 2003; Rachels and Rachels 2012; Shafer-Landau 2015).

Another problem faced by ethics is moralism, as a vocal puritanical pulpit-thumping zeal that admits one absolute, inflexible moral account. Many people find moralizing repugnant, be it in another person or another medium. Sometimes the problems with moralism, in this judgemental hectoring sense, is that it may be found hypocritical: prescribing or proscribing behaviour while failing to do what one would prescribe and doing what one would proscribe. But extreme moralists deny choice, they do not take account of specifics of relations or context. In some cases, the association of moralism and religion has made both ethics and faith unattractive.

Thirdly, the shift towards multicultural society poses problems for ethics. Liberal democratic multicultural societies rely on tolerance, but liberalism ‘holds that a “thick” or “strong” view of the good cannot be imposed on citizens of a pluralist society, or used to define or justify the public good’ (O’Shea 2013, p.280). Tolerance, thinly used, may imply relativism, and equal hospitality to all values or practices; but when limits

of tolerance are too thickly defined, then it threatens to imply convergence or intolerance.

If there should be close and critical examination of values and practices, then it is necessary to create a space for it and promote such scrutiny in an ethical manner, one that is considerate of the views and cultures of others and willing to learn about them while trying to grow in consciousness of the views and culture in which they are immersed and in readiness to submit it to the same scrutiny. Schools are appropriate places for such fora of inquiry, and provide a basis for what is called a critical pedagogy to develop (McLaren 1988; Kinchloe et al 2018). Critical pedagogy seeks to make visible social, political, economic, epistemological, cultural and other processes and structures that contribute to subjugation and to use these histories to work towards a more hopeful future story (Freire 1970).

There are three main normative ethical theories, theories of how people ought to act, providing principles and rules for guiding, explaining and judging right and wrong action. One works by reference to consequences of action, as an increase of ratio of good over evil, another works by reference to duty, doing the right thing for the right reason, and the third is virtue ethics, which is more concerned with being a virtuous or good person than knowing how to define right or wrong action.

Consequentialist theories determine what is right or required exclusively by reference to results. The action that is morally required is that which produces the greatest ratio of good over evil consequences (Wall 2003; Shafer-Landau 2015). Utilitarianism is perhaps the most familiar form of consequentialism. Its basic principle being to create the greatest good for the greatest number (Wall 2003). In the calculus required to predict consequences each person is of equal moral value. It has its attractions: impartiality, takes account of consequences, altruistic. However, the mathematics is not so easy, no extra weight can be given to loved or vulnerable ones in calculations, and it may permit injustice if the numbers in the ledger stack that way.

Some moral theories include intention or motive as well as, or instead of consequences. These are duty or deontological theories. They operate by rightness of intention or rules or principles that must be obeyed. One reasonably well known deontological theory is that of Immanuel Kant. His central rule, maxim, for describing duties is known as the categorical imperative. It has different formulations one of which is 'Act only on that maxim whereby thou canst at the same time will that it should become a universal law' (Quoted in Wall 2003, p. 38). There are two other

formulations of the maxim, between them they require universalizability, respect for persons and respect for autonomy. Universalizability requires that everyone follow it at all times, but it also entails reversibility, act only as you would want others to act if in the same position. Respect for persons and humanity requires not treating people as means, not using or manipulating them, respect persons for their own value, as ends in themselves. Respect for autonomy requires regarding persons as rational beings, connected to each other by shared moral maxims, each is held to and by account to another. It requires that persons take responsibility for legislating for themselves, free authors of and subscribers to moral rules. Kant provides an important point of reference for rationalist ethics. It has its merits and its flaws. Its strengths include the respect it requires towards persons and the recognition of persons as volitional and responsible. Its weakness lie in its absolutism, context and consequence are irrelevant. If the consequences of an action are accidentally good or right, but the motive otherwise, then it is not moral. There is no scope for affiliation, filiation, or affect to play a role in morality and there is a paradoxical relation between duty and autonomy, and autonomy may have its limits.<sup>5</sup>

Utilitarianism and Kantianism have been dominant moral theories, both are highly influential, and each may still be the prevailing theory in certain contexts, utilitarianism seems favoured among politicians in power. However, somewhere around 1958 there was a shift or turn in moral philosophy. Elizabeth Anscombe's article 'Modern Moral Philosophy' (1958) signals the change and a recovery of virtue ethics. Anscombe thought moral oughts, obligations and rights were too legalistic, attempting to offer secular authority to a role previously occupied by God. In their stead, she argues, we should name virtues.<sup>6</sup> Deontologists focus on intention for action, whereas consequentialists on the consequences of action. Deontologists are likely to ask questions such as: What ought one do?<sup>7</sup> What is right? Consequentialists – like Utilitarians – see right or wrong as dependent on the outcome of the action rather than

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<sup>5</sup> When thinking about freedom, its limits are often over-imagined. These lines from Adrienne Rich's 'For Memory' (Rich 1979/1984, p.278), are eloquent and apposite:

Freedom. It isn't once, to walk out  
under the Milky Way, feeling the rivers  
of light, the fields of dark—  
Freedom is daily, prose-bound, routine  
Remembering. Putting together, inch by inch  
the starry worlds. From all the lost collections.

<sup>6</sup> Another reading suggests that perhaps Anscombe is arguing that adequate naturalistic or psychological bases be found or a return to supernatural or religious authority (Driver 2014).

<sup>7</sup> A classic moral question in Greek tragic drama is *ti draso* (τί δράσω): what am I to do?



being situated in the intention of the moral agent. Virtue ethicists focus on questions of human flourishing and character, of being and doing: What does it mean and take for persons to flourish, to live or fare well, for well-being? What kind of person should one be to live the good life? A virtue is more than a habit, skill or inclination, it is a commendable, desirable character trait that is expressed thought consistent with wise practice. Aristotle speaks of 'habituation' as reflective and intentional practice as opposed to habit, which in common use is less reflective and intentional (Aristotle 1999). Some virtuous character traits include: benevolence, compassion, cooperativeness, fairness, friendliness, honesty, justice, patience, prudence, reasonableness and tactfulness. Virtues lie in the golden mean, a moderate zone between extremes of excess and deficit. A good grasp of probability is required for consequentialists, Kantians need to reason well, but not imagine or feel. Virtue ethicists maintain that moral wisdom can be gained by following moral exemplars, through training or being told, from reflection on personal experience and through conscious, conscientious practice. Virtue ethics has its flaws and strengths. Among the weaknesses are the tautology at its centre, a person is good in so far as s/he does what a virtuous person would do, and bad in doing what a morally vicious person would do. While it gives guidance towards goodness, it does not provide a comprehensive means of determining right from wrong. Its attractions lie in its recognition that there is more to ethics than rules, principle, calculation and rationality, as it values and takes account of friendship, prosocial moral feelings like empathy, sympathy, benevolence and compassion. It is demanding, but human flourishing is worth aiming for.

More recently there have been contributions to ongoing debates in ethics worth mentioning, that of Michel Foucault, Emmanuel Levinas and Paul Ricœur. Foucault's turn to ethics, though it may break with central themes in his earlier work relating to subjectivity, human subjects constituted by powerful discursive practices and techniques, and looks inwards, towards technologies and practices of the self. Foucault argued that 'know yourself' has eclipsed 'take care of yourself' as an ethical principle in much of Western thought. Foucault's 'technologies of the self' gives an account of ethics as looking after the self in terms of reason, care and pleasure for the self without having to resort to, or being under pressure from, a system of authority or disciplinary structure. This production or practice of the self is also an aesthetic project, making one's life a work of art (Foucault 1982). This self-styling has a Kantian aspect, emancipation of the self, and recognizing persons as ends, and in the recognition of

the self as an end in itself, there is also an Aristotelian strain. This aesthetics of existence is more explanatory of ethical genesis, or autogenesis, than guidance, but recognizing that ethics can be, at least partially, conceived in terms of an aesthetic project helps the case for approaching ethics via aesthetic media.

Emmanuel Levinas argues for ethics rather than epistemology as first philosophy (Levinas 1984/1989). Rather than starting from knowing oneself or knowing another, Levinas's ethics begins with a primordial responsibility to and for the other. This is a reversal of the self as centre or origin: ethics originates from the other person's address, summons or call to me. The face of the other can express that call. Levinas describes the relation to the Other as 'the responsibility of a hostage which can be carried to the point of being substituted for the other person and demands an infinite subjection of subjectivity' (Levinas 1984, p.84). Terry Eagleton points out that in trying to avoid "the tyranny of the universal and impersonal" (Eagleton quoting Levinas, p.243), Levinas leaves himself open to the charge of substituting one tyranny with another. Eagleton also raises the problem of faceless or remote others. Levinas's Other's face bears within it the face of all others, like a palimpsestic face. However, there is in Levinas a reminder that knowing or reasoning are not the only grounds for an ethic. He also reminds us that the other cannot be encompassed by the self. Levinas's insistence on looking at and responding to the summons presented in the face of the Other provides a valuable way of responding to personations of faces in literary media.

The work of Paul Ricœur complements that of Levinas, the title of his book *Oneself as Another* (1992) announces a response to Levinas. Ricœur resolves the issue of tyranny, the infinite responsibility of one to another is reciprocated. This resonates with the mutuality of Buber and Noddings. If the other does not bear that responsibility, then the ethical relation may fail, but that is a problem with any ethical theory. Testimony and narrative are central to the relation of the self to the self, self to other, self to other self and other to self. For Ricœur, self has narrative identity, and self is always one among other selves. Self is fragile and vulnerable and so too is ethics. Ricœur states his 'little ethics', his ethical intention succinctly: '*aiming at the "good life" with and for others, in just institutions*' (1992, p.172, italics in original). He readily acknowledges the Aristotelian legacy. Ricœur's ethics has advantages over Foucault's. Foucault's is centred on care of the self by the self, but Ricœur's notion of solicitude covers both self and other, each self may care for itself but also respond to the soliciting of care from another. In the same notion of solicitude, he also deepens

the reciprocal potential within Levinas's Other, whose face also bears the face of the self who responds to its call. The narrative component, composition, of self also points to the value of literary narrative in developing an ethic, and ethically.

## 2.2 Literary Media and Ethics

### 2.2.1 *Literary Media*

Literature, film, television, education and ethics and all genres of discourse can be seen as locally bounded, as discrete areas of exploration with their own distinctive characteristic manifolds, where an expertise in one does not qualify a person to comment on or contribute to aspects of the other (Said 1994, p. 2-3). This view can be held for any number of reasons, one reason is convenience: their interconnectedness is messy. Even if these discourses were conceived of as bounded, their borders cannot be taken as hermetically sealed, neither do they exist in isolation nor are they discontinuous. Rather, there are perforations, gashes, vents and/or lesions in their atmospheres; there are regions where boundaries are at best fuzzy. Rubbing up against each other as they do they ooze into each other, infect, agitate and probe each other. There are projections into and out of each from each. Metaphors, images and symbols traffic between them; these are their particles, their waves and strings that can knot into narrative. Michael Eskin, in his meditation on literature and ethics, sees literature and ethics as connected on and constituting 'a discursive-semiotic continuum' where literature continues to be 'philosophy's haunting twin – its critic' (2004b p. 588).

Stories work in a variety of ways. People can work on and with stories, they can put stories to work; stories can work on, with, for and against people (Frank 2010). As people may be sociable, stories may too. They can influence and be influenced by stories that they meet (Zipes 2013). They can be given as gifts or exchanged (Hyde 1979). They can be considered hospitable, generous and receptive, or hostile, unyielding and closed; they may offer visions of possible or unrealistic futures, some better, some worse than the present; they may imprison readers in ways of thinking or allow readers to isolate and insulate themselves from the world. They can offer meeting places for people and characters, memory and imagination, thought, feeling and expression where associations can be made and developed.

Like stories, education works and can be viewed in many different ways, initiating students into forms of knowledge, practices, and activities that can be conceived and

configured as oppressive and homogenizing or liberating and individuating. There is a social dimension to many of its activities and practices. It may lie more in the time before and after the school day begins and the intervals between lessons but the social aspect is increasingly being incorporated into classroom activities through discussion and group work. Stories and education also do ethical work: promoting or challenging moral beliefs, attitudes, feelings, values, principles, prescriptions, reasoning and action. Children are commonly introduced to, show an interest in and concern for stories and ethics before they take their first steps into classrooms; they continue with or return to those concerns after they have left the sites of formal schooling. Indeed, the sharing of stories between children and parents or carers may be among the first instances of communities of enquiry (Lipman 2003) and interpretation (Fish 1976).

Natural philosophy, moral philosophy and education have been nested in story since the first stories were forged (Kearney 2002; Frank 2010). Ancient stories, such as myth, played an important role in humanity's exploration of its relations with the world. Myths have proven enduring and versatile (Coupe 1997). Over time they have been seen as explanations of the making of the world and humanity's place in it: as distilled and sometimes disfigured history; as provision of explanations for or justifications of significant natural events, as primitive natural science; as a means of socializing, cultivating and educating; as a pre-literate mode of thinking; as the residue or foundation of ritual; as vents for the unconscious (Coupe 1997; Segal 2003, 2004; Madden 2006).

At various points the emphasis on gods, creation and the explanation of natural phenomena diminished, and they became, as Richard Kearney writes, 'the stories people told themselves in order to explain themselves to themselves and to others' (2002, p. 3). Myths and other stories, such as fairy tales, are also about the codification and transmission of social and moral norms of behaviour (Harpham 1999, pp. 5-6; Madden 2006 pp. 43-44; Zipes 2011, p. 3). They also had some entertainment value.

### *2.2.2 Literariness*

Story is too vague a term, and literature, film and television perhaps too cumbersome. The terms literary media, literary arts and narrative arts and the problems they try to address and entail, were introduced in in section 1.1. What might count as literature is not fixed, it may change over time; literature has a way of refusing or defying rigid definition. Attempts to define or describe literature turned to texts to see if they had

distinctive qualities or properties that would identify them as such. Perhaps it has something to do with a special kind of language or treating language in a specific way (Culler 2011). Formalists introduced the notion of literariness as a solution. One aspect of it is the foregrounding or organization of language, language that identifies itself as such. With poetry, this might be clear enough, but there are problems, some language in literary texts may not seek to self-advertise. What if it is not foregrounded, or if it is foregrounded for other reasons, like a bad translation of instructions for assembling flat pack, or if it is from another place or time, or a different dialect? Readers would need some further knowledge. If that is the case, is literariness an interpretive construction by a reader or community of readers (Fish 1976)? This is not fully satisfactory either, as Fish demonstrates himself with a list of names of linguists which was interpreted by students in his class as a religious lyric (Fish 1980).

As is often the case, a pragmatic settlement lies somewhere in between, and not necessarily in a single or fixed location. What is identified as literature is the result of negotiations between readers and texts, what is created from these negotiations – they may be provisional, subject to further negotiation – is called a literary work, in cases where there is some (provisional) settlement.<sup>8</sup> It would also seem that what might be literary might not be exclusive to the written word but also to other forms of signification. Further, not all literature is narrative, some modernist or postmodern literature might not meet conventional definitions of narrative. Literary texts and other forms of literariness are modes of expression that call for responses from readers and engage readers in problems of meaning (Culler 2011). Some of the features of literary texts are: ‘their fictionality, their noninstrumental use of language, their high degree of organization [and] their dependent yet transformative relation to other texts regarded as literary’ (Culler 2007, p.229). Indeed, many of the literary features found in literature and cinema, their structuring and presentation of narrative and possible meanings can also be found in television. The following description is provisionally proposed here:

*Literariness* has something to do with creative organizations of language or creative responses to organizations of language, other system of signification, or combinations of elements from different systems of signification, or, of deliberative imaginative

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<sup>8</sup> Philosophical Pragmatists like John Dewey and Matthew Lipman use the word settlement as provisional (Lipman 2003), that usage is followed here.

intentional or interpretive constructions, where the systems may use symbol, sound and/or images. It may be framed by contexts and modes of reading/viewing.

Literariness is not simply a stationary property of words or text that can be established or verified without reference to cultural frameworks of production and reception, the experiential, educational and textual histories of readers, and their beliefs, affects and attitudes. Closely associated with literariness is *defamiliarization*, or *estrangement*, used to describe a literary purpose, technique or effect in which film of familiarity that coats everyday entities is pierced or dusted off so that readers may be resensitized to life and difference. This description is elastic enough to cover cinema and television, and perhaps (too) much more, but to go much further with this would result in having to change the title and direction of this thesis.

Some of literary media's work may be cultural, social and political, describing and constructing worlds, collective and personal identities. Literature may somehow entrance readers, binding them to states of prejudice and affect, but it may also liberate. Transversal to structures, purposes and consequences are issues of intention and interpretation. The projects of literature should not be thought of as ultimately or exclusively aesthetic or affective. Literature may do more than just agitate emotions, it may contribute to thinking or be a mode of thinking. Some of the moral features and potential literary media may present readers and viewers with include: moral laboratory, moral gymnasium, moral mirror, moral museum, moral portal, moral lamp, moral companion, moral projection and moral screen. As laboratory, literary media allow for imaginative experiments in ethics, a testing ground for thought, feeling and memory (Nussbaum 1990; Appiah 2008).<sup>9</sup> As gymnasium, literary media provide environment, equipment and trainers for exercising moral sense, rational and emotional capabilities (Nussbaum 1990; Booth 1988). Literary media may present or reflect symptoms of past or current personal or social moral codes, as New Historicist and Cultural Materialist critics, like Stephen Greenblatt (1997) and Raymond Williams (1977), have shown. The moral potential of literature has been expressed in terms of expansion, cognitive, affective and anamnestic. But, as Áine Mahon writes, literature also reminds us that there may be some things that minds may not fully grasp or encompass (Mahon 2016).

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<sup>9</sup> Appiah writes more about psychological and sociological experiments here, but also refers to imaginative ones.

Literature often constitutes the baseline for comparative literary scholarship and, as such, is frequently the point of reference. However, the literary qualities associated with ethics in this research may also be found in or attributed to cinema and television. While much of the charting below is written in terms of literature, the argument can be extended at least as far as some cinema and television.

Michael Wood, in his concluding remarks on film, writes that people care about film because it responds to a human impulse to catch ‘isolated moments’ in the flux of ‘modernity’s distractions and sensations’. It does so magically, not defining or fixing, capturing or freezing, but letting things run and lending them a lost life. It mixes memory, dream and movement that may be meaningful and revealing (Wood 2012). Lisa Dowling and Libby Saxton address a deficit in ethical film criticism that examines filmic representation of aspects of identity, such as gender, sexuality, and ethnicity, and with spectatorship, and questions of voyeurism and censorship related to pornography and images of suffering (Dowling and Saxton 2010). Ethics in the spectator-character dynamic and in focalization of film, which may offer multiple perspectives, are considered by Andrew Dix (2016). Cinema may also philosophize (Mulhall 2016), but it works on and through the senses (Eslaesser and Hagener 2015). Cinema addresses issues of Other and otherness in many ways, Stephen Mulhall considers film as a philosophizing medium for examining relations between human and alien, but the environment is also another Other that entails ethics. Pat Brereton recovers the power of contemporary popular films to re-express ethical values and norms and establish or re-establish responsible connections with the natural environment (Brereton 2016). Film, according to Chris Falzon, poses hypothetical moral scenarios in ‘concrete, emotionally engaging narratives’ and in doing so presents opportunities for reflection on and rationales for being moral (Falzon 2009, p.591). These considerations are also those explored in written texts and in similar ways or similar effects.

Television, like literature and cinema, may also be a medium for literary narratives that can reflect and influence ethics, and, like education, can be conceived in terms of a public service. Television, like the other literary media considered here, has been blamed for many of the problems faced by society or suffered by young people. While television as a medium is neither good nor bad, recent research suggests that television can be a beneficial resource for values education, which may have something more to do with how and with whom it is watched (Samaniego and Pascual 2007). Like

cinema, television may offer shared viewing experiences, while sometimes this may be less out of interest in the programme than a desire to connect with another person, a family member, fan or other, that connection may be enhanced if there is a shared interest. Moral understanding and value may be constructed within and work through television (Gray and Lotz 2012).

Among the reasons that people turn to forms of literary artistic expression is a quest for wisdom: they may be educational, not so much in a didactic sense, but in terms of discovery and creation of experience, meaning and values. Indeed, the act of reading/viewing may inspire particular attention and reaction to ethical issues in a text, with personal responses that can include feeling, reasoning, remembering and imagining. Some of these stories can be seen as reinforcing and others as challenging, as Said has written of the critic and the intellectual, 'the hegemony of one culture' (1984, p. 16). The relationship between literature and ethics has been marked by departures and returns, fissions and fusions.

There are challenges to making associations between aesthetics and ethics. There are questions of autonomy and instrumentality, banality, evidence, consequentiality (Carroll 2000; 2002; Mejía and Montoya 2017). Noël Carroll identifies arguments against ethical criticism of art, against art as an instrument of education or source of knowledge. He names the three leading objections to ethical criticism as: autonomism, cognitive triviality and anticonsequentialism (2000). In brief, autonomists hold that the values of art and morality are autonomous: one should not become an instrument or measure of the other. These are the anti-instrumental and aestheticist cases. Those who argue against the ethical, educative and epistemic value of art on the grounds of banality say that the truths afforded by arts and literature are so general that they are already well or widely known, or that their bases in the worlds of fiction implies that they cannot count for or teach much in terms of knowledge, be it moral or otherwise. What art and literature offer at best are truisms, and compared to science or philosophy, the contributions of art and literature to ethics and education is paltry. The anticonsequentialist argument asks what evidence is there for ethical consequences of art. While there is strong appeal to the notions that good art and literature are edifying and bad art and literature is pernicious, the empirical evidence backing these up is ambivalent, and sometimes points to predisposition (Carroll 2000; Downing and Saxton 2010; Mejía and Montoya 2017).



The autonomist argument, in its absolute separation of aesthetics and ethics, cannot account for those literary texts that have constitutive ethical dimensions, such as Greek drama or literary fairy tales. These, and other media and texts draw readers' attention to ethical concerns. Some art and literature, at least, can be valued for its ethical functions, features, or effects, but need not be measured by them. Art and literary media offer supplements and alternatives to propositional knowledge, they afford knowledge by imagination, feeling and acquaintance. Knowledge of what something was or would be like is relevant to ethical sense. Literary media and texts approached in an ethically focused light can illuminate hidden or obscure features and connections 'between what is already known and other parts of our cognitive stock' and refocus that knowledge in new ways (Carroll 2002 p.8). This relates to the productive or creative contribution of literary texts to ethical sense. In the gaps left or made, the reader may be called to attention, response and action, experientially, interpretively and ethically. It is difficult to make general or universal claims about the behaviour effects of works of art or literature. They vary. What literature may offer are possible moral pathways, and the value of these may be judged, thus providing opportunities for the development of ethical awareness and reasoning. Literary media can valuably contribute to education conceived as cultivation of talents and traits required for thinking, feeling, acting and living better.

Aesthetics and ethics can be combined in many ways. Terry Eagleton, in *The Trouble with Strangers*, presents the story of ethics since the eighteenth century as a more or less three-part movement coinciding with Jacques Lacan's 'psychoanalytical categories of the imaginary, the symbolic and the Real, or to some combination of the three' (Eagleton 2009, Preface, para. 1). This book extends work already undertaken in *The Ideology of the Aesthetic* and complements its argument: at some unstated point in history the three great philosophical questions: 'what can we know? what ought we to do? what do we find attractive? - were not as yet fully distinguishable from one another' (Eagleton 1990, p. 366). Nussbaum (1986) presents us with a thorough analysis of Greek tragedy and philosophy demonstrating that in the fifth and fourth centuries BC we have evidence of at least two of these questions occurring side by side in both poetry and philosophy.

The first part of *The Trouble with Strangers* deals with the imaginary, the mirror stage. Eagleton describes mirror stage as the phase in the development of the child

where '[t]he boundaries between reality and make-believe [...] are blurred' (Intro., para. 1). Under the heading of the Imaginary, he deals with the Sentimental novel and the age of Sensibility as a response to and 'critique of Enlightenment rationality.' The moral sense philosophers propose that we have an intuitive or innate feeling for what is good. We are moved by what we see and experience and the feelings of others (ch. 2). He describes this as a kind of mirror or reflective effect. This communication of feeling is generally effected through sympathy or empathy; terms that are not as finely distinguished here as they come to be later on in the twentieth century (Keen 2007; Sklar 2013). Sympathy and empathy are taken as moral emotions and as possible precursors to moral action, though it remains disputed if either causes benevolence or altruism.

In the second part of the book, Eagleton deals with the symbolic, under which he includes civic and moral laws. These systems work independently of feeling. Physical proximity and consanguinity are no longer seen as principles upon which we should base moral responses, morality becomes impersonal. Kant's moral law and Utilitarianism are presented as the main representatives here. This section of the book concludes with an examination of 'Law and Desire in *Measure for Measure*' and uses literature to elaborate and illustrate the complications of Kantian ethics and what he describes as 'a logic of equivalence'.

The third section of the book addresses the real, by which he takes Lacan to mean all the messiness of living as complicated by competing desires. In this section Eagleton figures the moral philosophies of Schopenhauer, Kierkegaard and Nietzsche, then moves through literature from Sophocles to Miller for plots, themes and characters to demonstrate the messiness of life and the tensions that attend desire. He follows this with a chapter on Levinas, Derrida and Badiou. He sees these philosophers as struggling against the excesses of rationalist thinking: Levinas's ethics of alterity a response to his experiences in the Second World War; Derrida and Badiou influenced by the events of 1968. Eagleton ironically connects Levinas and Derrida with Kant through the concept of responsibility as an initial ethical demand. In the case of Levinas it is not a responsibility of equals or reciprocation but to the Other, who will forever remain stranger to me. The Other is both singular and infinite, it is like a palimpsest of all others, past, present or to come. In this sense the Other is infinite, beyond totalizing or being known, but it is a bounded infinity that remains at a remove

from me (Levinas 1989). Eagleton reads Derrida as a footnote to Levinas and sees them both struggling to extend ethics into a political realm.

While Eagleton has made his case for the study of literature in a Marxian frame as a way of exploring relations between the text and the world, he does not fully articulate the role of literature in this book, however in *The Ideology of the Aesthetic* he identifies the role of the aesthetic in repression by and resistance to dominant ideologies. While he denies that it is driven by the requirement to fit the last three centuries of what is taken as significant contributions to ethical thought into the Lacanian categories, this is precisely what he does. It is no less of a book for this, he admitted in his preface that this is what he was doing and it is an interesting view of a history of ethics, and the simple fact that he brings literature into the study of ethics confirms that there is a role for literature here.

The three categories of the imaginary, the symbolic and the Real as elaborated by Eagleton (2009) can be compared with a ‘three-part pattern’ identified in Said’s essay ‘Secular Criticism’ (1984). Said sees the pattern originating ‘in a large group of late nineteenth- and early twentieth-century writers’ (p. 16). The first stage he identifies in this pattern is the ‘failure of the generative impulse’ which relates to the ‘difficulties of filiation.’ The second phase in this pattern relates to ‘the pressure to produce new and different ways of conceiving human relationships’ which can be achieved through affiliation. Affiliative systems can be horizontally constituted, as opposed to the patterns of genealogical descent. There is a sense of levelling, of coming together as equals within certain affiliative groupings. In this way, the ‘ties that connect family members of the same family across generations’ are replaced by ‘social bonds’. These ties and bonds have moral filaments attached. The third part then is a restoration of ‘authority associated with the filiative order’ where ‘the ideas, the values, and the systematic totalizing world-view validated by the new affiliative order are all bearers of authority too, with the result that something resembling a cultural system is established’ (pp. 19-20).

It is worth questioning, as Franco Moretti (2007) invites us to, if this pattern is an instance or moment, cyclical, part of a cycle, or part of the *longue durée*. In any case, if it is described as a pattern we should be able to predict any term in the sequence if given the previous term, which would be where a system of filiation was in place. This fits well into Said’s scheme of things and shifts in the English novel from a focus on family, origin, lineage, progeny and the home – which bear the traces of its inheritance

from its epic ancestry – in the likes of Fielding, Sterne and Austen, to the threat of disruption posed by industrialization to this order, which figures in Emily Brontë's *Wuthering Heights*, and other Victorian novels (Eagleton 2005; Watt 1957). These take us to the nineteenth-century writers Said mentions.

The imaginary, symbolic and the real can be connected to the filiative, the affiliative and the restored authority. These connections are local; there is not a homomorphism between these groups. The filiative phase shares some of the characteristics of the imaginary or mirror phase. Here we have nearness of kin, resemblances and feelings, and these provide channels for ethical relations. The breakdown of the filiative order is an intermediary phase then between the filiative and affiliative. The affiliative corresponds to the symbolic stage, where relations are not governed by the traditions and customs and ties of family, but need to be formulated and agreed, rules and law. The connections between the phase of 'restored authority' and the reign of the Real are more difficult to establish. In the restoration of authority, the filiative hierarchies are mapped onto the affiliative structures and a new order is established, with its culture. We can detect something similar in Levinas, if we take his ethics as a representative of the ethics of the Real. In the symbolic phase family, friends, neighbours, acquaintances and strangers are to be treated equally, as in Kantian ethics predicated on principles of justice and universalizability. In Levinas's ethics we defer to the Other, we cede authority to the Other and we are bound by feeling for the Other: the equivalences implied in the symbolic-affiliative connection give way to the ordered, intransitive relations of the Real or restored authority.

In building connections across these two paradigms we have sketched how patterns of ethical concern found in novels are linked with the concerns of ethics and ethical relations from the eighteenth up to the mid twentieth century.

This thesis is part of a phase of thickening of interest in the relationship between ethics and literature that, by most accounts, begins at some point in the nineteen-eighties. Lawrence Buell, writing in 1999, in his introduction to the *PMLA* special topic edition on *Ethics and Literary Study* speaks of ethics' new resonance gained over the previous dozen years, suggesting some point in 1987 as the turning point. This coincides with Harpham's choice in *Shadows of Ethics*, which collects together a number of his previous essays around the relation of ethics and literature and moves towards and ethics of literature. He selects the date of the de Man controversy 'On or about December 1, 1987' as the point where literary theory changed (1999, p. 20), and

a turn was taken by some towards ethics. Michael Eskin, in his introduction to a 2004 issue of *Poetics Today* on literature and ethics, writes of the twentieth birthday of the ‘contemporary revival’ in ethics and literature, choosing a special issue of *New Literary History* entitled ‘Literature and/as Moral Philosophy’ from 1983 as the beginning of this phase. Either way, and it is possible to choose earlier dates, the beginning of the current phase of increased interest in the relation between these discursive environs occurs around the same time as the peak of an era of popularity in literary theory. In some cases, the turn to ethics is seen as an attempt to address a perceived deficit in literary theories such as formalism, New Criticism, and deconstruction (Nussbaum 1990, pp. 21,171-172; Eskin 2004a, p.558).

Once this ground was reopened it was inevitable that there would be some tensions between the groups engaged in the terrain. Who would claim the domain, who would govern it? Were moral philosophers intruding on literary critics, or vice versa? Would the governors come from neither academic speciality but from the newer ones, such as social or cultural or discourse studies? Is it no longer possible, in a period that has benefitted greatly from the contribution of post-colonial criticism and feminist criticism – which are, like Marxian criticism, forms of ethical criticism – to talk of occupation and control?

There are various perspectives from which the relations between literature and ethics have been explored. Moral philosophy could be read as an extension of literature. Literature could be perceived as an extension of moral philosophy. Eskin’s view of the discursive continuum allows for both.

Let us consider what has been called literature’s turn to ethics, though, given what has already been said earlier in this section, this might better be framed as literary theory’s turn to ethics. Buell, in his 1999 survey of ethics and literature selects three strands in this turn. Firstly, there is a strand that could be considered a revival or continuation of the Arnoldian-Leavisite tradition with a focus on ‘the moral thematics and underlying value commitments of literary texts and their implied authors’ (p. 7). This is roughly an ethicist view of literature in that it sees literature as having a responsibility to promote morality and provide a site for ‘ethical reflection’ (ibid. p. 8). The second strand he identifies is an American relative of the first, which has studied ‘the intellectual history of moral thought from Puritanism to transcendentalism to pragmatism and beyond’ (ibid.). Thirdly he selects ‘ethically oriented theory and criticism focused on the rhetoric of genre’ (ibid.). Buell points to Wayne Booth’s work

as a reference point here, seeing him as rehabilitating ‘the long-dormant Victorian metaphor of the book as friend’ (ibid. p. 13), which David Haney takes as a given in his essay in the same special *PMLA* issue.

The second perspective derives from this moral philosopher’s turn to literature. Two of the main examples of this approach would be Richard Rorty and Martha Nussbaum. Both of them see moral philosophy as incomplete on its own. Rorty identifies a need for an alternative ‘kind of writing’ (quoted in Buell 1999, p.9), and for ‘model embodiments of social values’ (ibid.) which literature offers. Nussbaum’s contribution to the area is sensitive, reasoned and extensive, she sees moral philosophy as being in need of literature to inflate, what is for her, the flatness of a certain privileged type of philosophical writing (1990). Like Rorty, Nussbaum (1990) believes literature offers a different form to express and explore the experiences, entailments and possibilities of what it means to be human, and without literature, moral philosophy would be deficient. What these and other philosophers also bring is a renewed interest in Aristotle’s ethics as a response to ethics founded on utility or duty. Neither Rorty nor Nussbaum seem to suggest that once we combine literature and philosophy we will have all we need, they are supplements to feeling, thinking, imagining and living.

A second example of philosophy’s turn to literature presented by Buell is related to Jacques Derrida’s ‘increasing engagement of social, political and ethical issues’ in the aftermath of the de Man controversy. It also encompasses the dialogue between Derrida and Emmanuel Levinas. Levinas has become a point of reference for much of the current turn (Buell 1999, p.9, Eskin 2004a, p 561, Mendelson-Maoz 2007, p.112). Levinas’s ethical premise is of our responsibility for, and subjectivity to, the other as ultimately inassimilable informs many theories and practices in exploring the relations between ethics, literature and film and their relevant foci and satellites of text, reader and author.

Buell selects another strand in the philosophical turn to ethics and literature which relates to Michel Foucault and his turn to ‘the care of the self conceived as an ethical project’ (1999, p. 9). This, like Levinas’s contribution, has proven highly influential and important. It captures many of the concerns that emerge from the postmodernist philosophical or literary theories that see power and meaning as dispersed, provisional, dissolved or dissolving. There is, in moral philosophy, a huge effort being made to

challenge the relativism that attends the appointment of each individual as an authority over all aspects of life that they survey or encounter.

Buell points out that there was ‘no unitary ethics movement, no firm consensus among *MLA* members’ (1999, p. 7). He characterizes the existence of so many different strands as a cacophony, where no harmony between them has been established. In order to bring them together, in the second part of his essay he identifies five distinctive features where literature and ethics have met. Firstly, he sees a tendency to recover ‘authorial agency in the production of texts’ (p. 12); in this there is the reader’s or the critic’s responsibility or duty to the author and the author’s intention. Secondly there is the issue of the reader’s responsibility and attention to the text, reading as a personal encounter and following Levinas to see the text as the reader’s other, or following Booth, to see the text as a companion. The third dimension involves perceiving the text as a rich site for the practice of ethical reflection. A fourth aspect involves the balancing of the distinction between the moral and the ethical, between rules and personal practice, between ‘disposition and normativity’. The final feature is the relation between the personal and the political.

Harpham, in his collection of essays, *Shadows of Ethics* (1999), sees his own thoughts as ‘three traditional arguments’ interconnecting throughout the book. The first is that ‘literature is overshadowed by the philosophical inquiry into the condition of the good society, the good person and the good life’ (ibid. p.ix), and that a defence of literature has mounted using ethics as its provenance, that ‘ethics speaks a truth about literature that literature cannot speak about itself’ (ibid.). The second argument ‘concerns the ways in which criticism holds up literature as a representation of life unregulated by concepts, obligations, or abstract notions of beauty’ (ibid.). Thirdly, literature ‘exposes the shadowed, chiaroscuro character of ethics itself, which achieves a purified view of the ideal through methods that are themselves ethically dubious’ (ibid.). These represent a different grouping of the strands selected by Buell.

In the initial chapter of this book, Harpham identifies what is for him one of the central characteristics of literature, ‘The Inertial Paradox’, the ability of literature to move in stillness and to still us in its movement thus creating a space in, of and around the place of the imagination. It is this quality of stillness that Brian Stock identifies as one of the conditions for reflection in and on literature from the stoics through to Augustine to the present time. In his conclusion, he mentions that ancient readers and contemporary sceptics have ‘deployed a variety of arguments to prove [...] that nothing

of permanent value can arise from the activities of reading and interpretation' (Stock 2005, p.16). Rather than focus on these arguments he recognizes the need to shift the ground to the problem of 'how to conceive a postreading experience in a manner that fulfils its ancient ethical responsibilities' (Stock 2005, p.16). Stock also describes a conflict in Hellenistic education, between promoting philosophy and reasoning, on the one hand, and transmitting the literary heritage, on the other (Stock 2005). So, it is not only the concern with the ethical and the literary that resurfaces here, but also of education. Stock asks was that system – in which we can see much of the American education system that Matthew Lipman critiques, and much of the contemporary Irish educational system as perpetuating and general conceptions of the liberal education – effective in teaching ethics. The answer he gives is no. The reason he supplies for the failure is a familiar one: 'ethical instruction through literature, in the ancient world as nowadays, [...] leads invariably to the production of forms of thought rather than in forms of behaviour (p. 6). Stock sees interpretation as the preoccupation in the postreading experience since the fifteenth century, where the audience's thinking prior to this was directed 'less toward the meaning in the text itself than toward the meaning for themselves' (p. 15).

Ethical literary critics, as educators, can stimulate examinations and discussions of other perspectives and their own. Comparative critical study of literature can extend opportunities to open up to what is not only other, but complementary, and to develop a willingness to respond to ethical calls. It may provoke readers/learners to address pertinent features of texts and to make judgements on the basis of similarity and difference, constituting a form of ethical education.

### *2.2.3 Comparative Literature*

Comparative literary criticism regularly questions its own identity, the relations between its objects, methods, materials and purposes with other disciplines, discourses and practitioners.<sup>10</sup> Brigitte Le Juez argues that comparative literary criticism might be better thought of in terms of ethos rather than method. She cites Gyatri Spivak, who wishes for a 'responsible comparativism' contributing to imagination's ethical education in 'objectivity and fairness, as well as sensitivity'. She adds to this Pierre Brunel and Yves Chevrel's assertion that 'comparative literature has indeed the

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<sup>10</sup> A state of the discipline report on comparative literature is written every ten years.



ambition to open onto an all-encompassing humanism', and to René Wellek's vision of comparative literature as an opportunity to 'study the unity of humanity as it is expressed in transnational artistic models' (Le Juez 2013, p.4). Comparative literature has been considered as a receptive and 'hospitable space' for the development of intercultural communication, mediation, understanding and global consciousness (Mary Louise Pratt cited in Stojmenska-Elzeser 2013). Comparative literary studies and criticism have been expressed and can be approached in local, global and ethical terms.

Comparative literature has been identified as an 'undisciplined discipline' (Peter Brooks quoted in Le Juez 2013). Steven Tötösy de Zepetnek (1998) writes that the discipline of Comparative Literature means linguistic and literary knowledge beyond one nation, application of method from more than one discipline, and an ideology hospitable to the Other. Comparative literature is pluralistic, it borrows from and returns to other disciplines. This interdisciplinary nature cause problems for its survival in the rationalization of universities. Other areas like English, Cultural Studies or other comparative fields may be seen to do much of the same work, so it tends to be dissolved and absorbed. Its death has been pronounced several times.<sup>11</sup> Yet, comparative literary criticism continues. It was against a background of nineteenth-century scholarship that approached literature and history through a narrow nationalistic lens and keeping track of credit due in the nation's ledger that comparative literature arose (Le Juez 2013). Bringing values to the fore comparative literature studies can be cast in terms of an ethos of creativity (Le Juez 2013).

Comparative literary criticism is an inter- and intra-discursive practice focusing on the study of relations in and between literary texts and other forms of literariness, including cinema and television. It can put aside artificial disciplinary divisions and offer a hospitable meeting place for a diversity of inquirers in a variety of fields. Comparative literature is closest and most hospitable to the experiences of non-specialist readers. Its condition of perpetual crisis makes it amenable to change from within and without, it can more comfortably extend to or accommodate new and variant literary media than other literary disciplines.

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<sup>11</sup> The two most cited pronouncements of the death of comparative literature are Susan Bassnett in her 1993 critical introduction to comparative literature and Gayatri Chakravorty Spivak's 2003 *Death of a Discipline*.

Comparatists have an array of theories and methodologies at their disposal. Some of these include imagology, geocriticism, and adaptation. But putting methodological determinations at the fore of comparative literature's identity may cause comparatists' search for a unifying procedure to side-line their moral values. Yet the theories and methodologies often have an ethical dimension. Joep Leerssen describes imagology as 'a critical study of national characterization' in literary representations (2007, p.21). The representation of national character and attitude can raise serious moral issues, which become more pronounced in children's literature. Geocriticism, in Bertrand Westphal's description, 'probes the human spaces that the mimetic arts arrange through, and in, texts, the image, and cultural interactions related to them' (2011, p.6). Space, its stops and passages, has moral significance, and literary representations of pilgrimage are just one way in which morality can be given spatial expression. Linda Hutcheon describes adaptation as '[a]n acknowledged transposition' of other work(s) that can be recognized; '[a] creative *and* an interpretive act of appropriation/salvaging'; and an 'extended intertextual engagement' with the work adapted (Hutcheon and O'Flynn 2013, p.8). Though adaptation studies have moved beyond the language of 'fidelity', 'inferiority' and 'superiority', their moral connotations still haunt it in words like 'appropriation'.

#### *2.2.4 Reception and Reader Response*

The terms literary text and literary media are used here to include those written, filmed or televised texts that readers and viewers are likely to interpret as literary. It is possible to approach literary texts as cases for application of method and for those methods to be ethically inflected. However, when one conceives comparative literature as an ethos of practice, it means to be guided by or quest for values and to treat texts as proof. If one approaches literary texts guided by a concern for ethics, then one is prepared to get inside the text and view from multiple angles. One is open to surprise, to fortunes and misfortunes of stumbling. One tries out a plurality of frames to see what they might unveil or create, eclipse or disrupt, individually or in combination. Two comparative approaches that came to the fore are reception studies and reader response. Reception and response have ethical connotations, equalizing roles of authors, texts and readers in the generation of experience, meaning and value without necessarily subordinating one to any other.

The locus of literary authority has changed over time. Romantic notions of literature tend to identify literary authority with the author and authorial intention. Formalist or New Critical approaches centred on the authority of the text. The critic was an authority that could find, confirm and explain the author's intention or the virtues of the text. Focus on the text meant knowing how it was organized and coded, analysing it and decoding it. Historical criticism or cultural materialism looked to the text as a product of historical, institutional, or cultural forces, contextually produced. It is only relatively recently that readers have been theoretically and critically credited with some degree of authorial agency with respect to the activation or construction of meaning and experience. This schematic account suggests movement towards democracy in literary experiences. The recognition of the role of reader as an interpreting, inquiring, creative literary agent in reception studies and reader response does not seek to crown the reader king of literary enterprises, but to acknowledge the reader as an imaginative collaborator, a co-author, working with contextual constraints and freedoms, with access to and potential to become a critic, who knows enough of signals and conventions of language and organisation to start making sense of the meaning or experience produced in and by literary encounters and relations.

Reception and response are related but different literary notions relating to interpretation and experience. Reception was linked to influence and success, and reception studies had worked on identifying and tracing the influence of a work or artist on other works, artists or cultures (Le Juez 2014a). Hans Robert Jauss shifted the emphasis of literary reception studies to aesthetic reception by focusing on interpretation with respect to encounters between readers' horizons of expectations and their reception of literary works. Literary works are situated in literary series, chains of receptions from generation to generation, writer to writer. Horizons of expectation arise from readers' experience, knowledge, presuppositions and preferences, their textual histories and the prevailing cultural and moral codes and conditions. Horizons shift as factors contributing to expectation change, so too may meaning (Jauss 1982). Jauss's reception aesthetic is an adaptation of hermeneutics, which is concerned with interpretation and meaning. Readers are not taken as individuals but as representatives of groups, however, writers and artists as creative receptive readers can be considered as connected individuals. Reception is creative and intersubjective, it transforms reading from isolated and passive to shared and active. It is situated in moral environments, reflecting but also influencing them.

RRT continues the movement from writerly reception to readers as active creators of meaning and experience. There are different strands or movements within reader response. The diversity reader and degree of reader activity varies across them. There are generic readers whose individuality does not matter so much as their responses are caused by the text, there are implied or ideal readers whose competence is often remarkably similar to the critic's or to the critic's ideal reader, there are classes or groups of readers, working-class readers, feminist readers, postcolonial readers, artists as readers, reading groups, reading circles, book clubs, student groups, school classes and others. There are individual readers whose responses are available in criticism, commentary, marginalia, digital media, some of which may be surveyed. Readers may be thought to react in consistent ways to the effects of a text, they may share some responsibility for the co-creation of meaning in the event of reading, or they may be considered ultimate and absolute interpreters and architects of texts.

Horizontal accounts of reception and transactional accounts of response are pragmatic. Horizons of expectation are projections of hypotheses, of possible meanings that are tested out in literary textual encounters and they are modified in and by reading within and across texts. As readers read their understandings change. This can be retrospective, affecting previous texts as recollected or as reread, but it also means that the text being read is not static: how a word, phrase or sentence was interpreted as read may be changed by interpretations of subsequent words. These changes in meaning then feed back into further horizons. This is a form of errantry and self-correction which is at the bases of transactional reader-response theory. Literary texts may have factual or descriptive elements upon which attentive readers will agree. However, there are indeterminacies or gaps in literary texts which readers creatively and critically work to make sense of, aesthetically, informatively and interpretively. Not only might sense be tested out with or against a literary text, but constructed meanings might also be tested out with or against other readers, and this is part of what goes on in a literary education.

#### *2.2.5 Towards an Ethos of Comparative Literary Criticism*

Among the many challenges this research involved was the development of an ethical comparative literary critical methodology. There is a tension between the terms 'ethical' and 'methodological' that is difficult to resolve. Morality is associated with prohibition and restraint, ethics is more closely associated with freedoms and choice.

Methodology implies procedure. A moralizing didacticism can be counterproductive, and on the spectrum from indoctrination to education, it is closer to the former. It tends to be monological: it finds in texts what it presumes or wants to find, either an endorsement of its own edifice or an exposure of the flaws in alternatives. Instead of using texts as testing or proving grounds for methodologies, the approach proposed here is that the reader be guided by an ethos in her transactions with literary texts. In a general form, it starts from a concern for ethics.

### I. Seek and Be Guided by Ethics

There may be some who would adopt the posture of radical autonomy, that is the absolute separation of aesthetics and ethics. Their stated credo is art for art's sake. There are similar postures available with respect to philosophy, that make a virtue of its inutility and/or its refusal to be instrumentalized.<sup>12</sup> To adopt such postures is ironic as they propose an ethic, as a guideline for good thought and action, and it takes the form of prohibition. While it can be reasonably argued that literature and philosophy are goods in their own rights, they are not exclusively or absolutely good in their own rights or on their own terms. The pragmatist stance is willing to accept a plurality of goods. Though it may also be the case that education is a *sui generis* good, education, as a practice, turns disciplines or fields towards its own ends, literature, in education is turned towards the education of persons in, with and through literature. The preposition *in* allows for movement into the world of literature, which may be an opening up or a closing down. The *with* allows for relations with literature, which includes readers in dialogue with literature, readers in dialogue with other readers about literature, literature as a dialogue with literature, and literature in dialogue with other educational fields or disciplines; but those relations could be monologic or parallel. *Through* suggests that it has the possibility of opening or leading out onto, or productive of something else; though this could be functional and a point of being *through with* literature, as in over-and-done-with, may arise. Similarly, for philosophy. It approaches literature as literature, philosophy as philosophy, and not just as social, cultural, psychological, historical condensations. Education, as it is conceived in this thesis, recognizes the values and meanings inherent in its constituent practices, but it

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<sup>12</sup> Ortega y Gasset is one example, cited by Joe Moran in *Interdisciplinarity* (2010); Martha Nussbaum characterizes her early experiences of being taught philosophy as being remote from everyday concerns in context and focus (Nussbaum 2001).

also recognizes their contributions, individually and collectively, to its enterprise, where education is taken to concern the initiation of students into worthwhile knowledge and activities that enhances their capacities to reason well and be ethical.

Seek and be guided by ethics offers a vague frame for reading or viewing literary texts, and deliberately so. It is intended to request the reader or viewer to hold open a possibility that reading or viewing a literary text may have ethical significance. This is not to say that the first or only approach to the study literature should be framed by ethics. Nor is it to claim that studying literary texts will always be ethically valuable. How that ethical significance is produced or brought forth may vary with respect to texts, readers and contexts. If education is more than just a warehouse of discrete disciplines, each claiming or seeking their own distinction and autonomy, then it may have an ethos. That could be to recognize the independence of its constituents. The plurality of disciplines might be held together as a loose collective or federation, coexisting peacefully, but in parallel. It could seek to yoke them together and drive them towards some totalizing enterprise or vision, such as the building, maintenance and/or protection of nation or economy. Or, they could work together, in dialogue, to promote the development of good sense, comprised of wisdom in reason and feeling, and guided by a concern for ethics. Under this conception, literary studies involve a promotion of literary education, an enterprise that includes the exploration of literary dimensions of texts and responses to them, its relation to education and to other fields of educational inquiry.

## II. Ethical Reading: Receptive, Responsive and Responsible

In a sense, Jauss suggests that it is in reading that readers learn to read. A receptive reader is alert to encounters between horizons, projected by readers and by texts. The act of reading involves iterative modifications of a reader's expectation in response to the literary text. In doing so, reading, as act, experience and interpretation is mutable, and the reader, insofar as his/her textual history has been altered, is also altered. There is something new in the store to draw upon, and this may affect other elements in the store. But there also a sense that we learn to read in community. At first, this may be an intimate community, of family or carer. It may intersect with, be supplemented or replaced by subsequent dialogic communities of literary inquiry in classrooms and other places, like third or liminal spaces, where people meet and talk about the literature they have read and the cinema and television they have seen, and such communities may effervesce. These educational communities of dialogic literary

inquiry are ethically pluri-focal: teachers, students, institutions, communities and texts. They are situated historically, physically, socially and psychologically. Their boundaries are perforated, admitting influence from contingent and contiguous factors, and allowing for education to influence a wider community or society. In these communities reading may be directed towards ethical themes and issues that arise in response to the literary text. The selection of the ethical question to be explored in, with and through the text is made by the community.

However, readers, as part of their literary education, should be able to produce literary criticism. This can be done collectively, but it can also be done individually. The literary criticisms presented here in Chapter 4 are those of an individual student, but they are not created by him alone. They are shaped by his reading history, by the conversations he has had with others about them, by reflection, by responding receptively to the texts themselves as co-authored in their production and receptions and their contexts. They have been submitted to scrutiny of readerly communities at conferences and in edited collections. Questions of fairness, equality and justice are common among children and students, they are revisited throughout life and arise in literature with relative frequency. How others are presented and perceived in literary texts, how the text is produced and received, and how the self is co-authored in transactions with others as character, texts and selves, have ethical and educational implications.

If readers have responsibilities as readers, and it is contended here that they should have, then one responsibility is to read well. That does not mean that they must be well-read in terms of volume, canonical quality or erudition. It is to read attentively: to attend to the said and the saying, the sayer and the contexts of saying and receiving, to adapt and extend the terms Adam Zachary Newton uses (Newton 1995). *Said* accounts for what is said and how it is said, saying being a performance and intersubjective relation in the sense of giving a narrative account and of creating connection and association. It is selective attention, to read efferently and aesthetically, in Louise Rosenblatt's terms, the former meaning to focus on analysis, abstraction and 'what will be retained after reading', the latter to focus on 'experiencing what is being evoked, lived through, during reading' (Rosenblatt 1993, p.383). It is to attend to tempo, lento, adagio and so on, not as dictated by the text but realised in the act of reading in response to the text and affected by context (Miller 2002).

To read well does not mean reproducing some predetermined interpretation, but to hold open the possibilities of plural interpretations that may come into contact and dialogue in communities of readers. It does, however, mean to read with respect to the text, to trace lines of inquiry through it, to test them out in and with it and to see those inquiries through to consequences of interpretation for the text, for the reading and the reader.

Among the many possible ethical themes and issues are: moral situations faced by characters; implicit or explicit moral judgements passed on or by characters; examples of moral reasoning or passion presented and their focalisation; textual representations of alterity. Readers may associate these with moral issues in their lives and worlds, and personal or public interest may temper which issues raised in or by the text they prioritise. Questions regarding goodness, fairness and justice are seldom far away in fairy tales, even if they occur in settings remote from a reader's present. Popular genres like the American Western and crime drama also explore issues of justice and factors of personal and collective identity. Cinema is a medium of motion, moral issues relating to migration and transgression are explored frequently in European Cinema. Science fiction provides a way of addressing current ethical issues and those on the horizon, such as those presented by biological or environmental manipulation. These may mean that old moral settlements have been disturbed: a reader may find that their present moral heuristics are (in)adequate for reviewing past moral decisions or that they have not yet acquired or developed a moral heuristic for novel situations.

### III. Articulate an ethical response to literary texts and submit it to the scrutiny of an ethical community

If the act of reading endows the *said* of literary narratives with qualities and experiences associated with *saying*, which, according to Newton (1995), is a movement between 'moral propositionality' and 'ethical performance', then part of a reader's ethical engagement is to craft a response to the literary text and to give it expression. Readers may have a variety of initial and subsequent moral reactions to aspects of literary texts. They could have affective, cognitive, anamnestic, imaginative and practical dimensions. First reactions might be impulsive, superficial and unconnected, more the effect of moral residue than ethical response. Ethical responses should be shaped and shared. The processes of shaping and sharing contributing to the ethical development of readers. In selecting elements of moral reaction and structuring them their significance can be enhanced and ethics come into play. 'Why this rather



than that?’ and ‘why this (in) relation to that?’ are questions of value whose settlements are subject to further scrutiny, individually and with others.

Those internal tests can be dialogical. It could be an imaginative dialogue with another, who may be some form of recollected self at some point prior to reading and responding, or with other person from memory, a teacher, a friend, a relative, a peer, or with some version of an author, or some character or combination of these. But a unit consisting of a statement and a response is only an element of dialogue, there should be multiple responses connected by the focus of inquiry, chains of receptions, in a sense. There is a danger that these dialogues occur in a closed system and all serve to support whatever the reader already believes or wants to believe. That expression can be facial, gestural or verbal, at varying degrees of consciousness. To open out the dialogue, the reader should configure her ethical response and submit it for scrutiny by an ethical community. Doing so involves risk. Readers may not know in advance what conception of ethics holds in the community or is held by its individual members until they respond. If the community is ethical, it is receptive to a plurality of responses and interpretations and seeks to understand them, the criteria they are based on and how they were arrived at, but it does so in such a way as to allow modification of the common ethic and the ethics of its members.

Considered this way, the dialogues initiated in and by reader’s transactions with literary texts are not truncated closed couplets, a drama of two speakers where each speaks only once in the form of statement and response. It becomes part of an ongoing exchange, between text and reader, between reader and reader, reader and community, within and between communities diachronically and synchronically. The plurality of possible responses, instead of existing in parallel isolation or dismissed as aberrant, allows for the emergence of storied communities.

### 2.3 Education and Ethics

Education and ethics, separately and together, resurface at various times and in a variety of places, as issues of particular and general concern. They appear to occupy more prominent positions in sight and more pronounced as themes of conversation in contexts of real or imagined crises in society. Perceptions of some alteration in the social fabric are often attended by amplified emotions, rhetoric of blame and reform and an intensification of interventions and activities with respect to those individuals,

institutions and systems held to be responsible (Ball 2013). Almost everyone has experienced or witnessed a situation which she or he felt a sense of injustice, of wrong or ill treatment of her/himself or some other, and this has often occurred in the course of education (Haynes 1998). Many people have a deep interest in education and ethics, and they are qualified, on the basis of personal experience at least, to form and express opinions on them, more so than on other topics, such as superstring theory.

Education has been celebrated and condemned for how it has affected people and how it can contribute to change or stasis. It is viewed as a significant influence in the fortunes of persons, communities, societies, states, nations, infra-, multi- and supra-national corporations and institutions (Plato 2004; Rousseau 1921 (1762); Dewey 1916; Freire 1970; Carr 2003a; Noddings 2013). It has, in some sense, been considered, presented or perceived as a mirror or index of the condition of the state: reflecting, revealing or contributing to the welfare of citizens (O'Brien 2008); an index and factor of economic performance (Biesta 2009; Hannam & Echeverria 2009); a cause of and cure for the moral climate (Lickona 1992). Many parties are alert to these potentials of education and call upon it as in instrument for achieving and securing their desired requirements (Peters 1965; Halstead 1995; Carr 2010). Some of the expectations are that education provide a worthwhile experience in itself (Peters 1966); that it conserves knowledge (Plato 2004), that it serve the economy in the production of human capital ready for the world of work (European Commission 1996 quoted in Standish 2003; Brighouse 2006; Bourdieu 1998); that it prepare learners for further education (NCCA 2012); that it create active citizens and promote happiness (Marples 2010); that it contribute to the formation of character (Lickona 1992); that it offer and secure status (Peters 1966); that it operate as a tool of oppression or liberation (Freire 1970).

Ethics, like education, is considered to be a significant factor in the fortunes of persons, collectives, communities and corporations. There is an inclination, among some, to make connections between ethics and the conduct and performance of economies and markets – though the correlation is not always positive. As with education there are many interested and influential individuals and groups making claims on or for some dimension of ethics, and advocating a certain moral system. In loose terms ethics and morality are near synonyms, referring to structures and solutions of thought and action that support, guide, control, estimate and evaluate projects of living well, personally and communally. Despite the concern for what is right or good

implicit in ‘morality’ and ‘ethics’, they can have negative associations, such as with the repressive aspects of religions, political systems, with indoctrination and propaganda, shame, guilt, difficulty, irrelevance and coercion (Haydon 2006).

There have been and continue to be efforts to keep education and ethics discrete as concepts and in practice, especially where a moral system is part of or has become strongly associated with religious denominational perspectives or political institutions. There are a number of arguments made from a variety of positions – theistic, agnostic or atheistic – asserting, at some point, that parents, guardians and/or faith communities have the exclusive right to talk about and teach morality or ethics. However, education is an implicit ethics, it is neither possible nor desirable to separate them, as they encounter each other in many different places and ways, in their own terms, through intermediate terms, and through terms in which they are both included. This chapter, in part, seeks to demonstrate that philosophies of education and educational practices have ethics and morality built into them, at least implicitly. Further, if ethics and morality are of any value, then education holds some promise for their promotion (see, for example Dewey 2012 (1916); Freire 1970; Noddings 2013). They meet on mutual ground, for example in rights, schools, economics. Richard Stanley Peters has written that ‘all education is [...] moral education’ (Peters quoted in Haydon 2009). Graham Haydon (2006) points to some problems that can arise when education and ethics are brought together. They may be perceived as a terrifying coalition of two powerful institutional forces, and negative experiences and attitudes towards them might hinder people’s willingness to approach, talk about or participate in either. This is not a necessary consequence. It is possible that, in some relations, education and ethics modify and moderate each other’s potential for creating harmful experiences and could cooperate in helping to make the experience of both more meaningful.

Nel Noddings’s (b.1929) work makes ethics the basis of education (Noddings 2013). At the centre of her ethics and educational thought is care, as an attitude and relation. The first relation in the encounter between people is one of caring, where we meet as either the one-caring or the one cared-for. Education should be thought about, designed and delivered primarily to cultivate caring. Schooling should offer opportunities to experience and develop care through modelling, dialogue, practice and confirmation (2013). The ethic of care finds its origin in the home, it should be promoted through practice in education, which should, in Noddings’s view, also take place beyond the school walls, and should extend to society.

Two significant ways of approaching the relations of ethics and education are *ethics in education* and *ethics education*. They roughly correspond with what Noddings identifies as ethical conduct and ethical product, with reference to Dewey's thought on the moral dimensions of education (Noddings 1998). In the first arrangement, there is an emphasis on the ethical character, practice, process or conduct of education; the second permutation is concerned with the content, methods and products of ethics education, in either the hidden or stated curricula. These two configurations have mutual ground in the persons involved and the relations between them.

The community of inquiry, as developed in the movements associated with philosophy for or with children, affords an alternative and meaningful approach to ethics education that is attentive and sensitive to the issues attaching to ethics and education and can avoid being prescriptive, evasive or sliding into relativistic irrelevance. Giving place and duration for communities of ethical inquiry to be founded and develop allows for teaching and learning, for teachers and students, to meet in novel configurations of their relations, where traditional oppositions predicated on difference or inequality in terms of knowledge, power and authority are transformed. The character of thinking in these communities – caring, collaborative, creative and critical – can find or be given expression in and approach moral praxis. The shared experience of narrative fictions, and the stories that come from them, contribute a mutual ground upon which communities of ethical inquiry can provisionally be founded, open to challenge, change and development. The participants, and the communities are mobile and mutable, but also capable of holding position and form. They can adapt, joining other communities as they move between class groups, rooms, and subjects and through the years. The movements and exchanges, formations and mutations can percolate the educational experiences of those involved giving it an ethical infusion. It is proposed that ethical inquiry should not be seen as an optional extra at the periphery of the curriculum, a supplement only available to or taken up by select individuals and groups, insulated from other communities in terms of time and place, rather it should be borne through the educational experience, articulated through and by story-bearing persons. In this way, ethical inquiry can become a meaningful part of and practice across education and the relations that arise in it, which could be considered the bases of education. It can bring aspects of hidden curricula to the surface through the articulation of implicit and

implied values. Through this approach students can develop as critics and co-authors of their moral fortune.

### *2.3.1 Education as an Ethical Practice*

Many individuals and groups – such as representatives of business, industry, employers, local and/or faith communities, sociologists, psychologists, economists, international organizations and corporations, parents, politicians, civil and public servants, teachers and students – have a valid interest in and some entitlement to make claims on or for education (Peters 1966; Halstead 1995). Given the number of voices, contexts and uses in which ‘education’ is expressed, it is unsurprising to find ‘education’ described as a contested term (Peters 1966; Carr 2003b, 2010; Phillips 2010; Standish 2010). Perhaps this is appropriately so, it suggests that education is something that people consider worth struggling for or over (Freire 1970; Greene 2000); it is a sign of concern for education and its health (Dewey 1938); a sign of its broad and specific currency; it may suggest that education might not be best conceived as an exclusive property of any single person or group, rather better conceived as an issue of relations (Bingham et al. 2004). The attendant ambiguity and confusion over ‘education’ can be seen as presenting problems for making sense of education (Carr 2003a). Attempts to clarify the term have led to disputes over the nature, aims, purposes, practices and properties of education. The disputes over the meaning of the term, however, tend to be less a matter of semantics than of values (Halstead 1995; Carr 2003b; Haydon 2006).

Education is commonly associated with schools, but education is not all that goes on in schools, nor is school the exclusive domain of education. Sometimes, such as when the expression ‘real education’ is used, it might mean precisely the kind of learning that goes on outside or after school (Carr 2003b), an implication of this is that the education that is intended and happens inside formal locations of education is not real. It is worthwhile examining the question of the meaning of education, or what it means to be an educated person, as some responses to this might suggest close connections or tensions between ethics and education that are pertinent to the approach to ethics education proposed here.

Education’s etymology is generally traced back to two possible roots, *educere* and *educare*. *Educere* means to lead forth, draw out, bring away; it has legal, military, nautical and maieutic connotations (Lewis and Short 1879). *Educare* means to bring

up, rear, foster, train and educate (ibid.). The *Oxford English Dictionary* includes these senses of education and more in its definitions and uses covering processes such as rearing, forming and shaping persons, character and behaviour, or the cultivation or development of knowledge or character, or systematic instruction or training (*OED*). These sources, though partial, reveal important aspects of education, and can be seen to inform and influence some significant conceptions and theories of education. However, etymologies and definitions are often considered insufficient when it comes to making sense of education (Carr 2003a; Barrow & Woods 2006).

One role that philosophy of education can play is the clarification of the concept of education and associated concepts and of their relationships (Standish 2010). Philosophy of education offers views on the nature, aims, purposes, matter, manner and value of education. Professional philosophers of education, like non-professional philosophers of education, differ in their responses to the question ‘what does education mean?’ The terms they analyse and use to analyse education tend to represent a perspective on the inquiry into what it might mean to be educated. These different perspectives can reveal or emphasize different features, or conceive of the structures of their relations differently.

In some educational policy documents education is presented as having two main purposes, one is preparation for further learning and another is preparation for the world of work (for example NCCA 2004). While the purpose of education has been expanded in more recent documents to include personal wellbeing, creativity and participation in society, (NCCA 2009; NCCA 2012) and in their stated principles or skills, learning and work continue to figure prominently. Harry Brighouse, in *On Education* (2006), identifies four main educational aims: self-government, economic participation, flourishing and the creation of citizens. Roger Marples (2010) presents three views of what education is for: the pursuit of knowledge and understanding for its own sake, education for work and education for well-being. Thomas Lickona (1992) sees education's function in terms of the formation of character. A number of thinkers about education, including John Dewey (1916) and Gert Biesta (2009) see it as having a role in establishing, maintaining and/or developing patterns of socialization, though this may be explicit, implicit, intentional or accidental function or effect, while also contributing to ‘individualization’ and ‘personification’ in the sense of becoming a person. The theme of self-governance can be associated with Immanuel Kant and the Enlightenment; he conceived of education as offering matter

and means for personal development, emancipation from traditional and oppressive relations with forms of knowing and power, leading to enlightenment and autonomy (Kant 1996 (1784)). For Plato, education served the needs of the state, the attainment and preservation of harmony and the discovery of the ideal of the good. The questions of the aims and purposes of education are left unsettled here. It is unlikely that any single individual sees education as concerned with only one of these possible aims, purposes or functions; it is more likely that understandings of education involve some combination of these, though one or a number of aspects may be prioritized by individuals or groups, and those priorities can be open to change. It might be fair to say that each of the above ways of understanding education is influenced by some sense of what is good, right or just, though the locus, character and orientation of what is good, right or just may continue to be disputed. If the aims and purposes of education were settled and stable, then we might be left with the present prevailing ones.

Conceptions bear the marks of their passage through time and place and current contexts (Carr 2004). Dominant characteristics of conceptions of education, as articulated in state or national policy or the policies of international organizations, tend to reflect or respond to the prevalent ideology. Neo-liberalism, as an intellectual, bureaucratic and political project is the major ideological system in many parts of the West at present. It proliferates the mechanisms, morality and the rhetoric of the market (Mudge 2008). One of the educational aims of neoliberalism is incorporation of its values as private or personal values. Efficiency and effectiveness, preparation for the world of work through training in appropriate appetites, in specialized, but transferrable skills, and certification and increasing mobility and opportunities for consumption are the calls, hallmarks and aims of market-led and market-governed education. Caught between the phalanxes of neoliberalism and neoconservatism, education is accused of failing to teach the appropriate values (Apple 2006, p.24), that is, they set themselves up as value systems, of a certain kind of ethic, towards which schools, education, teachers and students must be turned and tuned.

Within a climate dominated by the marketization and measurement of education (Biesta 2009), alternative approaches to the understanding of education can be found. David Carr, for example, views education in terms of persons and the cultivation of personhood, where person is understood as 'a bearer of rational and practical capacities, values and traits of character, which are themselves inconceivable apart from complex networks of interpersonal association and/or social institution' (Carr

2003a, p.5). Carr places the human agent at the centre of the educational process, which ‘concerns the initiation of human agents into the rational capacities, values and virtues that warrant our ascription to them the status of *persons*’ (ibid. p.4). Carr recognizes education is a multi-term process, to educate someone about something, but it is also concerned with the manner, ‘a sensitive interpersonal engagement with the unique needs and interests of particular human persons [...] a form of *conversation*’ (p.24). For Carr, education and teaching are conceivable in terms of moral practice, better understood with respect to virtues than efficiency, effectiveness, competency and skills. This understanding of education has a Socratic element, in relation to the pursuit of knowledge, wisdom, truth and the good life. There is also an Aristotelian strain, the sensitivity to personas and context, but also in the sense of teaching as a virtuous practice. The sense of education as conversation and initiation shows the influence of Michael Oakeshott and Richard Stanley Peters.

Supplementary to the questions of aims and purposes of education are questions about the matter or content, the appropriate bodies of knowledge and sets of skills. Stephen Ball (2013) identifies the knowledge economy as one of the key terms in *The Education Debate*. The pressure to create and sustain a knowledge economy is seen to come from a number of sources, national commercial and political institutions, multilateral and international bodies and institutions such as the OECD and the World Bank. Ball (2013, pp. 23-28) describes the ‘knowledge economy’ as an elusive concept deriving from ‘the idea that knowledge and education can be treated as a business product’, it relates to the commodification of knowledge, produced, packaged, marketed, bought and sold for personal, institutional, national or corporate profit. The kind of knowledge is often left unspecified, but there appears to be an implicit connection between knowledge and new and emerging technologies. Ball points to the disproportionate emphasis on the knowledge economy (pp.27-28) with respect to employment and economic value in the UK and in India. In Ireland, if we take Industry, Information and Communication and Professional, Scientific and Technical Activities as the relevant sectors of employment, together they accounted for less than one quarter of the total number of people employed in 2014, the majority of people in most developed economies are in service industries (CSO 2015).

Given the priority afforded to the knowledge economy it is worth thinking about knowledge. There is a whole field of philosophy, called epistemology, concerned with knowledge. It asks questions about what can be known and how it can come to be



known, what constitutes knowledge and knowing, and relationships between knowledge, truth and belief. Gilbert Ryle is often taken as a point of reference for the distinction between propositional and procedural knowledge (Ryle 1945; 1967; Mason 2000). Propositional, or declarative knowledge is often referred to as ‘knowledge that’ and related to facts, which can be described in Ryle’s own terms as ‘inert’ knowledge. Rote learning might have this kind of character, for example the learning of capitals of countries, dates of historical events and mathematical tables. Propositional knowledge holds an attraction for certain views of knowledge and education. There is a reassuring sense of certainty, familiarity and stability, that there are fixed truths that can be handed down to succeeding generations, offering grounds for a common knowledge. It supports and is supported by a custodial understanding of education, and it makes it possible to test and trace the transmission and acquisition of knowledge. Ryle accepts that this type of knowledge has a place in teaching and learning, but he believes that procedural knowledge should also be taken into account, and that applied knowledge, ‘knowing how’, can be more revealing of intelligence, that knowledge is realised in performance more so than in recitation (Ryle 1945, p.5-7). Dispositional knowledge has been put forward as a possible third kind of knowledge (it is already present in Ryle’s description of procedural knowledge (Ryle 1945)). Dispositional knowledge is associated with beliefs, with knowledge *to*, or, as Mark Mason puts it, it is knowledge ‘associated with attitudes, values or moral dispositions, as in “I know to respect the value of human life”’ (Mason 1999, p.142).

There is a tendency to associate some defined kinds of knowledge with specific modes or methods of teaching, styles of learning and particular responses to the question of the meaning of education. Despite claims that the traditional-progressive distinction is redundant, or that it has been reconciled, for example by Dewey (1938), the dichotomy persists in many commentaries on education, especially in relation to standards (Carr 2003a). The traditional-progressive distinction is often conceived of in terms of alliances of or conflicts between content and method (Carr 2003a). The traditional approach to teaching, as it is conventionally perceived, privileges the subject over the student. The subjects in the curriculum, taken together, represent, in Matthew Arnold’s terms, ‘the best which has been thought and said’, culture and civilization as the store of the acme of human knowledge and achievement. The teacher’s is the possessor and transmitter of this knowledge, and the student is the receiver and conserver of that knowledge (Thomas 2013, p.25). In this approach, the

transmission is often thought best achieved through formal methods such as didactic instruction and rote learning. Traditionalism in education can be traced back to a certain form of Platonism that stresses the existence of an ideal and the idea of the good, knowledge of which is the preserve of a meritocratic minority who are its custodians. Traditionalist educators might be seen to favour propositional knowledge, to emphasize formation of the child by external forces and to seek conformity to the needs of the state.

Contrasted with this traditionalist perspective is a progressive perspective. This is usually characterized as placing the child or student at the centre of education, where education develops out of and expands the learner's experience. In this vision of education, the child develops through exploration, experiment and discovery, and methods are more likely to be collaborative as opposed to the more monastic learning that a traditionalist approach might entail. Here the role of the teacher can be marginalized as facilitator, sometimes as an effect of curricular design, sometimes voluntarily (Mason 2000). Such progressivism can be seen as more appropriate to procedural knowledge, learning by doing, which can trace aspects of its lineage to Socrates and Aristotle, and parts of which that can also be found in Plato. In the modern era, the names most closely connected with progressive education are John Locke, Jean-Jacques Rousseau, Johann Pestalozzi, Friedrich Froebel and more recently John Dewey, though Dewey wrote *Experience and Education* in an attempt to clarify his position in relation to both traditional and progressive understandings of education and his rejection of dualisms, including that between theory and practice.

Below is summary table from Gary Thomas (2013, pp.30-31) of the general way of thinking about the characteristics of and differences between progressive and formal education. Thomas is aware that, like many schematic accounts, it presents them as incongruent or mutually exclusive.

Table 2.1: Progressive Versus Formal Education

Focus	Progressive education	Formal education
Also known as...	Informal; child centred; discovery; open education; integrated day; new education; learning by doing	Traditional; teacher directed; didactic; 'back to basics'; essentialism; 'chalk and talk'
Achieves aims by...	Problem solving; activity; discovery; play	Instruction; learning facts, rules and traditions; compliance
Aims to...	Teach the child to think, to be independent, to be critical	Teach the child skills and knowledge necessary for life
Assumes that children, above all, need...	Freedom	Structure
Curriculum is...	Project based or topic based, with the integration of 'subjects'	Subject based with subjects taught separately
Emphasizes...	Activity, freedom, and the growth of understanding; individuality; the nature of the child	Teaching; reception and acquisition of knowledge and skill; conformity to established principles of conduct and inquiry; the nature of knowledge
Motivation by...	Absorption in the work itself; the satisfaction gained by working with others—cooperation	A desire to comply with teacher demands; competition for better grades; rewards and punishments
Motto (after Dewey, in <i>Experience and Education</i> ) ...	Development from within	Formation from without
Students and pupils relating with the teacher mainly by...	Group or individual work, with teachers and pupils in a mentor-apprentice relationship	Mainly whole class work, with the teacher primarily in an instructional position
What to be learned...	How to think independently; critical thinking; a questioning disposition	Basic skills; factual information and principles; respect for authority

David Carr (2003a pp.214-229) goes a long way towards undoing simplistic reductions of traditionalism to content-centred curriculum and formal methods and of progressivism to child-centred experiences and 'exploratory and collaborative methods of learning of an interdisciplinary or integrative kind' (p.215). He argues that there may be no necessary conditions for the qualities to be arranged along these lines (p.217), offering the example of A. S. Neill's Summerhill School where a progressive approach used formal methods. Carr describes the progressive-traditional divide as an expression or representation of 'a *normative* distinction between two rather different conceptions of the role of education in preparing individuals for social membership, and of the proper balance of authority, discipline and freedom in any such preparation' (p.224). These different conceptions are influenced by different perceptions of human nature, such as brutish, innocent or as neither good nor bad but capable of turning either way.

Dispositional knowledge, associated with belief and values, can look different when viewed from these traditional or progressive perspectives. The locus of moral authority and its exercise can shift. The formal approach can consider moral education a matter of moulding disposition and behaviour to conform to traditional values, often identified with religious institutions, a sense of national character and increasingly with international, multilateral institutions such as the World Bank and the OECD, and their representative figures. The changes in sources of values may be attended by corresponding shifts in values, for example from stability and allegiance to faith or nation to innovation, flexibility and mobility. In this view, values can be selected, prescribed and taught by instruction and reinforced by systems of reward and punishment, as might be found in the work of some proponents of character education, such as Thomas Lickona (1992). A more progressive approach might see students developing dispositions by putting judgement into practice, evaluating it and refining it. In Dewey's philosophy, society carries and shapes dispositions, but it is necessary that individuals select and gain command of their powers and habits in community with others, which is, at least partially, the role of education. Some of those habits include critical thinking, imaginative projection, experimentation, revision and sympathy (Dewey 1916). Though there are differences between these two approaches, there is a sense that, ultimately, dispositions are more 'caught than taught' (Mason 2000, p.142). If this is the case, then this nature of dispositions poses significant challenges for education regarding which habits should be prioritized, possibly for whom and for which contexts, and what methods, situations and opportunities are appropriate to the shaping dispositions. The fact that dispositions are more likely to be caught than taught has more implications for hidden than prescribed curricula, calling into question ethos, and personal and professional values of teachers. As a result, it is more dependent on the teacher as an individual. For this reason, dispositional influencing is a fragile and perilous activity. This is addressed in greater detail in Chapter Three.

This division of education into progressive and traditional views illustrates the prevalence of dichotomous ways of thinking about education. Further examples include the division of education into either a liberal curriculum (Peters 1966) or vocational training as addressed by Richard Pring, who argues for vocationalizing the liberal (Pring 1994). There is also the question of value, is education intrinsically

valuable, as Peters has argued, or is it instrumental towards some other ends, as Dewey has argued (Dewey 1916, 1938).

This short survey of some purposes and content of education points out themes and issues that feature in contemporary conversations about education. Other issues relate to the nature of education, as practice, profession or vocation; whether its focus should be on liberal education or vocational training (Pring 1994); whether its worth is intrinsic (Peters 1966) or instrumental, and if instrumental, then by what means and towards which ends?

Thinking critically about education in the Anglo-Saxon world developed dramatically in the twentieth century, especially in the period after the Second World War. The educational thought of Dewey, an American pragmatist philosopher, was influential, either in offering a promising approach to education, or as one to be criticized and reacted against. Peters, a British philosopher in the analytical tradition, is a significant figure coming to prominence in the 1960s. There is a long European tradition of thinking philosophically about education stretching back to the Enlightenment that includes Locke, Rousseau and Kant (Standish 2007). However, many accounts of education or aspects of education, even very short ones, tend to refer to Athens of Greece's Classical period (Rousseau 1921; Dewey 1916; Hogan 1995; Noddings 2002; Carr 2003a; Curren 2007; Pring 2010; Thomas 2013). The figures of Socrates, Plato and Aristotle tend to feature in varying degrees of prominence for reasons implicated in prevailing views of education (Hogan 1995). They have been credited with originating many of the terms, initiating many of the lines of inquiry and explorations of relations that remain important in literary, cultural, ethical, philosophical and political discourses today. In the surviving records of their lives and work there are examinations of conceptions of education concerned with experience, knowledge, understanding, skills and crafts, personal development or personal formation, the relations between the person and the *polis*, the roles of teachers and learners, content and modes of education, questions of the relation between education and socialization, professional or vocational training, the promotion of an ideal or harmonious state, freedom, liberal education, citizenship, good, justice, right and practical wisdom, for example.

Education, in some views and at some level is seen to be concerned with survival, the survival of communities, traditions, practices and cultures, for example. However, the term survival attaches to *zoe*, mere life, subsistence and the meeting of basic

physiological needs for an individual or species (e.g. Freire 1970, pp.97-99). In general, the actions taken to secure survival, on this level, are not considered part of education, in a stricter sense (but this is not to say that *bios*, what is taken as the more political dimension of being human, cannot, under certain conditions, approximate or appear like *zoe*, in which case matters of human survival could appropriately be considered as matters of education). When the basic needs for life have been met, then education can take on other considerations and move from preoccupations with how to survive to the question of how to live well.

The ancient Greek Philosopher Socrates<sup>13</sup> (c.470 – 399 BC) devoted his life to the pursuit of truth, wisdom and virtue. He was critical of Sophists and what they represented. He considered the Sophists as a group interested in selling their knowledge, skills and expertise to wealthy Athenians keen to secure the success and status of their sons. They were the professional educators of their day, responsive to and profiting by the market. Socrates rejected the title of teacher, he did not accept money, nor did he select students. Despite his refusal to be thought of as a teacher, he is now generally held to be an exemplary one (Hogan 1996; Carr 2003a). The question of how life ought to be lived is at the heart of Socrates' endeavours. He believed this to be the central question of being human, and that it should be of primary importance to any worthwhile education (Hogan 1996; Carr 2003a). There is irony in Socrates' approach and in how he is perceived, and this makes it difficult to identify unambiguous moral or educational commandments (Hogan 1996, p.24). For Socrates, knowledge or reason is important for virtue, and virtue is important for human

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<sup>13</sup> There are a number of problems in speaking of Socrates; he left no written record of his thoughts, methods or guide for following them. What we know of Socrates largely derives from the writings of the dramatist Aristophanes, the philosopher Plato and the warrior, philosopher, historian Xenophon. Aristophanes' portrayal of Socrates in *The Clouds* is seen as a parody and contributory to Socrates being found guilty at his trial for corrupting the youth and believing in false gods. The dialogues of Plato are among the primary resources for discovering Socrates. The historical figure of Socrates and what he said and did is believed to be what we find in the early dialogues up to the first part of the *Republic*. From this point, some think that historical figure of Socrates and Plato began to merge, but that the two were largely in agreement. After that, in Plato's later writings, it is thought that Socrates is more of a literary character or device for Plato to ventriloquize his own thoughts through. This elision between historical figure, literary character and author is cause for some confusion. If there were one person known as Socrates he can be said to have used a variety of methods, and it might be more appropriate to speak of Socratic methods. The figure and character of Socrates that emerges is a master of irony, but Plato is the one who communicates that irony to us, in which case we may consider Plato a master of irony and should read him carefully. According to Plato's record, *Phaedrus*, Socrates distrusted writing and favoured dialogue over the written word, as writing would lead to forgetting and an appearance of wisdom without its reality, writing, like speeches, resists scrutiny and always provides the same response without variation and further clarification. Reference to Socrates here will be to figure of the early dialogues (Curren 2007, p.8; Nails 2011, §2; Womack 2010, pp.10-17; Lorenzi 2012).

happiness, flourishing, and a certain kind of ‘self-mastery (*enkrateia*), self-sufficiency (*autarkeia*), and moral toughness (*karteria*) exhibited by Socrates with regard to pleasures and pain is important for happiness’ (Reeve 2003, p.10). In Plato’s dialogue *Protagoras*, Socrates says that virtue is not the kind of knowledge than can be taught by instruction; rather it is a matter of search and inquiry involving questioning.

Pádraig Hogan (1996) and Catherine McCall (2009) and others (Reeve 2003; Vansieleghem & Kennedy 2011) have pointed to a revival of interest in and importance afforded to ‘Socratic Methods’, such as dialogue or questioning, or sometimes more loosely referred to as discussion and facilitation. There is a danger that in focusing on the elements, particularly if in a disjointed manner, that the ‘*conviction*’ informing and influencing the methods might be obscured, lost, and that in becoming detached they can be distorted or misused (Hogan 1996, pp. 25ff.). One method that is associated with Socrates is the elenchus, described as a form of ‘search for moral truth through two-party question-and-answer’ engagement, normally proceeding as follows:

- i. The interlocutor makes a statement she or he believes to be true, but which Socrates considers false.
- ii. Socrates seeks the interlocutor’s agreement with other assertions of truth, independent of the first statement.
- iii. Socrates and the interlocutor, through argument, come to agreement that the subsequent beliefs lead to a contradiction of the initial position. (Vlastos 1982; Reeve 2003)

Taken out of context, this could give the impression that the purpose is demolish the interlocutor’s beliefs, or to win an argument. However, the uncertainty reached, an *aporia*, does not represent a final destination. Rather it allows the interlocutor to become aware of her or his own personal lack of knowledge, which is, after all the distinguishing characteristic of Socrates’ own wisdom. This recognition of the deficiency of knowledge then offers a mutual ground from which to initiate a further moral inquiry. This points to an interesting paradox in Socrates thought, virtue depends on knowledge, but, in general, there is a lack of true knowledge. Yet, ironically, awareness of the lack of true knowledge is the ultimate true knowledge. The aporetic outcome of Socratic dialogue is one of infinite openness to the yet unknown. This leads

to questioning the possibility of true knowledge (Reeve 2003). The resolution of this paradox is that the pursuit of the moral, virtuous, or good life, education, is more a matter of ongoing personal search, of quest, than closure or conformity (Hogan 1996). There are other pertinent features of the Socratic approach. The interlocutors are not only pursuing an inquiry into what is good, but, in doing so in this manner they are involved in ethical relations, the ethical pursuit can be a moral practice. This ethical relation is not advanced as a situation where one party already knows the truth and is simply bringing the other to a point of agreement, but is conducted in an attitude of non-authoritarian guidance and self-examination, the offering of one's own beliefs to considerate scrutiny. These latter features of the conduct of the dialogue, as found in Plato's presentation of them, have been disputed. Socrates' claim of a personal lack of knowledge has been challenged as false, a ruse; he has also been accused of merely leading his interlocutors away from their personal beliefs to what he already knows to be true (Burbules & Bruce 2001; Lorenzi 2012); it is not clear how the elenchus can lead to a positive statement of objective moral truth rather than a subjective or culturally relative moral position (Reeve 2003). Despite these challenges the Socratic attitude and approach holds promise for advancing ethics education.

Socrates, in Plato's *Apology*, does not hold the poets to be more morally wise than the politicians or the craftsmen. It is not maintained here that the authors of fictions claim to be or are held to be morally wiser than the readers of those fictions, rather that the readers engagement in a kind of dialogue with and about those fictions, with themselves and others, can, in some conditions, provide a meaningful opportunity for ethics education.

Plato<sup>14</sup> (c.428-347 BC) was a student of Socrates, and like his mentor he believed that education should be concerned with the improvement of the soul and the good of the *polis*. However, their understandings of knowledge and truth, and the role of education are different. Socrates was convinced of the limits of human knowledge, he

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<sup>14</sup> *Republic* is taken to be Plato's 'greatest and most synthetic work' (Reeve 2004, p. 14). In it we get his fullest account of education. However, as mentioned in the note above about Socrates, Plato was a master ironist. This poses challenges for discerning how Plato really thought about education. In one view, what has become the dominant Western reading, which is largely literal, Plato is seen to champion a totalitarian state and an education system that is concerned with compliance. Karl Popper is closely associated with this kind of reading and accusation (Carr & Davis 2007, p.99). In another view, there is a more gentle and imaginative approach that has some more recognizably progressive elements, such as learning begins in play or amusement (Book VII; Thomas 2013, p.4). Hans-Georg Gadamer reads it in a way in which imaginative and more emancipatory themes come to the fore (Hogan 1996, p.44, n.4). Both culminate in the same meritocratic hierarchy but the experience is different.



was suspicious of final answers. Education, for him, took the form of a considerate dialogue, ‘an interplay of ventured standpoints’ (Hogan 1996, p.30). The Socratic approach to education is located and developed in shared gaps in knowledge and understanding. Plato offered an attractive alternative to this. He put forward a theory of forms, at the core of which is the form, or idea of the good. In Book VI of *Republic*, Socrates describes it in these terms ‘what gives truth to the things known and to the knower is the form of the good [...] the cause of knowledge and truth’ (2004, p.204). The idea of the good provides a source for and purpose of scientific and moral truths. For Socrates, moral truths, at least, were in the exclusive province of the divine, however, for Plato they could be truly known by humans, but only to a specific minority, whose capability and worth has been assayed through education, the philosopher rulers. The philosopher rulers will be the ministry of the law and will occupy the highest, office of the state, ‘the minister of education of the youth, male and female’ (Plato, *Laws*, quoted in Hogan 1996, p.33).

The true knowledge held by the philosopher rulers could only be made known to those whose worth has been established through education, who would then go on to become philosopher rulers in turn. For the majority of people in the polis, the auxiliary-guardians and the producers, it was sufficient that they be turned towards and believe in the idea of the good, and that they trust in the philosopher kings to provide and secure the good of the state, which corresponds with the good of all its citizens. Education was a matter of discovering the capability of each, assigning her or him to her appropriate position and function in the state and thereby ensuring its harmony. The experience of education took different forms for the different classes, intellectually determined. The philosopher rulers were the custodians of knowledge, who brought those of their kind to the surface, illuminating their lives and passing on knowledge and truth. Education, in this form, becomes a system of censorship and prescription, institutionalized and hierarchical. For the chthonic majority education is reduced to matters of conditioning and training, the modification and regulation of appetite and desire. Teachers and students are no longer co-inquirers, but become transmitters and receivers of precepts, the pre-ordained knowledge and the beneficence of the rulers. Education becomes a matter of compliance and conformity rather than search and scrutiny, prioritizing the harmony and security of the state ahead over the personal pursuit of wisdom and virtue, in Socrates conception there was the possibility,

an open invitation in a sense, for anyone to join in the inquiry, but in Plato, it is restricted to the select few (Hogan 1996; Reeve 2003).

Between Socrates and Plato, we can see the opening up of questions about and tensions in thinking about education that continue today. Should education focus on the needs and interests of the individual or of the state? Should we facilitate and encourage students in the discovery of knowledge for themselves and support their development as persons or should they be told the facts and ideas, drilled in skills and have their character formed in accordance with the requirements of the state? The custodial attitude appears to have been the more influential and dominant in the history of Western education, though the last century has seen a recovery of the Socratic inheritance.

Aristotle (384-322 BC), like Socrates and Plato, thought education to be ethically and politically important. Indeed, Aristotle describes the subject of *Nicomachean Ethics* as political science<sup>15</sup> (Miller 2012). The end of both ethics and politics is human flourishing, *eudemonia*. For Aristotle, the educated person is a person with a broad or general knowledge so that he can be a good judge, and seek only the exactness in each area as ‘the nature of the subject allows’ (Aristotle 1999, p.2). There is a deep connection between education, habituation, practice and virtue. He identifies two kinds of virtues, of intellect and of character. Intellectual virtue ‘arises and grows mostly from teaching; that is why it needs experience and time’, while ‘[v]irtue of character (*ēthos*) results from habit (*ethos*); hence its name ethical’ (p.15). The virtues of character do not arise naturally in us: if one is, by nature, one way then habituation could not change it. For Aristotle, the virtues neither come from nor go against nature, rather one is, by nature, capable of acquiring them, and completed through habit.

There is some controversy over the use of the term habit here. It has been read as suggesting unreflective modes of belief and involuntary action (e.g. Hogan 1996, pp.34ff.). Dewey uses the word habituation to capture this automatic, mechanical sense, it is in the background of or survives in the residue of habit (Dewey 1916, pp.55ff.). But it has also been defended as a more active condition, especially in relation to moral virtue, where Aristotle uses the word *hexis* (Malikail, J. 2003; Sachs

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<sup>15</sup> This close association between ethics and politics has been challenged, they have been divided along lines such as private and public, between the particular and the general, however, the scale and mode of living in the polis meant that in ancient Greece they could be thought of as much more closely aligned, and this possibility of a shared ground between them emerges in small communities.

2014). Aristotle's view of children and childhood is vulnerable to Hogan's criticism. Aristotle, in this case and to some degree, is restricted by the thinking and language of his time. In Greek, the word *pais* (παῖς) can mean child, boy, girl or slave (Liddell and Scott 1940), but, due to their political status in Greek democracy, children, women and slaves are frequently considered in similar terms regarding development, freedom and participation. Aristotle often sees children and beasts as similar in their initial states. He says that childhood is not suitable for either political science or prudence due to lack of experience in the actions and particulars in life (Aristotle 1999, p.3, p.93).

However, the sense of conditioning and training that attaches to the formation of good habits in childhood recedes as the child develops. Moral character (*ēthos*) and moral virtue (*hexis*) become matters of voluntariness, deliberation and decision (Aristotle 1999). Good habits require discernment, it involves the repetition of 'similar' activities rather than the same activity, this sense of the habit as an active attunement in response to particulars seems to be at the heart of Aristotle and the kind of knowledge that is called *phronesis*, often translated as practical wisdom, that wisdom that emerges from and is modified in practice. This would appear to be close to Martha Nussbaum's (1986) understanding of habit, virtue and *phronesis* in Aristotle. Virtue is a matter of aim at appropriate intermediate between deficit and excess, a mean that is relative to the person, and 'defined by reference to reason [...] as a prudent person would define it' (Aristotle 1999, p.24).

These three philosophers can then be seen to have set some points of reference in debates about education that are relevant today. There are points at which they coincide: education is of ethical and political concern; education relates to the acquisition of knowledge, coming to know truth, a development of reason and wisdom in thought and feeling, action and attitude, though there are significant qualifications. For Socrates, education involves an active pursuit of the question of how we ought to live, the manner of that pursuit should be consistent with its purpose. Real or final knowledge is a divine property and not of humans, but that should not reduce knowledge to relativity or subjectivity, as we should continuously subject our thoughts and beliefs to scrutiny, where it is possible, at least, to identify incorrect premises and to make modifications in the light of their discovery. The inquiry into the question of how to live is available to anyone who wishes to pursue it. For Plato, final knowledge and truth exist, they are known to those few philosopher rulers who have proven themselves worthy and been selected. Education is the process by which they are

selected and are brought to know or given the idea of the good. For those who are not capable, who do not have the capacity to truly know and understand the good, education is a matter of turning them towards it, of training and conditioning appetites and desires. For Aristotle, the focus of the inquiry shifts from knowing what goodness or virtue is to becoming or being good (1999). There is a shift to the practical. We come to know what goodness is by reference to what we actually think or do, not by reference to some external abstract standard. The quest to live well appears to demand a degree of leisure and comfort that may not be experienced or available to all, rather a gentleman of some means (Nussbaum 1990).

These three Greeks also had different views about authors and their works. At that time, the poetry of Homer and Hesiod featured in the curriculum, in some cases it might have been viewed as a poetic example and standard, but it was also used in moral education, presenting different sets of approved virtues, from those of the heroic warrior to the dependable farmer. As noted above, Socrates did not find the poets wise in themselves, but their work might be inspired. Plato's attitude to the poets is seen as acutely hostile, they are presented as imitators and representing false, misleading or damaging examples, which the young are not capable of judging well. Poets would be exiled from his *Republic*, and their works would need to be heavily censored; only prescribed edifying literature should be recited to children and not the old wives' tales (*mythos graos*) that have been told in the nurseries (*Republic*). Aristotle can be read as supporting the role of literature in the tuning of emotion, feeling the right feeling in the right about the right object (Nussbaum 1990).

It is two and a half millennia since these philosophers opened out these lines of investigation, but it is the ones associated with a form of Platonism, a custodial conception, that dominated educational thought beyond the end of the Middle Ages and have remained influential in western education since, Hogan refers to this as the eclipse of the Socratic (1996). The Romans, in their Republic and Empire incorporated elements of Greek educational thought, as the writings of Cicero<sup>16</sup> (106-43 BC) and Quintilian (c.35-c.100 AD) might show, where they are more concerned with the defence, preservation and strengthening of political institutions than with the 'quality

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<sup>16</sup> Cicero is more generally viewed as a positive influence when his work resurfaces in the development of Renaissance humanism (Grayling 2003; Kallendorf 2003, p.65). What Hogan points to is Cicero's failure to grasp the essence of Socratic practice and the appropriation of both Socrates and Cicero by Augustine (354-430 AD) (Hogan 1996, pp40-49).

of each individual's experience of teaching and learning' (Hogan 19956 p.42). In general, the character of education throughout the centuries of Christendom was conservative and conformist. The ethos of the quest was eclipsed by the command and control exercised by powerful institutions, such as the Roman Empire and later, the Christian Church.

However, in what might be described as a darkening Western firmament a few carriers of the spirit of inquiry were visible. Ironically, Jesus Christ adopted an approach to teaching that was at odds with that of St Paul. Jesus judged his audiences carefully, choosing to communicate to non-believers, sceptics and potential believers in parable rather than didactically or literally. Hogan points to the parable as a device that grants 'the hearer *the dignity and privacy to interpret*, and either to apply the point of the parable to his or her own life circumstances or to discard it', it can also serve as a prompt to further reflection and questioning of self, attitude and behaviour (Hogan 1996, p.55). The scholasticism of Peter Abelard (1079-1142), and some elements of Scholasticism found in Thomas Aquinas (1225-1274) can be seen as supporting and developing the practice of *disputatio* (Hogan 1996, pp.59-67).

Education, for much of the Medieval Period, followed that of the liberal curriculum outlined in Plato's *Republic*. It was divided into the *trivium* of grammar, logic and rhetoric and the higher *quadrivium* of arithmetic, geometry, music and astronomy. In late medieval times, education was formal, structured and experienced as removed from everyday life, there was an emphasis on authoritative textbooks and masters. The beginning of the fourteenth century saw the rise of a humanistic challenge to the scholastic culture (Kallendorf 2003, p.63). Craig Kallendorf describes humanism as 'notoriously difficult to define'. Nevertheless, it included a shift in focus in the curriculum with history, moral philosophy and poetry receiving greater attention; a broadening of the canon of authorities and an emphasis on 'individual experience over abstract experience' (ibid., p.64). People in the Renaissance read in three different ways: focusing on 'episodes that were detached and analyzed separately'; 'mining the text for easily memorized formulas, proverbs, maxims, and ready-made expressions'; 'attempting to grasp the text in its totality' (ibid., p.68). As humanist education spread northwards from Italy through Europe in the sixteenth century it was inflected by the religious developments of the time, turned by Lutherans to the production of 'good citizens and effective preachers', and by the Jesuits to the development of 'both character and intellect (ibid., pp.70-71).

*Émile* (1762), by Jean-Jacques Rousseau (1712-1778), is seen by some as the second most influential work on education since Plato's *Republic* (Doyle & Smith 2007; Martin and Martin 2010). It begins with an assertion that all things were made good and then confused, mutilated and destroyed by man, including man himself, social conventions crush the natural goodness of the child (Rousseau 1921, p.6). Though born good, we are born weak, helpless and foolish. Education gifts us with strength, aid and reason (ibid. p.7). Rousseau identifies three sources of education: nature, man and things. Nature must take the lead and a harmony achieved between the sources. Rousseau identifies two conflicting types of educational systems – one 'private and domestic', the other 'public and common' – arising from conflicting aims, to raise the individual for himself or for civil society (p.8). *Émile* offers a description of the education required for the child to follow from his nature. He must be raised in isolation from society to insulate him from its corrupting influence, with his tutor as his companion and supported by his nurse and servants. His initial education is of the senses, developing his perception through rural walks, drawing and singing. It is not until about the age of twelve that he reaches a stage where he becomes capable of reason. Later, in puberty (15-20 years of age), when reason is well developed, a sense of compassion (*pitié*) is nurtured. *Émile* is kept from books, except *Robinson Crusoe*, not because books are to be rejected, rather to avoid introducing 'children prematurely to "pre-digested" texts, accepted judgements and abstractions that mean nothing to them [and] imprison them in a prefabricated world in which they think entirely and continuously through others' (Soëtard 1991, p.129), the boy should only read when he is ready. However, this education makes *Émile* kindly, but not virtuous: kindness is selfish, but virtue involves the command of passion and affection and following reason and conscience – liberty and self-control lead to virtue. While Rousseau might be said to have assembled many of his ideas from older and contemporary views on education (Soëtard 1991; Doyle & Smith 2007), he brought them together in a dramatic way that reached a wide audience. He has been called 'the philosopher of freedom' (quoted in Noddings 2012, p.14), he has been associated with 'natural growth' and with education centred on the experience and development of the individual child, facilitated by a sensitive tutor who acts as a companion. He presents *Émile*'s education as a form of stage theory of personal development: it starts in infancy with weakness and dependence, then in childhood works from and on the senses, later, in the early teens, he becomes capable of reason, then he develops socially, affectively and morally. The

environment is a significant factor in the education of the child. The child is emancipated from the controlling authority of the teacher and encouraged to make his own sense of the world.

There are many challenges to Rousseau's account of education, its practicality, its treatment of the education of girls, and the relation of the individual to the society. Nevertheless, Rousseau occupies an important point of reference in enlightenment thought, and in the subsequent development of progressive and alternative educational movements (Soëtard 1991; Martin & Martin 2010 pp.92ff.; Noddings 2012, pp.13-19). *Émile* can be read as a thought experiment in a boy's education that has been partially and repeatedly tested in practice by the likes of Johann Basedow, Christian Salzmann (Munzel 2003), Johann Heinrich Pestalozzi, Johann Friedrich Herbart, Friedrich Fröbel, John Dewey and A. S. Neill (Soëtard 1991; Martin & Martin 2010; Noddings 2012). This experimentation can be seen to coincide with a growing separation between concepts of art and science and the early development of a systematic approach to teaching and to the reform and development of teacher training, particularly in Germany (Munzel 2003). Immanuel Kant (1724-1804), deeply affected by his reading of *Émile*, was interested in and supportive of these efforts. In a letter to one of these reformers he writes that theoretical learning is not the most important role of education but 'the *Bildung* [as formation or moral education] of human beings, with regard to both their talents and character' (Munzel 2003, p.119). Education features as a central part of Kant's project, especially with reference to the cultivation of reason, moral education and personal autonomy (Munzel 2003). Education, as found in the pamphlet *What is Enlightenment?* involves delivering the student from immaturity, marked by seeking and taking guidance from others, to maturity, where one is guided in the pursuit of enlightenment by the light of the public use of one's own reason (Kant 1996).

Rousseau's influence is also visible in the work of John Dewey (1859-1952). Though born in the mid-nineteenth century, Dewey is one of the most significant figures in the development of philosophy of education in the twentieth century. Both Rousseau and Dewey see freedom and self-control, a command over our own 'projects, values, and purposes' (Riley & Welchman 2003, p.104) as intimately connected and education as the process by which the power to control ourselves is developed. They both see the environment as a significant factor in the education of the child, but differ in their approach: Rousseau took the individual away from society

until he was ready to withstand its prejudices and corrupting influence; Dewey views the society as providing the locus, process and purpose of education. Both were responding to the inadequacies that they saw in contemporary schooling, and both identified education with growth. Dewey's focus on the interests and experiences of the child has seen him closely associated with progressive educators.

In Dewey's view, education is not a discrete part of life, it is life itself, we should be conscious of the connections and continuity between school, the home and community (Dewey 1916). The problems of life, our experiences of them and more satisfactory solutions to them are primarily social. Working together, in communities of inquiry, allows us to select and reflect on mutual experiences, and through investigation and experimentation we can expand our experiences through which we can become capable of desiring and the pursuit of learning. Dewey disliked dualisms and sought to dissolve them, such as the distinction between the individual and society, the child and his/her environment, traditional and progressive education. The purpose of education is growth, not as a destination, but as an on-going reconstruction of our experience of and transactions with the world by which both the person and society are enriched. While Dewey rejected the Platonism of pre-existing ideals of persons or society, he believed strongly that democracy offered the best frame for personal and communal growth. In *Democracy and Education* (1916) he picks out two elements pointing to the value of democracy:

- I. the more numerous and varied 'points of shared common interest' and the 'greater reliance upon the recognition of mutual interests as a factor in social control'.
- II. '[F]reer interaction between social groups' and a 'change in social habit' – its continuous readjustment through meeting the new situations produced by varied intercourse (Dewey 1916, p.94).

Dewey describes democracy as more than a form of government, as 'primarily a mode of associated living, of conjoint communicated experience.' Each individual must relate his actions to those of others across barriers of class, race and space, hence placing a premium on variation in action (Dewey 2012, p.95). The projects of education and democracy seem to coincide. The child should experience participation in society, its complexity and problems, and undergo the experience of the practice of



communal inquiry in order for the individual and society to grow, to sustain, nourish and extend each other. The school and education are then appropriate places and processes for facilitating this development. In the final chapter of *Democracy and Education*, on moral theories, Dewey states that it is common to see ‘the establishing of character [as] a comprehensive aim of school instruction and discipline’ (p.373). Characteristically, Dewey addresses the perceived tensions between motive and action, between intention and consequence, not by seeing them as dichotomous, rather as ‘one continuous behaviour’ between thought and conduct (Dewey 1916, p.374). Morality involves deliberation, the readjustment of habit and the justification of principles. He is critical of direct instruction in morals, which is limited in its effects to social groups under the authoritative control of a minority, describing the belief that such instruction and regimes of reinforcement is equivalent to reliance upon ‘sentimental magic’ (p.381). He identifies the problem of moral education with the problem of securing dispositional knowledge, with impulses and habits (p.383); he demonstrates that ‘the moral and social quality of conduct are, in the last analysis identical with each other’ (p.385); and he advocates a vision of the school as a form of social life – ‘a miniature community and one in close interaction with other modes of associated experience beyond school walls’ (p.387). In this description of education, the personal, social and the moral share identical projects.

Dewey is closely associated with progressivism in education. For some, he is held almost single-handedly responsible for the failure of the American education system in relation to the space race (Noddings 2012) and for the contamination of the British educational system with child-centred philosophies of and approaches to education (Pring 2005). Yet, in *Experience and Education* (1938), Dewey went to some effort to clarify his position and explain that the values of both traditional and progressive education are essential, yet neither are adequate.

One view of education, that gained influence from the 1960s, is that of education as initiation. This can be found in the work of the English historian and political scientist, Michael Oakeshott, and the liberal traditionalist educational philosopher in the analytic tradition, R. S. Peters. Oakeshott, in his essay ‘The voice of poetry in the conversation of mankind’ describes education as a conversation:

As civilized human beings, we are the inheritors, neither of an inquiry about ourselves and the world, nor of an accumulating body of information, but of a

conversation, begun in the primeval forests and extended and made more articulate in the course of centuries. It is a conversation which goes on both in public and within each of ourselves [...] It is the ability to participate in this conversation, and not the ability to reason cogently, to make discoveries about the world, or to contrive a better world, which distinguishes the human being from the animal and the civilized man from the barbarian [...] Education, properly speaking, is an initiation into the skill and partnership of this conversation in which we learn to recognize the voices, to distinguish the proper occasions of utterance and in which we acquire the intellectual and moral habits appropriate to conversation. And it is this conversation which, in the end, gives place and character to every human activity and utterance.

(Oakeshott 1959, pp.490-491)

For both Oakeshott and Peters, liberal education serves, in what might be an unfortunate metaphor, to transform the child from the barbarian outside the gates to a citizen inside the citadel of civilization (Peters 1966). Such a view of child is distinct from the one held within PwC.

The title of Peters's 1966 book, *Ethics and Education*, points to strong connection between the two concepts and related processes, or criteria. Peters's account of education 'implies that something worthwhile is being or has been intentionally transmitted in a morally acceptable manner', which, in some ways, changes a person for the better, bringing about a desirable state (Peters 1966, p.25). It involves an initiation into a broad range of 'activities or modes of thought and conduct that are worthwhile' (p.55). Moral education, and education in general, has an Aristotelian hue, that can also be found in Dewey, in relation to habit. This is what Peters has called 'the paradox of moral education' that '[t]he palace of reason has to be entered by the courtyard of habit' (p.314). This is consistent with his overall view of education as an initiation into 'forms of thought and behaviour, the rationale of which [...] cannot at first properly understood until inside the forms' (p.318). The final chapter of *Ethics and Education* addresses democracy and education and makes connections between politics, ethics and education as involving activities that are better 'learnt by practical experience' as some form of apprenticeship, and the development of reasonableness that is inclusive of reason and feeling (p.314).

In liberal accounts of education there tends to be an emphasis on the autonomy, the freedom of the individual (Portelli & Menashy 2010, pp.415-421). The twentieth century has seen a return of interest in communitarianism that tends to find a source in Aristotle. Dewey sees the growth of the individual and of the community as complimentary, and democracy is the better and more hospitable political system for

promoting the growth of both. He was critical of the jug and mug approach to education he found to be prevalent at the time, transmitting fixed and final knowledge, and traditional hierarchical forms of association or insulation. Paulo Freire's (1921-1997) work is deeply concerned with the 'political nature and social justice aims of education' (Portelli & Menashy 2010, p.423). He is highly critical of the extreme form of transmission education that he captures in the banking concept of education. The awakening of critical consciousness<sup>17</sup> can lead to social and political transformation. Freire identifies the oppressed experience of schools and schooling as perpetuating the relations of oppression, in which the oppressed internalized the mechanisms and values of oppression (Freire 1970). He proposes a critical pedagogy 'forged *with*, not *for*, the oppressed' by which their liberation and humanization can be delivered (pp.44ff.).

It might be a stretch to identify all students with the oppressed, and do a disservice to each, but in authoritarian classrooms the students have a reduced franchise and can share some of the characteristics of the oppressed. A transformation of the power relations in socio-economic classes and in school classrooms, might involve similar approaches: a recognition of current circumstances and convictions, a realization of the injustice therein, a 'desire to transform the unjust order', and to become the 'executors of that transformation' (Freire 1970, p.60). It requires reflection and dialogue between participants, rather than instruction and explanation from the teacher, a trust in the ability of the oppressed to reason. This transformation affects the pedagogy and the relations between students and teachers:

In a humanizing pedagogy the method ceases to be an instrument by which the teachers [...] can manipulate the students [...], because it expresses the consciousness of the students themselves. [...]

Teachers and students (leadership and people), co-intent on reality, are both [active] subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge.

(Freire 1970, pp.68-69.)

The constructivist, and social-constructivist approach to education and making sense of reality in Freire's critical pedagogy is similar to Dewey's in many respects. They share a view that knowing is an activity and that we should make efforts to work

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<sup>17</sup> *conscientização*, 'learning to perceive social, political and economic contradictions, and to take action against the oppressive elements of reality' (Freire 1970, p.35).

together in coming to know what it means to be human and about human relations in and with the world. They both believe in the power of education to transform persons, society, the world and relations between them, but they also recognize the potential of education to serve the status quo or the interests of those in power.

This brief overview should demonstrate that education has an ethical dimension. And though not much space has been given in this brief survey to those who hold beliefs that education has no proper relation to or concern for ethics, such an attitude is implicitly moral and has moral implications.

### 2.3.2 *Philosophy with Children*

W. C. Fields, reportedly, cautioned against working with children or animals in show business, Plato warned against dialectic with children, comparing them to puppies;<sup>18</sup> Aristotle considered it unwise to philosophize with children, as they appeared to lack in prudence and experience required for practical wisdom,<sup>19</sup> and he frequently compared them and women to animals. It is possible that at least two of these figures are sounding ironic notes and should not be taken as the final word, and these are warnings rather than prohibitions (Dunne 1998 p. 12). Perhaps something of that critical friend's warning should be heeded. There is a problem, then, for any adults who venture to engage in dialogue about philosophical matters with children: young children, older children, and adolescents or young adults. The adult who seeks to join this quest approaches it through the passage of signals of 'be careful; it's risky!' Being careful, in one sense at least means trying to control, or minimize the risk. However, there is another sense in which care means an exposure of vulnerability to risk, and a sincere concern for others.

Plato and Aristotle also provide a possible or provisional ground on which to found a practice of philosophy with children when they say philosophy begins in wonder (Plato, *Theaetetus*; Aristotle *Metaphysics*); wonder is seen as a characteristic of childhood (Lipman, Sharp and Oscanyan 1980 pp.31-40; Dunne 1998 p.15). It is from

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<sup>18</sup> 'I don't suppose it has escaped your notice that when young people get their first taste of argument, they misuse it as if it were playing a game, always using it for disputation. They imitate those who have refuted them by refuting others themselves, and, like puppies, enjoy dragging and tearing with argument anyone within reach' Plato 2004, p.235.

<sup>19</sup> 'whereas young people become accomplished in geometry and mathematics, and wise within these limits, prudent young people do not seem to be found. The reason is that prudence is concerned with particulars as well as universals, and particulars become known from experience, but a young person lacks experience, since some length of time is needed to produce it.' Aristotle 1999, p.93)

explorations of the possible relations between philosophy and childhood that the educational initiative of doing philosophy with children in classrooms emerged, and reached a degree of visibility in the 1970s. A variety of reasons have been suggested for the growing interest in philosophy with children at this time, some of which relate to perceptions and critiques of education from the time of Socrates to the present. One that appears frequently and with force is that education – as planned, practised and experienced – has failed to help people to think critically or to discover meaning for themselves. Philosophy was seen by some as offering a way of bringing reasonableness and meaningfulness to the experience of education, not in an instrumental, remedial or optional manner, but with respect to philosophy and education as practices in themselves.

One approach that resurfaced was Leonard Nelson's Socratic Method, but it was Matthew Lipman's ideas and work that is often recognized as providing the foundations for Philosophy for Children (P4C). Matthew Lipman (1922-2010) was deeply influenced by the educational thought and practice of John Dewey (Lipman 2003). Lipman, along with his colleagues Ann Margaret Sharp and Frederick Oscanyan at the Institute for the Advancement of Philosophy for Children (IAPC) at Montclair University, is largely credited with the introduction of philosophy into primary schools in America in the 1970s and the development of the programme of Philosophy for Children (P4C) (Lipman, Sharp & Oscanyan 1980).<sup>20</sup> Lipman sought to address what he perceived and experienced as a disappointing deficit in the quality of thinking that he encountered on university campuses and in public debate. He believed that children were capable of philosophizing and should be encouraged to do so through discussion. The P4C programme approached philosophizing as an activity through the community of inquiry where children thought critically about philosophical problems that arose from their encounters with textual stimuli, the philosophical novels written by Lipman. Though the novels focused on different aspects of philosophy, such as epistemology and ontology, it included ethics, as an area, method and effect of inquiry.

P4C is a specific approach within a broader movement of philosophy with children, and that approach has been seen as having a first and second generation (Vansieleghem and Kennedy 2011, following Reed and Johnson 1999). Nancy

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<sup>20</sup> Montclair was, when Lipman and his colleagues started there, a college and later became a university.

Vansieleghem and David Kennedy state that the first generation was marked by a 'strategic uniformity of approach' (Vansieleghem and Kennedy 2011 p. 172) and outline three horizons, identified by Stephan Englhart, through which this first generation of philosophy for children became visible in the 1970s: 'P4C as a means of developing critical thinking skills in an educational environment'; 'philosophy for children as a means of closing the gap between the adult and the child'; 'P4C as a strategy to reconstruct mechanisms of power and to communicate and reflect upon personal meanings' (ibid. p.173-177).

Lipman identifies five stages in 'the formation of classroom communities of inquiry':

- i. The offering of the text.
- ii. The construction of the agenda.
- iii. Solidifying the community.
- iv. Using exercises and discussion plans.
- v. Encouraging further responses (Lipman 20023, pp.100-103).

Many of the features that Lipman identifies in texts as supportive of the community of inquiry are also advanced in cases intent on supporting literature's role in moral education. The text may provide a narrative fictional model of a dialogic community of ethical inquiry; it may reflect the values of past communities; it mediates between culture and the individual. Lipman's community of inquiry recognizes and respects the contributions of the members of the community, as individuals and collectively, and the value of the text in the discovery and creation of meaning. Lipman's model provided the basis for the community of ethical inquiry developed here.

Lipman's model for a community of inquiry promotes the growth of critical, creative and caring thinking. In one sense his conception of caring thinking means being careful with and about thinking, valuing, but it also includes affective and emotional dimensions of thought. In *Thinking in Education* (2003) he acknowledges Nussbaum's contention that the emotions can constitute a form of judgement, of thinking, that should not be summarily dismissed. However, the affective aspects of community seem underdeveloped when compared with those of thinking. Ann-Margaret Sharp, one of the figures associated with the development of P4C at IAPC, has worked further on the contribution of emotions to democratic dialogue and to the building of relationships in CI, fostering 'relational consciousness, dialogue, understanding and inquiry while at the same time helping children to tend to the

reasonableness of their emotions in given contexts' (Sharp 2007, p.248). For Sharp, caring thinking happens where emotional and cognitive thinking meet, an 'elusive' space of overlap and dissolving boundaries. She enhances Lipman's account of the importance and contribution of caring thinking. It provides an opportunity to: identify one's emotions; to seek the belief on which an emotion is founded; to find a procedure for justifying emotions; to relieve oneself of emotions that cannot be justified to the self. Not only does Sharp's work develop the caring dimension of the classroom community of inquiry, it also meets with the principles and practices associated with transactional reader response, the sounding out of emotional response and expectation, its judgement and revision, where required, with respect to a literary text and to textual communities.

Collectives exert pressures on individuals, and investigations can affect collectives. There can be a real or perceived sense of compunction to conform to the collective or dominant members of it. For teenagers, a collective comprised of one's peers and teachers may be a powerful form of coercion. One may be motivated to appease or not to offend them. Authority as power in traditional or conservative schooling settings is usually assigned to the teacher as a representative of the institution, should someone more senior in the school enter the classroom, then the majority share of authority is transferred to them. In the absence of a teacher, power tends to centre on assertive or controlling individuals or groups. If a teacher asks students to record their responses for the sake of assessment and research, then there is a risk that the record is produced to satisfy the teacher or some criteria by which the student may be judged a success. This may be the case if the teacher is feared or liked. It takes time to promote a community of inquiry in the classroom, it requires a recognition that authority in the classroom is distributed. This cannot be achieved by fiat of saying it is so, it must be authentically experienced, students should feel their power and their own command of it, but that should be ethically tempered. The reflective diary should not be seen simply as an instrument of research or something that will secure a grade, but also one of the ways they come to make sense of their own learning.

As some forms of RRT shift the balance of power between text and reader, Joanna Haynes and Karin Murris argue that the pedagogy of PwC changes the balance of power between educators and learners. They describe the pedagogy as 'slow-burn', in a way that matches Greene's view of the sleeper effect of literature's educational value (Haynes and Murris 2011; Greene 1995). Both PwC and RRT trust learners and

readers to participate in enquiry and reading that is deliberative, participatory, critical and creative. PwC offers a fragile promise of transformation of educators, learners, learning and the relations between them. Haynes and Murriss describe the change from *for* to *with* in the relation between philosophy and children ‘underlin[ing] the fallibility of the teacher in genuinely open-ended enquiries with children: a distinctive epistemological and ethical standpoint’ (Haynes and Murriss 2013, p.1084). They have worked extensively with picture books as philosophical texts that may stimulate philosophical inquiry. Picture books can engage the imagination and emotion, there may be complexity, contradiction and defamiliarization in the interplay of image and text. Picture books, like fairy tales, may speak to adults and children, offering mutual ground for different and shifting approaches to enquiry and interpretation (ibid.).

PwC seeks to promote critical, collaborative, creative and caring modes of thinking through practice in classrooms. If each is given fair attention, individually and in combination, and are ethically, rather than instrumentally oriented, then there is a powerful pedagogic methodology for enhancing student experience of ethical education through and with literature in schools. It also serves as a research methodology for the production and collection of data. This is consonant with the axiological, ontological, epistemological and methodological aspects of a Pragmatist stance. It accommodates a plurality of conceptions of good, for them to be tested out in imagination, theory and practice. As the research was for a short time, it gives a limited view of the consequences, but that may be enough to go on with. Ontologically, it accepts that there is a shared world that exists out and that there are at least some shared meanings and understandings to allow for a conversation about it to start, while also allowing that meaning and experience may not be identical for all. These differences can be constructive or creative if we seek to understand the meanings of others and to make ours comprehensible to others, which is an epistemological issue. Methodologically, it is practical and experimental, it looks at the consequences and back on how the posited factors may affect the outcomes.



## Chapter Three: Towards a Pedagogy for Ethics Education through Literature, Film and Television

### Introduction

A sense of crisis tends to turn political and media attention to education, its institutions and agents. Among the crises of our age are financial recession, xenophobic nationalism, aggressive fundamentalism, terrorism and climate change. Education, its institutions and agents, are often charged with causing or contributing to catastrophic declines in economic, intellectual and moral standards, but they are also charged with the heroic task of raising them, efficiently and effectively.

The thesis consists of a claim that literary media can enhance ethics education. In the introduction and critical review there are arguments that literary media, with specific reference to literature, cinema and television may have ethical significance. That is, literary media can present readers and viewers with views of ethical themes and issues, with sources that stimulate ethical concern, and that recognizing, responding to, and reflecting on them inquiringly and comparatively, personally and communally, may enhance ethical sense. An outline of an ostensibly ethical approach to reading and viewing of literary texts is presented in the critical review and applied in Chapter Four, where literary texts are analysed in an ethos of comparative literary criticism. In addition to the case made for ethical reading and viewing of literary texts, it is also argued in the previous chapters that an aim of education is to promote ethics. Ethics is implicitly inherent in all education (Dewey 1916; Peters 1966; Carr 2003a). However, it is sometimes assumed that merely attending school will enhance ethical awareness, or that hidden curricula take care of the moral formation of the young, or, teachers are trusted to be carrying out the moral work of the school producing the desired moral effect. Morality is often left to, or transmitted through hidden curricula, covert or non-explicit practices and structures for regulating schools and classrooms. The danger in these approaches is that values remain submerged or concealed. The questions of what values, whose and why these values are left unspoken. Instead of leaving values implied and to be transmitted in implicit fashion, the pedagogy devised here requires openness and honesty in its presentation and its implementation, to bring out ethics in literary media and education, to go beyond shadow, surface and boundary,

and to find or forge mutual grounds for ethical sense to develop. This requires frank talk about ethics and ethics education, and the initiation of ethical inquiry, comparison and dialogue. When a focus on ethics is made explicit then, values cannot remain implicit or implied. If it is stated openly that this course is about ethics then a discussion on values and ethics can open up and the assumptions scrutinized.

Ethics is both a personal and communal venture. In some ways, the acts of reading and viewing may prioritize the personal or internal aspects of the enterprise. But it is not exclusively so, there are many places and times where people openly and sincerely seek out talk about books, films and programmes, they wish to test out experiences and meanings, they wonder, out loud, if another experienced it or made sense of it in similar or different ways. Some of these conversations happen effervescently, in parallel talk in cars, at bars, while working or exercising, or even during the experience of shared viewing, and in face-to-face talk over meals and intimate communities at social occasions. In these conversations, there is often talk of character, action, organization, and sometimes company. As with explicit talk about sex, there is some awkwardness or chagrin in talking about ethics.<sup>1</sup> Yet, occasionally talk turns to such matters. Focusing on literary texts and ethics, talk may arise of evaluation, of aesthetic and moral values. There are locations and occasions where and when such conversations can be planned and catered for, such as book clubs. There is much of value in such conversations, they are part of an ordinary adhesive to humanity. If such talk is to be sustained, to be encouraged to move towards a deeper sense of talk and ethics, then the aim should be towards dialogue. Authentic, deep comparative dialogical inquiry into ethics can happen in adverse, even hostile conditions. It is hoped that the idea of intentionally and deceptively simulating or creating oppressive conditions to stimulate ethical inquiry would be judged unethical. An alternative, then, is to openly and honestly offer authentic opportunities and hospitable conditions to grow as ethically concerned persons. If education is an ethical and relational activity then there should be intentional provision of conditions and opportunities for ethical inquiry, comparison and dialogue, using materials conducive to such an enterprise.

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<sup>1</sup> The comparison should not be taken too far, the move from explicit talk about sex to talk of explicit sex, though there are overlaps, is not quite the same as moving from explicit talk about ethics to talking about explicit ethics.

A proposal for a pedagogy for ethics education through literature, film and television is advanced in this chapter. It begins with a review of some other approaches to moral, values or character education in section 3.1. Then, in section 3.2, it continues with an outline of bases for the use of literary media, in a specific way, to enhance education, and weighs the promise and peril of the proposed approach against some of the alternatives. Section 3.3 sets out a framework for such an approach.

### 3.1 Moral, Values and Character Education

As noted in the section of the critical review on literary media (2.2) and developed later in the analyses of fairy tales (4.1), some children may learn to read early in life, and this early literary education may also be a form of moral education. Early moral education may come from different sources, be based on a variety of principles or rules, be subject to many demands, and can take many different approaches. But there are problems with early moral education. One of which is called, following R. S. Peters, the paradox of (moral) education. It is put in terms of reason and habit, or reason and virtue: ‘The palace of reason has to be entered by the courtyard of habit’ (Peters 1966, p.314). Peters held that, during the most formative years of a child’s development, up to about age seven or eight, a child is incapable of spontaneous, yet rational and intelligent conduct. Peters requires that children acquire basic rules that do not ‘incapacitate them for rational rule-following’ later (ibid.). Charlene Tan lists others who have identified stronger indoctrinatory views: ‘some non-rational methods ... must be used to in order to ensure inculcation of the desirable habits of conduct’ (Kazepides quoted in Tan 2004, p.2); ‘students *must* be indoctrinated into appreciating those [desirable] character traits’ (Wagner quoted in Tan 2004, p.2, italics in quotation).

It may not always be the case that philosophers of education agree with those responsible for the care of children in their early years and each other, there is anecdotal evidence, at least, that some parents and some philosophers believe that indoctrination of the specified kind is necessary. Not all philosophers, parents, carers or teachers would wholly agree with this position though: there are those who believe that young children are capable of reasoning, of authentically seeking and judging reasons and of reasoning creatively, even with respect to moral reason (Matthews and Mullin 2015; Stables 2008). It should be remembered, though, that in the presentation

of this thesis, moral reasoning, as rarefied rationality and logic, is only one constituent of ethical sense. In any case, a child will come to school from and with some moral background. That background is like a text, chapter or book, short or feature film, episode or series or anthology. It is portable. Some may (seek to) inscribe or film it permanently and to interpret it literally, to fix its meaning.<sup>2</sup> For some, that background may be mutable point or frame of reference. It or its meaning may be subject to change – to rejection, modification, enhancement or reinforcement by experience, comparison and enquiry. There may be some for whom it is less changeable. Exposure to ethics education, while not forcing them to open up or change their minds, presents them with alternative views, and literary media may open up alternative pathways for moral contemplation. In such exposure, students must face either their own values or those of others.

There are different terms used to describe those educational endeavours that seek to promote morality. Some of the terms are interchangeable, and sometimes they may stand for distinct perspectives and practices. the term ethical education is used here in the dual sense to denote an education that is ethical in its conduct and concerns, practically, theoretically and pedagogically (see 2.3). The term ethics education will be used to describe a range of practices and endeavours including values education, character education and education in virtues and aspects of related terms such as citizenship education, education for wellbeing, spiritual, emotional, social and cultural development (section 2.3).

Scholarly literature suggests that there has been increased or renewed interest in promoting pro-social or moral development of students since about the 1980s, stemming from the work of Lawrence Kohlberg (Halstead and Taylor 2000; Schuitema et al 2008; Nucci and Narvaez 2008). This roughly coincides with what has been called *the ethical turn* taken by literature and philosophy, discussed in section 2.2. Any brief account of the ways in which schools provide or approach moral education is bound to be schematic and categories may differ. One distribution of the endeavour is in the following three broad theories and their associated practices: (i) virtues- or character-based education, (ii) the development of reason and judgement, and (iii) emotions and relations (Halstead and Taylor 2000; Nucci and Narvaez 2008). However, moral

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<sup>2</sup> Film may mean a wrapping, a protective layer, or something that obscures vision.

education will be considered under five main headings: School Culture, Teacher Example, Educational Relations and Classes for Moral Education.

### *3.1.1 School Culture*

Schools may reflect and influence values in broader society, but schools and society may select and prioritize values differently. The word *ethos* is a term used to describe the characteristic spirit of a school, its atmosphere and moral climate. It may, in some school policy documents, offer promises of care and of academic achievement. Schools are expected to have policy statements articulating their mission and ethos. For example:

The ethos of [...] originates in the statement of educational and religious philosophy of its Trustees and aims to provide an academic programme appropriate to the needs of all students within a caring and supportive environment. The school prides itself on achieving a record of academic excellence (sic) while promoting an ethos of care and concern for others.<sup>3</sup>  
(Manor House School Website)

The trouble with spirit is that it is difficult to capture. Yet, for those who believe that values should be ‘caught not taught’ catching an ethos is what it is all about. Another problem with ethos is that it is supposedly ‘felt not seen’. Ethos does not really give much guidance for what one should or should not do in any particular instance, it is nebulous and awful things have been done in its name (Jeffers 2013). Ethos might not find consistent expression in teacher practice or student experience. For all its faults and intangibility, though, ethos might be the best word to describe being guided by an ethical spirit, aspirational and altruistic. To be more precise might mean being too prescriptive.

### *3.1.2 Teacher Example*

Teaching is more than a profession, in the sense of the liberal professions of law and medicine, it may be a way of life (Hogan 2003), a vocation (Pring 1993; Carr 2003a).

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<sup>3</sup> This mission statement is an example of how religion still largely permeates education in Ireland. For instance, the Irish Constitution does not contemplate the possibility of a non-denominational education and for this reason values and morality are always situated within some religious background (even if this may be multi-denominational).

There is a double misfortune here, ‘caring’ is sometimes used or taken as a euphemism for ‘non-academic’ (Halstead and Taylor 2000), the misspelling may say more.

Teachers are in positions where they can influence children's values, 'consciously or otherwise, [...] in their relationships, attitudes and teaching styles' (Halstead and Taylor 2000, p.177). Teachers may lapse in awareness of their ethical responsibility, their ethical knowledge may fade, they may have moral blind spots, but the ethical teacher strives to hone awareness and perception, when she becomes aware of failings through collective sharing of ethical knowledge (Campbell 2003). The teacher is also an exemplar as a storyteller, her repeated stories, her personal anecdotes, her drawing on other stories, her creation of stories with students, classes and colleagues might approach the craft of an artist, turning her words for response and responsibility, they may take the form of parable, re-expressed for new audiences (Hogan 1993; Campbell 2003). The demands and challenges of teaching today, with professional, institutional, and affiliative pressures, might make teaching less attractive. A problem of the teacher as an ethical exemplar is that an unethical teacher may also be a moral exemplar, and it may not be easy to tell the two apart. Another problem is that peers and perhaps other factors, like social media and celebrities may be competing influences. Teachers, through education, may have more power than others to bring about change. Despite the problems and perils, for the most part, the profession continues to attract many good people. While they may become disaffected or detached over time, there is a chance that participating in ethics education, as proposed here, they may grow ethically or be ethically renewed, and for educational relations to bring out, again, ethics of and in education.

### *3.1.3 Educational Relations*

Teachers may offer examples in those attitudes towards and relationships with their colleagues which are perceptible to students. But they may also be exemplary in their relationships with their student. Charles Bingham and Alexander Sidorkin argue that there can be no education without relation, that schools survive 'because education is primarily about human beings who need to meet together, as a group of people, if learning is to take place' (Bingham et al 2004, p.4). They also remind us that while 'relation' is often taken as a positive, it can also be damaging, dominating or abusive. Work is required for ethical relations. Perhaps Nel Noddings is one of the better-known theorists of caring relations. For Noddings the *ethical ideal* is the caring relation between a mother and child. She states that the ethical ideal as 'the primary aim of all educative effort' (Noddings 2013, p.173). Teachers, as ones-caring, put their

motive powers at the disposal of their students, but the caring relation is based upon mutuality, recognition and receptivity, not just on the side of the one-caring, but also from the cared-for. Dialogue, practice and confirmation are the three of the primary means of maintaining and enhancing caring relations. Dialogue is more than a means, it is a form of ethical relation requiring a specific orientation towards the other so as to be-in-dialogue with the other (Lorenzi 2013). Caring is demanding. Care can go wrong or too far, it can be over-burdened. Self-care is essential if one is not to suffer empathetic exhaustion. Caring pedagogic relationships are promising bases and worthwhile aims of education.

#### *3.1.4 Moral Education Classes*

The three theories and associated methods mentioned above – character education, moral reasoning and caring – are the main approaches taken to moral education (Nucci and Narvaez 2008). Character education, tends to be approached through direct instruction, involving the identification of core values and structured opportunities to practice them (see, for example, Lickona 1996). In some instances, it is conceived of in terms of the formation or reformation of character, and may be seen as indoctrinatory, a form of behavioural and attitudinal conditioning; in others, it is more developmental. Moral reasoning frequently uses dilemma discussion involving teachers modelling and drawing out higher stage of moral thinking (for example, Kohlberg 1975). Though there is scope for it to be didactic, directing students to some predetermined judgement or position, it is generally more experiential, which may lead to it being viewed as a low-stakes subject. Promoting ethics education through caring involves establishing caring relations in schools and in and with the wider community (for example, Noddings 2013). Each of these approaches to moral education incorporates the sharing of stories, as personal narrative and literature, as moral exempla, as thick descriptions of moral quandaries and moral judgement, and as stimuli to and models of pro-social or moral emotions and to personal and collective reflection (Halstead and Taylor 2000). The pedagogy developed here draws on moral reasoning and ethics of care. The moral dilemmas used by Kohlberg are generally short narratives explicitly stating that someone for some moral reason has broken some moral code. Respondents are asked if what was done, like stealing to save a loved one, should or should not have been done. The thought experiments are narratives but lacking in literariness. They do not encourage aesthetic reading or emotional response.

The shared stories of Noddings's caring are personal narratives, accounts of feelings and thoughts, while they may elicit judgment and reasoning their primary purpose is solicitation and of mutual caring. Literary narrative fiction offers thicker descriptions of dilemmas and do not necessarily declare the conflicting moral options. Ethically accented reader-response approaches ask readers to recognize and value their own affective and cognitive responses, to seek grounds for them in the text and to test them out with the text. Ethically inflected philosophical enquiry invites inquirers to identify the dilemma, the options, the conflict and to justify choice. Both reader response and philosophical enquiry can work in community, responses and reasons are not just tested out with literary texts and moral imperatives, but also with experience and expectation, feeling and reason, and with co-readers and co-inquirers. In dialogue, they enter into ethical relations with each other and themselves in a relatively safe moral laboratory.

### 3.2 Forging Mutual Grounds for Ethics Education through Literature, Film and Television

Philosophy for Children (P4C), a pedagogy developed by Matthew Lipman and his colleagues in the 1960s, is gaining ground as a pedagogy. It is based on the concept of community of enquiry, a dialogic community that seeks to pursue philosophical questions posed by students in response to a selected stimulus. Lipman wrote philosophical novels as prompts to inquiry; one of them, *Lisa*, is especially concerned with ethics. Through participating together in the community of inquiry, the students and teacher develop critical, creative, caring and collaborative thinking. When a classroom transforms into a community of inquiry there is mutual respect among students, listening carefully to each other, each idea expressed offers another link in the community and another point to build on. Participants can respectfully submit their own ideas for scrutiny and face requests for reasons and considerately challenge other to support their own opinions. Each person seeks to identify their own and other's assumptions (Lipman 2003). In articulating their standpoints on ethical questions, they are making moral projections, finding or giving voice and offering or creating narrative.

Reception Studies, an approach to comparative literary criticism, concerns tracing the influence of writers on other writers, it is a form of creative diachronic dialogic



community. Receptivity towards another can be considered a moral virtue, so too can recognition of the value of another, and responding to them, in a chain of receptions, can give it the quality of a caring relation. Reader response, as another framework for comparative literary criticism, is also suffused with ethics. If, following Louise Rosenblatt, reader response is seen as a transaction between reader and text, then it offers a frame or mode of reading that is ethical, it recognizes both the reader and the text as active participants in the creation of experience, feeling and meaning. It requires receptivity to and acknowledgement of the text as a bearer of thought, feeling, meaning, memory and imagination, or a stimulus, at least, if a stronger version of reader response is taken. But the reader is also a bearer of thought, feeling, meaning, experience, expectation and imagination. Readers and texts may fuse at creative horizons, where interpretations and judgements are made, where feelings emerge and merge, where memory meets imagination. These encounters are projected and tested, they are evaluated against the text and the readers experience, retrospectively and prospectively. The reader may pause and turn back the page, and with digital media in the home, viewers may pause and rewind. They can scrutinize former judgements and affects, they can check if, by some criteria, they misread, misheard or mis-viewed and need to revise earlier responses. All of this feeds into new projections. Readers may also learn from and test their readings with other readers.

Taken together and framed ethically, personal and communal philosophical enquiry and comparative literary reception and reader response, offer promising mutual ground for forging ethical sense, for meaningful re-expression of ethical wisdom, and for ethical relations to grow. Relations between inquiry and comparison are suggestive of, but not isomorphic to, the relations between individuals and communities. Inquiry is not necessarily insular, restricted to a solitary or singular identity, a self or other. One can seek with, for and as another, seek difference or plurality. Comparison is not confined to identifying points or regions of similarity among two or more things. It is a recognition of difference and possibly opposition, and one can compare with or within identity. As pairing it means bringing differences together, possibly as equals (*pares*). Inquiring and comparing, as questing into or with and bringing together, may be ethically magnetized and fused, offering theoretical and practical, individual and shared grounds for personal and communal flourishing.

### 3.3 Proposing a Pedagogy for Ethics Education through Literary Media

In the previous section, some of the mutual ground between ethical philosophical enquiry and ethical comparative literary criticism was mapped. They are different yet complementary in their theories and practices, concerned with making sense, but recognizing the challenges to and limits of understanding. Both require memory and creativity. While the stated modes of thinking promoted by P4C and associated movements in PwC are critical, creative, caring and collaborative, it is reasonable to say that these contribute to ethical sense, personal and common. Literary reception and reader response are also founded on and seek to promote those four and more kinds of thinking. There are personal and communal aspects to both inquiry and comparison, an interplay of one with another. Where self, other, and text fuse in ethical inquiry and comparison there are grounds for ethical communities to be founded, even if only transiently, there may be value and meaning in the experience as members receive and confirm others. One may come face-to-face with oneself and other selves, and may see aspects or reflections of oneself and other selves in literary texts, they might raise awkward or pleasant ethical memories, offering a point or frame for personal ethical inquiry and comparison. Feelings of sympathy, empathy, apathy antipathy of moral disgust may arise in response to real or virtual others, but these feelings, in communities of ethical inquiry and comparison may be aspirated through affective responses to features of literary texts. Efforts to make sense of those responses, personally and in public fora, can contribute to growth in ethical sense, this is a horizon between the cognitive and affective. Inquiry and comparison are contextual, and literary texts can be significant parts of context; they are dialogical, within self, between self and other, in community and beyond specific communities as mobile, mutable selves find common ground in and for new communities. Inquiry and comparison are pedagogically relational: as processes they explore relations, but as activities they may forge relations.

Venturing personally and with others, in ethical enquiry and comparison is risky, when participants venture as companions they may travel as Sibyl and Aeneas, Don Quixote and Sancho Panza, Vladimir and Estragon. It is an uncertain errancy, and vulnerability means that venturing inquisitive comparatists and comparative enquirers are open to being lost, wounded, surprised, and to growth in ethical sense. The risks in a classroom of ethical enquiry and comparison can be assuaged, they can take another

path and develop caring relations as they journey and pause together again another day.

Ethical communities of dialogic enquiry and comparison are active.<sup>4</sup> Classes that aim to become such communities are practical. In Ireland, practical classes at post-primary level education should have no more than twenty-four students. As a CI is a relational activity that requires working together as a whole group, in smaller groups and individually, if the space allows, it is preferable for members to be arranged in a circle, this allows for face-to-face engagement. Those non-verbal cues in facial expression and body language may then become visible, such as someone who seems as though they wish to contribute something but appears reluctant. Recognizing such a situation is part of the teacher's role as an active participant whose authority shifts from initiator and convenor to co-inquirer.

There are many activities that can be used to transition towards a CI: ice-breakers, warmers-up (physical movement or thinking games), moving participants. For example, students could be given a box of assorted sweets and asked to pick, but not eat, one. The teacher could have prepared the box with selected numbers of the same sweet, such as four of each colour wrapper. The same could be done with cards, beads, numbers, pieces of a toy or puzzle. Then those with the same colour could be asked to form a group together. This may help distribute people in new configurations without the teacher deciding who can or cannot sit together. The choice of the object could become a stimulus to a getting-to-know-you conversation.

Below is an outline of a lesson, a frame for working with, rather than a Procrustean bed to be fitted to. While it offers direction, it is flexible enough to respond to relevant student interests, literary or ethical. The aim is not to reach the end, but to actively participate in deliberation. It is a modified version of the stages of inquiry outlined by Lipman, and those used in contemporary variants of P4C, including Catherine McCall's Community of Philosophical Inquiry (McCall 2009), and SAPERE (SAPERE 2010). McCall writing about the chair of a community of philosophical inquiry (CoPI), says many analyses and judgements are made every second, and this is barely visible to onlookers. The role of the chair in CoPI is different in many ways from the facilitator of P4C inquiry that follows SAPERE's approach. In the CoPI

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<sup>4</sup> For convenience, communities involved in specific inquiries will be referred to using the abbreviation CI.

method, the chair has a stricter regulatory role, selecting the question, whereas in P4C the question is chosen democratically. That business of analyses and judgement is not exclusively the chair's, and in the approach proposed here, it may even be possible to allow a student to facilitate the discussion once students are reasonably familiar with the procedure.

*Lesson Approach for a Dialogic Community of Ethical Literary Exploration and Philosophical Enquiry.*

The ethical character of a community cannot be taken as given just by calling it a 'community' even an 'dialogic community of ethical inquiry'. This group of people is new, both to each other and to dialogic enquiry, and its development into a community is not assured. The members of the collective are individuals and members of other collectives before they enter this. They bear those experiences and worlds with them. They have been in a classroom with a teacher for timetabled classes and have expectations about how that goes. Some of that expectation has been shaped by literature, cinema and television, and by the experiences and attitudes of members of the other communities. This includes an expectation about a teacher's role and classroom relations. A student's prior experience that might come closest to that of a dialogic classroom community may be of circle time in primary school. But it is not common at second-level. Indeed, as students pass through second-level schooling it is likely that the experience has become increasingly monophonic and monologic. There are initiatives that seek to bring the experience of dialogue back into education as a pedagogy within junior cycle reform and within the English specification (NCCA 2015; NCCA 2014), but there is little emphasis on the ethical, creative and communal dimensions of dialogue, and there are dangers that it become so thin it is meaningless, a superficial method of entertainment, distraction and soothing, or be shouldered or crowded out by unrealistic or impracticable subject specifications.

I. Entrancing

Participants enter the space for the community and arrange seating in a circle or in such a way that each person can see and hear others. This can be preceded or followed by some activity that engages and focuses students. If possible, facial expression and body language should be visible. The teacher-inquirer is part of the community and should be seated level with the other members and not in position that implies outsider or higher status.

## II. Presenting the Literary Text

The literary text may be presented as a short extract if it is likely to be familiar. It may be read silently or turns could be taken reading it aloud. Reading aloud approximates speaking in the group and calls for attentive listening and memory. Taking turns multiplies, and may equalize, the voices. The text/extract should be read up to the point at which a choice is about to be made or an action taken.

## III. Ethical Literary Explorations

Participants may be asked questions about the text and the moral dilemma to elicit affective, cognitive, imaginative and recollective responses and to connect those responses to the text, for example, ‘How did it make you feel?’ ‘What feature of the text made you feel that way?’ ‘What do you think will happen?’ or “What do you think a character will do?’ Other examples are listed below. This invites students to make projections, connections, comparisons and evaluations. This can be done individually, by writing responses in reflection diaries, and collectively, by exploring those responses verbally as a group, or alternating.

## IV. Personal Questioning

Students are asked to think quietly about any questions they may have in response to the moral dilemma presented by the text and to write one or two into their diaries. This could also be done in pairs. This allows time for reflection and recognizing one’s own perspective and assumptions.

## V. Group Questioning

In small groups, students work together to discuss their questions and propose a philosophical question with an ethical focus.

## VI. Collective Questioning

Questions are shared with the class. They may write them on lap boards with their names or a group name, or the teacher can record them on the board with a group number or name. Students are asked to arrange questions in groups and to identify and explain the associations made between them.

## VII. Question Selecting

Students vote for the question they would like to discuss. This can be done as a blind vote, students closing their eyes or turning their backs to the centre of the circle and giving thumbs up or down depending on whether it is a question they would like to discuss.

VIII. First Steps in Community Exploration and Inquiry

The teacher asks the group that posed the selected question to say why it interested them. They are invited to suggest a possible response.

IX. Ethical Community Building through Dialogic Inquiry – Solidarity and Dissensus

Other members of the community are asked to respond to the selected question and previous response(s). Dialogical enquiry is a means and an aim that allows the community and the inquiry to develop. Members work together to produce, share and test meaning in a quest for understanding. This may lead to an increase in awareness of thinking and feeling in themselves and others. Requests for clarification, considerate challenges, and respectful disagreement can help with the venture for meaning, but it can also enhance personal confidence and the community. If these are done in a caring way, then greater trust and truthfulness may emerge. The community can also question itself, its values, its procedures and the experience. As a dialogical inquiry, it also generates its own narrative, pausing for summaries allows students to tell its story so far, to compare to where it started and the direction the question suggested. As the community becomes self-correcting through narrative and dialogic comparison and inquiry, these standards and behaviours may be internalized. Students may reason by metaphor and analogy, and by reference to other stories.

X. One Last Thought in Community

Here students have the opportunity to make one final contribution to the inquiry. They may think about the question, air other questions raised, reflect on the inquiry or on the community. They may make connections with other topics and other subject or classes.

XI. Reflecting on the Community's Inquiry

Students return to their diaries and record their responses to the question selected. They should look back to their original question and response to see if they want to add to it, change it or see it differently now. They can record new questions. They can also comment on the community and the inquiry.

XII. Ethical Literary Reflections

Students are then asked to respond to further questions about the literary text. For example, have their feelings/thoughts remained the same or changed? If changed, in what way, strength or direction? What factors may have contributed

to the change? What would be the better option to take in the moral dilemma presented in the text? Students could be asked to write the next bit of the story themselves.

The literary text presented could be, for example, a picture book or fairy tale. It is preferable that the sharing of the text have enough duration for aesthetic qualities and responses to be evoked. The text should present some moral situation, address some ethical theme or raise some ethical issue. 'Beauty and the Beast' is a well-known fairy tale and it would seem reasonable to assume that many students are familiar with some version of the tale. It is available in anthologies of fairy tales and other children's books, often in abridged or adapted versions related to a commercial enterprise. It is retold in young adult fiction and referenced or alluded to in popular culture, such as television advertisements and series. While some participants may be familiar with what happens in the text, imaginative projection is valuable to both literary and ethical education. In reader response, a reader has a horizon of expectations that may change in response to the text and/or to other readers' responses; in philosophical enquiry, an inquirer could have a hypothesis or reason that may alter as the inquiry develops or in response to other inquirers' suggestions, tests and responses. To engage students in thinking about and with the text, a scene could be printed out and cut up into a number of different parts. These could be colour-coded and work as part of the initial activity. Students could be asked to match colours to form a group, and then be asked to arrange them in order, and to justify their choices. This can also be done as an experiment with unfamiliar texts, so familiarity is not necessary. The text offers grounds for community and enquiry. An aspect of community is a sense of shared culture, a literary text can become a point of reference for a group, and incorporated into the story it composes.

This can give rise to literary inquiry and comparison. Working from a basis of reception, students could be asked if it reminds them of other stories, do they recognize familiar elements of form, or does it refer to other stories, artworks or artists. It may also contribute to a sense of literary features, functions and effects, of storytelling conventions in language and narrative organization of, such as genre, teaching and estrangement and discussions of genre. Reader response may also be a factor. Some prior interpretations of 'Beauty and the Beast' may brought to the classroom community, but some may be made in and by it, new meanings and significances may attach to the tale and its title.

After this, time should be given for ethically framed questions for personal reflection. Discovery procedures and moral heuristics may be inappropriate or insufficient here, they may themselves need to be investigated.<sup>5</sup> There may be serendipitous discoveries. The individual should have some time to respond to the text and the question, to shape her own response and not have to speak impulsively or towards an anticipated approval of fellows. There should also be times when thinking is rapid, when it is appropriate to anticipate what others may, perhaps uncritically, approve of, and to decide to court or flout it. Students are given a set of questions to get them thinking about the text and ethical issues that arise in reading/viewing it. This provides a point for comparison, for their own learning and for the research.

Questions based in Reader-response theory are good stimuli here, they tend to correspond with the reading approaches of non-professional readers. Reader response requires reference to the text, an association of response and stimulus, if it is to contribute to literary growth as a reader and co-author of meaning and experience. Some initial questions can be offered to guide reading and response towards ethical themes and issues, and these may be the initial ethical literary inquiry and comparison. Some possible questions are:

- What are my first feelings in response to the situation in the text? (Did something feel right/wrong, just/unjust, good/bad to you?)
- What features of the text made me feel this way? (Expression, character, setting, ...)
- Why/how did they make me feel this way? ((Un)familiar, (un)attractive, ...)
- Can I think of examples of situations similar to that in the text? (In what ways are they similar/different)
- What are my first thoughts I response to the situation in the (section of) text?
- What features in the text made me think about this?
- Can I think of examples from memory that are similar? (In what ways are they similar/different?)
- Can I create a scenario of a similar situation?

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<sup>5</sup> A discovery procedure is a formal, strictly structured and sequenced method that offers a partial description of its object. If applied correctly all practitioners would achieve identical results and reach the same conclusion (Culler 1995/2002). A moral heuristic is a quick and economical guide to action by some approved standard (Appiah 2008).



It is not possible to ask all these questions and expect full responses in the time available. One option is to number the questions and to present all of them to students, ask students to read through all of them and then either the teacher or, as the community develops and addresses other texts, the community selects four or five questions to respond to in personal reflective diaries.

Following from the literary questions, some ethical explorations should be initiated. The following are suggestions for prompt questions:

- What is the dilemma in the scene? (What is the crux, what are the options, why might it be difficult to choose between them?)
- What is the right/just/good thing to do? (Give reasons.)
- From what perspective do I view this dilemma? (A character – which? An observer? Why do I think I view it from this position – something to do with the text, something to do with me?)
- What do I think will be done? (Give reasons.)
- What would I do, if I were in the position of the character facing the choice? (Give reasons.)

It might be worthwhile addressing all of these questions in the first personal inquiry, they may help when it comes to speaking about them later in the CI.

After this comes collective question making and selection. Learning what is a philosophical question, an ethical question that can sustain inquiry takes time. Students should project the inquiry, anticipate in what directions it might be pursued. This is an imaginative projection, for they cannot know for certain in advance which questions will help them do their work which one may not. Some questions that work on some day with some group may not work again on another day for the same group, or for different groups. If a question begins with 'Should...?', 'Ought...?' or 'Is it right/fair/just/good that...?' there is a reasonable chance it is philosophical and may have an ethical focus. In discussing questions in pairs or groups, students can try out some questions, to test interest and possibility. In grouping questions under themes and explaining the connections, students may get a sense of the broader and narrower questions and choose between them, but they are also making connections between

people and ideas. In the movement of students and lapboards, or to the whiteboard, there are frictions and encounters, local associations can effervesce.

In choosing the question for inquiry together they are practising deliberation. There are different ways of voting: vote once, and for your preferred candidate question; vote for each of the questions you would like; vote publicly; vote privately; vote by moving, et cetera. In choosing how to vote, they are becoming politically engaged in a small group where each person recognizes the others as members of that group. Politics on this scale, and on larger ones, is an ethical matter. They become agents, working together, they share responsibilities for their choices, they become responsible for determining and monitoring their governance. Should the teacher vote? Perhaps the teacher should not vote the first time or only in the case of a tie. If the community should develop as a community, a sense of equality should grow, when the teacher is seen, and sees herself as an equal, then she should vote. Dewey argues that teachers should be members of classroom activities (Dewey 1916). That may arise as a question for the community. Questions of authority are seldom far away when literary texts are involved.

By the time a question is selected, much may have happened, people's minds may have changed, they may have formed different associations, they may view from a different angle. There may be time for a pause to get personal bearings.

For the inquiry, students are asked to preface their contributions with the phrase 'I (dis)agree with', before the first inquiry they could be given an initial structure and practise it, or it could be part of the learning in the inquiry:

I (dis) agree with what (name) said about (topic). (S)He said (X). (But) I think/feel this because.... [extension/alternative/development].

It takes time for the CI to develop, in practice. The above formula is only for guidance, it may be reorganised, re-expressed, but similar sense should be there. The reason (dis)agreement should be with the statement rather than the person is that statements published may not correspond with the speaker's own position. It may reflect an inherited, or imagined, position that the speaker wants to test out with others, it may be a provocation. Participants are not held to live by what they say, but they are held responsible for saying it. They may, on reflection change the standpoint ventured, or reject it, or further refine it. Respondents are asked to briefly state what it is that they

(dis)agree with, a single phrase or sentence is sufficient here to signal careful listening and to offer room for correction/revision of what was said or understood. Giving reasons is central, it is an exploration of response and reason, and feeling may be introduced, but it should be connected to reason, issue, or text. Where the discussion approaches therapy, the teacher should guide it back to philosophical and literary grounds. If necessary, the teacher should deal with the emotional issues in a pastoral manner, and, if further required, follow school protocols for very serious issues. The destination of the inquiry is not known in advance, it is wondering wandering, focused on an ethical issue.

Toward the end of the CI, which is generally determined by time, there should be time for last thoughts and a review. Reviews can also be given or called for during the inquiry. This is a public summary. Some may have changed their views, but it is not the aim that all views should now have reached a consensus either among themselves or which they would anticipate corresponds in some way with the teacher's standpoint. The change could be in direction, depth or strength. It may lead to less certainty, but that becomes a position from which to change or on which to build.

For the text to offer mutual grounds, it should have, or gain in, significance for the individual and for the community. It is possible for a community or for dominant members of a community to expect and coerce members to conform. Education is sometimes confused with knowing the right answers and there are some who seem to know the right answers, or how to play the game. In communities where the right answer is known in advance by certain members, there is no need for inquiry. This, in itself, may be an ethical issue worth exploring – there are ethical problems because there are different options available, different ways of choosing and evaluating them.

This is then followed by personal reflection on the text and on the issue in the reflective diary. Prompt questions may be used for guidance, such as:

- Did I find the discussion interesting? (If so, what were the more interesting elements? Can I explain why I found them interesting? If not interesting, can I explain what I found uninteresting or why? What might have been more interesting, for me? Why? Might it have been of interest to others too? Why?)
- Did my feelings about the situation in the text change? (Read back over my first feelings. If so, is it in direction, depth or strength? Are there any

feelings that are retained? Which ones? Can I offer a reason?) If my feelings did not change, can I say why?

- If there is a change, can I say what factors influenced the change?
- Did my thinking about the situation in the text change? (Read back over my first thoughts. Have I changed my judgement or criteria in any way? If judgement, is it changed in direction or conviction? If criteria, were previous ones modified, rejected or replaced. If modified, in what way; if rejected, on what grounds, if replaced, with what, and why? Are any initial thoughts retained? Which ones? Can I offer a reason?) If my thinking did not change, can I say why?
- If there is a change, can I say what factors influenced the change?
- Do I still understand the text in the same way, are there new connections?
- What did I learn for myself from this lesson (about literature/ethics/dialogue)?

These questions combine the approaches of both reader response and P4C, giving rise to an interplay of reasoning, feeling, memory and imagination for the individual participants in the reflection diaries, and for the community in its inquiries.

There are problems with the approach proposed here. If teachers are powerful influences, then some students may be driven by a desire to appease, either in the case where a student fears the teacher and wishes to avoid her ire or where a student likes a teacher and does not want to disappoint her. Students may be reluctant to venture standpoints in front of peers, or feel compelled to put forward a standpoint that they think that others would like or agree with. Some inquiries may not get far, philosophically or literarily. Yet even in these, there are inquiries to be made and stories to be told. It may happen that material in personal diaries does not correspond with what was said. Noting this, either personally to a student by a comment in the diary, or directly and discreetly, or publicly, by commenting in the next class about the difference between what was said and what was written, may encourage truthfulness, it might reveal that nobody, or very few, think what everyone thinks that everyone thinks! For example, everyone might think that smoking is cool or attractive, or that ethics is relative to each person's opinion, and each is entitled to their opinion, yet diary entries might reveal that not everyone thinks that way. Revealing this may

puncture the power of perceived consensus and the desire or compulsion to conform to an imagined norm with no ethical grounds.

Such a pedagogy combines desirable features of other approaches to moral education. Relations, reasons, values and virtues, examples are practice, regulation and practice may develop. The reflection diary offers a place for each member of the community to express personal thoughts and feelings, for further questing and getting to better know the self. The community explorations, through reading and hearing, speaking and listening, receiving and producing stories, in questioning and responding can strengthen the mutuality of caring inquirers. Community and enquiry may also be mutual grounds for literary and ethical sense to grow.

## Chapter Four: Ethical Literary Relations – Fairness and Fairy Tales, Promising Ports and Marginal Justification

### Introduction

Ethics is a personal and collective venture. Each person has a stake in what is just, right or good and seeks to promote it amongst others. Communities concerned with their own flourishing connect that flourishing to its constituent members. Options for promoting ethics were considered in Chapter Two and a proposal made in Chapter Three. In Chapter Two, it was argued that some ethical issues may be beyond logical and rational comprehension, that direct instruction in morality may not be an appropriate mode of encouraging a sincere concern for ethics, and fail to take reasonable account of the role of feeling, memory and imagination in ethics. If ethics education is to work well, it should seek to critically and creatively mediate between experience and expectation, between selves and other selves individually and collectively, between particulars and generalizations. In section 2.2, on literary media and ethics, it was argued that literary forms and texts offer ways of mediating ethics that recognize the roles and importance of affect, remembrance and imagination and their interplay with cognitive capacities in responding to ethical themes and issues. In that section, a framework for ethical literary analyses was proposed that sought to illuminate the ethical features of literary texts, their relations to other literary texts and to other forms of ethical expression and inquiry.

This chapter seeks to illustrate how literary media and texts, approached comparatively, can contribute to ethics. This is, in receptive and responsive reading and viewing of literary texts across a range of media, a person's capacity to identify ethical themes and issues raised in reading and viewing literary texts, to work through moral problems, to scrutinize moral reasoning and action, to create or consider alternative resolutions and evaluate them can be enhanced, and that enriched ethical capacity can project into lived worlds and relations of readers and viewers. Approaching ethics through literature can disrupt the perception that ethics is the preserve of a minority of moralists or initiates in the language and logic of moral philosophy. It does not claim that ethics is simple, but discloses the challenges and messiness of being ethical.

There are three literary explorations, focusing on narrative fiction, presented here. The first focuses on fairy tales, the second on contemporary European cinema, and the third on neo-Western crime drama in a short story and its adaptation and development for television. Each set of texts has literary, educational and ethical significance, generically and thematically. They contain elements of mystery, transformation, migration, responsibility, frontiers and detection. Section 4.1 explores fairy tales. It considers the fairy tale as an especially sociable kind of story, and examines relations between fairy tales and schooling. These are popular stories and genres that we encounter early in life and to which we return or which are returned to us through adaptation, reference and memory, allowing us as ethical readers to track our understanding of the meaning, value, implications and limits of ethics. There is a brief outline of the development of literary fairy tales and their moral components. Fairy tales often appear to recommend morals, codes of moral thought and conduct, such as duties of children to (step)parents, women/wives to men/husbands, but they also point to abuses of relations, abusive relationships, and failures of responsibility. Two versions of the *Beauty and the Beast* tale and two versions of the *Bluebeard* tale are analysed, focusing on moral dialogue within and between tales. Section 4.2 examines two contemporary European films. The history of cinema is of inward and outward looks and movement. Composition in film can be conceived as a kind of writing which may essay into ethical themes and issues. European cinema continues to explore boundaries, peripheries, margins, leftovers, interruptions and transgressions. There are analyses of the promise of Jean-Pierre and Luc Dardenne's *La promesse* and Aki Kaurismäki's *Le Havre*, both of which address themes of migration, alterity and responsibility, and screen scenes of significance for ethics education. Section 4.3 looks at the American Western and crime drama. They are, in varying degrees, popular genres. In some American Western films and television shows there is a fairy-tale element, moving beyond domestic frontiers questing for resolution and identity. The Westerner, as lawman or outlaw, and the gangster are two central figures in American literature used to explore ethical development and the relations between morality and the law. The television series *Justified*, based on some of Elmore Leonard's stories and novels, explores justice, friendship and ethical development.

The texts selected for analysis here have elements of suspense, surprise and shock – there is violence, blood and death. The writers or directors play with generic conventions. But, in general, these texts are available and accessible to a broad

audience in terms of material and style. There is much to be said for literature that disturbs reason or that resists rational apprehension. There is also a good case for what might be called *immoralism*, which holds that a work may be morally valuable on account of its immoral character. That disturbance need not be at an extreme, it may just be a dusting away of a portion of the ‘film of familiarity’, so that the angle of inquiry allows for reflection on ethical issues and refraction into new and transformative perspectives (Le Juez 2013), and that habits of ethical thought and perception can be interrupted and reviewed. Literature may then contribute to the development of ethical sense, which has rational, affective, imaginative, carnal and anamnestic dimensions, while acknowledging that complete sense may not be possible or desirable, ethically, literally or otherwise.

#### 4.1 In Fairness to Fairy Tales

The work of stories was discussed above in section 2.2, they can connect and divide. Fairy tales are literary narrative fictions through which storytelling can be performed, establishing relations between tellers, telling, tales, told and recipients. Though literary fairy tales were initially for adult audiences, they have been adapted and modified for literary and moral education of children. In some sense, as stimuli to dialogue, they can offer bases for early and intimate communities of inquiry and interpretation. Dialogue, in, between and emanating from fairy tales allows for connections to be made between divisions of literary forms, knowledge and knowers. As descendants of myth, fairy tales can be considered significant links in chains of literary and ethical perception, receptions and education.

The familiar opening of fairy tales, ‘Once upon a time in a faraway land’ introduces some of the ethical and literary significance of fairy tales. As they are spoken they announce a pact between teller and audience, where one voice is given to another’s, another view is offered. As a rhetorical device, it calls upon another to listen and respond, but it is also an index of genre, suggesting codes for writing, reading and making sense, a horizon where experience and expectation meet. In one sense, it declares the distance of events in the text from the present, but in another, it brings that time and place, the characters and events into the present suggesting their relevance. It signals a beginning, not in the originary time of myth, but in human time. It is a device that marks off a difference between what is about to follow and its



surroundings, yet it situates the tale and its telling within the concerns and context of a wider world. Those words do what dialogue in literature does: they set some expression out from those around it, embedding another narrative within a continuing one, lending authenticity to what is spoken (Thomas 2007). It is a terminus between the world of fiction and the lived world. Education, fairy tales and dialogue are suspensions in literal or metaphorical quotation marks. Such quotation marks can be seen to insulate and petrify what is enclosed by them and to confer some authority and protection to texts and those versed in them. But this is transient, illusory and rhetorical: they cannot contain its expression, an outward movement of thought and feeling towards another. The words ‘Once upon a time’, like quotation marks and dialogue are hinges upon which things that are different can be suspended and hang together.

These words are also anticipatory responses to the questions of ‘is it now?’, ‘if not, when?’, ‘is the world ever like this?’ Sometimes the teller will break the spell to assuage the listener, saying ‘it is not real or true,’ that it is only a story or that the world is no longer like that: they may tell us that the world is a little less cruel, but a lot less magical. Sometimes tellers just continue with the story or say ‘listen’, and sometimes they may ask: ‘what do you think?’ These may spell the end of the tale, but the tales and the questions return. How tellers and readers respond is a matter of literary and ethical education.

#### *4.1.1 ‘Beauty and the Beast’ and ‘Bluebeard’*

‘Beauty and the Beast’ and ‘Bluebeard’ are two fairy tales that bear important characteristics associated with the form. They can be read as serving educational functions, conservatively or subversively; they have some moral content; and they may produce moral effects. They are popular and familiar tales told the world over, but with local inflections. Both have the myth of Cupid and Psyche as an ancestor. These are tales about girls’ or young women’s rights of passage into womanhood and their encounters with monstrous grooms, but with different fortunes. These tales remind us of efforts to control and condition the knowledge and conduct of women to make them dutiful daughters and wives; they remind us that many of the fears about sexual relationships remain relevant. There are, within both tales, voices promoting certain beliefs, attitudes and behaviours. The tales involve promises, duties, prohibitions, dialogues, quests and tests. The telling, retelling, writing, rewriting, and adaptation

across media constitutes a dialogue of sorts between versions of the tale. Dialogue is a core component of ethics education. These tales provide, and act as stimuli to instances of ethical dialogue, in different frames and with different intentions and effects. They offer opportunities to consider relations between literature, beauty, truth, goodness, ugliness, deceit and evil.

There are many versions, adaptations and interpretations of the story of Beauty and the Beast, as there are with almost all familiar fairy tales. 'Beauty and the Beast' is classified under tale type ATU-425, the Search for the Lost Husband, in the Aarne-Thompson-Uther index, with having its own specific subtype, ATU-425C. Jeanne-Marie Leprince de Beaumont's version of 'Beauty and the Beast', written in 1756, is possibly the most familiar in the English-speaking world. It is strongly didactic, a vehicle for 'indoctrinating and enlightening children about the virtues of good manners, good breeding, and good behaviour' (Tatar 1999, p.26). Maria Tatar describes the moral of Madame de Beaumont's tale as having more to do with 'being good' than 'doing well', a project that Disney is seen to continue. Beaumont's and Disney's neatly packaged morality is less the naïve kind, than conventional and patriarchal in flavour and design, and this has contributed to the dim view taken of some of the fairy tale's value.

The tale is quite familiar. A merchant loses his fortune and moves, with his sons and daughters, away from the city and its pleasures. The children are disappointed by the downward turn their lives have taken, but Beauty is stoic. Later, the merchant hears news that one of his ships has returned. Before going back to the city, the merchant asks his children if they would like him to bring back a gift. The sons and daughters ask for expensive objects, but Beauty says she would be satisfied with a rose. However, the merchant must return empty-handed. On his journey back, he gets lost in a storm, but finds a magnificent palace, but not its owner or any other occupants. He is generously catered for during his stay. On his departure, he sees a rose garden and remembers his promise to Beauty. He takes a rose and is confronted by a beast who regards his hospitality abused. He says the merchant must die, but the merchant begs to live for he meant no offence and for the sake of his daughter. The Beast lets him take the rose to Beauty, but demands one of the merchant's daughters in return. Beauty agrees to the Beast's terms and finds she is received and treated well. Each night at dinner, the Beast asks Beauty to marry him, each time she refuses. Her dreams are filled a vision of a prince who wishes to know why she keeps declining him. Not

connecting the dream prince with the Beast, she believes that the prince must be prisoner in the castle and seeking her help. She searches the castle, finding enchantments but no prince. Later, she begs the Beast to let her go to see her father. He allows and assists her, on condition that she returns within a week, giving her a magic mirror and ring so that she may see the Beast and come back to him. Her sisters, envious of her luck, delay her return hoping to make the Beast angry with Beauty. Beauty's guilt at betraying her promise to the Beast gets the better of her. In the mirror, she sees him lying dying near the roses. She uses the ring to bring her back to him. She cries over his body and declares her love for him, at which point he is transformed into the prince of her dreams.

Dialogue is used in a number of ways in this tale. It is used to convey the collective voices of the people within the story space as they express approval or blame. These public voices mirror the judgement of the narrator. Identification with the narrator's perspective and with the public moral voice conspire to regulate the reader's moral reactions. Should we see Beauty as too good, then we are associated with her sisters' peevishness. This form of dialogue approaches the quality of being monologic, closing down other views and responses. The omniscient narrator knows, contains, controls and names the views and voices expressed within. This is what Paulo Freire has in mind when he describes the narration sickness that attends the banking conception of education: a narrating subject filling passive receptacles with contents detached from the listener's reality, naming objects and depositing facts (Freire 1970).

A second form of dialogue, which also has monologic features, is in the dialogue between the Beast and Beauty's father. The beast is awarded similar authority to the narrator within the precinct of his enchanted castle. He knows his world and has the power to contain or release people and name things. However, he is forbidden to reveal his enchantment and intelligence. Beast tells the merchant to address him as 'the Beast' and not 'My Lord', this is a verbal assertion of power and authority. The Beast's demand that one of the merchant's daughters voluntarily sacrifice herself for her father is a transaction involving the transfer of the daughter's duty from her father to her future groom and reflects real problems faced by women such as the acceptance of an unattractive marriage due to family circumstances. There are moral and educational dimensions to this transaction. The father is being punished for a transgression, an abuse of hospitality, but the penalty seems disproportionate and inappropriate to contemporary readers. This incongruity suggests to the contemporary young reader

that morality may, in some circumstances reveal a cultural and patriarchal bias, which may still be visible in some cultures nowadays.

At their brief first encounter, the Beast queried if she had come of her own accord, to which she responded yes. This exchange marks a shift in the feel of dialogue. The next time Beauty and the Beast meet, he puts himself at her service and command. He identifies his own ugliness and his lack of intelligence, to which Beauty offers a consolation that sounds Socratic: ‘A stupid person doesn’t realize that he lacks intelligence [...]. Fools never know what they are lacking’ (Beaumont 1989 (1757), p.239). To some extent we have little to complain of here, Beaumont makes no attempt to conceal her didactic and domesticating zeal, and the dialogue is an instrument of it. It aims at an alignment of beauty, truth and goodness, and a convergence of views and voices. The narratorial voice consumes or brackets out dissenting voices, but its need to do so reminds us that there are questions that might trouble the neatness of the moral vision presented here.

Though de Beaumont’s tale was intentionally written for the instruction of children, girls particularly, the early literary fairy tales were not primarily intended for children. A significant phase for their emergence was from 1690 to 1710 in France. They were exchanged among *conteuses* or *salonnières*. They served as literary exercises, forms of entertainment, a mode of living vicariously, resistance to pious prescriptions and surveillance associated with the church and with the royal court, and as bases for conversation (Warner 1995; Zipes 2013). This disruptive and subversive quality emerges again in the work of Angela Carter and other women writers and artists in the latter half of the twentieth century and early decades of this century. Carter captures the subversive aspect of rereading and rewriting:

Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode.

(Carter 1983 cited in de la Rochère and Heidmann 2009, p.40.)

Carter identifies herself as a reader in a chain of receptions of the tale, and in doing so she demonstrates the failure of tales to contain the voices within. Her translation and rewriting of tales can be seen as ‘a means to pursue and develop a complex and productive dialogue’ with the original authors of literary fairy tales (de la Rochère & Heidmann 2009, p.41). She locates the reader within the creative field of the text, and

the construction of meaning in the dialogic relation between texts and readers. Thereby, she alters the ethical and literary education offered by fairy tales, and disrupts the expectations and conventions associated with genre. One of her versions of 'Beauty and the Beast', 'The Tiger's Bride', begins with the single sentence paragraph: 'My father lost me to The Beast at cards.' (Carter 1996, p.154). The words work well enough to suggest a familiar story, but a difference in telling. The formulaic opening is dispensed with. But the focalization is different too; the narrator is autodiegetic, a character within the story telling her own story, the daughter herself. Though the words do not express an evaluation of the father, the reader is inclined to judge him. De Beaumont's tale is told in the past tense of the once-upon-a-time-there-was, but in Carter's story there is frequent movement between the past and the present. The second paragraph, for instance, begins with 'There's a special madness'. This shifting between tenses conveys a sense of dialogue within the narrator between the present and the past self through description, speech and commentary. Time is opened out and connects the narrator's telling in the present with the reader's present reading.

'The Tiger's Bride' is more concerned with giving a personal account of events, telling her story, a narrative more bound to enchant than to offer dialogue. The reporting of other people's words is limited. Quoted speech features rarely in the story and initially tries to hold only a couple of words or a phrase at a time. The first words spoken are by the Beast's simian valet. He hesitates to speak them, making three attempts to get the words out. They do not express his thoughts, feelings or desires, but his master's. When the words come they are unpunctuated, more an expulsion than an expression. The Beast wishes to see her naked. This ventriloquism may represent the Beast's command over his valet, or a verbal mask attempting to convey the Beast's sense of shame at his request. A further masking of the request follows as the word 'Desnuda' is spoken (p.161). It is unattributed, but the reader inclines to give it to the Beast, the use of Italian partially explaining the need for the valet to translate. The narrator responds with an unladylike laugh, the admonition being an echo of her old nurse's. Speaking Italian, she sets the conditions of what she is prepared to do to meet the Beast's request. She takes some control of the transaction. Previously, she stated that she had learned from the old wives' tales. Lost as a stake by her father, and unable to draw on any other resources, she came to conceive of her skin as her only capital, and was prepared to invest it. He does not take her offer on her terms, but asks through his valet again another time. She refused, but she 'did not need speak her refusal for

The Beast to understand [her]' (p.163). Failing twice to get her to accede to his will, he asks through his valet that she go horse riding with him. She threatens to use it as an opportunity to escape. The valet asks rhetorically if she is not a woman of honour.

When, eventually, she does partially undress for the Beast, she does so as part of a carnal dialogue. It is only after she has been compelled to look upon the Beast's nakedness. He revealed his tigrine form, his terrible self, to her. In this revelation she recognizes him, acknowledges him, for what he is. But it is 'the pact he had made with his own ferocity to do [her] no harm' that is most striking (p.166). She follows by saying 'Nothing about him reminded me of humanity' (ibid.). Her response is to open her coat and reveal her white skin and red nipples to him to show that she would do him no harm. This carnal dialogue is ethical, the exposures reveal an openness, a vulnerability and wound, but they also reveal the common potential for violence in both natures and the need to command that power. For both the narrator and the Beast it is a gamble, but not the gamble of her father, they venture themselves and find comfort in their own skins. The representatives of humanity were shown to be morally suspect, the father's gambling of the daughter, and the daughter's willingness to market herself as meat. The tale ends, not with the transformation of the Beast into a human, but with the culmination of the carnal dialogue, a metamorphosis. The narrator sheds her clothes and the Beast licks off the narrator's skin to leave behind a 'nascent patina of shining hairs', her 'beautiful fur' (p.169). However, it is unclear if her change is a revelation, a transformation, or even a disturbing bias towards an anthropocentric morality.

This inversion of the transformation, of a disenchantment now confused with enchantment, is a dialogic response to de Beaumont's tale. It demonstrates that writers enter into dialogues with other writers. Those dialogues are difficult and may appear unilateral, speaking forth to an unknown future, speaking back to the past. Dialogue, or dialogic inquiry, need not be determined by the same speakers occupying the same space and time. It could be considered differently, in terms of a continuing activity, where interlocutors may come, join and contribute and leave, altering and altered by the dialogue. Carter is keenly aware of fairy-tale traditions and histories, she is conscious of the difficulty of dialogue in and with fairy tales. The Beast, the valet and the mechanical maid are clearly fairy-tale figures, they represent currents within the genre, composers, characters and translators. The Beast may stand for an older European tradition, an aristocracy of sorts. He represents something of value and of

danger, and he struggles to communicate with the mobile narrator, who is younger, a woman and whose language he cannot speak. The valet acts as translator and interpreter, an adaptor of sorts, a magical medium that transforms what the Beast speaks. The narrator herself is both identifiable as a habitué of the fairy-tale cast, and alert to the conventions of composition and transmission of tales and codes of conduct. She draws on the education that she has received in fairy tales from nurses, governesses, old maids and wives, education as curiosity, conditioning and caveat. She is the tale's inner-story teller. Unlike the Beast, who speaks only in Italian, she is versed in English, can speak Italian and probably Russian too. In the whole tale, the Beast speaks only one word, it is in Italian, increasing the ambiguity. Even after the narrator responds in Tuscan to the Beast, he continues to use the valet to convey and translate his words and wishes. Such is the difficulty of speaking back to stories. The narrator is like a fairy, moving between worlds, and transforming the power of the fairy world previously commanded by the Beast. The father is the one who behaves in ways that would be considered least moral, least humane, yet he is the most human. Again, humanity's claim to ethical superiority to animals is questioned.

The reader of Carter's tale is likely to say to herself, 'that's not the way I remember the story', and in doing so recall something of her childhood, the tale, the telling, the teller and herself. She may become aware of the possibility of change in the meaning of the story and in herself. She may question previous interpellations and realize that she bears the 'once upon a time' into the present. If genre is to literature as fairy tales are to morality, then writing, reading and living might well be less a matter of obedience to, and doing right by, forefathers, old masters and convention, and more a matter of learning, acting and being wise in our ways, relations and times.

Carter's reception of earlier fairy tales is made visible in her comments on and rewriting of them. Literary reception is a form of hospitality in the mixed sense of host: guest, foreigner, enemy, hostile (*hospes, hostis* Lewis and Short 1879). Drawing on Derrida, Áine Mahon writes of hospitality as a convention within economies of exchange, which are always at risk. Hosts relinquish homes and status to guests. Guests may be ungracious or violent, but hosts may withdraw invitations and welcomes (Mahon 2017). Writers relinquish their works when they circulate or publish them. While one might hope that they will be received as intended, there is no guarantee. As has been shown above, the tale of 'Beauty and the Beast' has been transformed, Madame de Villeneuve's version was received, read, reread and rewritten

by Madame de Beaumont, and de Beaumont's version was received, read, reread and rewritten by Carter. Reception is part gratitude and homage. If literature circulates as gift, as described by Lewis Hyde, then the donor has no legitimate claim for its return or expectation of anything in return, it passes on wholly to the receiver who may enjoy or consume it, or passes it or an alternative on (Hyde 1979). Gifting can also be understood as decommodification and communication. Lee Anne Farrell argues that the 'commodity status of a gift is overwritten by layers of personal meaning' and that gift situations are a form of communication that can be regarded as 'empathetic dialogue' where the donor and recipient each puts herself in the place of the other, displacing her own wants and imagining the need or care of the other (Farrell 2002, p.86). Dialogue and empathy may also work in this way, not a closed economy of exchange between two parties. In a more cynical understanding of gift economies as ones of exchange, no gift is given without expectation of gain in return (Laidlaw 2002).

Carter's is a creative reception, following others' footsteps, recognizing and acknowledging debts and being motivated into creative action (Le Juez 2014a). Added layers of meaning and significance accrue within chains of reception for each of the texts considered, new attention may come to the earlier texts in the chain, and renewed interpretations, but they are reinterpreted in the light of or through the lens of later texts, and interpretations of the later may be rewritten in memory, rereading or other creative reception. This opens out rather than closes down the ethical potential of literary works: old readings may be challenged, defended or modified in the light of subsequent readings, viewing and experiences. An ethic based on constructions, co-constructions and reconstructions of experience and meaning, can find a hospitable and generous corresponding mode of reading in reception. Readers and writers do not have to subscribe to old values or aim for old virtues, nor do they have to abandon them unless they find better alternatives, they may re-inscribe them, renewing them in new expressions that are invested by new interpretations with new or renewed significance and meaning.

#### 4.1.2 'Bluebeard', 'The Bloody Chamber' and 'Barbe Bleue'

Part of the function of literary fairy tales for first-generation *conteuses* or *salonnières* was to challenge dominant mores, but they also served as imaginative modes of resistance and as invitations to dialogue, to ethical, aesthetic and other forms of inquiry and interpretation. Sometimes the response to a fairy tale could have been another fairy



tale. This was mainly an adult activity. However, in the translation of the fairy tale to the nursery in the second half of the eighteenth century and nineteenth century it was sanitized, and the wonder, quest and questioning were replaced by prescriptions for conduct. Using fairy tales to sugar-coat medication to cure or inoculate against moral curiosity may have been a naïve move. Inquisitiveness about ways of worlds, of telling and of behaving were not successfully suppressed, it persists.

The Bluebeard tale is classified under Supernatural Adversaries as tale type 312 of the Aarne-Thompson Uther system. The variations seem to be more about rescue by siblings or divine beings than of the threat of violence and the effort to stave it off. For Bruno Bettelheim, 'Bluebeard' plays disturbingly against the tale 'Beauty and the Beast' which presents a romantic vision of marriage as resolution, redemption and reward in fairy tales, whereas in 'Bluebeard' the worst fears of sex and marriage are realized and revealed (Bettelheim 1991 (1976)). Beauty, with qualified volition, comes into the Beast's magical domain through the actions or faults of the father. There are significant and complex issues relating to assent, willingness, knowingness and exit rights that also apply to education. Richard Peters set out a range of criteria for teaching and learning to qualify as educational, among them is educational learning should be voluntary and witting on the learner's part (Peters 1966). Some schooling in some states is compulsory, that is, it is not freely chosen. The witting element is paradoxical too, how can learners knowingly choose to learn something that they do not yet know? How realistic is it for young learners, say in primary-, lower- or even upper-second-level schooling to exit?

Beauty feels bound to the Beast and his enchanted realm, her exit and failure to return signals a death for the Beast. She is denied a realistic exit strategy as his death is attached to her departure. While the Beast's persistence is somewhere between courtship and stalking, he is not violent or murderous, he accepts Beauty's responses to his requests. By the end, there is a physical transformation and a qualified sense of wisdom. Bluebeard's form is human, but with a supernatural hue. If he is attractive, it is for his wealth and perhaps some knowledge. The freedom he allows his new wife is marked by prohibition and exclusion, designed to test obedience. While 'Beauty and the Beast' remains a tale shared with children, 'Bluebeard' tends not to be so readily shared with them (Tatar 1999). 'Bluebeard' is not as amenable to sanitization and does not carry its moral prescriptions so easily. To staunch the tale's blood, literal or symbolic, would be to write out a distinguishing element of the tale. If 'Bluebeard' has

been largely exiled from nurseries and anthologies, it has influenced and been transformed for/by contemporary art, drama, opera, literature, and cinema (Tatar 1999; Zipes 2013), many of those in the last fifty years being by women (Le Juez 2014b). Charles Perrault's 1697 literary version, and Catherine Breillat's 2009 film version of the Bluebeard fairy tale are approached through a focus on dialogue within and between tales, tellers and audiences/viewers, and the morally educative aspects of the tellings.

While elements of the Bluebeard tale are familiar to readers and viewers, such as a forbidden room, a violation of a prohibition, postponing an attack, the tale itself is not that well known to younger people. The plot involves Bluebeard, a wealthy, but mistrusted man. He tells his new, very young wife, that he must leave on business and gives her the keys to his castle and wealth, and to enjoy it all, but under no circumstances is she to enter the small room opened by a given small key. She promises obedience, but is unable to withstand her curiosity. She opens the door to find in the room the murdered and mutilated bodies of his previous wives. Startled by her discovery, she drops the key in the blood, which she is then unable to permanently remove from the key. Bluebeard returns home early, asks for the keys and detects her disobedience. He says she must die for her transgression. She asks him to postpone her execution a little while to make preparations for her death. Knowing her brothers were due to visit that day, she sends her sister Anne to keep an eye out for their arrival, which happens just in time to stop Bluebeard killing his wife. She inherits his fortune and uses it to look after her sister, brothers and herself. While the arrival of the brothers secured her survival, it was the young wife's wits, her new-found knowledge of her husband and her knowledge of her brothers, delaying one until the others appear, that contributed to her rescue rather than their discovery of her slaughtered body.

Though there are oral antecedents, Perrault's version of the Bluebeard tale is among the first of the modern literary fairy tales and it provides the basis for many of the subsequent retellings. It begins with the now recognizable announcement of difference in time, place and people. Yet, that beginning is already paradoxical, working as a distancing device while also functioning as a bridge. The 'once' of a fairy tale's first sentence suggests uniqueness, yet the repetition of the tale, its persistence in telling, writing and performance suggests that that 'once' always threatens interrupt or erupt in the present: saying 'Once' imports another time. It is a duplication, at least, an unmarked quotation, or quotation that dissolves its marks. The words 'There once

lived a man who had fine houses, both in the city and the country' are those of the narrator (Perrault, in Tatar 1999, p.144). In the early fairy tales, the narrator is normally extradiegetic, outside the action of the tale. But the narrator's words imply a teller. They are voiced silently or aloud by the speaker or reader allowing for elisions or laminations of vision and voice. How does the speaker/narrator know the story? Because she heard or read it. The tale becomes a kind of authentic fabrication. It has a provenance in a history of transmission. The fabrication is sometimes seen as duplicitous, a deceit presenting itself as a faithful repetition, as unoriginal, as if originality, making it up, creativity and make believe were somehow inappropriate to fairy tale and fiction. The fairy tale gets positioned as an iteration in a chain of reception. 'Once' suggests the particularity of the mores in the tale. Yet, if the tale has a moral, something of those mores must be generalizable.

The superficial details that might attract and repel are given in the opening paragraph. Despite his wealth, Bluebeard was unfortunate in having a blue beard that made him appear ugly and frightful, which scared girls and women away. In the second paragraph, there is a similar twin movement. He asked his neighbour for the hand of one of her daughters, but left the choice to the mother. The daughters were repulsed firstly by his blue beard, and their sense of disgust is supplemented by, rather than predicated on, the mysterious disappearance of several of his past wives. The narrator of Perrault's 'Bluebeard' is more hesitant to recommend judgement than Beaumont's is later in her 'Beauty and the Beast'. The narrator almost suggests that the reader should suspend suspicion of Bluebeard, for he may turn out a 'fine fellow', as the young daughter eventually came to think of him, but manages to hold open a sense of curiosity. The movement between suspending and inviting judgement, between judging favourably and unfavourably continues. Bluebeard, claiming to be called away on business, tells his new wife to enjoy the luxury her new life offers and to invite her friends to keep her company in his absence. He hands over the keys to his castle, and the freedom to explore it all. But his magnanimity is partial, her freedom qualified, limited: use of all keys, access to all rooms, but one, a small key to a small room on the lower floor. At the end of the first piece of direct speech quoted in the tale, Bluebeard says: 'Open anything you want. Go anywhere you wish. But I absolutely forbid you to enter that little room, and if you so much as open it a crack, there will be no limit to my anger' (Perrault, in Tatar 1999, p.145). Unlike Bluebeard, whose speech is quoted directly here, his new, unnamed wife's promise of obedience is reported

indirectly. This exchange, and the room itself, can convey the difficulty for some, girls and women in this case, to enter, speak and be heard in moral dialogue.

What purpose can Bluebeard have in giving his wife the key and directions to the forbidden chamber and in forbidding her to enter? Is it to signify power and authority? If so, was such power and authority exposed as empty when the first wife investigated? Is this why it had to be reinforced by violence? Is it first a symbolic and then a real repository of what has become of his desires? At the very least it piques curiosity, which is identified as a moral vice at the end of the tale. As a pedagogical device, telling someone that there is something that they are not permitted to see or know, might be one of the better ways of motivating her to inquire into it. In any case, there is a sense of disproportion between the defiance and the punishment, between the little room and the limitless anger.

Bluebeard returns early from his travels, the very night of her transgression. The following day he asks for the keys back, which she returns, but the bloodstained one. From her trembling hand Bluebeard immediately knows what had happened. He asks after the little key, but she delays giving it to him, making excuses and thereby postponing her sentence. The dialogue becomes an attempt at concealment, to avoid discovery and disclosure, and to assuage him. She takes different tacks to distract him from his plan to kill her: she tries avoidance, supplication and penitence. She resigns herself to his decree, but requests a little time to pray first, further deferring her death, like Scheherazade in *One Thousand and One Nights*, though not quite in the same storied way. The dialogue does not lead Bluebeard to acknowledge his own nature nor to turn from it. But her knowledge of Bluebeard, acquired during courtship and through curiosity allows her to create an opportunity, through dialogue, to survive and escape from an abusive relationship.

The tale has been read in different ways. In one way, it warns of the dangers that may attend marriage, sex and childbirth. In Perrault's time, a woman without other protection or resources would have been at the mercy of her husband, and he could cast her aside without censure or provision, if he so wished, and the risk of women dying while giving birth was worryingly high. In an apparent effort to create a link with reality, Perrault appends two morals to the tale, the first seems to recommend that women curtail their curiosity and the second says men and marriage are no longer the way they were:

*Moral*

Curiosity, in spite of its many charms,  
Can bring with it serious regrets;  
You can see a thousand examples of it every day.  
Women succumb, but it's a fleeting pleasure;  
As soon as you satisfy it, it ceases to be.  
And it always proves very, very costly.

*Another Moral*

If you just take a sensible point of view,  
And study this grim little story,  
You will understand that this little tale  
Is one that took place many years ago.  
No longer are husbands so terrible,  
Demanding the impossible,  
Acting unhappy and jealous.  
With their wives they toe the line;  
And whatever color their beards might be,  
It's not hard to tell which of the pair is the master.

(Perrault, in Tatar 1999, p.148)

The first moral is contradictory as it would seem that the wife's curiosity is what led to her growth in awareness and understanding. Curiosity is a starting point for literary and moral education. It helped the young bride see the danger in her husband and marriage, and to make plans to exit. It seems that suppressing curiosity, in this case, would have cost her dearly, and it would only serve an abusive and excessive moral educational authority. The only one who can really regret inquisitiveness in the tale is Bluebeard; it unmasked him. The cost is to the murderous husband. If anything, the tale encourages inquiry. There are substantial rewards for the young woman's curiosity: she escapes a brutal marriage and early death, she inherits an estate and provides for her sister and brothers. The second moral is also incongruous. In a possible effort to reassure, it points to the differences between the context in which the tale is set and the context in which it is received. However, while some women may today enjoy greater protection in law and be able to voice their concerns and experiences, it is precisely because there is some resonance between those contexts

that the tale survives. Terribly demanding, unhappy, jealous, cruel and even deadly husbands and partners still exist.

Angela Carter's 'The Bloody Chamber' (1979) tells the tale from the position of the young wife. Her curiosity allows her to grow in knowledge and understanding of her family, her surroundings and herself. Margaret Atwood's 'Bluebeard's Egg' (1983) is focalized through Sally, the female protagonist. Her husband, Ed, is an attractive heart surgeon. He has been destructive of relationships, a serial heartbreaker rather than murderer. Carter's Marquis and Atwood's doctor suggest that models of attraction and subservience can still be pedalled in society exposing young or vulnerable people to neglect and abuse, which may contribute to tolerance and acceptance of these behaviours (Le Juez 2016). These rewritings are literary and for adults. They show that the tale still has something of value to remind us: that relationships may not all flourish in the happy ever after, in fairy land and elsewhere; that many moral issues cannot be easily or finally settled. They bring forward ignored, suppressed and muted voices and views, and in doing so break the crust of customs passed down as moral codes. Older voices may lurk in the background of the ongoing moral dialogue, but it is important to bring new voices into the conversation, so that they may learn from it, participate in it and contribute to it.

One of the major shifts in the fairy tale was its movement from oral storytelling into print and the literary fairy tale. The telling and the writing of tales persisted side by side and influenced each other. The nineteenth century marks the transition of the tale from a predominantly adult occupation to socialization and edification of children, though it continues for adults too (Zipes 2011). Another major development in the fairy-tale genre occurred from the end of the nineteenth century and into the early part of the twentieth as it made its way into film (ibid.). Translating the literary text to the cinematic screen involves adaptation, appropriation and expropriation. Some distinctive features of the fairy tales fade and some are given new accents in film. Zipes, in *The Enchanted Screen*, argues that adults and children in the contemporary world of globalized capitalism are more likely 'to be familiar with cinematic versions of the fairy tale than they are with oral or printed ones' (ibid. 2011, p. 22), and that there are few of them who have not been exposed to a Disney fairy-tale film. Disney has animated many of the canonical fairy tales, but one tale that is missing is 'Bluebeard'.

Georges Méliès was entranced by magic and the cinema. He made one of the first fairy-tale films in 1901, a comic version of 'Bluebeard'. The tale has been adapted a number of times since, and some of its elements have been found in and influenced the development of horror film and thrillers (Tatar 1999). The first full feature-length film version by a female director was Catherine Breillat's *Barbe Bleue*, released in 2009 (Le Juez 2014b). Rather than follow the trajectory of Carter and Atwood, writing for an adult audience, or aiming at a child audience by banalizing and abridging the tale, Breillat hoped to bring the tale to both younger and older viewers in a shared experience. In part, this vision of the fairy tale of 'Bluebeard' as a common property informs the parallel structuring of the narrative. Breillat captures the sociability and danger of the fairy tale and its potential to convey and stimulate sociological, psychological, historical, philosophical, ethical and literary inquiry, interpretation and dialogue.

The dual narrative device situates the tale in a series of tellings, writings and readings. In one narrative, that appears to be set in rural France in the 1950s, there are two young sisters in a loft. They discover a book of fairy tales and the younger sister, Catherine, who appears to be about six years old, insists on telling the tale of Bluebeard to her older sister, Marie-Anne, who is about two years older than her. The other narrative is a Bluebeard tale set around the time that Perrault wrote the tale, the late seventeenth century or earlier. Though the book read in the loft bears Perrault's name, the stories told and shown on screen depart from Perrault's. Not only does the story connect the narratives, objects from the context of retelling, the loft, appear in the Bluebeard tale, such as travel chests, and the young reader, who appears as the young wife opening the forbidden chamber. This traffic between the narratives illustrates the resurfacing of tales and identifiable components over time, an identification between a reader and character, and the pressure of telling the tale and the power of a reader to alter it, to co-author it in the present of reading. This opens out in the present of viewing the film, a *mise-en-abyme*, which represents a challenge to exclusive and absolute male authority, literary and moral.

The doubling effect works to show the inclination to interrupt stories, to inquire about it in their own way and with others, and the influence of others on interpretation. The two young girls in the attic discuss feelings, fear, pity, attraction, marriage, infanticide, sexuality, death, thinking, poverty, truth and fiction. In both narratives, it is the younger sister who is the more adventurous, who takes greater risks and seeks

some power over her older sibling. Zipes, in his study of screen versions of 'Bluebeard', shows that there is a way of screening 'Bluebeard' that suggests all men have the potential to be like him in desire or thought, at least. But Breillat, through a series of identifications, extends the possibility. Catherine, the young storyteller, shares the director's name. She identifies with Marie-Catherine, the younger sister who marries Bluebeard, and is identified with her in the forbidden chamber scene. Marie-Catherine is identified with and identifies with Bluebeard, their shared sense of isolation being one basis. Through this chain, the young reader identifies and is identified with Bluebeard. However, Bluebeard fails to kill this wife, he is himself killed. The older listener, Marie-Anne, scared by the reading of the story, retreats as her younger sister advances towards her and towards the end of the tale. At the moment of Marie-Catherine's rescue, Marie-Anne takes a further step backwards and falls through an open hatch in the attic floor to her death below. The suddenness of this event startles the viewer. It is unclear if this is an accident, designed or indeed real, if it is regretted for the loss of life, the loss of innocence or as a performance of grief conditioned or contrived. The monster and monstrous are translated from tales to tellers, from husbands to daughters and sisters.

Literary and ethical questions of rivalry, fidelity, obedience and emancipation are central to the tale and its transmission. There is rivalry between the on-screen pairs of sisters: in each case the younger sister wishes to emerge from the shadow cast by the elder in order to assert her individuality, independence and superiority. Breillat, in the interview on the DVD of *Bluebeard*, speaks openly about her rivalry with her elder sister Marie-Hélène and how, in a sense, the film allowed her to kill her sister. But there is also the rivalry that surrounds ownership, authority and authenticity of the tale, is it Perrault's or Breillat's *Bluebeard*? The relationship between Breillat and Perrault, is not just one of rival authors, but also between source and adaptation, parent and child. How should one be faithful? Fairy tales often include father-daughter relations of obedience and sacrifice that mark out the acquisition of virtue. The inclusion of a dead or absent father in Breillat's film is simultaneously an acknowledgement of and departure from Perrault where the father is also absent. Authority figures, parents and older siblings frequently take charge of the education and care of the young, they set rules, example and standards and responsibility for enforcing them. In some circumstances, the warrants for authority are rhetorical: 'because I said so.' Sometimes they are delayed: 'I can't tell you now', or 'you wouldn't understand, you're too



young.’ Sometimes they try to track back to a foundation. The rhetoric, the deference and the foundations may, like the forbidden chamber, turn out to be initially empty but backfilled by threat, terror, violence and by planting evidence of the costs of disobedience.

Rivalry is a common theme in fairy tales, between (step-) mothers and daughters, between siblings, between natural and supernatural beings. The rivalry often concerns distributions of fortune, such as wealth, goodness, beauty, intelligence, luck and justice. One wants to preserve privilege, another may either want access to that privilege or to deny exclusive and absolute claim to it. For the protagonist, at least, prevailing conditions and relations are unjust, and it is her quest to fulfil such a lack. In fairy tales, the issue is usually personal. Resolution may come by successful completion of a task, rewarded by access to the privilege. While this changes things for the protagonist, it does little to alter the conditions and relations that contributed to the initial situation. This is generally left to the afterlife of the tale. Perhaps the protagonist effects top-down reform: by bringing goodness or ingenuity, or by eliminating the source of contamination or abuse, she may improve the lot of others. Maybe her eternal happiness is spread to others, its excess trickling down. Alternatively, fairy tales may show that if one can disrupt abusive relations, puncture their reality, then others may also break through. Such endings may feel unsatisfactory, and that might be why readers return to the start.

There is also rivalry between the tellers, writers and directors. But Breillat does not seek to erase or elevate Perrault’s name. Instead, she prompts the viewer to read and recognize his name. He is not competition to be eliminated, but incorporated as a co-author. Hers is not a faithful reproduction of Perrault’s ‘Bluebeard’, nor is it just a Perrault-Breillat co-production. She recognizes the voices and ears, hands and eyes, as tellers and hearers, writers, illustrators, directors and viewers that have contributed to the tale. Many fairy tales circulated orally before they became the literary tales we can access and become familiar with. They combine elements of other stories. The literary heritage of Perrault’s tale includes Greek and Roman myths, Lucius Apuleius’s *The Golden Ass*, La Fontaine’s *contes galants*, and perhaps *The Thousand and One Nights* (Zipes 2011), but as Zipes insists, fairy tales are also composed from oral inheritances, from myth, folklore and stories. As in myth, there may be a euhemerist element to fairy tales: Gilles de Rais, a fifteenth-century nobleman, tried and convicted for the abduction, torture and murder of young children is commonly held to be an inspiration

for the character of Bluebeard. These, and other factors constitute a writer's narrative habitus. Each sounding out of the tale, in Parisian salons or a loft in a north-western French province, adds another author to its composition, working on and with what is before them. The young girls in the attic show that this process of rewriting continues for each child meeting the tale. They identify the conventions and norms of the world of the text and compare it to their own, in their dialogue they make further sense of both.

In some way, Perrault is a father to the Bluebeard tale. One way of dealing with rivalry and anxiety of influence is to perceive and receive them as co-authors, as members in a creative and interpretive community as links in chains of receptions. But death also helps. Breillat asks 'how people could encourage very young children to feel this attraction for the man who kills them?' (Breillat 2009). She partially attributes this to rivalry between siblings, but also to the role siblings play in policing each other. Anne, the older sister in the medieval setting, has a role in the education of Marie-Catherine, teaching her about marriage and death. Marie-Anne, the older sister in the more modern setting, has to remind her younger sister, Catherine, that the older should be in charge. Fathers are also responsible. Anne blames her father for what has happened to them: he died while saving some other child without thinking of his own family. She sees this as selfish. The father's bedroom is one of many forbidden chambers in Breillat's film. Anne and her mother deny Marie-Catherine access to the father's corpse, she is too young. Earlier, she had told Marie-Catherine not to listen to the stories of Bluebeard as they passed his castle for the same reason. The father and Bluebeard are associated through death and forbidding. The connection is developed in later scenes. One is when Marie-Catherine sneaks up to the father's corpse. She says he looks so much more handsome now, younger, though still and cold. But more telling is the comment that he is not intimidating now. It is only now that he is dead that she may speak back to him like this. Her father, then, has also contributed to her acceptance of intimidation, and its attraction. This may also condition her into acceptance of brutal behaviour. She touches and kisses her father's head. This is echoed in the final scene of the film, a near tableau, where Marie-Catherine caresses Bluebeard's head on a platter. The staging is reminiscent of paintings of Judith and Holofernes, Salome and John the Baptist, and Orpheus and a Thracian maenad. This image is disturbing, more so when viewed in conjunction with Catherine's part in her sister's death. It may initiate a new cycle or series of deaths. Yet, a death of sorts is required for

emancipation. Walter Benjamin, in 'The Story-teller: Reflections on the Works of Nikolai Leskov' (Benjamin 1963), connects the practice of story-telling with death. He sees the end of the art of story-telling in the First World War, which has left men 'grown silent—not richer, but poorer in communicable experience' (Benjamin 1963, p.81). He argues, that because of this, we can no longer learn from present story-tellers, resident or travelling. Not only have story-tellers receded in time and place, but death has been sanitized and distanced. He sees death as the story-teller's warrant. While the art of story-telling has not ended it has changed. Parents, siblings, peers and stories may contribute to moral conditioning, but they may also have counsel for education, to learn from what has gone before but not be ensnared by it, to break beyond ingrained behaviour, to shed habits of thought, feeling and action. Listeners and readers can recognize elements of themselves in and through stories, but also as co-tellers and co-authors of stories and aspects of their own moral fortunes. Deference and loyalty to seniority and institutions are dubious justifications for authority in both the post-Enlightenment and fairy-tale worlds and in fairy tales. Their quests are for emancipation and autonomy. Those freedoms may have been individualistic in emphasis, but if there is something to be learned from fairy tales, other than putative morals, it is that making stories and making sense involves us in ethical dialogue with others and ourselves as and through others.

The self is a term between sameness and difference or other. The ethical dimension of self can develop and be expressed through narrative and dialogue. Literary fairy tales are narratives that are forged and sustained in and through dialogue. They may be morally educative or miseducative: the reduction of a story to a moral, a simplified moral heuristic, may miss both the story and its ethically educative value. The closing words of the tale 'happily ever after' are not its literary or ethical end, but signal a transition in dialogue, an opportunity for tellers, hearers, writers, readers, directors, viewers and stories to change, to alter angles of moral perception. Breillat reminds us that this may not always lead to better as Marie-Anne's death suggests danger is real. Hannah Arendt writes of the problems of leaving children in an isolated, abandoned or expelled community, what might happen when there is no articulation of intergenerational responsibilities. Tyrants can emerge among them; they too can be brutal (Arendt 1958). If left alone, their moral experiments may go too far. The excesses in the attic could be ameliorated by the company and guidance of a wiser other. Experimental and experiential learning has its limits; it bumps up against them

in ethics. Terror, pain, death and murder expose them. We may have clinical, sociological, thanatological descriptions of death, but not by the dead, we may have descriptions of murder, but not by the murdered, we may have testimonies of terror and torture, but there is something deeply disturbing about conducting a scientific study of torture. Education must follow other routes in cases like these, and the only other ethical approach is imaginative. Here too we should be careful. George Steiner reminds us that we may learn about life, suffering and pleasure, good and evil, through literature and the imagination, but we should be careful not to live so much in imagined spaces that we do not hear the cries of suffering from those on the street (Steiner 1965). Carter's, Atwood's and Breillat's Bluebeards are literate and educated men, Breillat's Catherine is literate and intelligent, but intelligence and stories do not stop them behaving brutally. Using Fairy tales offer rich stimuli to moral reflection and imagination, in reading and viewing them students can become more aware of the role they had and have in promoting and challenging moral norms.

#### 4.2 European Cinema – Promising Ports

Ethics has something to do with good relations between individuals, collectives and the Other. According to Tobin Siebers, the desire for community is at the heart of ethics (Siebers 1988). Education also concerns participation in and the development of desirable relations within and between communities (Dewey 2012 (1916)). If education should be ethical, then it should be so in terms of its objects and methods, and should also be concerned with promoting relations between individuals, others, collectives, knowing and understanding. Approaching ethics education through literature, or literature through an ethical frame, in, with and through communities of philosophical inquiry (Lipman 2003) and interpretive communities (Fish 1976), is a promising venture. The ethical criticism of literature offers grounds and modes of inquiry and interpretation on which communities may be found and through which they can then develop, where individuals negotiate and navigate their relations with others and collectives. The constituents – people, texts and practices – should not be perceived as static, but mobile, mutable and mutual, joined in a common quest to make sense of what it means to live well, and to give expression to that sense in living.

It is not uncommon to think of literature, philosophy and education in terms of movement, travel or journey. Literature, according to Geoffrey Galt Harpham,

responds to tendencies to stay still and keep moving, readers' imagination and affect oscillate, moving along a path outwards from and swinging back towards some point, suspended from some central fixed point. Literature liberates and paralyzes, literary texts may be physically portable and interpretively mutable; it contributes to location of culture, and carries it away, motion within self, between self and other self and selves (Harpham 1999). Their imagination, reason, feeling, memory set or caught in motion. Literature also recounts journeys of flight, chase, adventure or return, like Homer's *Odyssey* (1898 (c.800 BC), Miguel de Cervantes' *Don Quixote* (2005 (1605 and 1615)), Jonathan Swift's *Gulliver's Travels* (2009 (1726-7)) and James Joyce's *Ulysses* (1986 (1922)). Some literary scholars have moved, or had to move, to pursue their studies or careers. Motion is also characteristic of some other forms of literariness, as might be found in television or cinema. Socrates' philosophy and philosophizing involved physical and theoretical ventures, between cities, the countryside and ports.<sup>1</sup> For Aristotle and other peripatetics, much philosophy was done on foot. To be educated, according to Richard Stanley Peters, is not a matter of arriving at the destination, but 'to travel with a different view' (Peters 1965, p.67). The path of *eruditio* is also a metaphor for education (for example in Gadamer 2014/1975 loc. 812). Each journey has its promises of altered fortune, its ports of call, uncertainties and traps. The passage charted here begins with a consideration of literature, the comparative study and criticism of literature and ethical literary criticism as ethically implicated practices that may enhance the ethical development of readers/viewers, students and critics. It continues with an outline of some prevailing approaches to moral education: character education, moral reasoning and caring. A case is then made for the ethically educative value ethical criticism and of cinema as a form of literariness. A comparative study of Jean-Pierre and Luc Dardenne's *La promesse* and Aki Kaurismäki's *Le Havre*, two films addressing issues of promise and sanctuary, is offered to support the argument. The port – a locus of suspension in motion, of projection, expansion, exchange and refuge – is complementary to the journey. A promise, viewed ethically, may be less a contract or guarantee, it might be riskier and more uncertain than that. It is more a statement of willingness to join or be enjoined in ethical venturing. Ethics, education, literature, cinema, childhood and classroom will

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<sup>1</sup> In *Republic*, Socrates tells the journey from Athens to Piraeus. Delphi is an ancient sanctuary to Apollo where, in *The Apology*, Socrates' friend, Chaerophon, visited the oracle to inquire about the wisest of them all.

be considered through the metaphor of a port, which will be linked to conceptions of education and schooling as 'releasement', and support the overall contention that literature and literariness offer promising ports for ethics education at all levels and in all forms of education.

Education and schools allow students to experience 'releasement', a temporary refuge from the pressures, pleasures and concerns that attend everyday living in the world, where they are offered 'alternative objects of "attention"' and 'let learn', which allows for a suspension in thinking (Cooper 2008, p.86). The school is a world that borders the domestic, social, economic and political. It is continuous with them, influenced by and influencing them, yet it is different from them: it is a locus of attention where virtues of truthfulness, accuracy and sincerity can prevail over values of utility and performativity. Schooling is among the last remaining almost global collective experiences, where people are brought together face-to-face, occupying the same place at the same time. Literature and cinema may also offer releasement, touching and touched by surrounding realities but a little loosed from them. Cinema also offers a shared experience, and two of its distinctive features are the presentation of motion and of human faces (Elsaesser and Hagener 2015). Martin Buber describes education as a teacher's selection and presentation of a portion of the world, an effective world to the student, through which she/he learns (Buber 2012 (1925)). This description can be readily adapted to cinema, where the director works like a teacher, selecting and presenting portions of worlds, with varying degrees of attention drawn to or from the cache, an ambiguous peripheral area with respect to experience and meaning.

The metaphor of the port complements that of journey. Ports are ambiguous places. Ports, with the ebb and flow of tides, have both outward and inward movements, affected by currents and undercurrents, termini of arrival and departure. Classrooms, cinemas and childhood, like ports, are liminal places, loci of suspension in motion, of local movement in a greater arc, held by a precarious balance of centripetal and centrifugal forces. They are places where people, goods and practices circulate and are traded. They are points from which various projects of expansion are launched: imaginative, national, financial. The port, as harbour, is a haven, a sanctuary, a refuge. The port of call is a journey's pause, for reprovisioning and assistance. A port of call also means a place that offers some required or desired resource, information or solace. It is a place where horizons meet and may fuse. The port offers or is invested with the

promise of better fortunes. It is also associated with threat, danger, and refusal, such as conveyed by the word 'deport'. A port, as terminus, is a boundary or stepping stone, marking divisions, but also a meeting place, representing presence at the verges of appearance and disappearance, of interior and exterior, of familiar and strange, and suggesting both difficulty and the possibility of crossing. The word *ethos* in Greek (ἦθος/*éthos*) is positional, not just in terms of status, it means the habitual, accustomed or usual place or haunt (Liddell and Scott 1940). These literal and metaphorical ports are associated with community and its acceptance or rejection, through which people may enter, by which they can flee or be expelled.

#### 4.2.1 *La promesse and Le Havre*

To seek port is to seek promise of a community. Promise, if it is ethical, is fragile for it implies options, and different options may exert different influences in different contexts. There are many different kinds of promise, but one of the most challenging is the promise of caring for another. Caring, as Nel Noddings conceives caring, is relational. It involves the one-caring and the cared-for being mutually receptive, responsible and responsive relations. For Noddings, if the cared-for does not respond to care there is no care as it is situated in the in-betweenness of the relational which needs to be sustained by both the one-caring and the cared-for. It requires time, presence, engrossment, and motivational displacement, which means putting your powers at the disposal of others (Noddings 2013). Educational research and personal experience show promising and fairness to be two of the commonest ethical issues raised by children in the home and school: 'That's not fair!', 'But you promised!' Port and promise, then, offer valuable frames for a comparative ethical criticism of *La promesse* and *Le Havre*, and for ethics education. These films offer examples of the difficult relations between individuals and collective institutions and practices. They point towards the difficulty of living and acting ethically, but they also suggest that it is possible for individuals to be good, even if it involves great personal sacrifice. They present stimuli to and models of ethical dialogue providing grounds upon which communities of ethical inquiry can be found and through which ethical associations can develop.

*La promesse* is the 1996 breakthrough dramatic feature film by the Belgian brothers Jean-Pierre and Luc Dardenne. Before that, they had mostly worked on documentaries that explored the lives of individuals and the effects of changes in industrial practices,

unemployment, poverty, exile and in social relations (Mosley 2013). Among their influences they list the Polish director Krzysztof Kieślowski, the French director Laurent Cantet, and the Finnish director Aki Kaurismäki. Some of the key terms that arise in criticism of the Dardenne's cinematic style are ethics and realism, and recent studies of their films have referred to 'responsible realism', 'sensuous realism' and 'committed cinema' and they have been closely associated with Emmanuel Levinas and the ethics of alterity.<sup>2</sup> They are also noted for avoiding clichéd techniques, such as shot-reverse-shot in dialogue, preferring 'the use of a medium distance two-shot, and [...] the use of a back-and-forth handheld camera movement' (Rushton 2015, p.303). *La promesse* tells the story of Igor (Jérémy Renier) and his conflicting relations with his father Roger (Olivier Gourmet). Roger is involved in the traffic and exploitation of immigrants in Seraing, an industrial city in Belgium affected by changes in industry. Hamidou (Rasmané Ouedraogo), from Burkina Faso, in West Africa, falls from a scaffold whilst trying to avoid labour inspectors visiting the site where Roger is using the immigrants. Lying dying in the debris, Hamidou asks Igor to promise to take care of his wife Assita (Assita Ouedraogo) and their infant son, who have recently arrived in the city. Igor tries to stop Hamidou's blood loss, but Roger, worried about his illicit enterprise, loosens the belt, allowing Hamidou to die. Roger forces Igor to help him conceal the death and the body. Igor is now caught between the obligations of filial duty, exposure of his role in Hamidou's death and honouring the promise he has given.

Though Seraing is not a coastal city, it is situated on the river Meuse, which appears frequently in shots that show the movement of characters through the city. Assita and her child, and other immigrants, arrive smuggled in a car transporter. Their emergence from the vehicles represents a form of birth, or rebirth. As Roger and Igor drive through Seraing, they pass over the river and Igor points to the run-down factories as relics of promises of employment and wealth. These are references to Belgium's colonial past, its historical dependence on immigrant labour to man mines, mills and factories, in areas now marked by unemployment level of between 20 and 30 percent (Mosley 2013).

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<sup>2</sup> Sarah Cooper, 2007, 'Mortal Ethics: Reading Levinas with the Dardenne Brothers', *Film-Philosophy*, 11(2), pp.66-87; Philip Mosley, 2013, *The Cinema of the Dardenne Brothers: Responsible Realism*. London and New York: Walflower Press; Joseph Mai, 2010, *Jean-Pierre and Luc Dardenne. Urbana, IL: University of Illinois Press*; Bert Cardullo, ed. 2009. *Committed Cinema: The Films of Jean-Pierre and Luc Dardenne; Essays and Interviews*. Newcastle upon Tyne: Cambridge Scholars Publishing.



The film begins in silence, a black background dissolving the frame between the cache and the image. The titles appear, red letters. Colour is an important visual feature in cinema, and elsewhere, used for coding, differentiation and comparison, moral and otherwise. The term 'red-letter day' is used to designate a day of special significance, such as a birthday. Red is one of the dominant colours in the palette of the film, along with white, blue, grey and black. Primary connotations of red are danger, blood and death. A clicking mechanical sound becomes increasingly audible as the titles play. Then we see Igor, the film's protagonist, returning the nozzle to the fuel pump. This is a garage, a place where people come to refuel, but also seeking help, a port. The film cuts to show steam from a car, an elderly lady has come for assistance. Igor responds. He goes to her and examines the issue. It is an easy fix for him. He gets into the car and restarts her engine to see if the problem is resolved and sees her red purse. He steals it. She asks how much his help costs, but he declines. She insists, saying that all good work deserves reward. The purse contains her pension, which she has just collected. Igor advises her to hurry back, warning her that 'There's lots of thieves around'.

During this scene, Igor is wearing blue overalls, signalling his membership of, or, more accurately, his apprenticeship to a community of work in which the garage boss and mechanic is his mentor. Igor scurries into the workshop, out past the mechanic to the back of the garage, to conceal his crime. He takes the money from the purse and buries the purse. This act suggests a conflict in his ethical identity, between what ethical literary critics would term the human and animal factors (Nie 2015). It is so early in the film that the viewer may wonder what kind of person Igor is. Which characterizes him better, stealing or helping? Is this act an irruption of a past or current moral code, a calculatedly deceitful act, or the helpfulness is a momentary lapse? These questions are held in suspension by the Dardenne's framing and use of camera. It is the first contrast between Igor's kind potential and how he was taught to behave by his father. It is further contrasted with the decency he, a motherless teenager, will soon adopt when discovering and caring for Assita, and her fatherless son. Rather than use the conventional shot-reverse-shot for dialogue that implies the differing perspectives of speakers, the Dardenne brothers tend to hold speakers in the same frame or pan from one to another, or use a second camera closer to them or farther from them. This may suggest a shared world in which the differences in situations are not always readily apparent. Sometimes, it suggests the possibility of a third position,

mediating the scene, entrancing, suspending or expelling the viewer. Here, the woman's call for assistance and generosity take place in the same plane as Igor's willingness to help, his refusal of payment and his theft from the woman who sought help. His willingness and ability to help can be partially attributed to the unnamed garage boss to whom he is apprenticed. The mechanic acts as a professional guide, but also personal critic. The garage boss, as an educator, also acts as a moral guide, teaching Igor how to work well. He teaches side-by-side with his student, both in blue overalls, showing and explaining to Igor how to weld, and then giving him a chance to practise his learning. Though they are never idle at the garage, teaching and learning in there are slow. The garage boss is patient as he teaches, but not endlessly so. He is annoyed by interruptions to their work, he is critical of Igor's difficulty in committing to their work, and he shows disapproval of Roger's tattooing Igor.

As the film develops, we see how Igor's willingness to exploit others who are vulnerable and have come for haven, may, to some extent, be derived from his father, who is out to profit from the adverse circumstances of others. The 'releasement' of the garage is punctured by Roger's insistent telephone calls and the horn of his van, demanding that Igor attend to his father's work. Roger's needs are always urgent, everything is rushed. His teaching is often by command or prohibition, seldom request and question. His requirements are to be met immediately. He drives the van fast; he skips the queue at the labour office; deals briskly with the immigrants, tenants, workers and labour inspectors. This haste reduces the opportunity for imagining and reflecting, perhaps trying to get ahead of and away from awkward moral questions for both himself and his son. When he conducts business, he makes exorbitant demands and issues strict ultimatums, giving little time for response. He has all the power in these situations. He can expel the tenants or expose the immigrants as illegal, he can increase their rent or demand more work. Igor, himself, is often in a rush, on his red motorbike, as if in flight from thought and feeling. But his relief also comes in motion. The time when he can be a child is connected to the kart he is making with his friends. The first time we see him smile is when one of his friend shows him the Jaguar hood ornament on their kart. Roger thinks of his enterprise in terms of business. He is efficient with documents, taking and recording passports and returning them; we do not see him withhold or threaten to withhold a passport. Igor, in dealing with his father's tenants, tends to be fair, and even kind or compassionate, but he can also be cold.

The promise of the title could refer to a number of promises, but the central one is Igor's promise to Hamidou to look after his wife Assita and their infant son. This presents Igor with an ethical choice. He may be loyal to his father, subscribing to his code. This option would offer financial gain and possibly other rewards, but he must keep Hamidou's death a secret. Alternatively, he could honour his promise. This could be done by offering financial assistance to Assita and her son, some form of special consideration and attention. This is unacceptable to Roger who wants Assita to leave, because he believes her disappearance would make this problem disappear too. Thus, honouring his promise to Hamidou would mean Igor's breaking with his father. The bonds of family and work are strong and they are particularly influential factors in the shaping of a person's moral position, judgement and behaviour.

From the point at which Hamidou calls on Igor's promise onward, Igor wears a different jacket. Prior to the promise he had worn a red jacket with white on the lower part of the sleeves, perhaps some kind of racing jacket. It associates him with the blood of family inheritance of murder. The white may signify innocence, or the as-yet unwritten. That night, Igor tries to wash Hamidou's blood off, an allusion to Macbeth, possibly. From that point on, he wears a jacket with red shoulders, and the remainder a grey-blue, suggestive of uncertainty. That grey-blue is the colour of the landscape, industrial, riverine and domestic, between decay and reconstruction, the debris of the vacant factories and of the renovation of the house. It is close to Roger's colour scheme, generally greys or blues and to the colour of the overalls that the mechanic and Igor wore at the workshop. This grey-blue colouring, perhaps, is suggestive of past and present circumstances and factors bearing on Igor, and the red of blood inheritance from the father and of Hamidou's wound and death.

To cut it short, he elects to help Assita just as Roger was about to arrange for her disappearance.<sup>3</sup> Roger is motivated by a desire to protect himself and his investments, in his properties and son. He refuses to feel or take responsibility, rather he seeks to expel and exploit it. At the same time that Roger is justifying his cruel treatment of Assita and her son by reference to his care for his son, Igor seems to be questioning what it means to be responsible and care for another. Igor refuses his father's efforts to care for and inculcate him, and chooses responsibility and caring for another, a

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<sup>3</sup> A further exploration of the use of colour would be valuable here, Assita's skin, her white vest, her teeth intrigue Igor, who whitens his own teeth with correcting fluid after looking at her photograph when working on her documents.

mother. This leads to a flight, seeking refuge and assistance at various ports: a police station, a hospital, and the apartment of a shaman. Eventually they seek shelter in the garage where Igor had been an apprentice. Each of these ports represents a point at which he must struggle with the moral option he has chosen. Going to the police station could implicate him in the illegal traffic of immigrants or in Hamidou's death. Old loyalties temporarily resurface, he protects his father and himself at this point. However, it is the reaction of the police woman that might strike the viewer, though the Dardennes do not tell or show us if it strikes Igor the same way. This encounter with a representative of institutional state authority is unpromising. It is difficult for Assita to describe her husband, to describe him as normal would not conjure the same image for all who hear the description, which is ultimately irrelevant as Hamidou's status as illegal renders him invisible or non-existent. Institutional forces are complicit in Hamidou's disappearance, and seem to be conspiring towards Assita's. At the hospital, Assita cannot get treatment for her son because she has no insurance and cannot afford it. Igor uses all of his money to pay, but it is still not enough. The receptionist is unmoved, perhaps unable to move, by the people in front of her. It is only with the assistance of passing cleaner that they manage to get enough to pay to be seen. The witch doctor who Assita later visits is of little help, he seems to have limited powers in his vocation. He does not contribute to the child's health or to Assita's knowledge. Even when Assita seeks shelter under a bridge by the river, she is humiliated, urinated on by bikers who torment her afterwards.

Igor and Assita finally find some sanctuary in the garage where he had been an apprentice. It is here, in a titanic battle, that Igor confronts his father and breaks with his familial moral inheritance, chaining Roger up. Igor chooses to accompany Assita on her journey, but without telling her his role in Hamidou's death. He brings her to a train station, from which she can make her way to the comfort and support of a relative in Italy. From this port Igor's difficulties could depart, in a qualified sense. He will have kept his promise to Hamidou. Despite Roger's anger and how Igor treated him, it is quite possible that Roger would forgive and embrace his son and that they could continue their lives as before. However, at the train station, Igor opens up to Assita about Hamidou's accident and his role in covering it up. He does not give up on his promise. The promise has come to mean more than a brief custody of his charges and the provision of safe passage. Caring for them means more than simply satisfying needs for survival. It involves the risk of Igor rejecting his father in favour of a

caring relation with others, even though the promised caring relation is precarious, based on Igor's part in Hamidou's death. Igor exposes his vulnerability, wounds and failings to one who wounded by them. Assita, instead of ascending the stair to the platform and leaving, turns to Igor. They descend the stair and walk together out of the station in silence, opening out onto future possibilities and challenges.

At each of the ports they visit, seeking refuge and community, they are disappointed by institutions of state or faith. The hostile behaviour of the bikers towards a person of visible difference, and hospitable and generous behaviour of the hospital cleaner towards a person she recognizes as similar suggest the difficulty of both Igor's and Assita's quests. They cannot depend upon how others respond to them, though the balance would seem to be unfavourable. Promising can be thought of in terms of contract, binding the parties involved and securing cooperation within a society, or a special form of unbreakable obligation that once made must be kept, keeping promises may also be an expression of virtue, of sincerity and fidelity. However, an ethics of promising is not one of certainty: it implies choice, it may not be honoured, there may be many obstacles to honouring the promise to care for another, there may be difficult consequences. Igor comes to learn the value of promising and subscribes to his promise by passing through ethically educative ports that give pause and footing for cognitive, affective, imaginative and anamnetic reflections and projections. In honouring good promises, a person's fortunes may be intimately bound to another, that allows for personal and collective ethical education and growth.

Finnish director Aki Kaurismäki's 2011 film *Le Havre* is the first instalment of what he envisions as a port trilogy (Von Bagh 2011). Kaurismäki and his films have been described as nostalgic, bohemian, Finnish and contrarian (Nestingen 2013). Andrew Nestingen makes frequent reference to Kaurismäki's films' explorations of the 'conflict between an isolated individual's moral justification and the legal but immoral functions of institutions' (p.31). He writes that Kaurismäki's 'characters are invariably aliens in their social worlds, inhabiting the lower depths of society, cut off from family, unable to connect with romantic partners, and able to find redemption only in apparently ephemeral moments of solidarity, cooperation, and love' (p.12). This is true of an earlier trilogy, referred to as the underdog, loser or proletarian trilogy, which includes *The Match Factory Girl*, which is cited by the Dardenne brothers as an influence. Some of these qualities have been muted or have mutated in *Le Havre*,

specifically on the romantic front and with respect to institutional exploitation of individuals. Kaurismäki openly admits to being influenced by other European cinema, especially French auteur cinema and Italian neorealism, and he cites Alfred Hitchcock and other directors from classic American cinema as part of his heritage (Nestingen 2013). He says he does not watch too many new films any more, but confesses to liking the Dardenne's 1999 film *Rosetta*, the follow up to *La promesse* (Cardullo 2006). The stylistic features associated with Kaurismäki include the use of a 'static camera, anachronistic *mise-en-scène*', colouring, lighting, and dialogue, and a preference for two shots over shot-reverse-shot (Nestingen 2013, p.15 et passim.).

The film focuses on the story of Marcel Marx (André Wilms), his relationship with his wife Arletty (Kati Outinen) who falls seriously ill, and Idrissa (Blondin Miguel), a young illegal immigrant from Gabon, in west Central Africa. Idrissa escapes from a shipping container carrying immigrants. The container had not been shipped onwards from Le Havre due to a computer error. Marcel develops a relationship with the young boy, Idrissa, taking it upon himself to help him continue his journey to England and join up with relatives there. Marcel, a shoeshiner, has left his former life in Paris as a bohemian. He works alongside and socializes with immigrants and is initially snubbed by some of the locals. However, his wife's illness and his efforts to aid Idrissa gain him the assistance and respect of the grocer and others, bringing some the community together, with the notable exception of the neighbour who informs on Marcel.

*Le Havre* picks up many of the ethical themes and issues introduced through *La promesse*. In a sense, it does so immediately cinematically, opening where *La promesse* left off, at a train station. Le havre means the haven, a place of asylum and safety. There, two shoeshiners await work with the arrival of the next train. This establishing shot and the scene that follows has many of the features associated with Kaurismäki's work and style. The temporal setting is ambiguous, the clothing of some of the characters has something of a 1960s feel to it, the saturated colours, the trade, some clothes. There are also hints that it could be closer to our own time, in the clothing and the currency – runners as casual footwear and the euro. Stylistically, there is a nostalgic tone to Kaurismäki's films. He uses celluloid rather than digital technologies, the colours are saturated, seeming exaggerated and rich, reminiscent of the films of the 1950s and 60s. The music he uses is usually diegetic, often Finnish polka or rock and roll. The pace of Marcel's life is slower and more measured than Igor's. Marcel's first act is honourable. A shooting occurs outside the train station, and

Marcel helps another shoeshiner, Chang, a Vietnamese immigrant, to escape the station lest the authorities seize and deport him. This train station, visibly named Le Havre, is a dubious haven. Yet, Marcel, on his way home, takes a baguette from the local *boulangère*, Yvette, without paying for it. The local *épicier* closes his store and pretends he is not there in order to avoid Marcel, and perhaps Marcel's willingness to help himself, or to prevent Marcel increasing his debt. Marcel's behaviours appear habitual by the way that Yvette and the grocer react. Later, when he returns home, he hands over all of his money to his wife Arletty, which invites the viewer to ask why he could not pay for the bread and groceries. Marcel, like Igor, is a morally ambiguous character.

One afternoon, when Marcel is about to have his lunch by the docks, he sees a boy's head above the water under the pier. The boy inquires if this is London. Marcel points to the sea and says to the boy that he is looking for the other side. Marcel asks the boy if he is hungry. A police inspector, named Monet, approaches Marcel and asks for his papers. There is a sense of tension between them, an inherited or learnt distrust. Monet is seeking the boy who escaped from the shipping container. He asks Marcel for his papers, explains that he is looking for a black boy. When Marcel returns, his lunch and the boy are gone. This scene is followed by one in Claire's bar, a regular port of call for Marcel, a place filled with migrants who have found community and conversation. It provides an opportunity for educational dialogue in response to narrative stimuli, the news and Chang's story, and to present concerns, for the young boy on the run. In the background, there is a news bulletin about trouble in La Jungle, an unofficial refugee camp at Calais, being dismantled by the police. Marcel asks Chang what he thinks of the news report and the headline of the fugitive youth. Chang tells Marcel he is not Chang and not from China, but Vietnamese. He has bought his identity which gives access to social security and the franchise. There are, he says, more birth certificates than fish in the Mediterranean and that a nameless person is harder to deport. During this conversation, Marcel works through his thoughts and feelings by pairing narratives, one a news story, factual, and another, Chang's, is personal but bordering on the fictional. His response to these stories may contribute to his next action, buying a sandwich and water and leaving them with some money for the boy at the steps where they first encountered each other.

On his return home, Marcel discovers his wife hunched on the floor. He goes to Yvette to phone for an ambulance, but she responds by insisting on driving them to

the hospital. This offers a view of the ethical supports that a community may offer, but not in a closed sense. Yvette's response to the call for assistance may help Marcel resolve his situation. Coming back from the hospital, Marcel finds the boy in his shed. The boy is seeking a temporary haven and community to assist him in his journey to London. Marcel feeds him and the boy returns the money Marcel had left, and speaks his name: Idrissa. Marcel's home provides a qualified safe harbour. He allows Yvette to find him there, but the neighbour, the denouncer, also sees him and informs the police. Inspector Monet later comes to the house, and could easily find Idrissa there, should he really wish to. This port is not without risk, nor is the bar that Marcel haunts, as Idrissa could easily be spotted waiting outside. Many of places that function as ports in the film, including train station, bus stations, cafés, hospital and refugee camp, are places sought as havens, of release and refuge, but each entails risk of failure or threat.

Marcel, like Igor, is an outsider of sorts, though each has their own community or port. Each takes on the responsibility of caring for another, even when it is challenging to do so, and involves great personal cost. There are significant differences. Marcel is older, a career or significant previous phase of life behind him. Igor is younger, looking at his future prospects. The ports Marcel visits are generally more hospitable than those that Igor visits, though Marcel travels more without Idrissa than Igor does without Assita and her son. There are differences in degrees of reality, too, the nostalgic or fairy-tale world of Kaurismäki's cinema, the gritty, intimate reality of the world presented in the Dardenne brother's cinema. They are different expressions of hope for humanity and cinema's potential to enhance ethics.

According to Nestingen, Kaurismäki seldom portrays bureaucratic authority, commercial or political, as sympathetic to his characters. This is true of the special forces that attend the opening of the shipping container. It is also true of the unseen prefect of police who demands that Monet deliver the boy to the authorities. It is incorporated into the local community in the form of the denouncer. But Monet is different. He is caught between the institutional description of his job and his own understanding of it. Earlier, when he attended the opening of the container, he stopped a special forces' officer from shooting Idrissa as he made his escape. When he spoke to Marcel at the pier, he said that the boy needs care. He is viewed with suspicion when he inquires around the old fishing quarter where Marcel and Arletty live, but when he goes to Claire's bar, she greets him by name, Henri. He had arrested her husband, and she bears him no ill will, and is privately amicable to him. When Monet meets Marcel



at the café, though Marcel is still cautious and abrupt, Monet says he is misunderstood. He has come to warn Marcel about his neighbour and states he investigates crimes, not taxes or immigration. When he comes to Marcel's home later, he knocks loudly and waits patiently, giving time for Idrissa to hide. He is not overly thorough in his search. He again warns Marcel, not threateningly but as a friend. Towards the end of the film, after Monet has assisted in keeping Idrissa concealed in the hold of a fishing boat bound for England from the authorities, Marcel recognizes that he was mistaken about Monet and extends a gesture of friendship.

Igor and Marcel are complementary figures. They share some characteristics and conditions, but they are different in significant respects. Both are peripheral figures, they live and work at or beyond the margins of official communities and economies, moving in shadows, 'circule au crépuscule' as Marcel says about money (Kaurismäki 2011). They are mobile, which brings them into contact and occasionally conflict with recognized collectives and commerce, but also with others in the shadows. Their ethical educations involve calls on ports and transactions with others, in quests for community and dialogue, and it entails risk. Their ages are significant: Igor is an adolescent, and Marcel is elder. Igor's promise is understood primarily in terms of looking after someone older than him, Assita, but also for her infant son. Marcel, though his wife Arletty is ill, is largely released from looking after her, as she sees him as a big child. This allows him to respond to the young boy, Idrissa, and to care for him.

Igor works with and for his father in the shadow economy, transporting and processing migrants, renting accommodation to them and using them to renovate a house. As a sixteen-year-old, he is expected to be in school, but has, initially, an apprenticeship at a garage. This and the labour inspectors' visit to the building site represent encounters with regulated employment. The garage and the house being renovated are ports where competing codes, obligations and attitudes meet, allowing for consolidation of conventional thinking, a closure, or for transition to other schemas of thinking that may be more concerned with others and ethics, an opening. From Roger's perspective, the labour inspectors are a threat to his income, which relates to his provision for himself and his son. Roger uses this sense of caring, the provision of a home for his son, to explain and justify his treatment of the migrants. Belonging exclusively to one collective may limit opportunities for association with others and

hence for exposure to alternative values. This may lead to the conclusion that there are no worthy or better alternatives, and the prevailing values of the collective may go unscrutinised. There may, in closed collectives, only be a limited set of values promoted, with little or no choice available but to accept them and to reject others. The pace at which Roger expects Igor to act also constrains ethical options. There are the diversions of friendship and apprenticeship that may offer ethical companions, but Roger succeeds in reducing the influence of these. Narrow collective enterprises, that feel they must operate underground or with a degree of invisibility, may also reduce the opportunities to act ethically. Given this context, it is even more striking that Igor manages to get to a position for a caring relation to develop with others, an older woman, a mother, and a younger child, her son. Igor assumes a role as ethical mediator, positioning himself as and being positioned as responsible son and father and compensating for lost or absent fathers and mother.

Marcel inhabits the shadows, but must, occasionally emerge from them. Marcel's Parisian bohemian days are behind him now, as he ekes out a living shining shoes. Shoeshining is humble and precarious way to earn an income. It could suggest associations with Christ's service to man as he cleansed his disciple's feet. This has positional implications, placing him below his customer. It also affords him an alternative angle of perception. Spectators in cinemas may experience a similar perspective. Though his occupational position conveys a kind of inequality with respect to some others, Marcel does not seem to feel inferior nor does it make him a lesser person. As a shoeshiner, Marcel may observe, become conscious of and understand things that escape the notice of others. People's gait and footwear may reveal things about them. This is part of how the story is told. In the film, the camera is often angled downwards, focusing on feet and shoes, giving clues as to when the film is set. A shoeshine is also economically liminal, at the intersection of a shadow economy and legitimate commerce. The money that circulates through them is the same and must pass from one to the other at some point. These nodes effloresce, appearing and evaporating, for example at the train station, where Marcel and Chang await the arrival of the next train, but Chang must disappear as the police come to investigate the shooting. Another example is when Marcel sets up at the portico of a shoe shop. He sees himself and the shoe seller as brothers in the same line, but is expelled. There is something adversarial about these encounters, marked by conspiratorial surveillance and inhospitality. Not all contacts are like this. The doctor

at the hospital is considerate of Arletty's request to protect Marcel from the severity of her illness, and though Marcel distrusts Inspector Monet, they are closer in their values and sense of responsibility than Marcel initially gave him credit for. It is not clear what has influenced Marcel's prior moral development, but he does not appear to be a member of an exclusive moral collective. He may associate with a variety of people, on different terms, but is not trying to satisfy any of their moral sets.

Some representatives of collectives may be indifferent or hostile to the plights of others, and some may be hospitable. It may not be immediately apparent who will respond in which way. For Igor, the familiar community of work that he had rejected, and the kindness of a stranger help him continue his venture and to subscribe to his promise, in its broad sense. His closest community is with his adolescent friends. Igor is early in his initiation into social, economic and moral practices, though the pressures are intense. For Marcel, the familiar community of Claire's bar and its habitués is one of his ports. There, he learns that he may know less about others than he thought, like Chang not being Chinese but Vietnamese, his new name and identity being born from the Mediterranean. Marcel, like Igor, must also extend himself and call on others. He travels to the refugee camp and centre at Dunkirk, where he is the visible outsider. Marcel has learned much from the past, yet he is surprised by the assistance of Monet. Igor and Marcel are different in age and experience, and there are differences in the moral relations and responsibilities they develop and subscribe to. Igor takes on degrees of responsibility for Assita and her son, initially out of obligation to her dying husband. Assita is older than Igor, and a mother, perhaps old enough to be Igor's mother. Marcel takes on responsibility for Idrissa, a young boy whom Marcel is old enough to be grandfather to. Though both Igor and Marcel are white European males, they are peripheral to their respective wider societies. Yet, care is solicited from them, and they respond to the call. In taking on responsibility for another, they each enter a caring relation, a relation between one caring and one cared for (Noddings 2013). Taken together, the characters of Igor and Marcel may suggest that an ethical education may be an unfinished venture, a journey of discovery and development of others and oneself.

The cinema of Jean-Pierre and Luc Dardenne, such as in *La promesse*, *Rosetta* (1999) or *Two Days, One Night* (2014), addresses a range of familiar moral issues. Their style is deeply influenced by European realism. But the cinema, the concerns, the style and

the ethic are not static or past. They do not seem to suggest that the world used to be better, or that older moral systems for thinking, acting and judging were right. Nor do the films appear to be saying the future will be better. There is, however, in the fragile potential of a promise to respond to and care for another, a potential for ethical relations and education to develop. There is a nostalgic feel and archival quality to *Le Havre*, as there is with many of Kaurismäki's films, such as *The Match Factory Girl* (1990), *The Leningrad Cowboys Go America* (1989), *The Man Without a Past* (2002). It is possible to think that Kaurismäki is trying to resurrect some post-war communitarian ethic. However, the fairy-tale quality of this film and others, suggested by the term "Kaurismäki-land", and acknowledged in interviews (von Bagh 2011), imply a future orientation. Marcel, like many Kaurismäki protagonists, could be viewed as a loner or a loser. Yet for the viewer he becomes a representative of hope, courage and ethics' promise. For Jean-Pierre and Luc Dardenne and for Aki Kaurismäki, moral questions related to migration are not restricted to the past, not is there a guarantee that they will be well answered in the future. In these films, they draw viewers' attention to present and pressing moral questions, stimulating spectators to recognise the issues, providing ports in which moral relations may begin, develop or resume. They present forms of moral and ethical education of characters, providing a glimpse of the factors that may contribute to their moral formation or ethical development. They do not claim that being ethical is easy or without cost, but they do offer ports for viewers to embark on or disembark from their own continuing ethical ventures in education and living well. Migration, movement across boundaries and liminal, transient places, and alterity appear as regular themes in European cinema. They relate to questions of European identity. These films illustrate the potential of cinema for viewers to experience defamiliarization, dusting the film of familiarity from common entities so that we may see and recognize them again in new and different ways. *The Class (Entre les murs* 2008), the text selected for the empirical component, also deals with themes of displacement, identity, safe harbour, promises and responsibility. As a text for study for students in a second-level classroom it can have an estranging effect and invite students to consider cinema and school as places where moral norms may be reinforced or, perhaps, rewritten.

### 4.3 Marginally Justified

The notion of belonging offers a valuable focus for exploring relations between narrative fiction and moral philosophy. Narrative fiction and moral philosophy can present different perspectives on, and reveal different features of, ethical themes and issues. The American Western and crime fiction are two genres with worldwide popularity presenting readers and viewers with scenes, themes and issues of some moral significance. The genres are connected: the hard-boiled detective is seen as a descendant of the cowboy (Scaggs 2005). The American Western explores the idea of the frontier and frequently addresses justice through the shootout. Crime fiction explores relations between crime, investigators and criminals, and often raises questions of justice through pursuits of, and in confrontations with criminals. Both genres have featured prominently in explorations of what America and being an American might mean and of associated contests for moral authority. Considering the enduring and recurring interest in these genres, they are included here as offering examples of literature and television's ethical and educational significance.

The Western frontier and the encounter between investigator and criminal represent places and instances at which moral systems come into conflict. The exchanges between lawman and outlaw, between detectives and felons, can take the form of dialogues between adversaries that may have significance for ethics education. In dialogue, each may seek to found, promote, test and defend an ethic. Each may seek to educate another through example, experience, reward or punishment, explanations and justifications for, and consequences of a moral code, in the hope or expectation of sharing that code. *Justified*, the neo-Western crime drama produced by Graham Yost (2010-2015) and Elmore Leonard's short story 'Fire in the Hole' (2001/2012), on which the series is based, repeatedly provide occasions, through action, character and dialogue, for viewers to respond to matters of morality and justice. The notion of belonging can exert a force on the moral formation and ethical development of characters. These texts present claims of and challenges to belonging, with respect to place, time, membership of groups, and personal effects, and opportunities for viewers and readers to judge them.

*Justified*, the stories and novels it draws on, contribute to an informal education in genre and ethics. Genre can work like ethics and particular genres like moral systems and codes: genres can be considered normative systems for practices of production,

classification, reception, and evaluation. Recognizing and working with genres is a form of education for readers and writers (Frow 2006). Watching Westerns and crime drama is part of an education in the forms, codes and conventions of those genres, their modes of making and transmitting sense and meaning, and how they could or should be received and decoded. *Justified* makes use of, and contributes to, the development of conventions of Western and crime fiction genres, such as the moral coding of character, place and objects through the use of light, colour, sound, language, focalization and time. The television series, *Justified*, in the title, the opening scene, and throughout the series, develops its investigation of moral issues, perception, deliberation, actions, consequences and justifications. The short story, 'Fire in the Hole', from the first sentence, presents similar opportunities drawing readers' attention to relations between lawmen and felons. Attending to the articulations of moral standpoints of characters in the short story and the TV series offers promise for those involved in reading relations as subjects, readers, critics and authors of aspects of narratives of individual and collective moral fortune.

#### 4.3.1 *Givens' Time and Place*

The American Western, in books, film and television, often explores dimensions of the development of a sense of American identity, the relations between self and other, between individuals and collectives, and tensions between older European values and the possibility of initiating, and possibly instituting new values and systems. In the 1950s, Westerns sometimes provided allegories and analogies for relations between America and Russia, the Red Indian being associated with the communist. Timothy McVeigh begins his study of the American Western by looking at invocations of the language of the Western and the reorientation of the frontier. In one sense it is turned eastward, George W. Bush spoke of wanting Osama Bin Laden dead and made explicit reference to posters in the Old West. But the frontier has also been turned towards space, technological frontiers and the frontiers of social and virtual space (McVeigh 2007). Westerns have also provided opportunities for looking at internal frontiers, within persons, the present and the past. Crime fiction also explores some of these concerns, seeking to understand the present through the past (Scaggs 2005). Both genres also focus on questions and issues of justice.

'Fire in the Hole' and *Justified* present stories of the personal and professional life of Raylan Givens, a Deputy United States Marshal, played by Timothy Olyphant. He

is reassigned from Florida to Kentucky, the state where he was reared but to which he has no desire to return. The primary reasons for his return relate to his handling of an incident in Miami, and the Marshals Service pursuit of Boyd Crowder. Raylan is likened to, and styles himself on, the lawmen of the Old West: cowboy hat and boots, his badge signalling his possession of, and his readiness to use a gun, when justified. His duties bring him face-to-face with his past: where he grew up; where he first worked; his family, friends and associates; what he kept and left behind. Boyd, his main antagonist and former acquaintance and co-worker in the Harlan County mines, is involved in robbery and drugs in Harlan County.

The frontier and the shootout can be considered chronotopes of the American Western. At the frontier and in the shootout the impression of space is stressed or compressed by time, tending towards some limit point of generic and ethical significance, like a public place or thoroughfare at noon. They usually bring a number of features of the Western myth into view: (i) the idea of space, frontier or boundary, marking divisions of occupation, possession, protection, and the quest and contest for authority (Shuster 2012); (ii) the rugged individualism of the Westerner, imbued with a sense of autonomy, self-reliance, an acceptance of rough justice and belief in an ability to settle one's own problems; (iii) exceptionalism, a belief in the uniqueness of the person, people and their experience, a sense of being incomparable, as author(s) and subject(s) of different laws and forces; and (iv) the legitimacy of violence as a response to threat and as a form of justice, 'swift, sure and reflexive action through the barrel of a gun' (Slatta 2010, p.85).

Frederick Jackson Turner's frontier thesis proposed that the American is forged by his (and it is figured largely in terms of the male) encounter with the frontier, and that those values associated with the myth are projected onto the person rather than projected by the person (Turner 1894). The Western myth underwrites the pioneer's and the cowboy's claim to a free space where they can be the first sowers and readers of symbolic values, and the first to systematize them in a moral code. The Western hero is traditionally imperfect: his speech can be rough, and often there is some criminal element in his past. He has an intimate sense of his own end, which increases the moral significance of his acts of protection and sacrifice, as they are often done for love or justice.

People are, at least partially, shaped by encounters with space. They are educated in and by the transformation of space to place by virtue of the attachment of values.

Belonging can be conceived as a network of relations, such as between persons, places, collectives and objects. These belongings are inscribed with values. The sense of belonging, or its refusal, exerts an influence on identity, including its moral dimension. Stakes to belonging can be made through appeals to prior presence, affection, filiation, affiliation and hospitality. Shootouts can be considered as culminations of narrative and dialogical attempts to resolve rival claims to place and property and to establish forms of authority.

The pilot episode of *Justified* initiates many of the plotlines, themes and issues developed throughout the series. It follows Leonard's short story closely, from which much of the dialogue is taken with little modification. In this episode, there are three shootings that fit or approximate the pattern of a shootout. Some person has committed some characteristic action that offends a moral code. An ultimatum is issued to that person, either leave the place by a given time or accept being shot. Sometimes there is an option to change behaviour, but the relevant behaviour is generally such a deep character trait that its loss or modification would signify a death of sorts. The option to flee is a rhetorical device, it is expected that the appointed time will pass or behaviour be repeated. This excess results in a standoff, a face-to-face encounter at the appointed place and time, at which someone shoots and somebody is shot. The narrative takes up the shootouts at different points, conveying some of them more directly than others, in which case the detail is later filled out in dialogue.

The first episode of *Justified* opens with the camera following the back of a man wearing a light-coloured suit and a cowboy hat in strong sunlight. For those familiar with the filmic conventions of the Western, this man is cast before the viewer as a representative force of what is good, right or just, drawing the viewer towards ethical judgement. The use of light also points to, but does not yet confirm the moral character of this person. For those getting to know the conventions, this initiates an association of white and light with what is good. However, there is something incongruous between the man and the spatial and temporal frames disturbing the easy associations that conventions could promote. He pauses at the foot of a rooftop pool and a contemporary scene is revealed. He then proceeds between the pool, sun loungers and people enjoying the promise of both. But the image projected has a foot in other times and places, his hat and suit against the swimsuits, his stride against the salsa and gangsta fusion, but catching something of its rhythm. What authority might his presence and style have here?



His estrangement from the people and the environment is ambiguous: it might support or undermine him in what he has come for; it might make his motives and actions personal or impersonal; it might mean that he is here to issue a counterclaim in his own name or on behalf of someone or something else – a victim, a code or a feeling. In a corner of the rooftop there is a dark-suited man seated at a sheltered table framed by a glass balustrade, beyond which the horizon of sea and cloudless sky is visible. The play of sun and shadow extends the use of convention and the moral structuring of place. The men are not yet explicitly identified with the law or crime. The man in the light-coloured suit approaches the man at the table and says: ‘Airport’s a good 45 [minutes] from here, but I figure you’ll be all right if you leave in the next two minutes’ (*Justified* 1:1). Raylan had given Tommy Bucks, a local gun thug, twenty-four hours to get out of Dade County, Florida, or else he would shoot him on sight. By the conventions of the Western this triggers the shootout, a meeting of the threat of violence with violence, a return of the *noblesse d’épée*. Martin Shuster explains this standoff as a challenge for justice and authority that is tied to the project of America. For him this show represents a working through of the problems of a distinctly American form of life as it relates to persons, norms and moral justification. One might also add that it is a challenge for educational authority, who gets to teach and how.

The stake to place can be made through an appeal to prior presence. Prior presence could be understood in personal terms – the person making the claim may have been at that place previously, that time might be singularly significant, or the significance might be a result of repeated returns or periods of presence. Prior presence may also be understood as before any or some other significant person, where personhood is associated with certain rights, rationality, agency that covers or is covered by the capability to be ethical. Place can also be claimed through an appeal to memory, following a form of logic that asserts whether a place captured in a person’s memory belongs to that person.

Another form of appeal is through affection, a feeling for a place, or for the people or memories associated with that place. The appeal can also be expressed through filiation or affiliation to which a sense of authority can be attached, that is through forms of familial or institutional association, inheritance, and duty. The social space, in Bourdieu’s terms structures and is structured by codes of community, profession, preference and practice (Bourdieu 1998). Hospitality might also be used to further a

claim to a place and to hold authority within or over it, playing the role of host signifying a virtuous occupation. These, and other kinds of appeals, can be thought of as explanatory reasons. They are rhetorical, and somewhat fatalistic: a given set of conditions initiate a causal mechanics of action and consequences that, more or less, lead to the present situation (Lenman 2009), to the exclusion of alternative outcomes. This can give rise to the view that whatever is is right. In some sense this is related to, and a partial expression of, the idea of Manifest Destiny, the belief that taking possession of and occupying American lands was both preordained, necessary and just.

The confrontation between Raylan and Bucks represents a collision between two characteristic and antagonistic strands in the American dream, the cowboy and the gangster, and their corresponding ethics. In the exchange with Raylan, Bucks seeks to establish his claim to authority in place. He initially makes the kinds of appeals identified above, offering explanatory reasons for not leaving: ‘I[‘ve] been coming here ever since I was a kid, ever since this was nothing but old Jews and old Cubans’; ‘to tell you the truth, I love it here. I really do, I loved it then, and I love it now’; ‘have a meal with me’. Raylan rejects these appeals and responds by applying a temporal pressure that intensifies the experience of both time and place; they coagulate around the site of the standoff and the shootout. It is a dramatic device where the impression of time matters more than its actual passage. This scene is a staging of the last two minutes of Bucks’ life as Raylan reckons it, without reference to any mechanism that keeps time. Bucks tries to take back control of the passage of time and extend his authority through narrative and question. He identifies Raylan as a character, not a person:

You, you’re a character. I was tellin’ my friends this morning how yesterday you come to me an’ ... [making a gun with his hand] ‘If you don’t get out of town in the next twenty-four hours I’m gonna shoot you on sight.’ Come on, what is that? They thought it was a joke and sorta started laughing.

*(Justified 1:1)*

As this scene unfolds the music changes from what, at first, seems to be diegetic salsa to salsa infused with a gangster rap and later to non-diegetic Western strains.<sup>4</sup> These

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<sup>4</sup> The title music is by a group called Gangstagrass whose music is a fusion of gangster rap and bluegrass. Such a fusion of musical traditions accentuates the proximity of competing moral conceptions, the struggle of each for sovereignty and the possibility that in one there may be elements of the other. A close analysis of the theme music and the corresponding title sequence could support the point being made here, in that certain attachments to place can influence the development and

shifts in music disturb the viewer, and invite her/or him to consider what elements belong to the scene, and what has been added, by whom and to what effect, what fusions and confusions are presented here? The camera alternates between Raylan and Bucks, generally focusing on the one speaking, but sometimes lingering on Bucks' response, thus intensifying the face off. The camera elevates Raylan from the viewer's position, frequently angled upwards from between waist and shoulder height to catch his face; but Bucks is viewed at eye-level, often framed between Raylan's shoulder and the rim of his hat. The tracking, the shots and dialogue contribute to the drama and to suggest different available moral perspectives, but seem to align the viewer with Raylan.

Often the differences between the gangster and the Westerner emerge slowly. Robert Warshow, using *Scarface* as an example, describes the attitudes:

the gangster [...] may at any moment lose control; his strength is not in being able to shoot faster or straighter than others, but in being more willing to shoot. "do it first," says Scarface expounding his mode of operation, "and keep on doing it." With the Westerner, it is a crucial point of honour not to "do it first"; his gun remains in its holster until the moment of combat.

(Warshow 1958, p.38.)

The Westerner, according to Warshow, does not draw reluctantly, he is partially defined by his readiness and skill to shoot and kill his enemy, and it may be that in such an action he manifests destiny, duty and justice, as packaged in the cliché popular in America in the 1950s and 60s: 'A man's gotta do what a man's gotta do.'

Bucks attempts to establish an ethic, that is, to initiate, institute and enforce a system values based on a locus of belonging, the personal value of place. He invokes childhood memories, presence since some originary time, love and the extension of hospitality. Raylan does not recognize these as sufficient grounds, so Bucks fuses memory and reciprocity in a further effort to create a code: 'Does nothing count, that I let you live?' He imports events, a shared history, and reasoning from another time and place. This is almost worthy of being considered a basis for ethical deliberation and judgement. The principles of reversibility (only act in accordance with how you would wish others to treat you) and universalizability (act only in ways that you would want all people to act in such situations) tend to be found in many theories of normative

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expression of moral codes and that place can acquire an inflected moral significance in relation to the development of individuals and groups.

ethics and in minimum conceptions of rationalist ethics (Rachels and Rachels 2012). Bucks' request to be treated the same way as he had treated Raylan moves towards a justificatory reason, one that implies some standard, a moral principle, value or virtue. However, closer scrutiny and recollection of an earlier remark invalidate the principle invoked, making it less categorical command than caprice: 'maybe I should have killed you, huh? Maybe I made a mistake.' This reveals that the decision to spare Raylan's life in some prior encounter was not based on some understanding of the value of human life, some sound ethical grounds or even fate, but on a whim. That is, it does not meet the criterion of respect for persons as ends in themselves and not as means.

If this is the groundwork for a mobster moral, then it lacks the power to prohibit the taking of a life.<sup>5</sup> It permits Raylan to act in accord with the aleatory nature of such morality, or, indeed, some other moral code. Bucks' appeal that Raylan extend him the same consideration reduces ethical reversibility to an economic transaction, or selects the principle without accepting the ethical reasons for that principle, or to egoism or preference, simply because it is personally beneficial at that point. Raylan responds by saying that he is giving Bucks the same consideration, which can be read as performing within Bucks's gangster code, or on another principle, or with a deeper sense of reciprocity. In the dialogue between them, another man is mentioned whose death reveals the nature and limits of Bucks' supposed generosity and morality. Raylan had previously tracked Bucks to Managua, Nicaragua. Bucks, holding another person captive, forced Raylan to watch as he brutally killed the other man.

Bucks appears to alert to the paradox in appealing to the law to protect the criminal. He cynically manipulates Raylan by drawing his attention to the social or public character of the place, professional code and standards, to fairness: 'In front of all these people, you're gonna pull out a gun and you're gonna shoot an unarmed man?' Bucks presumes that Raylan is bound by moral, social, legal, personal and professional codes not to shoot him. There is irony in this, Bucks seeking protection by the law from the law and his own code; there is also deceit, Bucks does have a gun, and is ready to use it. In a sense, he, like many felons in the series, seem unaware that being bandits or outlaws could put them beyond the power of sovereign law to pursue or protect them. Appealing to another person's sense of justice or fairness is a common recourse for many unethical characters in this series. It is a special case of the myth of American

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<sup>5</sup> See the outline of Kant's categorical imperative, in section 1.1, for the basis of this verbal duel and dialogical inquiry.

exceptionalism, where characters desire exceptional consideration and exemption from the codes by which they live, or is bound and protected by codes they do not accept. In the end Bucks draws a gun from under the table, Raylan draws his in response, and shoots Bucks dead before Bucks can pull his trigger. This may be frontier justice, an 'ole' time moral education, compliance or proscription enforced by reward, but more often by punishment.

The sound of helicopters and sirens signal the arrival of the institutional forces of law. The camera swoops downwards from the top of the hotel and into the car park where Raylan is talking to Dan Grant, his boss in Miami. There is a suggestion that the focus is not now on Tommy Bucks, but on Raylan, his style and method, that surveillance is also internal, Raylan the outlaw within. In the exchange between Raylan and Dan, Dan asks if the sun has affected Raylan, if his hat is too tight. He reinforces the idea that Raylan is 100 years out of time. Dan questions if Raylan had intentionally orchestrated the scene, literally cornering Bucks, and not really giving him a choice, an exit strategy. Raylan insists that Bucks had a choice. The question of choice is central in ethics. Raylan justifies his actions to his boss and to internal investigators by saying: 'Let's just keep it simple, huh? He pulled first. I shot him.' He offers this as a simple, necessary and sufficient official justification as he himself faces the disciplinary power of law enforcement and its internal gatekeepers.

While fiction, in some sense, is at a remove from the world, it is, nevertheless a qualified response to the world:

it presents reactions to and attitudes towards the world we live in, and it is these reactions and attitudes that constitute the reality of a literary text. [The literary text] establishes its reality by the reader's participation and by the reader's response.

(Iser 1971, p.7)

Literary texts mediate gaps between the external world and the reader's world of experience; through reading, they allow for transactions between those worlds and for ethics to develop. Part of the educational potential of this opening exchange lies in the transactions between Bucks and Raylan, its presentation of dialogue, a socially situated act in which people seek recognition from and relevance to another, which is part of the function of stories (Zipes 2013). We see the weave of memory, reason, feeling and imagination in the presentation of the self as an author and bearer of a moral code. The

moral code being composed by Bucks has reasonable and appealing aspects, it is offered as a standard, a system of values that operates as points or a frame of reference for thought, feeling and action. Bucks puts his case forward for scrutiny by Raylan. Raylan, at times, mirrors it back to Bucks, with the intention of revealing its implications and flaws; at other times he rejects it, showing it to be little more than the expression of Bucks's preferences for how he be treated. Through this dialogue Bucks attempts to share his emerging ethic, and challenged by Raylan, he attempts to refine it in response. The viewer is likely to be critical of Bucks and what he stands for, but may not be convinced that Raylan's thought and action are right. She/he may not consider Raylan justified. This calls for an exercise of ethical judgement, the viewer should identify and refer to relevant criteria, retest the judgement and review the criteria, modifying or reinforcing either by its consequences. This can be done or complemented by comparing it with other moral conflicts.

The dramatic opening scene of the *Justified* series provides a point and frame of reference for further comparison. It is referred or alluded to several times within the first and subsequent episodes, and in each of Leonard's stories and novels featuring Raylan Givens (Leonard 2008 (1993); 2012b (1995); 2012a (2001)). In 'Fire in the Hole' the events at the Cardozo hotel are recounted in a single paragraph on the second page. Leonard's prose is as precise as his dialogue. It is historical: 'Raylan was known as the one who'd shot it out with a Miami gangster'. In a clause, Leonard conveys the making of a legend, a conflict with evil and victory over it. The play of time is there. After a long second sentence ending with pistols drawn, we are tersely told of the ultimatum. This is followed by the business-like 'When the Zip [Bucks] failed to comply, Raylan kept his word, shot him through china and glassware from no more than six feet away' (Leonard 2001, p.58). The reader can feel the drama in the tempo, but the focalization is shifting, moving like a camera around the scene, approaching Raylan's position, keeping his word, and moving away again. There is also a second-hand quality to these words, they have been passed around, reporting, gossiping, creating a legend, offering a defence and a warning. The story suggests parallels between Boyd and Bucks that are picked up at the beginning and end of the first episode of the series.

Elements of the pattern of the exchange between Raylan and Bucks are repeated. There is a conflict between those who have committed or are about to commit a crime or cause offence and those who wish to bring justice or prevent the crime.

Often there is some verbal exchange where appeals are made with respect to a moral system or code of behaviour. This can develop as a moral dialogue between the characters. So long as the dialogue continues there is a possibility that justice might prevail. But, when dialogue fails in the Western or in crime drama, it frequently results in violence or death. When dialogue is sustained, there is a chance that the criminal pauses long enough to be apprehended or to apprehend the consequences of his/her action. Each episode of the series presents some variation of the conflict between lawman and felon and an attempt to resolve it through dialogue. Justin Joyce's argues that *Justified* may be seen to support gun violence (Joyce 2012), but these verbal encounters could also be seen attempts to avoid the shootout reaching its climax and to resolve issues in another manner, where possible, but also within limits. According to the count of one unofficial fan site ([Justified.wikia.com](http://Justified.wikia.com)), in the seventy-eight episodes of the series, Raylan kills twenty-nine people, which suggests preference for peaceful resolution through talk, though there are times where killing may be justified. The series insists that the viewer return to questions of justice and judgement.

#### 4.3.2 *A Woman Wronged*

If a moral system is valuable, it is worth advancing, sharing and defending. The corner of the rooftop that Bucks tries to claim for himself, and on which he seeks to initiate, advance and proselytize a moral system, could be seen to stand for frontier space and attempts to identify and advance an ethic based on belonging. The correspondence is complicated. America and the rooftop were and are occupied by others. However, there is no person on the rooftop that corresponds to the American Indian, nor is there someone who can stand for the presence and experience of women in the American West. Though later, Ava Crowder and Winona Hawkins represent, to some extent, women in the West.

Ava Crowder's shooting of her husband, Bowman, as he was eating his dinner at their table is an incident that presents a different version of a moral conversation and the relations between belonging and morality. Unlike the shooting at the Cordozo Hotel, Miami, this is not portrayed on screen. The initial details are given by Tim Gutterson, Raylan's colleague, and later expanded on by Ava. It does not map neatly onto the pattern of standoff and shootout, usually at an appointed public place. Despite the differences, there are comparable features. It may appear as though no option or ultimatum were given. It happened at home, and the home has special consideration

under the law with respect to what can transpire there and to the defence of self and property (Joyce 2012). However, Bowman, like Bucks, was eating. Eating may signify a claim to certain public and private rights, to and authority over, a sense of ownership of place and what is in it. But options were offered and ultimatum was issued. Ava told Bowman that she wanted a divorce: grant it or refuse. Refusal advances the ultimatum towards a shootout, of sorts. Ava is telling Bowman to stop beating her, and this is categorical. She does not state limits of time or behaviour; they are implicit: never again. Bowman understands this, and responds with a threat of further violence, to make her disappear.

In her account of events to Raylan, Ava summarizes her relationship with Bowman, his aspirations and disappointments. The series and the short story make it clear what belonging to Harlan County and to the Crowder clan might mean for Bowman's future, they appear to represent a place and a group from which he is unlikely to escape. His football career represented a chance to get out of the family business, drugs and crime, and to get away from Harlan County. He failed to make it in football and fell into the patterns he had hoped to escape: working mines and getting involved in the family business, drugs. He blamed her for his own failures and for his violence towards her. She mentions that she lost a child as a result of Bowman's abuse. Ava came to a realization that she should take no more and determined to shoot him. Knowing that Raylan works for the Marshals Service, Ava tells him: 'I did what I had to do.' What she is offering is a kind of explanatory reason with a justification added to satisfy official scrutiny, like Raylan offered his superiors and the attorney service, just to keep things simple.

Though there have been fictions that place women as equally capable as, or superior to men in the use of the gun, female characters generally have to find ways around reaching the limit point of the shootout in which justice is determined by speed and accuracy with a gun. A woman may need to take the initiative, to jump the gun, in order to orient the odds in her favour. In her own way Ava has manipulated the impression of time by not explicitly stating a temporal limit to her demand and has forced the moment to its crisis. However, Raylan does not just represent the law, Ava also speaks to him on a more personal level, as someone from her past, before it was bound to Bowman, and as someone from a new present, released from Bowman, and who may symbolize a future. In her greeting of Raylan at her home, in the story she



tells him, she appeals to his reason, feeling, memory and imagination and to what was, is and can be shared,

The account told of this second shooting plays out against the showing of the first: the roles played of host and guest, the sense of entitlement over property, place and person, the presumed right to select and arrange values. Bucks and Bowman choose values on the bases of appetite and preference. They both believe that they have the right to exercise violence to enforce their values. Indeed, to some extent violence is one of their values. If the reader associates Bucks with Bowman in this regard, it is likely that s/he find them repulsive and reject their value systems. This rejection may be prior to meeting them in the text, but the encounter allows the reader to review the rejection and to consider similarities between gangsters and wife-beaters and the emptiness of their ethics on the grounds of reversibility, universalizability and respect. Alternatively, or in addition to this, the viewer might consider Ava's experience and suffering, and be sympathetic to her, this moral feeling might be strengthened by the account she relates to Raylan of her marriage. It might even be that she has structured her account in order to court Raylan's sympathy and affection. This moral response might also coincide with, or be supported by, reason. How Bowman had treated her, violating her dignity as a person, was unjust, vicious. Ava may be associated with Raylan, in sharing her story with him, or aligning her with a certain conception of justice, or in the justification she gives for shooting her husband. Some viewers might have reservations about the moral code that she responds with, or the degree of violence she has used. Other viewers might live in a world where killing an abusive husband is now acceptable by the law as a 'legitimate defence' Such viewers would be inclined to see Ava as justified, and hence, killing is justified in some contexts on reasonable grounds.

The account of Ava shooting her husband in Leonard's short story shares features with Raylan shooting Bucks. The focalization is mobile, sometimes aligned with the Ava's view, and the speech approximates her knowledge, feelings or voice, at others we get a sense of Bowman or of Raylan, and sometimes there is the mixture of official report and informal gossip:

He [Bowman] looked up and said with his mouth full of sweet potato what sounded like "The hell you doing with that?"  
Ava said, "I'm gonna shoot you, you dummy," and she did, blew him out of the chair.

When the prosecutor asked if she had loaded the rifle before firing it, she paused no more than a second before telling him Bowman always kept it loaded.  
(Leonard 2001, p.76.)

Ava has a similar intentionality to Raylan and frames her justification in plain and truthful talk.

The viewer and the reader can continue the quest to discern the relevant features of the contexts and good grounds by attending to the similarities and differences between characters, actions and justifications presented in this and the initial scene. In doing so, she/he has an opportunity to reassess aspects of moral codes with variations in character and situation. Ava's home is not on the map and can really only be found by some local knowledge; it is, in some regard, beyond the frontiers of the law and technology. She does not feel the law can protect her here. Is the justice code of the American frontier, where judgement and justice is swift and rough, appropriate here? Does the fact that Bowman threatened to make Ava disappear mean that he is prepared to accept the same moral terms he has set for her? What protections are afforded by this moral code to those less quick on the draw or less accurate in aim?

#### *4.3.3 Family, Friends, Felons and Lawmen*

Not only does the series tell the story of Raylan, but it tells the story of the story of Raylan. The incident at the Cardozo Hotel in Miami was carried by television news. There were some details that television would probably not have broadcast, but have still managed to get into circulation. This suggests that some of those to whom Bucks told the story of the character Raylan Givens went on to tell that story to others. This is similar to the transmission of stories about Wild Bill Hickok, William 'Buffalo Bill' Cody and other figures associated with the American West.<sup>6</sup> They were passed by word of mouth, carried in newspapers, the subjects of short stories and novels, and the characters in dramas (McVeigh 2007). This has the effect of contributing to the creation of legends, and the episode in the Cardozo Hotel increasingly approaches legend as the series progresses as references to it are repeated. Characters in Elmore Leonard's stories and novels featuring Raylan Givens also retell or repeat references

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<sup>6</sup> *Deadwood*, a popular and critically well-received American Western television series aired from 2004-2007. It showed that the Western genre still had much to offer. Hickok was a recurring character and Timothy Olyphant played the merchant turned sheriff Set Bullock.

to it (*Riding the Rap* 2009). When it is mentioned, it frequently connects Raylan with the Wild West, stating that his ways are out of time and place.

The soundtrack, the camerawork and the exquisite dialogue, and other aspects of the television production are engaging and entertaining, but they are unlikely distract the viewer from the persistent return of questions of justification and judgement. Similarly, the simplicity and directness of Leonard's prose and dialogue convey a deep and complex interest in the shaping and expression of character, action, feeling, reasoning and relations. His pairing of lawful and lawless characters, and their shared human origins, his fusion of Western themes and motifs with those of crime drama, the free moving narratorial voice, bring out the major ethical issues pick up by Yost and his production team.

Raylan's return to Kentucky and Harlan County was not just to protect the Miami office from the reputational damage that could come from the shooting of Tommy Bucks. Art Mullen, the Chief Deputy of the Marshals Field Office in Lexington, had requested Raylan's assignment. Art had known Raylan at Glynco where they were firearms instructors together. Art knew Raylan was from the area and wanted his help bringing Boyd Crowder to justice. Boyd Crowder, Ava's brother-in-law, is the head of a local criminal gang, a racist militia. He is involved in the illegal drugs business in the county, and wanted in connection with blowing up Israel Fandi's *Temple of the Cool and Beautiful J. C.* Boyd was a colleague of Raylan's when they had both dug coal together in their younger years, and has a special interest in him. He saw the news story and heard a version passed by word of mouth of Bucks' and Raylan's encounter at the Cardozo Hotel. When they meet again 'as lawman and felon' (Leonard 2001, p.57), Boyd shows his fascination with the events in Miami, he is curious about the accuracy of the story, and wonders if he has now come face-to-face with the legend. He recognizes the shared past and the present conflict between himself and Raylan. He seeks to recreate elements of the Miami scene; he wants to be known as the man who shot Raylan Givens.

Boyd, having escaped being identified in a line-up as responsible for blowing up Fandi's church, issued an ultimatum to Raylan to leave Kentucky by noon the next day. It is an ironic situation, as Raylan does not really want to be back there. Art compares Raylan to 'a goat tethered to the pole', bait for Boyd (Leonard 2001; *Justified* 1:1). The movement towards the shootout could trigger the viewer's recognition of the presence of a pattern, a reissuing of an invitation to attend a moral

inquiry. Like Raylan pressuring place with time for Bucks, and Ava not giving Bowman notice of his time, Boyd seeks to get the upper hand on Raylan through a manipulation of time. Instead of the appointed high noon shootout, Boyd draws Raylan to Ava's house the night before. Boyd is interested in replicating the scene at the rooftop of the Miami hotel with a few adjustments, but he also incorporates elements of the scene where Ava shot Bowman. He, the criminal, has issued the ultimatum to the lawman; he is there first seated at the table and plays the part of the host, exiling Ava to watch in the kitchen. These repetitions, variations, and inversions ask the viewer to attend to the particulars of the moral context, the similarities between, and differences from the other shootouts, and to ask if what may be valid ethical decisions in one situation are still right, good, or just in another.

As Bucks had asked Raylan to break bread with him, so too does Boyd, but Raylan accepts Boyd's offer. Perhaps this is because Ava had initially invited him and she prepared the food. Perhaps the bond in Boyd's and Raylan's past was more like friendship. There is some merging of character through context, word and action. Boyd, by issuing the ultimatum, and in his attempts to govern time, has tried to claim a position similar to Raylan's with respect to Tommy Bucks, but by taking a seat at the head of the table, and his attempt to govern space, he is associating himself with his brother Bowman. However, he also wants to differentiate himself from Bowman, he sympathizes with Ava and feels a responsibility and a desire towards her. There is also the shared past of Boyd and Raylan, working the mines together. It confuses the line between good and bad and the moral call.

Boyd calls time, and Raylan says that he could call it off. Boyd recognizes that if Raylan is going to keep after him, they may as well cut to the end now. Boyd sends Ava to the kitchen to watch TV or something, and in doing so alerts her, and the audience to the off-screen events of the night she shot his brother. When Boyd tells Ava to get them a shot of Jim Beam, there is the sound of a gun cocking, she returns with the shotgun.<sup>7</sup> The parallels between the brothers are made clearer. However, this time, not only does Ava have a gun, so does her target. She is ready to shoot Boyd, who reaches for his gun and starts to aim towards her. The situation is unusual in terms

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<sup>7</sup> In the short story, at this point, it is less clear if the shotgun has been racked, though she does imply that she knew it was ready for use. Raylan had taken the shotgun from a car with Dewey Crowe and Devil Ellis, two of Boyd's cronies.

of how it configures the shootout. It involves three people who each have shot another. Raylan responds by drawing and shooting Boyd first, then Ava fires the shotgun.

The camera work mirrors that of the opening scene, the music is more muted and has a Morricone feel. Boyd is half surprised that Raylan did it. Raylan apologises, but insists Boyd called it. It cuts to a flashback, men working in a darkened mine, two men running together along a tunnel, accompanied by a track that sounds a little like Dire Straits 'Brothers in Arms'. Asked by Ava why he apologised, Raylan replies: "Boyd and I dug coal together." Raylan's Kentucky superior, Art, notes the fact that Raylan did not kill Boyd. Raylan had previously disclosed to Art that he had known Boyd in the past: "We weren't what you'd call buddies, but you dig a deep mine with a man and you look out for each other." This bond suggests a greater solidarity and possible grounds to found an ethic on than the past shared with Tommy Bucks. It seems that this justification Raylan offers for not killing Boyd, in *Justified*, is authentic. In a collegial and friendly conversation with Raylan, Art suggested that there was a deeper bond between Raylan with Boyd. Raylan did not deny it, but said that he and Boyd had dug coal together. He had told Dewey Crowe the same thing earlier, as a sign of friendship for Boyd. It is offered here to Ava, who does not represent an institutional force. It is not used to justify the taking of a life, but a reluctance to take a life. In Leonard's short story, Raylan kills Boyd. Art asked if Raylan was sorry he had killed Boyd. The story ends with these lines: "I thought I explained it to you," Raylan said in his quiet voice. "Boyd and I dug coal together." (Leonard 2001, p.112).

The relationship between Boyd and Raylan is central to the short story and is developed in the series. Boyd's survival is perhaps the single most significant difference between the story and the series. It is reported in an account of an interview with Graham Yost that Leonard 'didn't interfere with the adaptation, but he did offer a suggestion after he saw the pilot. "You might want to keep Boyd around"' (Whipp 2013). The relationship between Boyd and Raylan is marked by conflict, but also by fellowship. There is fraternity and friendship, that create important moral factors affecting their professional, criminal and ethical judgement. The opening lines of Leonard's short story 'Fire in the Hole', which takes its name from the call of the powder man in the mine, point to the interconnected pasts and futures of Boyd and Raylan:

They had dug coal together as young men and then lost touch over the years. Now it looked like they'd be meeting again, this time as lawman and felon, Raylan Givens and Boyd Crowder.

(Leonard 2001, p.57.)

These brief and direct sentences indicate joint origin, departure, reunion and affiliation. These characters, in their development and their dialogues, carry stories of ethical education and development. Indeed, Boyd will try to change and cultivate a friendship with Raylan, at least for a while. The similarities in their origins, the divergences and convergences of their paths and the groups with whom they associate or are associated, shows something of the interplay of character, place, and group with respect to moral reasoning and action.

In both the short story and in various episodes of the series there are references to the fact that they dug coal together. These subterranean beginnings of association between Raylan and Boyd are saturated in myth and philosophy. They are brothers born of the same earth mother, they have difficult relationships with their fathers, there are titanic allusions here to Cronus' overthrowing his father Uranus, and to Cronus' subsequent overthrow by his son Zeus. Both Cronus and Zeus were protected and supported by their respective mothers, Gaia and Rhea, Gaia meaning earth and Rhea meaning ground, or possibly flow, run, stream or gush (Liddell & Scott 1940). Raylan's mother and aunt tried to protect and help him escape his father, Arlo, who was involved with Boyd's father, Bo, in the running of Harlan's criminal network and activities.<sup>8</sup> The fraternal allusion is also suggestive of the brothers Cain and Abel, and the twins Romulus and Remus, who chose to found a new city rather than inherit their father's throne. These are biblical and mythic stories with quarrels, patricide, and fratricide suffused with the struggle between good and evil. Boyd was ready to kill his own father in vengeance, but enjoyed a closer relationship with Raylan's father, than Raylan did. Arlo, in the series, stole and sold some mining machinery for drugs. That act seemed to grant Arlo sufficient credentials and secure him some respect and work in the criminal community. But for Raylan, his father became a source of embarrassment, something to be fled from.

Their chthonic past also points us to Plato and the allegory of the cave in his *Republic*, which is ultimately an inquiry into justice where seams of irony have

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<sup>8</sup> This is a second significant difference between the short story and the series, Arlo dies of a disease contracted in the mines, in the series he dies at the end of Season 4.

sometimes gone unnoticed. Boyd and Raylan are kept in orbit around Harlan County through centripetal and centrifugal forces. This spatial movement represents both common inheritance, and divergence of paths taken. Despite finding themselves working on different sides of the law, they have their similarities, though Boyd generally recognizes, admits and invokes them more than Raylan does. When dealing with adversaries they are prone to talk first, and to continue talking, their talk can be poetic, philosophical, didactic, charming or condescending. Raylan is an expert in firearms; he is knowledgeable and skilful, fast and accurate. Boyd is an expert in explosives; he knows about them, how to get them and how to use them, since he was a powder man at the mines. Both men are parts of larger organizations, but ultimately prefer to work alone, and both will take to and be taken in by Ava Crowder. Their experience of being reared in Harlan exposed them to a presentation of a selection of the world from which they acquired and developed their values. Harlan was the school in which they were initially socialized, trained and educated, where they first worked and met, where they joined and fled communities and practices, and it is the place to which they have returned. Place, the claim, rejection or denial of place, is attached to values and values are attached to a place, and in this exchange of belongings the initial patterns of thinking, feeling, behaving, remembering and imagining are formed, and these can provide the bases for moral development.

#### 4.3.4 *Schooling Criminals*

At certain points 'Fire in the Hole' and the series *Justified* present scenes of education, and Boyd or Raylan assume the position of educators, in a broad and loose sense. In the second paragraph of the story we are given an outline of the educational programme for Boyd's militia. Successful completion of the programme grants provisional or probationary membership of Crowder's Commandos:

Boyd formed the East Kentucky Militia with a cadre of neo-Nazi skinheads, a bunch of boys wearing Doc Martens and swastika tattoos. They were all natural-born racists and haters of authority, but still had to be taught what Boyd called "the laws of White Supremacy as laid down by the Lord," which he took from Christian Identity doctrines. Next thing, he trained these boys in the use of explosives and automatic weapons. He told them they were now members of Crowder's Commandos, sworn to take up the fight for freedom against the coming Mongrel World Order and the govermint's illegal tax laws.<sup>9</sup>

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<sup>9</sup> It is worth noting the use of 'govermint' here. It comes from Boyd. In the opening section the narrator uses the word 'govermint'. This can have the effect of aligning the reader's view with Boyd's as an

(Leonard 2001, pp.57-58.)

Here we can get a view of what might be considered a bad education, or miseducation. Education can and has been seen as a vehicle for instilling the values of a dominant group in a wider community, and this, at times, comes close to indoctrination. The narrator describes Boyd's approach as 'sixty-day basic training and indoctrination' (p.58). We also get an example of Boyd's assessment technique when he examines Jared, a newly qualified commando's education:

[Boyd] said to Jared, "I want you to tell me if there's something you don't understand about what you been learning."

Jared moved his shoulders in kind of a shrug, eyes straight ahead as they came up on a line of big diesel haulers. He had that lazy manner skinheads put on to show they were cool. He said, "Well, a couple of things. I don't understand all that Christian Identity stuff, their calling Jews the progeny of Satan and niggers subhuman."

Boyd said, "Hell, it's right in the Bible, I'll show it to you we get back. Okay, what're the Jews behind?"

"They control the Federal Reserve."

"What else?"

Jared said, "ZOG?" not sounding too sure.

"You betcha ZOG, the Zionist Occupational Government," Boyd said, "the ones set to rule us we let the government take away our guns. You see Chuck Heston on TV? Chuck said they'd have to take his out of his cold dead hand."

"Yeah, I saw him," Jared said, not sounding moved or inspired.

(Leonard 2001, pp.59-60.)

This is an interesting exchange. It may appear to be an enlightened dialogic approach, the teacher caring for the quality of the student's learning, assessing knowledge and understanding, an open inquiry in which the participants subject their ventured perspectives to careful and considerate scrutiny. Boyd initially presents himself as a friendly inquirer into Jared's educational experience and his understanding of the material. Jared confesses a failure to understand (an honesty that might surprise some educators). It is not clear whether Jared feels comfortable revealing this because of Boyd's openness as a teacher or Jared's openness as a pupil. Despite the dialogic appearance, it really follows the form of moral education associated with the catechism and Jesuitical scholasticism: learning, rehearsing and performing the right – fixed, inflexible – response, and the alignment of attitude and action to the declared creed. Boyd responds by referring to a point of authority, the Bible, but the evidence and

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example of free indirect speech. But the point of focalization changes throughout the story, and this gives the story a kind of cinematic effect.



reasoning is deferred. In this case it is delayed forever, Boyd is suspicious of Jared and shoots him, because he is judged to have failed a test of initiation and indoctrination, of trust, or possibly just of likability.

There is further evidence of deference to authority in Raylan's visit to Boyd's church in episode one. Boyd's good book is the bible, 'as interpreted by experts!' It is used to support his views of personal autonomy and to legitimize racism. Boyd, acted by Walton Goggins, keeps Raylan, played by Timothy Olyphant, and the audience in suspense as to whether he authentically believes what he is saying or is using belief to achieve his own ends. Raylan suspects that it is an act, at this point at least. However, Boyd's conversion, following his near-death experience of being shot by Raylan, is even more convincing as he sets up a new edition of convicts and converts in his woodland camp. In both cases there is an association between religion and education, the use of a church, of the bible, and Boyd is effective in both the roles of preacher and teacher, and their confluence. But, like any teacher or education, there are those that are resistant to their promise, lure or force. Dewey Crowe, a recurring character who joins many of Boyd's schemes, is one such person. Despite Dewey's failure to meet the educational demands for membership, Boyd grants him a place in the community. We might ask if this is the action of a caring teacher, one who cares for both what and who is being taught, and Dewey is a likeable character. But Raylan and the audience tend towards a suspicion that Boyd is compromising both the subject matter and the student in order to further his own criminal ends, deposing his father and setting up an alternative criminal organisation with himself as the head, in the seat of authority, with the ambition of controlling all aspects of crime in Harlan.

Raylan, like Boyd, finds himself in, or assumes the role of educator. There are times that Raylan's talk, like Boyd's is, in Bakhtinian or Freirean terms, monologic, that is authoritarian, closed and inhospitable to other voices, to criticism or change. An example of this, from the pilot episode, is when Raylan first meets Dewey Crowe at Ava's house:

"I want you to understand," Raylan said, "I don't pull my sidearm 'less I'm gonna shoot to kill. That's its purpose, huh, to kill. So it's how I use it."

Speaking hard words in a quiet tone of voice.

"I want you to think about what I'm saying before you act and it's too late."

"Jesus Christ," Dewey said. "I got a fuckin' scatter gun pointed right at you."

"But can you rack in a load," Raylan said, "before I put a hole through you?"

While it does invite Dewey to consider the consequences of choices and actions, it does not allow for some moral development. It is closer to Boyd's exchange with Jarred, marked by the predetermined conclusions of one who is confident in his position of power.

Despite Raylan's attempt to flee from his father's power and influence, he becomes a standard that Raylan seeks to define himself against. He rejects Arlo and what he stands for. However, there are traces of Arlo in Raylan that we catch glimpses of. In an episode entitled 'Fathers and Sons' (*Justified* 1:12) there is a scene in where a young soldier, due to be sent back to the Middle East, armed with a grenade has occupied the war veterans' club. Arlo is inside and he engages the young man with made-up war stories until he gives himself up. Raylan has inherited and developed this art of engaging others in talk and disarming them. Raylan's talk can be dialogic, it can take account of and be responsive to the other in conversation, such as the scene with Cal Wallace when Cal took hostages and locked himself in the locker room of the Marshals Office (1:8). Art Mullen gives Raylan the green light to shoot Wallace, and the attorney investigating Raylan, Agent Vasquez, says that his office would ask no questions were Raylan to put Wallace down. But Raylan chooses to share conversation, spicy chicken and bourbon with the prisoner, and through this deals with the situation without his gun. He is hospitable and receptive to Cal. This conversation may or may not be an honest and interested exchange between people prepared to offer and modify their positions; there is the pressure of the threat of violence and death. Yet it does lead to a non-violent resolution. It offers an alternative to the gun as a means of settling conflicts, which may be Raylan's preferred mode of resolution. Raylan's conversations with Art, and his conversation with Winona at the end of the first episode, help him envisage this positive alternative.

Raylan's conversations with women are ethically interesting. Occasionally they follow the conventions of those in the older Westerns; the Westerner confides in bar women, fallen women, widows and prostitutes, but is more stoic, protective or misunderstood with respect to the women who represent refinement, virtue and civilization in an American mind (Warshow 1958). These categories do not hold in any simple way in later Westerns, and Winona, Raylan's ex-wife, moves in and out of some of these relations. At the end of the pilot episode Raylan offers himself, his

motives, feelings and actions for her scrutiny, not for her approval, but to better understand himself. Troubled by the killing of Tommy Bucks, Raylan tells her about meeting him in Nicaragua and how Bucks filled a man's mouth with dynamite and lit the fuse. He says that, having given Bucks the ultimatum in Miami, he killed him, "He pulled first – so I was justified". But this time, he is not offering it as an official explanation for administrative purposes; he continues, "What troubles me, is what if he hadn't? What if he just sat there and let the clock run out? Would I have killed him anyway? I wanted to—guess, I just never thought of myself as an angry man." It is this extension that suggests his capacity for moral reflection. Winona responds "Oh Raylan. Well you do a good job of hiding it, and I... I suppose most folks don't see it, but, honestly, you're the angriest man I have ever known." (*Justified* 1:1). This occurs at the end of the episode, where the story space meets the world in which it is told and heard, at Winona's suburban home, removed, a degree further from a world of crime and a closer to some viewer's. This extension of the narrative into the reader/viewer's world invites her or him to consider the relations between feelings, thoughts and actions in an ethical frame.

In the last episode of the series, entitled 'The Promise', Boyd and Ava are apprehended; they have stolen almost ten million dollars from Avery Markham, the principal villain of the sixth season. While Raylan is driving Ava to jail in Lexington, his car is rear-ended by Boon, a hired gun working for Markham. Boon fancies himself as a gunfighter and has been spoiling to take Raylan on. In the shootout that follows Raylan is shot, but not mortally wounded. Ava escapes. Four years later Raylan tracks Ava down in California. She is nervous about seeing him at her door, but after a while she makes him promise to keep a secret from Boyd. Ava has a son, by Boyd, whom she called Zachariah. Raylan says he has no intention of seeing Boyd again in this life. He tells Ava that he is not going to take her in. Raylan has made an exception for her; he would usually try to bring in any fugitive he tracks down.

Raylan makes his way to Tramble Penitentiary in Kentucky, where Boyd is a prisoner. Their meeting begins with the usual kind of exchange, but it takes a turn towards sincerity:

Boyd: Raylan Givens, I know you never believed a word that has come out of my mouth, though I have harbored the secret hope that you have nevertheless enjoyed hearing them.

Raylan: Well, of all the nonsense I've heard you spin, such as, "the blacks are the problem," "the Jews are the Mud People," I will grant you one thing. I do believe you loved Ava.

*(Justified 6:13)*

Yost recalls a comment by Leonard about Boyd saying that 'I don't believe a word he says, but I love to hear him say it' (Whipp 2013). It is interesting to note the proximity of Boyd's words to what Elmore Leonard is reported as saying about Boyd. It shows that Yost is not only a gracious and creative receiver of Leonard's written words, but where he departed from them he also stayed true to their spirit. Leonard received Yost's adaptations and Walton Goggins' performance of the character of Boyd. His compliment of their work with his work was worked back in to the collaborative work, as part of a circuit of creative reception. Inspired by Yost's work with the character of Raylan, Leonard went on to write more stories based on the character, now influenced by his portrayal on and development in television.

The conversation between Raylan and Boyd continues as Raylan goes on to tell Boyd that they found Ava, she died in a car crash, DNA confirmed her identity. The series ends with the following conversation between Raylan and Boyd:

Boyd: Can I ask you one question before you go?

Raylan: As long as you understand if it annoys me, I'm just gonna hang up.

Boyd: Scout's honour. Tramble Penitentiary is a long way from Miami, Raylan. Now, you could have called the warden, could have sent word through my lawyer.

Raylan: You asking why I came? Though it was news that should be delivered in person.

Boyd: That the only reason? After all these long years, Raylan Givens, that's the only reason?

Raylan: Well, I suppose if I allow myself to be sentimental, despite all that has occurred, there is one thing I wander back to.

Boyd: We dug coal together.

Raylan: That's right.

*(Justified 6:13)*

Even though they had been antagonists and Raylan is responsible for Boyd's capture and incarceration, it seems Boyd still desires Raylan's friendship. Perhaps Raylan is a hero, even to Boyd. Digging coal together had been a basis for Boyd and Raylan treating each other differently to how they would usually treat people in their positions. It had been used to justify Raylan's apology for shooting Boyd in the first episode. It

had the potential to be the provisional ground on which to found an ethic. While there was an authenticity to it the first time, there is something else to it here. Boyd means it sincerely. But Raylan has just lied to him, and allowed the digging of coal be used to dignify it. Perhaps the sentiment is empty now. Perhaps it means that Raylan knows deeply the kind of man Boyd is, and the only way to protect Ava is to lie to Boyd. But there is the chance that it also still stands for something more, as well as these, that deep down it means something.

The series *Justified* and the short story 'Fire in the Hole' are neo-Western crime fictions that explore the frontiers between good and bad. They offer viewers and readers opportunities to explore ethical quandaries and to make comparisons. Those comparisons can be within texts as the plot develops and comparable scenes are presented, or they could be across texts, to suggest common concerns, and differences, they could also be with the reader or viewer's memory of how they thought such quandaries should be approached and how they think now. Though there are scenes where some didactic moralising appears, these are undermined within the texts. They present moral dialogues between characters seeking to establish some common ground that might provide a basis for how they ought to relate to each other. When these dialogues go well and open out a space for mutual moral development, they provide examples of what an ethics education can look like. It is rooted in experience and can contribute to reflective and considerate practice. These dialogues bring characters, or can occur because characters are, face-to-face with each other. This means that they are face-to-face with difference and that they must recognize it if there is to be any change. The dialogues also bring them into contact with their own pasts, and the past of their community and attempts to address the past of their country. Memory, feeling, reason and imagination worked together on the characters as they sought a way to live together, though their modes of living were incompatible. Where these dialogues failed, someone usually suffered. When unethical characters died, it did not mean that Raylan was less likely to encounter another. The series ends with a sense of justice, Boyd is in prison. It may not be possible to state definitively what is justice or justified, but if the dialogues between readers, viewers and texts, as co-authors of meaning and experience, continue ethically, then maybe it has done some work in service of ethics education.

#### 4.4 Development of an Ethical Reader

Ventures for ethics may take many different forms. The contention of this study is that literary texts offer valuable pathways for the development of ethical sense. While prescribing specific literary texts may contribute to readers' ethical development, it may, in some cases, be a matter of chance or predisposition. If literary media and texts are to contribute to ethics they should be read through an ethical frame or lens, that is, with a sensitivity to the ethical issues they may raise or themes they may address. Comparative literary studies have at their disposal a range of theories and methods, the selection of which is itself an ethical issue. In section 2.2, the credentials of reception studies and reader-response criticism as candidates for ethical reading frameworks consistent with values of an ethos of comparative literature were considered. A sketch of an ethically inflected comparative attitude to literary exploration, based on aesthetic reception and reader response was presented in section 2.2.5. The literary analyses in this chapter were approached through such frameworks and ethos. They were conducted to illustrate the potential of a comparative ethos to identify and raise ethical themes and issues in literary texts and media, to stimulate and sustain ethical literary explorations and to offer ethical questions for consideration in philosophical enquiry. They were also motivated by a quest for literary texts that might offer grounds on which to found dialogic communities of ethical literary exploration and enquiry for the empirical component of the thesis.

If readers' dialogic encounters with texts may alter their prejudgements and expectations, and if meanings, values and experiences forged between readers and texts in acts of reading may change in reaction to other readers and texts, then readers may change. If there is change, it could be in better or worse directions. Framing the readings ethically, focusing on ethical themes and issues may orientate the change towards the development of enhanced ethical sense, in terms of ethical awareness and understanding.

The researcher read scholarly and literary texts extensively over the course of this study. His frameworks and ethos were ethical. The thesis in general, and three analyses above should show a reasonable degree of ethical awareness and understanding. If they do, then the researcher's own ethical sense has been enhanced by conducting this study. It involved many fruitful dialogues with his supervisors, and with many other interested parties. These dialogues took literary media and texts as their points of

reference. It required reading and discussing moral philosophy and relating it to literature. Thus, literature and philosophy entered into dialogic partnership, and the researcher has benefitted from dialogic communities of ethical literary exploration and philosophical enquiry. The analyses should illustrate, or offer metaphors of, an enhanced sense of the ethical educational potential of combining literature and philosophy.

For this researcher, the ethical significance of education and literature became stronger. He examined his own educational practises and relations, and his ways of reading and viewing more closely and carefully, and these transformed the way he thought about teaching and reading as ethical practices. In addition, using some of these texts for the empirical study had the effect on the researcher of creating or disclosing further or new ethical significance. They also supported some of the analyses, in terms of the themes and issues identified and raised by students and their responses to them, such as those relating to universalizability, not using people as means and that ethics is, in a sense, dialogic, between self and other.

Producing these literary analyses contributed to the development of an ethical reader, not just in terms of identifying and exploring ethical themes and issues in literary contexts but also in educational ones, theoretically, imaginatively, pedagogically and in practice. Taking some of these texts into classrooms for ethics education fed back into literary analyses of these texts, and, in dialogic communities of texts, other texts.

## 4.5 Conclusion

This chapter set out to respond to questions of literature's value to ethics: can literature enhance ethics, and if so, which approach or approaches might disclose some of that value and provide a basis for a pedagogy. Aesthetic reception considers literature as connected, texts as links in chains of reception between authors and other creators of texts, meaning, value and experience (Jauss 1982; Iser 1978). Receptions may be ethical literary responses. Transactional reader response recognizes the roles that readers play in the co-construction of literary meaning, value and experience (Rosenblatt 1986; 1983; 1998). Evocation, response and responsibility are ethical notions. Individually and together, the comparative theories and methods of literary reception and reader response can help bring ethical aspects of literary media and texts

to the surface in active reading, where acts of reading may involve prospecting, judging and modification. These acts can be viewed as dialogical transactions between readers and texts in quests for, and productions and reception of literary and ethical sense. Texts may also act as members of communities of texts, and readers as communities of readers, who engage in imaginative and creative dialogue. These provide bases and offer conditions for development dialogic communities of ethical literary exploration and philosophical enquiry.

Many literary texts could act as stimuli to ethical enquiry, but the frame, purpose and context of reading are also important factors for the cultivation of dialogic communities. Fairy tales, as literary works that resurface in readers' lives and worlds, serve both literary and ethical education. They offer material and metaphors for ethical literary exploration and provide mutual grounds for dialogic communities to be founded. They present moral themes and issues in the dilemmas they address and in their circulation among literary texts, writers and readers. They can act as stimuli to wonder, initiating it and reawakening it, where subsequent readings disturb memories of meaning and experience while contributing to projections of new or modified ethical horizons. Their protagonists learn by experience, but they might not pass as outcomes-based lessons for either protagonist or reader. They recognize that there may be a magical element to education and they could serve to mystify, but in their resurfacing, read through ethical comparative frameworks, they invoke re-examination of the relationship between fairy tales and ethical education. Cinema, like fairy tales, screens material and metaphors of literary and ethical education. European cinema, with its focus on motion and face, when read comparatively, serves as a reminder that migration is not a new challenge and that the face of others may express an ethical call for attention and care. The notions of life and education as journey are complemented by conceiving of literature and education as ports in which dialogic communities can effervesce. Frontier fictions – Western, science fiction and other borders – present imaginative ethical, educational and literary limit points or asymptotes where individuality approaches community, where past approaches future, where present is a fragile port of potential. They pose challenges to and for authority across the three main domains considered in this thesis. Comparative reading can disturb settled dust of familiarity and create gaps to review and recreate horizons of ethical sense and the creation of new horizons of ethical possibility.



## Chapter Five: Searching Cases and Research Findings

### Introduction

This chapter focuses on analysis and presentation of data collected during the implementation of the EELF module. Chapter Four, the literary analyses, illustrated how literature may serve as a stimulus for development of ethical sense. It came from ethically accented comparative literary explorations. Literary media, genres and texts were analysed utilizing a range of comparative literary theories and methods. The analyses demonstrated the interplay of reasoning, feeling, memory and imagination both in literary texts and in ethical literary receptions and responses. On that basis, it could be claimed that the researcher, as a consequence of the analyses, became more aware of ethical aspects of reading literary texts and of teaching. It is not the place of the researcher to say that his behaviour and interpersonal relations have become more ethical, but he has become more sensitized to the ethical dimensions of his behaviour in multiple contexts and multiple relations. For the researcher, at least, there was ethically educative value in ethical literary cases. This might suggest a one-off case of self-education in ethics through literary media, but can a guided reading of media and texts enhance ethics education for students in classrooms in practice?

As a response to the research question ‘Can ethics education be enhanced when approached through literary media?’, and based on research and experience as an educator, a proposal for a module in ethics education was articulated in Chapter Three. In the EELF module, individual literary explorations could find public expression in classroom interpretive communities and these offered grounds for communities of ethical enquiry to grow. The pedagogy incorporated theories and methods associated with Philosophy for Children (PwC) and Reader-Response Theory (RRT), providing potential meeting places for dialogue in ethical communities of enquiry and comparison. The module was implemented from 2012 to 2014. Its implementation allowed for the theoretical foundations and claims to be tested out and developed in practice. There was a corresponding move for the researcher, from one concerned with the possibilities to one responsible for the pedagogy of ethics education. In doing so there was also an change in emphasis between library and classroom. What happened in these movements and encounters is inspected and findings presented here.

## 5.1 Context of the Study

There are many voices ready to pass comment on educational policy, research and practice, and they should be listened to (see section 2.4.1). However, while educational discourse employs the language of dialogue, it sometimes trades in the appeal of the word dialogue, rather than promoting it as an educational concept. What passes as dialogue may be little more than letting people have their say and politely ignoring or forgetting it. Despite contests over the meaning and value of the concept of education (Carr 2003b) it is possible for different educational partners to engage in authentic dialogue. Dialogue, while hospitable to a plurality of views, requires a sharing of meaning, or a venture for shared meaning (Hogan 1996). In authentic dialogue, there should be a sincere willingness to give shape and expression to thought and to submit it to sympathetic scrutiny, and to be open to the thought of others and be considerate in its scrutiny. Dialogue, in this sense, is mediating, mutual, inquiring, comparative, interpretive and creative; partners participate in working on and with each other's words in sharing and co-authoring meaning, while recognising and valuing their similarities with and differences from what is other.

Ethics education in Ireland has largely been seen as the province of religion and religious education. However, the changing relation with religion in Ireland suggests that such a close association between morality and religion may not always be helpful and necessary for ethics education. The potential for literature to contribute to students' ethical development is often stated but seldom given direct expression and experience in practice. This is despite the genuine concern that some students show for ethical themes and issues emerging from their personal and shared literary explorations and their desire for philosophical inquiry into them, narratively and dialogically.

The research data used for this chapter are derived from a two-year process (2012-2014) when the researcher delivered a module in ethics education through literature and film as a teacher at a North Dublin school for girls. The enrolment at the school was about 800 students. The school attracts students from a large catchment where the deprivation index ranges from disadvantaged to affluent (Dublin City Council 2011). As a Catholic secondary school, and in accordance with requests from Roman Catholic church authorities, there are three periods of religious education timetabled per week over the course of the Junior Cycle. The Board of Management were of the view that

the proposed module would supplement, without interfering with, the programme for Religious Education. Technically, in Ireland, there is an option not to attend religious education classes, but, in practice, all students attend these classes, even where the family faith background may be a different religion or non-religious.<sup>1</sup> To recap on the previous contextualization in the methodology chapter, the module was offered as an option available to students during Transition Year (TY), when students are generally between fifteen and sixteen years of age.

TY is an optional one-year programme available to second-level students between Junior Cycle and Senior Cycle. The year is envisaged as bridge between two highly-structured examination-focused environments.<sup>2</sup> In TY, students have the opportunity to mature by taking responsibility for aspects of their own learning and decision-making, and to participate in active and experiential learning strategies (NCCA 1994). The school offered alternative learning opportunities, such as drama studies, handicraft, mindfulness and enterprise studies. The module in Ethics Education through Literature and Film (EELF) was listed among these and other options (see section 1.4). Towards the end of Third Year, students were asked to choose their preferred options for TY from these programmes of general study. As TY is considered a practical learning experience, classes were treated as practical subjects, with no more than twenty-four students per class. The school has a policy of prioritizing student preference in subject selection over other considerations. At least twenty-eight of the students participating in the research took the EELF module as a first preference.<sup>3</sup>

The student profiles are quite similar in terms of age and sex, ranging from fifteen- to sixteen-years of age, and all girls. All had recently completed the Junior Certificate Examination. Table 5.1 summarizes the class sizes and number of participating students, those who signed and returned consent forms and made questionnaires and reflection diaries available for research purposes.

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<sup>1</sup> The subject Religious Education may be studied for certification in state examinations at Junior and Leaving Certificate level, but this option is not offered in the school.

<sup>2</sup> Junior Cycle is a three-year programme, currently under reform and Senior Cycle, a two-year programme, is due for reform. Students in Junior cycle are generally aged between twelve and fifteen years, it corresponds with lower second level schooling. Students in Senior Cycle are generally aged from fifteen to nineteen years.

<sup>3</sup> As discussed in section 1.4. Further detail is included in table 5.3.

Table 5.1: Summary of cases

	Case 1 2012 Sept-Dec	Case 2 2013 Jan-May	Case 3 2013 Sept-Dec	Case 4 2014 Jan-May	Total
Number of Participants in Class	10	8	8	5	31
Number of Students in Class	16	17	23	21	77
Participants as Percentage of Class	62.5%	47.1%	34.8%	23.8%	40.3%

The rate of participation in the research given for each case refers to those who completed the Informed Consent form and made materials available. In Case 4, there were two further students who returned the consent form, but they were absent for the first class and missed so many classes that no relevant materials are available from them for analysis.

Table 5.2, below, offers some background detail of each for the cases in terms of family belief and reasons for choosing the school, as declared by students.

Table 5.2: Participant beliefs backgrounds

		Case 1 <i>n</i> = 10	Case 2 <i>n</i> = 8	Case 3 <i>n</i> = 8	Case 4 <i>n</i> = 5	Total <i>n</i> = 31
Family Beliefs	Roman Catholic	7	6	6	4	74%
	Protestant		1			3.2%
	Atheist	1	1	2		12.8%
	Humanist	1				3.2%
	Non-religious	1				3.2%
	No response				1	3.2%

The number of participants who did not identify their family beliefs as other than Roman Catholic might suggest an initial willingness, by some students at least, to respond honestly. Two students noted on the questionnaire that the stated family religion did not reflect their own faith: one student who identified herself as Roman Catholic and another as atheist stated their belief to be different from family faith, which they understood to be their parents' religion. The top three reasons given by participants for choosing the school were its good reputation, convenience of location and friends.

Participants were asked why they wanted to take this module in ethics education. They provided a variety of reasons for their choice. Table 5.3 presents the main reasons stated, and offers examples from student responses from all four cases. As mentioned in the methodology, student responses have been transcribed keeping the spelling and expression of the original. The researcher has decided not to follow each error or idiosyncrasy with *sic*, as this would break the flow and distort the data. On rare occasions, where a word is missing, or sense should be more complete for the reader, the researcher has, where it seems justified from surrounding comments in the student's work, offered supplementary material in square brackets. Individual students have been anonymized, for confidentiality. For the questionnaires, they are identified by case, student and pre- or post-intervention. For example, C1S2a means Case 1, Student 2, pre-intervention questionnaire, and C3S5b means Case 3, Student 5, post-intervention questionnaire.

Table 5.3: Why did you want to do this course in ethics education?

Curiosity	<ul style="list-style-type: none"> <li>• <i>To see what it is about (C1S8a)</i></li> </ul>
Beneficial	<ul style="list-style-type: none"> <li>• <i>I feel it should benefit me in the future (C1S5a)</i></li> <li>• <i>It is something different, that will hopefully benefit me outside of the classroom (C3S4a)</i></li> </ul>
Interest in Ethics	<ul style="list-style-type: none"> <li>• <i>I hope to study Philosophy, Ethics and Psychology in University and would like to sample it now (C1S1a)</i></li> <li>• <i>To learn what to do in some situations (C4S4a)</i></li> </ul>
Interest in Literature and Film	<ul style="list-style-type: none"> <li>• <i>I enjoy film and literature and that I would be able to learn a lot from this course (C3S3a)</i></li> </ul>
Interested in Other People's Views	<ul style="list-style-type: none"> <li>• <i>I thought I would find it enjoyable, I'm interested in the ethics of people my age (C2S3a)</i></li> <li>• <i>I want to do this course in ethics because it's something different, and you get to see what other people think (C4S5a)</i></li> </ul>
Better than Alternative Courses	<ul style="list-style-type: none"> <li>• <i>Most of the other course on offered seemed boring (C2S8a)</i></li> <li>• <i>because I didn't want to do computer programming (C2S2a)</i></li> </ul>

The responses are marked by a general interest in and openness to learning something new with other people. Literary explorations, dialogic enquiry and ethics were each identified as appealing, as was the potential benefit beyond classroom walls. This would seem to support a view of children or adolescents as curious about new educational experiences, literature and film and in ethics, and about the views of others. These responses challenge stereotypes portrayed in some journalistic media

reports of Junior or Leaving Certificate results nights when compared with the inquisitive and caring learner that PwC works with.<sup>4</sup>

## 5.2 Attitudes towards and Understanding of Ethics and Ethics Education

As noted in section 1.10, the number of post-intervention completed questionnaires returned by participants was smaller than pre-intervention questionnaires. The pre- and post-intervention sample size is the same in Case 1, but in the other cases the post-intervention size is smaller. For example, there is no post-intervention data from Case 4. Table 5.4 below shows the number of completed questionnaires before and after taking the module. The two questionnaires provide two data points, pre- and post-intervention. The reflection diaries collected further material, thus providing another angle of observation and method of collection. The researcher's own reflections add a further perspective.

Table 5.4: Number of respondents

	Case 1	Case 2	Case 3	Case 4	Total
Pre-intervention	10	8	8	5	31
Post-intervention	10	4	5	0	19

Though the data from Case 4 is incomplete, the comments included in the pre-intervention questionnaire and in their diaries, resonate with responses from other students in other cases, and they add some valuable extra material, it also allows for qualified comparison.

### 5.2.1 Student Attitudes towards Ethics and Ethics Education

The pre- and post-intervention questionnaires were used to collect data on students' attitudes towards ethics and ethics education. The data for each case is represented below in a bar chart with a further cumulative chart. Students were asked to rank the

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<sup>4</sup> There are, as with any group, different associations made and stereotypes portrayed. The representations of students by journalistic media may be of the academic success, such as on the day of the certificate examination results; of scientific inquirers, in coverage of the Young Scientist Competition, for example; as youthful and playful innocence in the knee-downwards shots of school playgrounds; and also, as excessive hedonic revellers in the footage shown of 'results night'. The Minister of Education, of the day of the certificate examination results, regularly stresses the need for students to celebrate responsibly.

importance of ethics to them on a five-point scale. The first figure below, figure 5.1, represents the participant responses at the beginning and end of the module.

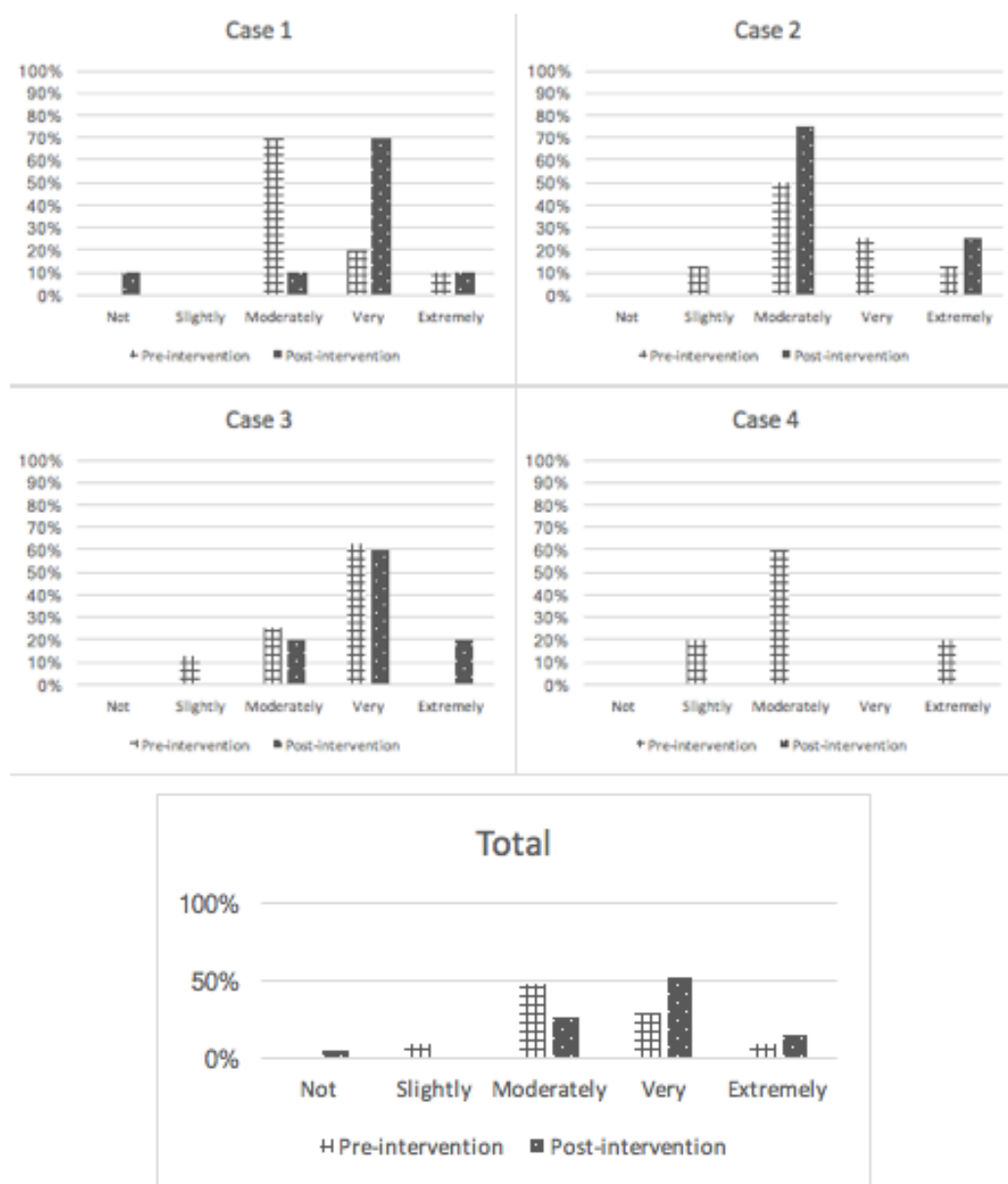


Figure 5.1: How important do you consider ethics to be in your life?

In case 1, 70% of research participants initially responded that ethics was of moderate importance to their lives, and 20% chose very important. In the post-module questionnaire there was a change, 10% of respondents selected moderate importance, and 70% chose very important. This suggests that either ethics has become more important or students have become more aware of the importance of ethics to their lives. In Case 2, an increase in importance is also visible, rising in both the moderate

and extremely important by more than the fall in very important. The proportion of responses to both not important and slightly important fell between the two questionnaires. This, like Case 1, suggests the importance that respondents attach to ethics in their lives has increased. The same general pattern is discernible in Case 3, with the proportion of responses increasing towards greater importance. Case 4, is initially not dissimilar from a composite of Cases 2 and 3. Even without a record of change in Case 4, the cumulative graphic indicates a general increase in importance. If Case 4 had shown similar post-intervention changes to the first three cases, the shift rightwards would be more pronounced.

Students were then asked to rank the importance of ethics education to them. Their responses are represented in figure 5.2. If compared to figure 5.1, it seems that ethics education is slightly less important to them than ethics. A similar shift to those observed in figure 5.1 has occurred here.



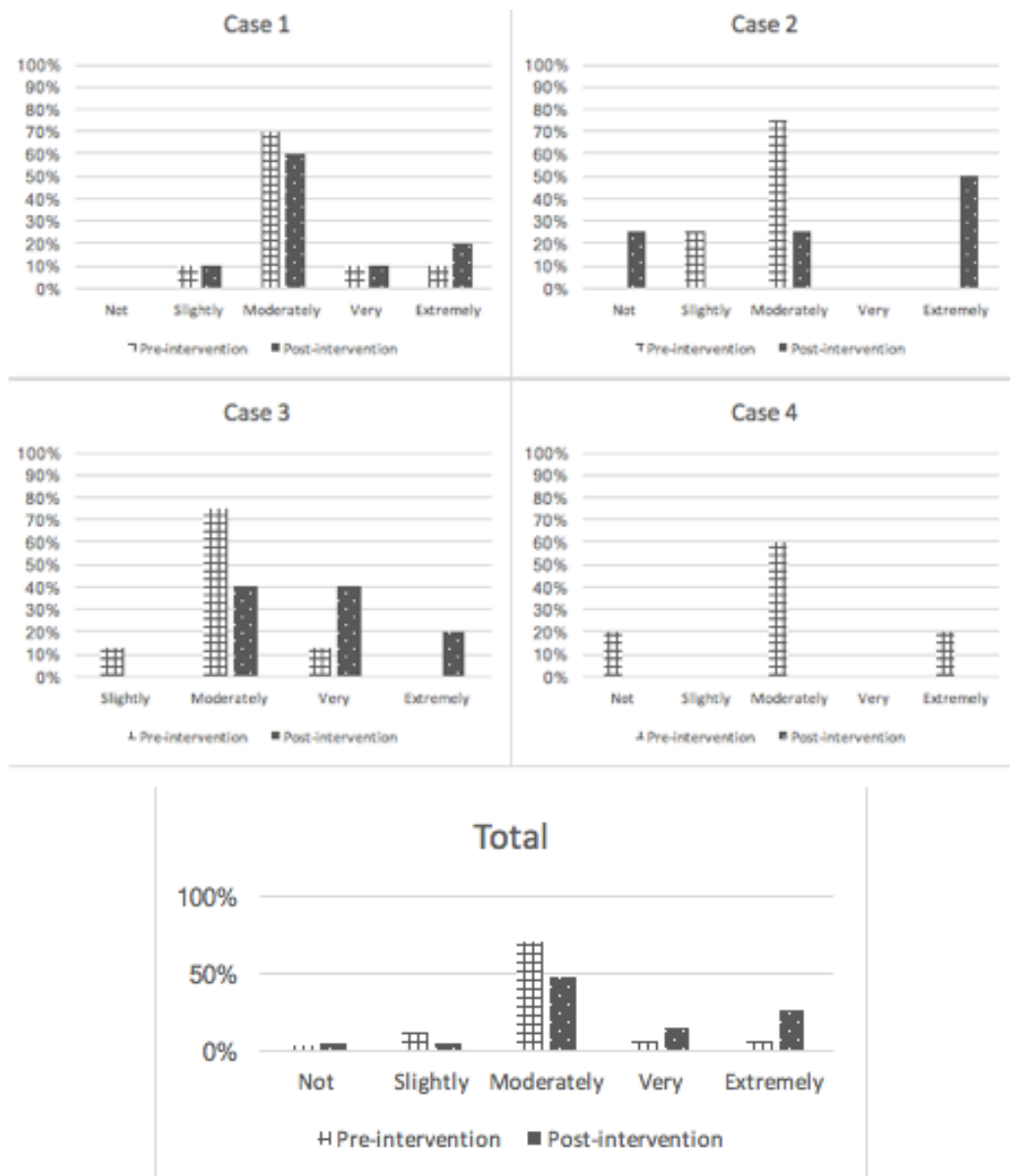


Figure 5.2: How important is ethics education to you?

In general, ethics education is stated to be of greater importance after the module than before. Initially, 16.1% of students said they found ethics education to be of slight to no importance. This fell to 10.6% afterwards. As with ethics, the importance of ethics education seems to have increased over the course of the module overall, with the change in very important increasing from 6.5% to 15.8%, and by almost 10%, and in extremely important from 6.5% to 26.3%.

Students' attitude to school provision of ethics education are shown in figure 5.3.

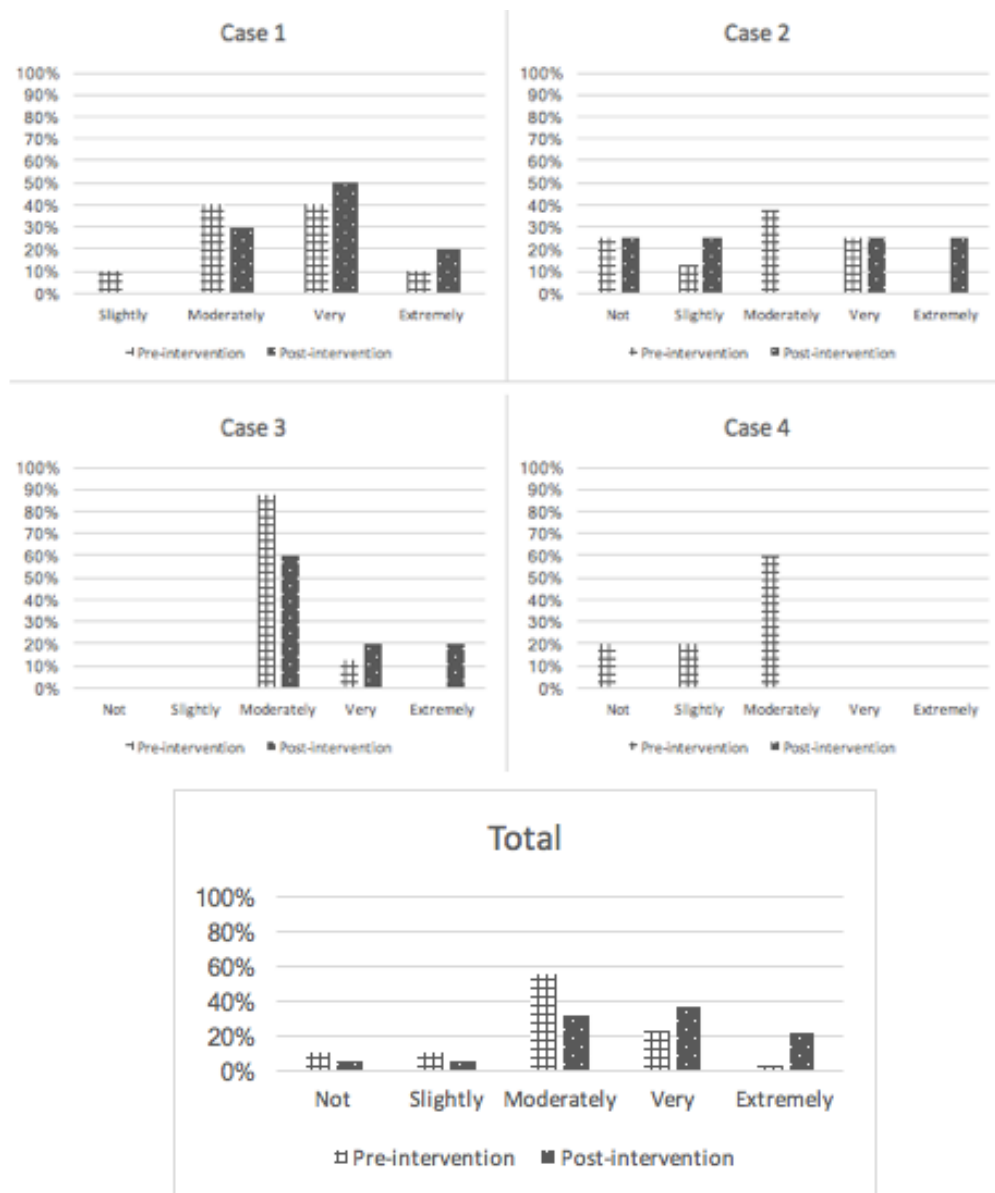


Figure 5.3: How important is it for schools to offer courses in ethics education?

They were asked about the importance of schools offering programmes in ethics education. Cases 1 and 3 show students were inclined to rank the provision with increased importance. Case 2 shows a levelling of importance. As with the previous two figures, figure 5.3 indicates that the overall trend was towards increased importance. It should be noted, again, that students were timetabled for three periods of religious education each week in the three years prior to TY, and two periods a week during TY.

The three figures, taken together, show that respondents indicated an increase, over the course of the module, in the importance they attached to ethics, ethics education

and school provision of ethics education. No reasons were sought or given for the ranking or change in ranking of importance of ethics and ethics education. It is possible that it could be linked to an enhanced awareness and understanding of ethics, experiencing ethical relations in personal and communal ethical literary explorations and dialogic enquiry indicated by responses to other questions in the questionnaire and to prompt questions in the student diaries. Section 5.2.2 below considers changes in student understanding of ethics. The entries from the student diaries, recording responses to literary exploration and reflection on philosophical enquiry, discussed below in section 5.3, offer further evidence of increased appreciation of ethics and for ethics education

### *5.2.2 Student Understanding of Ethics*

In both the pre- and post-intervention questionnaires students were asked open-ended questions about their understanding of the term ethics. Three broad categories of response emerged from the analysis of individual responses within and across cases. They are summarized and examples of student comments are provided in table 5.5. The responses suggest that students thought about ethics in different ways: some were unsure, others associated it with some aspect of moral sense, and for a few others, ethics meant literature or film. While some students had a reasonably good idea about what ethics meant to them, not all of them did or perhaps they struggled to express its meaning to them. For the larger part of the cohort, ethics meant morality in some way, in the common use noted in section 2.1. Four students stated that they were unaware or unsure of the term and/or its meaning. Two students apparently thought ethics meant literature and film or something to do with literature and film. They may have misread or misunderstood the question, or assumed the title of the module was an answer. The term moral sense covers a range of activities or knowledge, the principal ones that featured in the student responses were moral knowledge, moral decision making and moral behaviour. These do not map neatly on to the philosophical approaches outlined in section 2.1, but there is some correspondence. The researcher classed knowing right from wrong, principles, values, beliefs and opinions under moral knowledge, where there was no mention of guiding action. When action, behaviour or virtues were mentioned, the response was classed under Behaviour. Research participants did not make clear distinctions, so there are responses that refer to both knowledge and action, or behaviour and decision-making.

Table 5.5: What does the term *ethics* mean to you? (Pre-intervention questionnaire)

	Core themes	Example
	Uncertain	<ul style="list-style-type: none"> <li>• <i>I don't know what it means (C1S10a).</i></li> <li>• <i>I haven't heard of it before but I think it might have something to do with learning through different sources (C3S2a).</i></li> </ul>
Moral Sense	Moral Knowledge	<ul style="list-style-type: none"> <li>• <i>What is right and wrong in life (C2S2a)</i></li> <li>• <i>Right from wrong (C4S4a)</i></li> </ul>
	Moral decision-making	<ul style="list-style-type: none"> <li>• <i>It means knowing the difference between right and wrong and knowing how to make good decisions (C4S3a)</i></li> <li>• <i>The study of morality, how it is used in certain situations. The deciding of right and wrong (C1S1a)</i></li> </ul>
	Moral reasoning	<ul style="list-style-type: none"> <li>• <i>Ethics means, to me, the study of the reasoning behind what we do and the choices we make/or others (C1S7a)</i></li> </ul>
	Moral Behaviour	<ul style="list-style-type: none"> <li>• <i>Learning how to do the right thing (C1S4a)</i></li> <li>• <i>What is right and what is wrong to do in society (C3S6a)</i></li> </ul>
	Literature and Film	<ul style="list-style-type: none"> <li>• <i>Film and literature (C3S1a)</i></li> </ul>

One student seemed aware of the academic use of the term, the study of morality (C1S1a). The theme of education was mentioned twice:

It means how we learn to speak to people & learn how to deal with situations (C3S8a);

Education through literature and film (C4S4a).

And one research participant referred to discussion:

Choosing the right thing to do in a given situation through discussion (C1S5a).

This array of responses suggests that at least five of the thirty-one students had little, confused or vague understanding of ethics, and many of them associated it with some aspect of moral sense, with greater or lesser distinction. Overall, the impression that emerged was that ethics has something to do with guiding thinking and acting with respect to what is right or good.

In the post-intervention questionnaire, many of the same themes appeared as in the pre-intervention one. Themes and examples are presented in Table 5.6. What is worth noting is that no respondent stated they do not know what it means. Nor did any student take it to mean something equivalent to literature and television.

Table 5.6: What does the term *ethics* mean to you? (Post-intervention questionnaire)

	Core Themes	Example
Moral Awareness	Moral Knowledge	<ul style="list-style-type: none"> <li>• <i>What a person feels is right or wrong (C1S9b)</i></li> <li>• <i>It means learning right from wrong and morality (C1S10b)</i></li> <li>• <i>It is another term for moral beliefs (C3S3b)</i></li> <li>• <i>What you believe is right or wrong and your values (C1S1b)</i></li> </ul>
	Moral decision-making	<ul style="list-style-type: none"> <li>• <i>The way we think to make decisions. Either we choose the right or the wrong, depending on the choice we have. It is the way we consider what is most valuable. (C1S2b)</i></li> <li>• <i>The term ethics means to me the moral choice you must make in a dilemma and are your decisions right or wrong. (C3S5b)</i></li> </ul>
	Moral reasoning	<ul style="list-style-type: none"> <li>• <i>The study of the use of morals/moral reasoning in certain situations (C1S4b)</i></li> <li>• <i>To me the term means the moral reasons behind what we do or what we don't do (C1S5b)</i></li> </ul>
	Moral Behaviour	<ul style="list-style-type: none"> <li>• <i>What may be the right or wrong thing to do in a situation (C3S4b)</i></li> <li>• <i>Ethics means the right/wrong thing to do or how morally right something is. It also means what is acceptable in society (C3S2b)</i></li> </ul>
	Moral Discussion	<ul style="list-style-type: none"> <li>• <i>The discussion of moral dilemmas and the rights and wrongs of each moral dilemma (C1S8b)</i></li> <li>• <i>Discussing situations and seeing the right and wrong of that situation (C1S6b)</i></li> </ul>

The terms discussion or expression occurred in three student's responses. The further emergence of the notion that ethics may have something to do with dialogue or dialogue with ethics would seem to indicate that there is a growing awareness among some students of an association between dialogue and ethics. A further significant detail that emerged from this data was the change in student expression. Five students, in the initial questionnaire, answered this question in three words or less, for example:

Values (C1S6a);

Morals and rights (C2S1a).

However, in the post-intervention replies, the shortest expression was:

It means what moral you go by (C1S7b).

The development of language use may be an effect of exposure to literary texts, to the language and concepts related to ethics. It may signal increased sensitivity to the value of expression in dialogic inquiries. This assists with the project of pursuing and creating understanding, and it may also assist with the development of caring educational relations, showing more sensitivity to interlocutors. Many educational philosophers have argued that dialogue is a form of relation, ethics and education (for example, Oakeshott 1958; Hogan 1996; Lipman 2003; Biesta 2004; Noddings 2013). Students, it seems, were discovering this from inside a dialogic community of ethical literary exploration and philosophical enquiry. There may be both dispositional and cognitive gains. Noddings (2013) argues that the caring relation is primary and it provides a basis for cognitive development. But it may be that greater understanding of oneself and others feeds back into ethical and relational growth, as Lipman (2003) and Nussbaum (1990) argue. The improved expression allows for greater interplay of ethical reason, feeling, imagination and memory on a personal level and in community.

Indeed, when asked in the post-intervention questionnaire ‘What aspects of the course did you find most useful?’, the students most frequently referred to discussion and the use of literary texts. The discussions helped them find their voices, give expression to their thoughts and for moral feeling to grow. These examples show different ways students appreciated the discussions:

I found that talking about the different situations in class helped me get used to voicing my own opinion and talking about the topic in more detail (C1S8b);

I found the group activities [ethical CI] good because it improved my trust and increased my empathy levels (C2S4b).

The first of these refers to self-reflection and personal expression in a community. It supports the observations made above about language and thinking, it is personal cognitive and expressive. The second refers to relations with others, it refers to trust and empathy which brings dispositional and affective dimensions together. The principles of PwC are based on acknowledging and valuing persons, interests, experiences and multiple ways of perceiving, inquiring and interpreting (SAPERE 2010). Transactional RRT is based on similar principles, receptivity and

responsiveness to texts, meaning, values and others, as such it values plurality of experience, interpretation and expectation and aesthetic response, which bundles affective, cognitive and dispositional components (Rosenblatt 1986; 1988). The student comments above would seem to suggest that dialogic communities of ethical literary exploration and philosophical enquiry can work from and promote cognitive and affective principles shared by PwC and RRT, and those identified by Lipman of reasonableness, autonomy, community, sensitivity, and inquiry (2003). The conversational apprenticeship seeks to establish and sustain mutual relationships of respect, which invokes confidence, trust and fellow-feeling.

According to half the respondents, literary texts were useful for making it easier to explore complex or emerging moral issues. One student put it this way:

Using popular stories/scenarios to analyse and compare situations. For example, a situation may seem morally complex, but when you put it in the context of children's fairy tales it makes it a lot easier to explore right/wrong options from all points of view (C1S4b).

However, PwC presents difficulty and can be disruptive for both learners and educators, as mentioned by Haynes and Murris (2011). There was one response that was quite different from the others:

I didn't really find any of it useful as such. I thought it was a bit irritating because we looked into things too deeply and I think some things are better left unsaid (C2S3b).

This comment may be telling on a number of different levels. It may show that open and honest expression is valued; it may suggest that some aspect of PwC got under her skin and provoked this response to something not yet explored, underexplored or challenging to explore. The fact that the student feels that she may tell the teacher-researcher this would suggest that there has been some value in opening communication.

### 5.3 Responses to Moral Dilemmas

The final section of both the pre- and post-intervention questionnaires presented students with outline moral dilemmas based on those in the literary texts. Students were asked a series of questions to elicit their moral responses to these outline

dilemmas. In the first iteration, Case 1, the outline moral dilemmas were written in the second person, you. It signalled the position from which participants were expected to view the dilemma. They were asked what they would do in that position and to justify their choice. In subsequent cases, the summary moral situations were written in terms of third person, of character. Writing the dilemma in terms of ‘you’ was convenient, it identified the same position and perspective on the problem for each student. The immediacy of view was also designed to intensify the urgency of the moral dilemma. The researcher changed to the third person for various reasons, one being to see if there might be a difference if the focalization was not pre-determined, another reason, related to the first, was to return a little of the literary quality to the scenario and allow readers to respond to focalization and to choose, in dialogue with the text, where they may be viewing the story from.<sup>5</sup> As there are differences between Case 1 and the other cases in terms of the questions and between the first two and the second two in terms of the fairy tale, Case 1 will be examined first, this sets the scene, then Case 2. Cases 3 and 4 will be dealt with together as they have more in common with each other.

### *5.3.1 Case 1*

#### *‘Beauty and The Beast’*

The first summary moral situation was based on ‘Beauty and the Beast’, the scene outlined was the first encounter between the father and the Beast, but instead of father, the pronoun ‘you’ was used; instead of daughter, the term ‘someone dear to you’ was used; instead of the Beast, the term ‘host’ was used; instead of rose, it was a promised object. Students were asked how they would respond to the host’s request for the visitor to surrender a person held dear. In most cases students wrote that they would not meet the host’s demand, they would try to evade it with apology, by bargaining, running away and even murder. At first, some of these may appear superficial or egotistical, maybe ironical in the case of murder, but, when paired with corresponding justifications a different view emerges. Table 5.7 presents the response with the justification.

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<sup>5</sup> Focalization is a term used to describe ‘a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other more hypothetical entities in the storyworld’ or, who’s point of view is being presented in the narrative (Niederhoff 2011).



Table 5.7: B&amp;B - Initial Responses

Student	Response	Justification
C1S6a	<i>Refuse and give him back the object.</i>	<i>People can't just be given to another person. They have a right to their own freedom.</i>
C1S3a	<i>I would give him back the object and leave without it.</i>	<i>I would rather disappoint someone because I didn't have the object than give that person to someone else so they can have the object.</i>
C1S2a	<i>Ask if there is something else he wants.</i>	<i>?</i>
C1S10a	<i>Give it back and say sorry.</i>	<i>[No answer.]</i>
C1S7a	<i>I would refuse. I would apologise for taking the object and return it to the host. I would keep the person I hold dear to me.</i>	<i>I believe that the person I hold dear would not be equal to the object. After returning the object and apologizing the host has no right to demand something of a much greater value.</i>
C1S4a	<i>I would apologise and refuse to give him the person I hold dear.</i>	<i>[No answer.]</i>
C1S5a	<i>Return the object as the person who is dear to you may not have the same value as the object.</i>	<i>The item could be found at a later stage of the journey and may cost you nothing instead of giving up the person who is dear to you.</i>
C1S9a	<i>I would run away, because I'd rather not have the object if it means losing someone.</i>	<i>That no one can "own" someone or "give" someone to another person.</i>
C1S8a	<i>Kill him.</i>	<i>You get to keep the gift and the person it's the simple way out.</i>
C1S1a	<i>I would refuse - if he persists I would offer myself.</i>	<i>It was my fault - the person I hold dear wasn't involved, and it wouldn't be fair to involve them.</i>

This early survey of moral response was revealing. The brevity of a response to the host's request is not necessarily unthinking or egotistical. For example, C1S6, wrote that she would choose to refuse the request and return the object. This could be associated with what Kohlberg (1975) considers a pre-conventional level of response, being motivated by self-interest, obedience, avoidance of punishment or exchange.<sup>6</sup> Yet, the principle invoked has the kind of Kantian appeal (see section 2.1) that

<sup>6</sup> As mentioned in section 3.1, Lawrence Kohlberg's work on the development of moral reasoning contributed to the increased interest in moral education, moral-dilemma discussion and moral reasoning. He proposed a stage theory of moral development. There are three levels each with two stages or orientations:

I Preconventional Level (4-9 yrs)	II Conventional level (10-13 yrs)	III Postconventional Level (>13 yrs)
Stage 1: Punishment-and-obedience	Stage 3: Interpersonal concordance	Stage 5: Social-contract, legalistic
Stage 2: Instrumental-relativist	Stage 4: 'Law and order'	Stage 6: Universal-ethical-principle

Kohlberg links to stage 6, the final and highest stage in his theory of moral development. There is also the issue mentioned in section 5.2.2, namely that of the language and grammar of moral response. What might seem like simple statements does not necessarily imply immature thinking, elaborating on the response might convey a development in linguistic expression, which Lipman might argue allows for development of character (2003). There are other responses that refer to the treatment of people as persons, not properties (for example, C1S9a). C1S3a combines respect for persons and projected affective response, caring for how the other feels, but in comparing the value of emotional disappointment with personal loss, she chooses to disappoint. There is also a weighing of the value of the object against the person. She chooses the person. This student indicates an awareness of deontological principles, consequentialist calculation and affective sensitivity, that is not evident in the choice alone. C1S1a writes of self-sacrifice, acceptance of responsibility, affection and fairness, which is close to virtue ethics. These examples show how ethics and literary media evoke creative re-expression in the making of ethical sense.

In the questionnaires, the initial text and prompt questions for literary and philosophical response were modified during the first iteration of the module, as mentioned in section 1.6. This reflected an increasing awareness of the links between RRT and PwC. The scenario in the post-intervention questionnaire was presented in the third person. At the beginning of the first case the emphasis in the questions was on what you, as an imaginatively situated moral agent, would do and why. When the post-intervention questionnaire was administered, more questions about cognitive and affective responses to the scenarios were asked, such as: how the situation made you feel and think? These were then followed by questions of choice and justification.

Firstly, for purposes of comparison, the responses from the position of the parent are presented in table 5.8. A similar patterning of action to the pre-intervention answers is detectable, but they are extended. The conditional phrasing of the question allowed them to compose their own, or re-write the scenario. They, as a parent, would not have taken the object.

Table 5.8: Beauty and the Beast Post-intervention responses

	What would you do in this situation if you were parent?	Justify your decision.
C1S1b	<i>I would not take the object.</i>	<i>Stealing is wrong. I could understand if someone starving stole food, but the parent did not need the object, he just wanted it.</i>
C1S3b	<i>If I were the parent, I would return the object to the host and explain to the child that it was an inappropriate time to take the object.</i>	<i>I believe this shows goodwill. That parent is not stealing from someone who has shown them gratitude [hospitality?]. Also, the child is taught that stealing is more times wrong than right.</i>
C1S4b	<i>I would offer my service in place of my child's.</i>	<i>The child has done nothing to deserve this - the parent must take responsibility for their actions.</i>
C1S5b	<i>I would not take the object or I would apologise + give it back</i>	<i>The host gave the parent I place to stay and food but that doesn't mean the host is offering everything they have.</i>
C1S7b	<i>I would give the object back to the host and explain that I meant no respect.</i>	<i>It was an honest mistake.</i>
C1S8b	<i>Well, if I asked the beast would not have gotten angry with me for stealing his object.</i>	<i>I would have let the parent know that I was there and if they could take the object or not.</i>

Perhaps the most notable detail is the desire to talk, to clarify the limits of the host's hospitality, the intention of the parent or the consequences of the action. C1S8b made a direct connection between the procedures used in the module and dealing with the moral dilemma:

The host will not be stolen from and through discussion, likewise in this class, both parties will have a better understanding of each other's perspective (C1S8b).

The reasoning in terms of consequence, relation to own learning, and to the development of understanding and sharing other perspectives indicate that this student does not think in one mode of morality, rather she brings them together in dialogue, not as compromise but creatively.

The justifications given by other students refer to principles, examples, virtues and mistakes. They show consideration of alternative positions. There is narrative thinking, as in C1S1b, which presents its own story, principle and understanding. C1S3b writes of the need to show moral example. This is another principle of PwC, the modelling of reasoning, feeling and behaving, but it is also at the base of a literary interpretive community. There is direct reference to the Beast in one response (C1S8b) and the parent is referred to as 'he' in response to a later question (C1S4), even though

the scenario did not mention beasts, merchants, daughters or roses, no sex is specified in the scenario, the character is either imagined or remembered as he. This would suggest that dialogue and literary texts have become more valuable for thinking through, with and about moral situations for at least two of the students involved.

When students were asked in this questionnaire to state their affective responses, ‘How does this situation make you feel?’, some participants said they were confused or conflicted as they could see from both the position of the parent and the host, some felt sorry for and some were angry at the parent, one felt sympathy for and betrayal by the parent. This is like the confusion and uncertainty of an aporia, discussed in section 2.3. The initial hesitation did not stop the students from choosing a course and justifying it.

The responses to the question ‘What does this situation make you think about?’ raise questions of values, intentions, consequence, trust and promise and the conflicts and difficulty of navigating between them. These were central themes in the three sections of the critical review and in the literary analyses.

How sometimes keeping your word or doing what is right (in your opinion) can hurt or negatively affect other people (C1S1b);

This situation has made me think about moral values. The values of the host may be seen as good as they offered hospitality to a stranger. We can also see that keeping a promise is very important to the parent (C1S3b);

It makes me think about the unfortunate parent, as he/she thought they were doing something kind, but turned out to be terrible for the person they hold dear (C1S4b);

I think about whether the parent was right to take the object (C1S5b).

At first it makes me wonder why the host would act in this way and demand a person the parent holds dear and I can also see that the parent wasn't told by the host that they couldn't take anything but they were also not told that they could. (C1S8b)

It is also important to state that when given an opportunity to choose the position with which they identified in the scenario, two chose that of the host (C1S3b and C1S5b). This supports the claims made in transactional RRT, by Rosenblatt (1993), that different readers may respond differently to the same text, and that a reader may adjust responses during, after and re- reading literary texts (Iser 1989). It also supports the

claims of this thesis, and of ethical literary critics, like Noël Carroll (1996), that at least some of those responses and reflections are ethical and relate to ethical development.

Between the pre- and post-intervention questionnaires the students sat the module. Their diaries were used to record their literary explorations and philosophical inquiries. The first text from Case 1 was an extract from 'Beauty and the Beast' (see Appendix D). For the first entries in the reflection diary they were asked the following four questions:

1. Outline the scene.
2. Who is involved?
3. What is the moral dilemma?
4. What would I do?<sup>7</sup>

These questions focused attention to the moral dilemma but went too quickly past the literary features and effects. Here is a composite outline. A merchant, having stayed the night at a palace, picks a garden rose for his youngest daughter. The Beast, owner of the palace, suddenly appears, furious at the father's action. The Beast demands that, in three months, either one of the merchant's daughters comes to him to suffer for her father or that the merchant himself returns to die. Three of the nine participants who made their diaries available, identified the Beast and the father as the people involved, the six others included the daughter. They described the dilemma in terms of both options being undesirable, and the father must choose between them:

The moral dilemma for the merchant is to either return and give himself over to the beast, or to give one of his daughters to the beast. Neither of them are right and both choices have consequences (Molly, C1);

The merchant must die himself or instead send his daughter to the castle where she must suffer (Megan, C1).

Only two students managed to reply to the last question within the time given, and both of them chose, as the merchant, to hand themselves over to the Beast to die.

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<sup>7</sup> The changes in prompt questions from Case 1 to subsequent cases are listed in Appendix C.

As PwC involves students in the posing and selection of questions for inquiry, the question selected may not be directly related to the moral dilemma. In this inquiry, the students chose to the question: Is it always right to sacrifice yourself for someone that you love? The question itself may show heightened moral awareness, and an ability to extract from a specific moral dilemma in the fairy tale a more general moral issue. Students were asked to identify what they had learned for themselves from the class discussion. The following responses are from the reflection diaries. In six of the eight responses to the question, students learned that other people may view sacrifice differently:

In today's class I learned that moral values for everybody are different, e.g. Beauty sees it wrong to kill a person (i.e. her father) whereas the Beast sees it as just (Ismena, C1).<sup>8</sup>

The theme that right or wrong, good or bad might depend upon the position you are in, as Ismena wrote, could be found in other responses:

In this class I learned that sometimes, under different circumstances, making sacrifices can be the right thing to do. For example, I may die with my two children to prevent any harm I think they will suffer if they die (Megan, C1).

This is a reference to the film *Sophie's Choice*, made by one of the participants. The use of reference to literature or film as a way of exemplifying moral problems and as a mode of thinking would seem to support the claim that at least some people invoke literary texts to help them work through moral problems.

At the end of the reflection students were asked if there was something they were unsure about, from the inquiry or the texts or own concerns. The participants felt uncertain and confused:

I am uncertain how two people in different situations with different problems can have different morals (Megan);

I am uncertain as to whether it is right or wrong to kill all your children instead of one to avoid favourites. Is there even a right or wrong answer to this? (Ismena).

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<sup>8</sup> It was not possible to match before and after questionnaires to the same student, as they were completed anonymously. However, as the reflection diaries could each be linked to a participant, a name has been used. These are not the participant's name, nor should any association be made between name or identity.

Some were unsure of expressing an opinion:

How to say exactly what I want or how to put my opinion out there (Amy).

It can be seen by comparing the selection of responses in the initial questionnaire with those in the latter questionnaire that the preference for discussion and shared understanding has become stronger and more prevalent. The dilemma was generally viewed from a singular perspective in the pre-intervention answers, but other perspectives were considered in the post-intervention questionnaire. Combining the students' literary explorations and philosophical inquiries increases the number of available perspectives, presents models of moral and immoral thinking and acting, offers examples of linguistic expression and dialogue about moral issues which allows for the interplay of moral reason, feeling, memory and imagination that can enhance ethical awareness.

### *The Class*

The second literary text for each case was *The Class* (2008), directed by Laurent Cantet. It is a film adaptation based on the semi-autobiographical novel *Entre les murs* (2006) by François Bégaudeau, who plays the main part of Monsieur Marin, a French middle-school teacher. Many of the students and their families come from outside of France. The class is lively and often a challenge to teach. The teacher, Mr Marin, struggles to win students over, he tries to court their learning by speaking frankly to them, but sometimes he resorts to more rigorous discipline. It is a fragile environment for learning and relations. To his students, Mr Marin's proper use of French language seems posh or affected. It is different from theirs. The text they are studying, *The Diary of Anne Frank*, seems irrelevant to the students' own lives. He has a breakthrough, of sorts, when he asks the students to create a self-portrait. Communication opens up and personal stories, told through words or photos, offer grounds for precarious educational relations to grow, and founder. At a teacher meeting to discuss students' grades, Mr Marin tries to defend a difficult student, named Souleymane, and ends up insulting him. The student representatives at the marking meeting, though sworn to confidentiality, report back to the class that Mr Marin had it in for Souleymane. Mr Marin reacts by accusing the girls of acting inappropriately at the meeting, behaving like sluts. This initiates a chain of events where Souleymane leaves class in a temper

and accidentally wounds another student with his bag. Souleymane is called to a disciplinary meeting; Mr Marin sits on the disciplinary committee. Though the film is subtitled, the viewers generally responded well to it, with a number of students asking if they may borrow it to watch the whole film. It is mentioned specifically twice in the students' comments about what they found useful in the module.

As with the fairy tales, in the pre-intervention questionnaire, students were presented with an outline moral dilemma, that of what Mr Marin should do at the meeting of the disciplinary board to discuss Souleymane's expulsion. In the pre-module questionnaire, the researcher wrote the moral dilemma in the second person, thus implying a point of identification for readers. They were asked what their position would be at the disciplinary hearing, and to justify it. Table 5.9 presents their answers. Some of these may seem familiar, similar to given to the previous dilemma.

Table 5.9: *The Class* (pre-intervention questionnaire)

	What would your position be?	How would you justify your decision to take that position
C1S1a	<i>I would not be in favour of expulsion</i>	<i>1. The student will not have a good life &amp; opportunities if he moves back to Mali. 2. The injured student doesn't seem to want him to be expelled. 3. I believe everyone deserves a second chance</i>
C1S12a	<i>Tell them that I insulted them. Ask if the student can have detention</i>	<i>[No response]</i>
C1S3a	<i>I would rather be suspended for a long period of time and be made to pay her hospital bills, just not expulsion</i>	<i>It was an accident and not on purpose, so expulsion seems too harsh anyway. The boy being sent back to Mali because of an accident seem unfair to me.</i>
C1S4a	<i>to try and solve the problem of the teacher insulting the students and a student injuring another student</i>	<i>to try and solve the problem and do the right thing</i>
C1S5a	<i>I have been given this authority by means of trust. I would apologise to the student and reason with the board so he will not be expelled</i>	<i>The consequences are quite extreme and it would be a regrettable thing to happen.</i>
C1S6a	<i>I would put him on probation, instead of expelling him. He would be watched carefully for a certain amount of time and if he behaves, he can stay</i>	<i>It was an accident and he deserves a second chance</i>
C1S7a	<i>I would suggest maybe some sections of detention and not expulsion</i>	<i>The boy injured the girl by accident and I provoked him so he acted on impulse. Only someone should be expelled if they intently tried to injure the girl.</i>
C1S8a	<i>I'd take the blame</i>	<i>The kid has his whole life ahead of him</i>



C1S9a	<i>My position would be very difficult. I could potentially change/wreck someone's whole life and career</i>	<i>I justify it by reporting myself for putting the students down about themselves</i>
C1S10a	<i>Give him another chance with stricter rules</i>	<i>[No response]</i>

Of the ten students, nine made a statement indicating that they would seek a lesser punishment than expulsion either by accepting blame or advocating on the student's behalf. The justifications focus largely on intentionality versus accident or on the fairness of the punishment. C1S1a stated her position simply, but the justification shows more complexity, referring to denial of an opportunity to flourish, which could be associated with virtue ethics, the preference of the student wounded by the boy facing judgement, which is an affective response, and thirdly, a principle for guiding action. This is an initial reply and the tension between the three justifications, or their warrants are not tested. For C1S5a, trust, reason and responsibility inform the position, but the justification refers to disproportionate consequences, to a notion of fairness, but the 'regrettable' signals an affective dimension. The three main normative moral theories (see section 2.1) are visible here, but not distinct, and they are affect bound. The notion of second chances figures strongly among three students.

The questions relating to the dilemma in the post-intervention questionnaire had been modified, with new response questions added (see Appendix B). The most directly comparable data are those that ask about what students would do if they were in the teacher's position. Not all students had time to or chose to complete the responses for this dilemma. The answers are recorded in table 5.10. When compared with the pre-intervention responses there is more pronounced sense of responsibility for the incident and the need to apologize. When compared to the previous dilemma, the need to face the class and apologize seems to have less to do with trying to get away with what was done, and more strongly based on recognizing and facing up to responsibility. The reasons written refer to the role of the teacher in terms of responsibility, example and principle. There is a dialogic tone to C1S8a, seeking to further understand another, and such an appreciation was shown by the same student to the previous dilemma.

Table 5.10: The Class (post-intervention questionnaire)

	What would you do if you were the teacher?	Justify
C1S1b	<i>I would defend the student at the disciplinary board, or at least try to prevent expulsion.</i>	<i>The teacher was in the wrong and he needs to own up to that. If he can't do that, it is his duty to help the student</i>
C1S2b	<i>[No response]</i>	<i>[No response]</i>
C1S3b	<i>If I was the teacher I would openly admit to insulting the students and step down from the disciplinary board for the duration of the case so it is not biased.</i>	<i>The job of a teacher is to teach. Students will often look up to a teacher, in an academic way or otherwise. I feel this course of action would be setting a good example to students</i>
C1S4b	<i>I would give the student a strict 'one-more-chance' offer. Give the student a chance to redeem themselves</i>	<i>If the student is sorry he will work to redeem himself. He may want to go back to Mali</i>
C1S5b	<i>I would apologize to the class and ask the students involved to go outside.</i>	<i>Because I insulted them I should apologise. Give Respect Get Respect.</i>
C1S6b	<i>I would take the blame as I insulted the students.</i>	<i>[No response]</i>
C1S7b	<i>[No response]</i>	<i>[No response]</i>
C1S8b	<i>I would apologize to the students and talk to the student about to face the disciplin board</i>	<i>Apologizing to the students is the right thing to do and talking to the student to find out why he acts this way may help him in the long run</i>
C1S9b	<i>[No response]</i>	<i>[No response]</i>
C1S10b	<i>[No response]</i>	<i>[No response]</i>

The justifications refer to moral duty and to teacher duty, though one refers more to the student than the teacher. Elizabeth Campbell (2003) writes about the teacher as a moral agent and example, a theme also visible in the work of Pádraig Hogan (1996) and other philosophers of education mentioned here. It would appear that students tend to hold teachers to high moral standards.

When students in Case 1 were asked in the post-intervention questionnaire who they identified with in the first dilemma, based on *Beauty and the Beast*, the parent or the host, three said the parent and two stated the host, that is, different points of identification were made. However, when the same group of students responded to the question of whom would they identify with in *The Class* dilemma, all of the five who replied said they would identify with the student. In fact, when all cases are considered on this question, only two students identified with the teacher. Literary cases present opportunities to look at familiar scenarios in ways that defamiliarize or estrange. This text allowed students to identify with themselves in a novel way, and possibly to look

at their own teacher in a different light or from a different angle.<sup>9</sup> The reasons offered by students for identifying with the student were because the student was closest to their own position, experience or feeling:

I can relate to the idea of the student being provoked which led to the outburst (C1S3b);

The student because the teacher insulted the students (C1S5b);

Children are never just ‘bad’ – he may be acting this way for a reason (C1s4b);

[H]e may need some help; there may be trouble at home or some other reason for the student acting this way (C1S8b);

[B]ecause I think the teacher is wrong (C1S1b).

These responses are caring for the student, or condemn the teacher.

Yet, when asked to state what they would do in the position of the student, the responses are remarkably familiar, echoing earlier ones:

Table 5.11: What would you do if you were the student? (Case 1, post-intervention questionnaire)

	What would you do if you were the student?	Justify.
C1S1b	<i>I would try to talk to the teacher who was also involve in the incident calmly and explain my side</i>	<i>The teacher is an eyewitness to the incident so it is important that he understands why what happened happened</i>
C1S2b		
C1S3b	<i>If I were the student I would formally apologise to the injured student and explain in a calm manner to the board the timeline of events in the classroom</i>	<i>I think this would show the board that the student is mature and can handle situations of negativity in a calm manner. He has learned from his outburst.</i>
C1S4b		
C1S5b	<i>I would apologise to the injured student</i>	<i>Because I hit her</i>
C1S6b	<i>I would talk to the teacher and come up with an agreement</i>	
C1S7b		
C1S8b	<i>I would apologize to the student that I hurt and talk to the teacher about how I feel and what made me do what I did</i>	
C1S9b		
C1S10b		

<sup>9</sup> For the researcher, watching this film in class, in each iteration, made the film differently and more meaningful each time. This will be elaborated on in the conclusion to this chapter.

Students, if they were in the position of the teacher, would apologize. The apology seems authentic rather than an avoidance of punishment or appeasement of authority. But there is also a more general quest for understanding through dialogue, and not just from one respondent. Again, the notion of dialogue, not as excuse or evasion, but as an honest facing or facing-up, emerges as a means and purpose of ethics.

The student diaries support this impression of increased moral awareness and reasoning. The description of the dilemma varies in detail, but is generally more detailed:

If the student is expelled his father will send him back to Mali. (Abbie)

This is brief and lacks detail. But Abbie's description of what she would do goes deeper. Naming people and incidents seems to have assisted her expressing her thoughts in her diary:

If I was Mr. Marin I would apologise for my actions of insulting the students both at the meeting and in the lesson. The actions provoked Souleymane to have an outburst. I would explain this at the meeting so Souleymane would not be expelled. I feel Souleymane returning to Mali would be extremely unfair. Also as a teacher, Mr. Marin had breached the trust and took advantage of the power given to him by the school.

Here, referring to character, having had a view of the situation from the literary text, the film, the student's response illustrates an interplay of principle, broader vision, responsibility for actions and consequences, correcting action, and of expectation with respect to role, trust. Abbie felt that her position was largely unchanged after the class enquiry. This may suggest that she had done much of her moral work in responding to the film.

While many students focused on the accidental nature of Souleymane wounding a fellow student, Ismena saw the teacher's mistake as an accident. She outlines the moral dilemma as follows:

Mr. Marin accidentally called the girls "sluts" but now has to state it on his record. The committee members start to accuse Mr. Marin for his actions as they were probably what provoked Souleymane's behaviour. He doesn't know whether to blame Souleymane's reaction on what he said or blame it solely on Souleymane and he may be expelled.

Ismena would try to convince the committee that she, as Mr Marin, did her best to get Souleymane involved in class, and thus share blame. After the discussion, Ismena changed her opinion:

By listening to others I realised that first thoughts on certain situations can change, especially as Mr. Marin was shocked and experienced some anger after Souleymane's actions. Some people in our class discussion were determinedly against expulsion in schools as it means that other schools are unlikely to take you to the finish of your education, e.g. Souleymane's situation if he's expelled. I came to the conclusion that I would blame Souleymane's actions on my provoking words and give him a last chance, hoping that perhaps after this serious committee meeting and my apology he would think over his behaviour.

This record of thought and reflection was from before the modification of diary prompts. Yet it illustrates the principles of both RRT and PwC. Ismena recounts her emotional response, it is grounded in her outline of the moral dilemma. There is a cognitive response to the reasoning of others, and still she presents her own response, changed from her original position but not to conform with her understanding of her peer's position. With respect to the literary experience, memory and expectation were modified by her participation in ethical literary exploration and community inquiry, but she says the change was driven more by the influence of moral principles than by community pressure.

The student inquiry in this instance was into the question 'Is it ever right to expel a student?' As with the first inquiry, most students felt they understood their own positions better, that is, as a teacher having a sense of personal responsibility for what happened in class, but a stronger sense of responsibility for what could now happen to Souleymane.

If the two questionnaires and the reflective diary are taken together, as with the first instance of 'Beauty and the Beast', the combination of literary exploration and philosophical inquiry combine affective and cognitive responses and through personal and communal inquiry reveal or create multiple perspectives and interpretations for consideration and provoke a reflection on personal position and reasons or those of others. The examples presented here imply that some students' ethical awareness was enhanced.

### 5.3.2 Case 2

#### ‘Beauty and the Beast’

If the corresponding responses between the pre-intervention questionnaires of Case 1 and Case 2 are compared, that is, where the respondent is aligned with the view of the merchant, there were similar themes. There is the belief that if one was in the same position as the father one would have behaved differently: ‘*I wouldn’t steal the thing in the first place*’ (C2S2a). Another would ‘*run away*’ (C2S8a). Notably, the strategy of talking to the host was aired in the pre-intervention questionnaire, though that talk could be of different quality. For example, one respondent would return the object and ‘*tell the host to calm down*’ (C2S7a). Some talk may be used to sooth or silence, but the one-way telling here misses the quality of dialogue. Others went further though, getting closer to the sense of dialogue as mutual understanding: ‘*I’d apologize and explain why I took it and try to work out an understanding*’ (C2S5a), a sentiment echoed by others who didn’t think the host would be appeased simply by the return of the precious object.

The post-intervention questionnaire, as in Case 1, yielded responses that showed an increased interest in dialogue and greater desire for reasonableness from all parties. The way that they were learning to deal with differences through dialogue and seeking shared understanding (Hogan 1996; Lipman 2003; Noddings 2013) in class seemed to affect the way they wanted others to act. Though there was one student who felt ‘Why stay for punishment – There is always a loophole’ (C2S4b), the same student for whom reasoning logically might be a scoundrel’s last resort, or ultimate weapon: ‘I wouldn’t have taken it, but if I had I would have legged it or failing that started reasoning logically’ (C2S4b).

It was a risk changing the prompt questions and looking for further literary response. This would demand more time spent on the text and in written response, which, to some extent, goes against P4C practice, as associated with SAPERE. However, using learning diaries or journals is not outside of PwC, and Joanna Haynes and Karin Murris (2013) have used this approach with picture book stimuli. The response prompts are listed in Appendix C. The students took a lot of care and showed a lot of thought in their reflection journals. The questions started with feeling, then imagination and then thinking more formally about the dilemma. If all of the students’ work could be shown here, it would convey, better than the researcher can, the capacity for moral response among teenagers, and perhaps offer a source more of hope than

despair. Students were asked: 'What are my first feelings in response to the situation in the text?' Again, the text was 'Beauty and the Beast.' Examples from the reflection diaries are presented below.

Sorry for the man. Let down by the attitude of the Beast (Ella);

I feel frustrated at the situation, but immediately think the man should not give up his youngest daughter. I wonder whether there is a law of the realm in which the story is set, and whether thievery is always punished by death. I wonder whether the beast really feels he has been wronged as to warrant the man's death. I feel the father acted without thinking, but he did not mean to hurt the beast (Alex).

Ella responds to both the merchant and the Beast, showing a capacity for considering different positions. Alex's response is affective, cognitive and imaginative, she wonders about distant customs and feelings of others. There are questions of thinking, of both intention and consequence, indicating moral sense taking multiple tracks simultaneously, but in dialogue with each other. She starts with feeling and duty and ends with feeling and intention. In doing so, she is testing the appropriateness of her moral feeling, which may help guide her in a moral emergency.

Asked 'Why do I feel this way?' two other students supplied the following reasons:

I feel sad because my childhood is over and my dad used to read me this story. I feel annoyed because I have plenty of experience with people being irrational (Emily);

Because I think of it, if I put myself in the fathers position but also in the Beasts! If I was the father I'd think of my daughters and family and giving my word/promise. If I was the beast I wouldn't like a stranger coming into my garden and taking my most precious items that I planted with my own hands (Naomi).

There is an affective and memorial quality to Emily's response. It resonates with the view put forward in 4.1 and in the selection of texts, that returning to fairy tales later in life evokes literary, educational and emotional memory, allowing a person to self-reflect, to compare a present self with another self or part of self. The two sentences together imply mourning and annoyance. But no link is made between them other than proximity. However, the interplay of the feelings and of reading and irrationality point to another feature of fairy tales and to the difficulty of morality, and that is, they may demand or promote irrationality, and this is frustrating. Naomi too, weighs

perspectives, there is calculation and affection, and imaginative moral projection in taking the positions of characters. This is not necessarily or simply an effect of the text; guided reading helps focus on ethical themes and issues.

For comparative and creative purposes, students were asked to think of or create dilemmas they thought were similar. Caoimhe wrote the following:

If my parents gave me money for food when I go in to town and say bring back the change and when I buy food I have €10 left over. If I see a top for €10 that I really want it does not give me the right to spend my parents' change when they are expecting it back. Their kindness of giving me the money in the first place does not allow me to spend all the money.

And she replies to the question 'In what ways are the examples (a) similar to and (b) different from the situation in the text?' with:

(a) the example is similar to the text as in the text the merchant is shown great kindness and hospitality but yet he takes the rose when he sees the opportunity. This is the same as me after receiving the money from my parents and still wanting to spend all of it (b) the example is different to the text as I wanted the top for myself and I was being greedy, the man was trying to get something which was important to his daughter and it was something to make her happy.

The creative and comparative aspects illustrate an increasing awareness of the dimensions of moral dilemmas. One can possibly see Caoimhe turn this into a story, thus putting story into ethically illuminating dialogue with story.

Asked what is the better option to choose in the dilemma, and why, again invokes the combination of imaginative moral pathways and their evaluation. Cristina, as a justification for the father returning home and preparing his family as best he can for life without him, shows how much thought can be given:

I think this is the best thing to do because even though he had good intentions at the end of the day he did steal from the beast so he should suffer the consequences. His daughter did not do anything wrong and didn't even want him to bring her anything in the first place therefore I don't believe she should suffer from her father's mistakes.

In their post-discussion reflection, students valued the CI for the opinions and examples offered, for hearing how others think, for comparing opinions and reasoning. Though few felt that they had changed their original positions on the dilemma, they



found the discussion helped them to value the views of others more, to broaden or deepen understanding, to test out arguments and understanding with others.

The literary exploration of fairy tales that allowed for affective, creative and cognitive responses seemed to allow students to explore moral dilemmas more deeply than trying to get straight at moral reasoning. There was greater openness and detail in their writing, and creating and comparing similar situations drew on memory and imagination. The ethical community of inquiry allowed for the creation and testing of shared and personal meaning, whilst the reflective diary offered space for them to carry and record some of their own meaning. The fairy tale changed meaning and significance for the students when they returned to it. Themes of moral choice, promise, fairness and personal autonomy, explored in the literary analyses in section 4.1, were also raised by students. These combined to provide what seemed like a richer experience of ethics education than either personal reading alone, philosophical analysis alone or denominational based approaches.

### *The Class*

The pre-intervention questionnaire in the second case study further incorporated the reader-response style questions. This may account for the strong affective responses. In Case 1, it was shown that powerful connections were made between the students watching and the students portrayed in the film. Similarly, powerful responses are evident in Case 2. Asked how the prospect of the disciplinary board meeting made them feel, they replied:

Very angry as the teacher should not have insulted the children and now may sent the boy back to Mali as he has been in trouble before (C2S1a);

The teacher should listen to both sides of the story (C2S2a);

Conflicted (C2S3a);

Confused (C2S4a);

Bad, the teacher was the one in the wrong, the student was just sticking up for him/herself (C1S5a).

Other responses reported unfairness and injustice. When asked what it made them think about, three mentioned the imbalance of global wealth, for example:

The differences in the developing world and the developed world, why the teacher insulted the students, why that in turn resulted in one student injuring another (C2S3a).

This comment associates the imbalance between the developing world and developed, and implies a similar relationship between students and teachers. Others make similar connections, for example:

How teachers shouldn't be allowed to make decisions on a board about a student they teach (C2S7a);

The unfair balance of power between children and adults (C2S8a).

Unlike Case 1, not all students of Case 2 identified with the student in the film, some identified with the teacher as they too had moral decisions to make:

The teacher because I feel she has a difficult decision to make (C2S6a).

A reason shared with C2S2a, but also because she wants to be a teacher. The study of *La promesse* and *Le Havre* in section 4.2 discussed the fragility of responsibility for another, which combines a Levinasian ethics with Nussbaum's fragile Aristotelian ethics (Nussbaum 1986).

The diary entries offer a data point between the initial survey and end survey that presents some detail from between. The diaries record a feeling of injustice or lack of fairness. For example:

I think it is unfair that Souleymane's case has been brought to the disciplinary board. The outcome was destined however. The teacher was winding him up and anyone would have gotten annoyed in the same situation [...] It is the teachers fault in the first place (Emily).

Respect, intention and the fragile quest for shared understanding through language, as mentioned in the questionnaires and diaries across the module, were also issues.

The class knows that Souleymane has a short temper but continue to push him. The teacher was stating his opinion at a staff meeting and did not mean to insult Souleymane (Caoimhe);

The teacher did say something that was very shocking but it's the same way as the students talk so maybe he was just trying to speak in the same kind of language/talk (Naomi).

This picks up on the theme that dialogue requires careful expression. Sometimes people may try to adopt the forms of expression of those they try to communicate with, but that can badly misfire. Instead of trying to approximate a language use, perhaps they should seek common ground in meaning.

Comments on the community of inquiry were very similar between Case 2 and Case 1. Students found the discussions interesting. They valued the points made by others. While many agreed that Souleymane should not be expelled, they had different reasons. Some were interested in whom other students identified with, and why. People were intrigued by what others had noticed and remembered from the film that they had not. Overall, people did not change their idea about what should happen, but they felt stronger about their initial convictions. The data shows that half felt more sympathetic towards Mr Marin than they had initially. Students also mentioned the value of hearing how other students reason.

### *5.3.3 Cases 3 and 4*

#### *'Bluebeard'*

Students in Cases 3 and 4 worked with the Bluebeard fairy tale in the pre-and post-intervention questionnaires and for literary explorations and philosophical enquiry. Two different dilemmas were posed to the students. Students in Case 3 were asked about a situation at the beginning of the story, where a wealthy, ugly man whose previous wives have all disappeared asked his neighbour to choose one of her daughters to marry him. All of the participants were wary of the proposal, many used the term 'suspicious'. Of the eight respondents, six felt he was not to be trusted and wanted to know if he had had a hand in the disappearance of his previous wives. Each of those six suspected that he had. Two, however, thought he was being treated unfairly and being judged on appearances. Yet again, themes of fairness and duty were raised. Of those who responded to the question about whom they identified with, half chose the mother, half chose the daughters, and not one chose the man. They chose the mother for different reasons. One, because she could empathize with the mother, having been in a situation where she did not want to offend or insult someone; another

because the mother had the greater power to say no to the man; and the third, because she felt a desire to protect children. Those identifying with the daughters gave similar reasons, they were not being given an opportunity to choose for themselves: their lives were being determined for them. In Cases 1 and 2, where the dilemmas were based on the Beauty and the Beast fairy tale, many participants referred to personal freedom and not using people as possessions. Those concerns for autonomy and dignity were also raised with respect to the Bluebeard tale. These themes run strongly through the analyses of *La promesse* and *Justified* in Chapter Four.

Bluebeard as Other poses problems for a Levinasian ethics of absolute responsibility. Yet there is an opening for a transformative responsibility to the Other, though that transformation may be of self-growth for the young woman, as suggested by the analyses of Carter and Breillat.

Students in Case 4 were posed a different dilemma: to enter the forbidden room or not. As in Case 3, all of the participants were suspicious of the man and were fearful of what they might find behind the locked door. Four of the five participants felt they had a good idea of what they would find the bodies of the missing previous wives. Two of the five research participants in Case 4 chose to defy the husband and to open the door and enter the room, even though they were frightened by what they expected to find there and what would happen.

In general, the responses to the prompts for literary exploration raised feelings of uncertainty and discomfort. The fictional situation felt strange to the students, perhaps uncannily so, as the examples they offered of similar situations drew on other familiar fairy tales like 'Cinderella' and 'Beauty and the Beast,' the tale of the little mermaid, the modern fairy tale of *Alice in Wonderland*, on films like *Harry Potter and the Philosopher's Stone* and *The Breakfast Club*, on the story of Adam and Eve, and on waiting for and looking on presents for Christmas. The participants' references were to literary texts – including other fairy tales. They also drew on memories of personal experiences. The recollection of literary and personal stories in the present may evoke older meanings, values and experiences and bring them into contact, into dialogue with present reactions. The interplay of past associations, between stories and readers, with present texts and with present readers may affect or transform the meanings and values of those experiences, which in turn may transform future encounters. If some of those meanings and values are ethical, then, though dialogue and comparison, the prospects may be ethical.

Those who recorded their reflection on the inquiry found listening to other students' views, opinions and arguments valuable. Listening to others presented new and alternative ideas worth exploring and evaluating. Participants appreciated and took advantage of opportunities to voice their own feelings and reasons. As with 'Beauty and the Beast', many did not change the direction of their initial response, but felt and thought it was enriched, deepened or broadened by exposure to the reasoning of others and a sense of sharing meaning.

### *The Class*

IN the latter two cases, those participants who identified with the student in the outline scenario said they did so because they knew what he did was an accident and they may know how he feels. One student expressed it this way:

I've been in trouble for something I've done by accident without getting my words across (C3S8a).

Other reasons for identifying with the student included a sense of shared positionality: they are young, students and their lives are affected by teachers. Those who identified with the teacher also gave the reason that the consequences of what the teacher did were accidental:

he did not intend for the situation to get out of hand (C3S4a).

They also felt a degree of sympathy; one felt this way because she wanted to be a teacher.

Those who viewed the situation from the teacher's position would generally seek an alternative lesser sanction from the board than expulsion for Souleymane. Six of the participants who responded stated that they would confess their role in provoking the situation, two reported that they would be concerned about losing their jobs. Two further respondents said that the teacher losing a job would be a lesser consequence than the boy being sent back to Mali:

I would own up and say that it's my fault even if I was fired I would know that my fate wouldn't be as bad as the student's (C4S3a).

One was interested in finding out why the teacher acted this way:

Why the teacher have insulted the students in the first place (C4S2a).

Two others wanted to understand why the boy may behave this way:

The boy's home life and background. See if there are any reasons behind their behaviour (C4S3a);

I would call his parent in also I would speak to him. I would question to a lot. (C4S4a).

The responses were concerned with the relations between intentions and consequences, on both the part of the teacher and the student. One who responded as the teacher who started the series of incident described her feelings:

feeling guilty and regretting not thinking more before speaking, wrote that she 'did not intend for the situation to get out of hand' (C3S4a).

Another respondent, identifying with the student would seek 'to explain the incident [to the teacher] and accept previous offences' in order to create a shared understanding and justified this with the following:

Explaining what happened and having the story matched with a witness would make a point and accepting the other offences shows you don't want to lie (C4S4a).

The legalistic note here is more pronounced in an earlier case where one student said she, as the teacher, would 'Beg for forgiveness or get a lawyer' (C2S8a). Another, as the student would 'get witnesses to explain that it was an accident' (C2S7a).

The notion of seeking to create a shared understanding, from both Mr Marin's and Souleymane's perspectives occurred frequently to students, for example:

I would explain the situation to everyone. If I did that someone [on the disciplinary board] might see reason and change my punishment (C4S3a);

Speak to the teacher about it and make sure she understands it was an accident (C3S1a).

The scenario also prompted students to exercise moral imagination: seeking to understand what going back to Mali might mean for the boy, or losing the job might

mean for the teacher. The literary text allowed opportunities for multiple perspective-taking and altering students' awareness of the different aspects of the problem into account. Six students remarked that the scenario reminded them of the inequality they have witnessed between students and teachers or children and adults.

Post-module responses had several interesting features. Responses were expressed in fuller sentences and some responses were more extensive, running over the space available (three to four lines). The value of dialogue seemed to have increased for sharing meaning and understanding. Wider parameters of what may have contributed to the teacher's and the student's actions and behaviour were considered. Students referred to the film and to the CI, but not necessarily explicitly, in their post-intervention responses. They used pronouns or mentioned characters that related to the film. Afterwards, all but two respondents chose to identify with the student. However, it is worth noting that two students did not feel more hopeful, they felt that routine apology and promises of better behaviour were the best that the student could do because doing more may only make things worse, for the student:

There's not a lot else I can do to help the situation (C2S2b);

Making a bigger fuss would not help my case (C3S3b).

The student reflection diaries in the latter cases recorded similar responses to the earlier cases with respect to the value of CI. The participants, bar one, who responded to the question regarding changes in their views as a result of the CI, said that their original positions were strengthened rather than the direction changed. One student felt sympathetic to Mr Marin's situation after the discussion whereas she had been unsympathetic beforehand. Respondents felt that the second CI was an improvement on the first. Caoimhe, from case 2, felt that people were backing up their positions better with reason. Naomi, from the same case, also felt that 'the discussion was the most successful that worked well within the class group because of the wonderful points made & questions asked'. Students from three different cases wrote that in the CIs new facts and interpretations arose that they had not noticed or made, that other students saw things in the film that they had missed or they had remembered them differently. Susan, from case 4, wrote 'Everyone gave their opinions and views and even when other people disagreed with them, it was just a discussion, rather than an argument. Catherine, again from case 4, claimed that she had learnt more about herself,

and in a telling comment, suggests that some degree of equality between student and teacher was approximated, 'I learned that I am quite stubborn that I had an opinion and I had to speak it. Especially when Mr Kenny explained a point and I hit back.'

The film was about fragile educational relations and the power to transform. The teacher's, Mr Marin's, weaknesses helped some students become more sympathetic to him, but also suggested that teachers, like students, may be flawed, that they act in ways that can go wrong, their good intentions may lead to bad consequences. Perhaps, the presentation of both teachers and students as capable of making mistakes, of facing difficult moral situations, helped students and teacher in the classroom watching the film recognize the need to work towards and the value of more equalitarian educational relations.

#### 5.4 Teacher-Researcher Observations and Reflections

The pre-and post-intervention questionnaires and the reflection diaries offer three data sets, collecting information in different ways and at different times. The analyses of these indicated contributions from both reader-response methods and PwC practices to the development of moral awareness and to moral reasoning. It has been well argued by Haynes and Murris that PwC can help break down conventional epistemological frameworks, and open up a sentimental occlusion of philosophical exploration and assist with the development of ethical educational relations (Haynes and Murris 2011; 2013). McCall has argued for the value of the community of philosophical inquiry method to promote reasonableness and moral virtue (McCall 2009). Others have argued for the cognitive gains that P4C offers (Trickey and Topping 2004; Gorard, Siddiqui and See 2017). This study has followed the lines implicit in Haynes and Murris, that PwC coupled with literary texts can promote ethical educational relations, and intergenerational learning and thinking. They gave space to the affective and imaginative potential of PwC. Reader-response methods contribute to the development of problem-solving capacities, give expression to tacit knowledge, and help readers make sense of information and connections between literary cases and real life, and 'retrieve principles of teaching' (Laframboise and Griffith 1998). RRT offers a critical and communal pedagogy (Park 2012). By combining PwC with reader-response methods, further play can be given to affect and imagination in ethical reflection and projection, and offer enhanced opportunities for development of ethical sense.



To the analyses above, the teacher-researcher adds his observations and reflections, offering a fourth angle of perception on the module's implementation. He is not a disinterested observer or reflector, he was a participant in the classroom community with an interest in its outcomes.

Education bears burdens of expectations and demands of industry, politicians, parents, and many others. Each has a utopian conception of education oriented to their own ends, such as a productive workforce, compliant citizens, self-sustaining progeny etc. Education, as an ethical practice, has many pressure points and is vulnerable to losing sight of or the power to contribute to ethical development. It is not difficult for teachers themselves to see education in narrow terms, such as efficient knowledge transmission or examination success. These are often the more visible and easily measurable matters of schooling and training. Student, too, may participate in this script for schooling, demanding packaged final answers to what might come up in the test and by-passing the processes of teaching and learning. Section 2.3 presented a different vision of education, one that is dialogic and relational, ethical. In this view, educational relations between teachers and students are informed by equalitarian principles: they are co-inquirers, each may learn something of value from another, that education involves learning with, from, about and for what is other. Education and ethics are also viewed less as nouns than continuing processes.

For the writer of this study, participating in this research offered opportunities to explore these often submerged yet core principles and values of education, to promote them and attempt to bring them to the surface in classroom communities. Education and community are fragile, they should be so if they are to be open and hospitable. It is the experience of this researcher and educator that, somewhere about second year or the age of fourteen, students and teachers often settle into educational configurations that approximate what Freire describes in terms of a banking conception of education, a teacher monologically depositing reserves of inert knowledge in passive student receptacles (Freire 2005). This configuration might seem a source of familiar comfort, but it may have the effect of deauthorizing students as educational partners, companions and co-constructors in making meaning and sense. It takes effort and risk on the parts of both teacher and students to disturb such settled formations. Striving to bringing forth dialogic communities of ethical literary exploration and philosophical enquiry in classrooms seems to take time, trust, truthfulness and respect. The following

is a composite description of the researcher's reflections on and impressions of working towards classroom dialogic communities.

Second-level classrooms are often more like collectives, bounded by bells, walls and outcomes, than communities forged in and by shared ethical ventures. Classrooms with students but without teachers are seldom quite places. However, when a teacher arrives, or if they enter a room in which a teacher is already present, there may be a quietness. There are differences between students and teachers of greater and lesser relevance, such as areas of knowledge or age. Students greet their teachers or enter classrooms with horizons of expectations. They know the generic IRE script – Initiate, Response, Evaluate – in which there is some ideal answer, known to the teacher and perhaps a select few, portions of the answer are revealed, students are asked to respond with an approximation of the answer and evaluated by the closeness of the response to the ideal. There are some familiar patterns that may emerge from the routine: a student may parrot off what they had initially been told; a student may know supplementary information and provide a response demonstrating deep or wide understanding; a student may say what they think most others would say; a student may say what they think a clever student would say. For students, there is an anticipation of judgement, by the teacher or by peers, and there may be an anxiety of being found wanting.

In the beginning, the classrooms for ethics education through literary media and texts were not so different from others: anticipation, anxiety, hope, fear, apathy, a little humour. The dynamics of pleasing, or at least not displeasing, the teacher, popular or clever students, of not disturbing an assumed majority or consensus seemed to operate. Changing the layout of the classroom for the ethical inquiries from rows of pairs of desks oriented towards the teacher's board to a circular configuration helped to shift or disturb patterns and expectations. Students were seated in the round so each could look in the face of any other and try to read its expression. Further, without any desks between them, gestures and body language became visible. When they first sat down, some students were drawn towards or away from where others sat. Some sought to be near friends; some sought to sit near to, and others far from, those associated with popularity or cleverness. The early responses of students had the feel of rehearsed or contrived responses, like answering a question for examination. Considering the students had just finished the Junior Certificate examination, such responses were understandable. In offering their responses, based on where they appeared to focus

their eyes, students seemed to seek approval from the teacher, or from another student or group of students.

Teachers can signify approval or disapproval in many verbal and non-verbal ways, by saying ‘That’s good’, or by nodding or smiling encouragingly. ‘That’s interesting!’ is more ambiguous, it may be insincere, or used or taken as a euphemism for ‘Not quite right!’ This can reinforce roles imposed on or adopted by students. In order to encourage truthfulness, sincerity and accuracy, the teacher should follow Noddings advice of receiving the student as well as the response, whether it is right or not, seeking the involvement of the cared for rather than the answer (Noddings 2013). Each student should be asked for ‘clarification, interpretation, contribution’ (Noddings 2013, p.176) without irrelevant distinctions. Asking students to support their literary responses by reference to the text and their philosophical responses with reasons, brings caring, reader response and PwC together in ways that encourage students to work with and through their thoughts and feelings. If the teacher is sincerely interested in what students think and feel then students may become more willing to venture their own responses truthfully. The teacher-researcher-participant had to pay attention to what was said, its saying (Newton 1995) and to what was unsaid. Some students were reluctant to venture their responses, and it was never a condition that everyone must participate. Sometimes posture or gesture of a student suggested that she wanted to say something. If these could be caught at a good time they could be used to help a student speak who had not spoken before. Asking students to be alert to these unspoken signs helped students to be attentive to others in novel ways. The teacher stepping back from the role of facilitator and giving it to a quieter student also encouraged greater participation while contributing to more equalitarian educational relations. By the end of each iteration of the module, there were no students who had not spoken in a CI.

Students discovered things about themselves and each other that they may not have come to find out otherwise. Some students whom others would have assumed to be academically good found the freedom to offer their own answers difficult, they were unsettled by not being graded or not knowing the right answer or by the possibility that there may be multiple alternative good answers. Some students whom others may not have assumed to be academically strong, or who may have doubted themselves, grew in confidence articulating their thoughts and feelings. The spoken dimension of the CI reduced the impact that personal concern for spelling, grammar and syntax had on those who were or felt weak at written communication. In some cases, what was

expressed with general consensus in CIs was contradicted by what was written in the reflection diaries. For example, in a CI many students stated that they believed all opinions, moral or otherwise, to be equally valid. However, in their diaries, many reported that some moral opinions were better or worse than others and that reasons or criteria matter. Disclosing the gap between what was said in public and what was written in the diary to students individually and as a group helped disturb the sense that there was a consensus among the group about what was right, good or just, or that there was a single correct answer in each case. Over time, each of the groups became more hospitable to difference and dissensus and less bound to compliance, conformity or perceived consensus. Further, the groups began to behave in ways where they were attentive to the thoughts and feelings of each member of the group rather than those of a select few.

Development of a community is uncertain. There is always a chance that individuals or factions may seek or be awarded undue deference. There is a chance that educational relations may not develop or may only be superficial. The dialogic communities were never intended to be exclusive or eternal, these groups of students would dissolve and members move on at the end of each lesson and at the end of each module, unlikely to come together again for the same purpose. Yet, despite the uncertainty of forging a community and the certainty of its expiration, each group seemed to form a community to some degree. As the sense of community developed, the students increasingly tended to treat the teacher as a co-inquirer, seeking his views, his reasons and clarifications, and the students challenged him to be clearer, to correct errors and to acknowledge alternatives and mistakes. This was generally not done in a confrontational manner or to prove superiority.

Based on his reflections, experiences and impression, the teacher-researcher-participant can report greater student engagement with literary media and interest in the texts and themes used and emerging from the module. Students had a strong affective response to *The Class*, it was watched as a subtitled French-language film, and students from each iteration asked if they may borrow it to watch. This may suggest enhanced engagement with literature, but in asking to borrow a personal item there are elements of trust and responsibility required from both parties, this is possibly a sign of enhanced educational relations. Further, the teacher-participant-researcher had difficult relations with some students before the module as their Mathematics Teacher. These relations improved dramatically in terms of honesty, trust

and courtesy, they challenged him respectfully as a co-member of the dialogic community. Some students who sat the module had previously and subsequently been spoken of by colleagues as troublesome, did not present the difficult behaviour described by others to the researcher either during the course of the module or afterwards, and in some cases acknowledged the difficulty they presented to other teachers. Colleagues often report a deterioration in student care for personal expression, verbally and in writing, in TY, but the opposite happened in this module, there was increased engagement and enhanced expression. These relational improvements did not just last for the duration of the module, but also for the rest of the students' time in the school.

All this is not to claim that each group achieved or seemed to achieve a strong or lasting sense of community. They were of different degrees and durations, they manifested themselves in different ways, such as respectful robustness or subtle sensitivity. In the end, in each case there seemed to be knowingness of each other, and that, for a while at least, others cared venture with them for ethical sense that lasted longer than the module.

## Conclusions

The interest and involvement of students in the module was high. When asked to reflect on the CIs, each respondent stated that they found them interesting and valuable. The reasons offered included:

- Hearing the views of others.
- Hearing how others reasoned.
- Hearing how others felt.
- Expressing their own views.
- Testing out their own arguments.
- Testing the arguments of others.
- Sharing opinions.

One of the two main aspects of the module that students found useful was the discussions. The second aspect was the use of literature and film. Literary texts provided them with ways of reflecting on examining their own lives and worlds,

models of undesirable worlds that they should strive to avoid. The reasons they found literary text useful included:

- The similarities between fictional worlds and lived ones.
- The view of one's position in the world.
- The view of one's power in the world and the power of others over one.
- They may make exploring complex moral problem easier, or easier to sense.
- They exemplify moral dilemmas.
- Thinking with and through character

Though not every student felt that she had gained something, those who said they had not gained claimed to have contributed. The messiness of ethics that the navigation of moral philosophy, literary studies and education revealed but did not seek to avoid, was evident in the respondents' comments. Even when they felt uncertain or confused, they were not petrified by it, they ran their thoughts and feelings through and have tested them once. This may help should they face them again.

The combination of RRT and PwC allowed for enhancement of students' ethics and of the teacher-researcher's ethics in ways that either alone may not have.

## Conclusion: Heading for Port

The research for this thesis began with an exploration of the relations between ethics, education and literary media. Its primary concern was to question whether literary media can enhance ethics education. The question, in some formulation or another, expresses an ancient concern that occasionally slips out of the mainstream of discourse in the fields and disciplines of literary studies, education and moral philosophy, shouldered out by pressures to meet demands of economic and political expediency, that students be formed as producers of wealth, consumers of commodities and compliant citizens. That exploration became a re-examination of experiences, meanings and values associated with personal and professional interests in ethics, education and literary media. It also led to an examination of conceptions of the disciplines and fields held by those working in them and at their intersections. It became apparent that there was a need to reconnect with questions of values and the value of questioning, not just within the domains but among them, and that this is an ongoing need. While the areas have their scholarly traditions, they have to deal with newness and renewal in their practices and in their practitioners. As Iser (1978) writes about literature and Buber (2012) about education, despite the ages of texts or the history of the world, newness continuously rises as the human race, with grace, begins again: new texts are written, new readers born, new readings created, new souls ready to develop. That personal exploration turned towards novelty, students and the idea of designing a desirable and viable pedagogy for ethics education that recognized and valued both literary media and philosophical inquiry.

Addressing ethics, openly and directly, can be self-defeating. An acquaintance of the researcher, having inquired about the topic of this research, said ‘That’s a great conversation killer!’ There is much truth packed inside these few words. *Morality* may be a dead letter, written, addressed and sent, but never received. Morality, as Beckett’s Vladimir says of habit, ‘is a great deadener.’ There are many possible reasons for such perceptions of morality. It may have negative associations with authority; it may be seen as a constraint or threat to rights to happiness and freedom; it may ring of hypocrisy. Then there is the problem that some actions, events, experiences and concepts may not easily be apprehended. In some cases, silence may well be the only

or better response. A little deadening may be necessary to survive in circumstances inhospitable to humanity, but it may be insufficient for living well, flourishing. But there are cases where keeping silent may serve to protect or strengthen perpetrators of terrible deeds, to condone unethical practices, to ignore suffering and sufferers. Despite the difficulty of finding the right words, if there are indeed any, in such cases it is necessary to struggle towards ethical expression and a re-expression of ethics. To say, 'That's immoral!' may, at times, be all that can be said, maybe enough of its meaning is understood, but then again, there may be times when too much is presumed. The central argument advanced and supported here is that sharing the meaning of ethics, in dialogue, in dialogic communities of ethical comparative literary exploration and philosophical enquiry, may enhance ethics and ethical education, in the dual sense understood by Dewey (1903) and Noddings (1998).

There is a risk in writing of ethics that it might approach moralizing monologue, a hectoring of the reader. Some care has been taken to avoid this but the pitfall cannot be eliminated. If, as it is maintained here, literary reading involves situated transactions between readers and literary texts, then readers may find good cause to say, 'There he goes.' It may be a failing of the researcher's reason, feeling, memory, imagination or language, but he remains ready to learn. Now, as ever, is a good time to renew creative dialogue about ethics.

Ethics education in Ireland has, traditionally, a strongly denominational cast. Faith can offer a good guide for moral behaviour. It may, for some, however, be insufficient or a hindrance, if ethics is an exclusively religious concern. Ireland is in the process of re-thinking education and ethics.<sup>1</sup> It would seem that this is a rare opportunity for learning from our own failings and successes, and the failings and successes of others, with respect to ethics and ethics education and for proposing a creative approach based on pragmatism in literary response and philosophical enquiry. There are models of literary study based on national literatures or functional literacy, and models of moral education based on transmitting moral imperatives and/or on character formation, and they have literary, moral and educational merit. However, they may lead to some

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<sup>1</sup> 96% of primary schools in the Irish educational system are under denominational patronage. Religious education, at primary level at least, is closely associated with faith formation and preparation for sacraments. The NCCA are introducing types of teaching and learning 'that relate to ERB and Ethics in the primary curriculum. Such learning includes fostering skills, dispositions, knowledge and understandings of religions, beliefs and ethics that enable children to engage positively with the world in which we live, be respectful of those from other traditions, and have meaningful relationships with their peers.' (NCCA 2016b)



people mistaking starting points and rules of thumb for destinations and reason. When they may be presented or taken as exclusive and ultimate examples of and rules for reading and acting they can foreclose ethics, anaesthetizing literary and moral awareness, and taking shortcuts for moral guidance and justification. It would be hard to deny that functional literacy and quick moral action are necessary, but if they are pursued all the time they may have a contrary effect, inhibiting ethical growth by rutting it in the same track with the same view and reducing the journey. This can diminish the opportunities for discovery and dialogue.

As an alternative to those models, two proposals were put forward in this study, one towards an ethos of comparative literary criticism and another towards a pedagogy for ethics education through literary media. They are intertwined, each developing in response to the other. Together they offer a promising approach to ethics education that can enhance experiences and awareness of ethics. An ethos of errant wonder can sensitize readers to ethics of comparative reading and to the ethical themes and issues that literary media and texts may present, as it may assist students to identify ethics in communities of philosophical enquiry, to the ethical questions raised in them and the ethical practice encouraged by them. The approach advanced in the present study is fragile and vulnerable. Some good educational initiatives have suffered, or been experienced as oppressive by both students and teachers, in translation into real contexts of educational practice.<sup>2</sup> Sometimes this is an effect of closer adherence to a letter of prescription and examination than to a spirit of deliberative and cooperative practice, or the perceived need to instrumentalize it towards other performative ends. Such, sadly, is the danger with educational initiatives, but it reflects their importance beyond classrooms and schools.

A dual approach was taken to the research questions:

1. Can literary media and texts enhance ethics?

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<sup>2</sup> The Junior Certificate, introduced in 1992, was designed as a response to an examination focused Intermediate Certificate that some saw as promoting rote learning to the exclusion of critical thinking. However, in practice, it replicated much of what it sought to be distanced from. The current specification for mathematics, introduced in 2010, was motivated by a similar desire to get away from routine remembering and application. Students of the researcher, his colleagues and their students, do not report higher level maths as a worthwhile educational experience, rather a trial or unwarranted punishment. It is time for an honest appraisal of the effects of this initiative.

2. In what ways can literary media and texts be shown to enhance ethics and ethics education?
3. Can ethical communities of comparative literary exploration and philosophical inquiry contribute to the educational aim of human flourishing with respect to ethical awareness and development?

One component focused on literary media and texts and an ethos of comparative critical practice as a means of illuminating and exploring ethical themes and issues for both scholarly and non-scholarly acts of reading. It urged for a comparative approach to reading, one that is pluralistic about literature, experience and interpretation, and hospitable to dialogue with other disciplines and methods. The other component involved the design, implementation and evaluation of a pedagogy for ethics education that incorporated the comparative critical approach. This involved a mixed-methods research approach for evaluating a piloted module. Quantitative and qualitative data were collected using student questionnaires and reflection diaries. The module was designed as a twelve-week course, run in four iterations for Transition Year students, using literary fairy tales and European cinema as stimuli to ethical reader-response criticism and dialogic philosophical inquiry.

The emphasis on ethics here relates to awareness, understanding and action. Given these accents and personal and professional experience as an educator and a student, it was necessary to develop a critical framework and a pedagogy that were both theoretically informed and viable in practice. Researchers and policy makers may come into and from classrooms, but too often too little account has been given to experiences of those who make a life as practising teachers and of those students who lives are, to a significant extent, saturated in schooling. Teachers and students, in equalitarian conceptions of education, like Dewey's, work together as participants in communities contributing to creations of meaningful experience. They do so more closely than many educational policy makers and researchers do with either teacher or students. An ethics for everyone should be desirable and sustainable in classrooms.

The use of literary texts in classrooms of ethics education is important as it may be accessible and beneficial to a more student-oriented than a denominational approach. The use of communities of dialogic inquiry is beneficial as it may open up more channels for communication and questioning than a character formation approach. Literary texts can provide a wide range of perspectives, characters and moral issues in

richly diverse contexts that more closely approximates real life, and can contribute to the generation of feelings experienced as real. A literature classroom may be an experiential laboratory. An ethics education classroom that incorporates literary texts may offer a valuable ethical laboratory for imaginative experimentation requiring, enriching and enriched by enquiry and comparison.

In Chapter One, a research perspective and design was set out. It was informed by a pragmatist philosophical stance that requires the testing out of hypotheses. The comparative critical approach of a transactional reader-response theory such as Rosenblatt's, is influenced by pragmatism: interpretive communities provide testing grounds for theories, expectations, thoughts and feelings, for the generation and sharing of experience and meaning. Similarly, the development of communities of enquiry stems from pragmatism and the pedagogy of philosophy with children, centred on the community of inquiry, is educatively and ethically experiential and experimental. It was argued that a responsive and flexible case study research design can fit well with the philosophical world view and with the research aims. The framework for literary response, the practice of shared philosophical enquiry and case-study methods involve creative judgement in action, those judgements and their criteria are provisional, subject to repeated scrutiny and modified where there is evidence that judgement or criteria could be better.

In Chapter Two, there was an introduction to some moral philosophy, outlining some prevailing moral theories, based on consequences, intentions or virtue, and some recent developments that have influenced literary theory and criticism. Connections between literary media and ethics were explored, and it was contended that an ethically inflected comparative literary criticism – especially that associated with communities of readers and their responses to literary texts – provided a framework for personal and scholarly literary reading with ethical promise, in the fragile sense of promise. This was the basis for the literary analyses presented in Chapter Four, focusing on literary fairy tales, European cinema, and neo-Western crime drama. These literary media and genres provide depictions of morality, and metaphors for education. They may act as prompts to readers for ethical reflection and creativity. In responding, readers' ethical sense – in terms of reason, feeling, memory and imagination – can grow.

Informed by these explorations, a model of ethics education through literary media was proposed in Chapter Three. It offers guidelines and prompts for teachers to elicit

aesthetic and ethical responses to literary texts and for teachers to facilitate ethical communities of narrative and dialogical philosophical enquiry. The questions asked students to consider how they felt and what they thought about the scenario presented, the dimensions of the moral dilemma, what would be the better thing to do and to justify their choice. Through recording their responses in their reflection diaries and developing on them in philosophical inquiries, students had opportunities for their awareness of ethics to develop. They could become more aware of the challenges to be ethical, of their own recognition of ethical dilemmas in literary texts and significance. In thinking personally and collectively, there were opportunities for moral reasoning to develop. By participating deliberatively and caringly with others in sharing and scrutinizing affective and cognitive responses, moral feeling could be tuned. Responding to literary texts may invoke memories of real and imaginative experience, of previous literary texts read or referred to. From memory and history, readers project horizons of expectation that are modified in acts of reading. Those imaginative encounters may then affect recollection, in terms of meaning, experience and value, but they may also affect future imaginative projections.

Having set out theoretical foundations for ethics education through literary media and texts, proposing a model for ethics education and providing literary analyses that illustrate the ethical potential of comparative literary criticism, the research findings from the implementation of the module were presented in Chapter Five. The findings suggest that, for the participants in this research there was evidence of enhanced ethical awareness, interest and reasoning. Using reader response to initiate ethical enquiry led to better identification of moral dilemmas and their dimensions, improved expression and reasoning, and an increased appreciation of ethics and ethics education. Students became more willing to venture their own standpoints on moral issues to considerate scrutiny in caring and collaborative environments of ethically enquiring classrooms. They valued dialogue as a means of creating and sharing meaning that can help with understanding and resolving moral dilemmas. This involved hospitality to multiple perspectives and options and gave a broader view of the issue and the interplay of intentions, consequences and goodness. The questionnaires at the beginning and end of the module indicated that, in general, students felt ethics had become more meaningful and important to them, that ethics education had increased in personal importance and that it was more necessary for schools to provide for ethics education.

The student responses to the outline ethical dilemmas in the questionnaires and to the extended literary presentations of the dilemmas in literary texts frequently raised the theme of fairness. They felt that the imbalance of power between adults and children was unfair. This was especially pronounced in response to *The Class*, where the balance of power between students and teachers was a focus. The increased candour of student comments in the post-module questionnaire, in reflection diaries and in communities of enquiry as well as the increased responsibility they took in selecting questions for inquiry and in guiding inquiry indicate a shift in the balance of power to a more equal distribution. The researcher can report enhanced educational relations with the students who took this module during the module, after the module in passing conversations of corridors and in other classes where he taught these students after they took the module.

*The contribution of this research and possible future directions*

This study contributes to the ongoing exploration of relations between ethics, education and literary media. It provides an outline of how literary studies can enhance readers' awareness of ethics. There is evidence that arts and humanities scholars are struggling to convince administrators of the value of providing opportunities for and guidance in the study of literary media and texts.<sup>3</sup> A persistent claim made in the defence of arts and humanities is that they offer sources of or stimuli to practical moral wisdom. Not only do the literary analyses presented here give support this claim, but the pedagogy proposed and the research findings lend further backing. Literary studies can, and have, enhanced awareness of moral issues and responsibilities. They can help bring buried or obscured moral problems to the surface in a way that is not confrontational but dialogical. It permits people to recognize their own ethical contexts, and to value the contributions they can make to their own growth, the growth of their enquiring companions and possibly further.

In addition, it provides a framework for ethical comparative literary criticism that can be developed and incorporated into programmes of comparative literary studies, and perhaps other programmes of literary study. In applying this framework to literary

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<sup>3</sup> It is especially relevant that DCU have discontinued offering the Masters programme in Comparative Literature. Under the guidance, and with the commitment of Brigitte Le Juez and other members of the teaching staff, the programme had flourished, maintaining high levels of scholarship, making real contributions to literary studies, education, international and interliterary relations and the wider community.

media and texts, it illustrates an ethical literary practice. The ethical dimension of reader response theory, mentioned by Rosenblatt, Jauss, Iser and others, but dismissed by Fish, can be restated, not as a possible side effect but as an desirable aim of reader-response theory in action in classroom communities.

There are serious questions asked about how literary studies can be of ethical value. For some, the reply is in outreach programmes, in the local community or farther afield. But, as Nel Noddings argues, being fully present in a caring relation, in an educational context, promotes an ethical ideal. One cared-for can become one-caring, in another relation, in that or another context. If caring relations break down, are ignored or damaged in local circuits of care, then it may be harder for people to experience and create caring relations with others elsewhere. As an ethical practice in places where comparatists meet, their ethical relations can be enhanced. Comparative literature can be enhanced further as an ethical practice.

The study of literature in second-level classrooms may also gain substance as ethics becomes more acceptable as an ostensive topic and aim of literary education and classroom literary dialogue. To ensure that exposure to and contact with literary texts leave an ethical trace or transfer on the reader, leading to contagion and outbreaks of moral reasoning, feeling and acting, it would be necessary for literary education to not only claim such an emphasis in promotional literature that it is possible but also to actively signal it and pursues it in class.

This study can also contribute to current debates about possibilities for and directions of ethics education in Ireland. There has not been a chance as great as this in at least the last fifty years of Irish education to make meaningful efforts to offer worthwhile experiences of ethics education that couples the interest Irish people regularly show in literary media and texts with their ongoing interest in ethics. Doing so can assist inquiries beyond superficial expressions of moral praise or condemnation and get to the question of what it means to be ethical and how to go about it.

This case study contributes to research on ethics education and moral reasoning in Ireland, which have focused on the impact of levels of education and of contextual factors on undergraduate levels of moral reasoning (Doyle and O'Flaherty 2013; O'Flaherty and Gleeson 2014). This research adds the second-level context and a novel approach to ethics education.

The research presents an alternative approach to ethics education that could enhance ethics education as an experience. It is not a threat to mature faith and

denominational ethics. The study involved empirical research carried out in a school with a Roman Catholic patron. This shows the possibility of students being exposed to ethics from different angles even in a school where access to ethics would have been mediated exclusively through religion. It would be foolish to suggest that religion has not contributed to ethics, ethical awareness and understanding and to ethical practice. While it may test the bases of denominational ethics it may also make their warrants stronger.

#### *Limitations and recommendations*

However, this research has limitations imposed by context, methods and other factors. was conducted in one location only, a north Dublin secondary school for girls. The participants were all of similar age and the same sex. All had completed the Junior Certificate. Four different cases were considered, and each case involved two questionnaires and a reflection diary. The last case had a small sample size and the data was incomplete. The module was modified, in the light of findings, experience and reflection. In education, you cannot step into the same water twice, there are many responses to context, to events, to personality, that means the pedagogical experience is unlikely to have been the exact same for any two students, never mind in any two iterations. Nevertheless, there was a significant degree of commonality in general approach and materials, they are, in pairing transactional reader-response methods with a pedagogy of community of inquiry, and in the use of fairy tales and specifically in the film studied. There was repetition of responses, themes and issues across the cases. Then there is the factor, mentioned in section (Methodology – extraordinary supports and resources), that the researcher had been given extraordinary supports and resources from his school, his colleagues, his supervisors and other deeply committed people. These are not generally available to teachers. Though the researcher is willing to offer encouragement to others interested in such projects and makes his experience and understanding available in the present study.

Collectives may exert powerful moral force on the behaviour of individuals, particularly those at the thresholds of membership. This may be valuable where that moral force is ethical, indeed, dialogic communities as described here may be such collectives. However, collectives can also operate in such ways as to encourage people to behave in unethical ways. Sometimes they may use what appear to be good or attractive moral principles or values to support them. There are plenty of examples of

institutional manipulation and deception, for example manipulation of interbank interest rates (Libor) by major banks or manipulations of engines to control emissions by major car companies. It is likely that someone in each of these cases recommended an unethical course of action by saying it was for the good of something valuable. It is also likely that someone doubted the justification offered and had to be persuaded of its merits. It may be difficult to resist such persuasion, but if ethical courage of persons could be enhanced before they were in these situations, perhaps resistance could be greater and willingness to speak out could be stronger. Experiencing dialogic communities of ethical literary exploration and philosophical enquiry offers an opportunity to enhance ethical development in persons, cultivate ethical sense and courage. They do not promise proof against what is immoral or unethical, but they are better than engendering submission, compliance and silence. Schools, as sites of releasement, can provide opportunities to explore ethical dilemmas, where other pressures, such as economic or political ones are reduced. This would require creating places where each voice is worthy of being heard, an equalitarian dialogic space.

Ireland, it appears, is in a period of ethical transition. Traditionally, its moral lessons had a strongly didactic and denominational cast reinforced by training and conditioning, sometimes physical, sometimes psychological. Recent work on and in education about religions and beliefs (ERB) and ethics in primary education suggests that there is interest in finding an alternative approach to ethics education, at primary level at least. Education in Ireland is in a position to develop and implement the novel approach to ethics sketched here and it could be adapted for the three educational settings – primary, secondary and tertiary.

Starting at third level, research and research ethics is relevant across the disciplines. A programme specific module could be designed for broad entry level courses, such as natural sciences, financial sciences or social sciences. Elements of the module could be done on a relatively large scale, such as the viewing of literary texts. However, if they are to be meaningful, dialogic communities should not be too large. The literary explorations and philosophical inquiries should be face-to-face and with groups of less than twenty-four. The most important place for such a module would seem to be initial teacher education. A modified version of this module, with literary texts focusing on ethical issues in education and educational relations should be incorporated this and other education programmes. This is consistent with the principle that ethics is for everyone, and could assist teachers to reflect on personal experience and professional



practice and the relations between them. It may also help them in promoting a philosophical stance in their students and increase their willingness to engage in open and truthful dialogue with others about ethics. For example, the Professional Masters of Education is a two-year course. In the first year, all teacher education students could explore the ethical dimensions of the profession and practice through these dialogic communities. In addition, in the second year all students could be educated in guiding philosophical discussion and PwC. This would help prepare teachers for implementing practices of dialogic communities in their classrooms.

Working from this basis, schools, at primary and secondary level could seek ways to establish dialogic communities of ethical enquiry. At primary level, this could be part of ERB. At second-level, a good case can be made that dialogic communities of ethical enquiry constitute a part of wellbeing. At Junior Cycle, three hundred hours are currently marked for wellbeing, and this is due to rise to four hundred hours over the course of Junior Cycle. In addition to this, some progress has been made with the piloting of a short course in philosophy at Junior Cycle where one of the options is moral philosophy, and the pedagogy is influenced by PwC. The module developed for this study is almost ready-made for this option. It has been shown here that Transition Year provides a space and time for experimental approaches to education, and there are materials and methods suggested here for others to follow with.

However, given the importance of ethics in all aspects of human activity and relations, a diffuse approach is also appropriate. It takes some time for students and teachers to approximate and sustain mutual and equalitarian relations in classrooms which are necessary for communities of enquiry to develop. That is, dialogic communities of ethical enquiry should not be quarantined. They are transdisciplinary. In addition to modules specifically dedicated to the pedagogy proposed here, it is possible that each subject could benefit from it. That is, teachers of biology, of business, of geography, etc., having themselves been educated in dialogic communities of ethical enquiry, could host ethical inquiries in their own subjects and in the regions where their own subjects meet others.

The research presented in this study refers to a very specific context and specific cohorts of students and one practitioner. Overstating the claims in terms of effectiveness and generalizability can be as damaging to its promise as underestimating the potential of comparative literary study or philosophy with children

separately or together. Ethics education that tries to do justice to both education in ethics and ethics in education is a vulnerable venture. While the evidence presented here may suggest the desirability and viability of a pedagogy for ethics education founded on dialogic community of ethical comparative literary exploration and philosophical enquiry, it can only suggest that it could be beneficial to other educators and students in other contexts, it is up to them and those who make decisions affecting what schools can and should do to take the next steps.

### *Final Reflections*

To me, personally and professionally, pursuing this research has enhanced my understanding of the ethical and educative dimensions of literary media and texts. I am more sensitized to narrative, dialogical and ethical aspects of education. The fragility of goodness has become more visible, but so too have the everyday desire and efforts of so many to continue venturing in ethics, education and literary media.

Educational prospectuses point to the complementarity of ethics, education and literary media. But sometimes their relations can be over-theorized, obscuring their practical implementation and implications in real educational contexts for busy practitioners. There are times when a functional attitude to the moral potential of literary texts prevails, and a narrow version of character education as character formation emerges as favoured. Religious education may involve reading literature and watching films with some general class chat about the moral issues raised. Dialogue, in education, is too often reduced to offering opportunities for speaking without those in positions of authority really listening, or to therapeutic venting of woes. Sometimes ethics is confused with rhetorical activism, the more visible or liked one is on righteous tags on the right kind and right number of social media platforms, the better, or more 'right on' one is. Yet, in all these, there are grounds for a practical and meaningful approach to ethics education. When ethics education is mediated through literary texts read responsively and in communities of dialogical enquiry, then the value of ethics, education and literary media may be enhanced, and so too may the ethical relations of those involved. Reasonable, feeling, remembering, imaginative, caring and collaborative ethical venturers can break down those boundaries of collectivities of knowledge and people, and those erected by terror, fear and prejudice. Together they can seek mutual ground from which they may set out on ventures to create and share new articulations of ethical fortune.

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**Justified.wikia.com. Available at [http://justified.wikia.com/wiki/Justified\\_Wiki](http://justified.wikia.com/wiki/Justified_Wiki)**

## Selected Appendices

## Appendix A: Plain Language Statement, Informed Consent Form and Permission from Board of Management

### 1. Plain Language Statement

*Ethics in a Secondary School Classroom: a study in the use of literature and film in moral formation and ethical inquiry* is a study by Colm Kenny (Manor House School), under the supervision of Francesca Lorenzi (School of Education Studies, DCU) and Dr Brigitte Le Juez (School of Applied Languages and Intercultural Studies, DCU) as part of his studies for a MA<sup>56</sup>. The research is to explore how literature and film can be used to enhance ethics education. This research is in receipt of funding via a SALIS scholarship.<sup>57</sup>

#### **Purpose**

This research project involves the design, implementation and analysis of a four-month module for Transition Year students in ethics education through literature and film to be delivered by Colm Kenny, the principal investigator. The module is designed to use fictional scenarios as stimuli to the exploration of moral dilemmas. From those discussions, it is hoped that students will develop their capacity to listen to others and understand their points of view, to explore the moral dilemmas from different perspectives, to improve their critical reasoning and creative responses, and to form a community of inquiry.

#### **Methods**

The lessons are distributed over three/four class periods. Students will be introduced to an excerpt from a text focusing on a particular moral issue. Students will be invited to explore this issue: identifying relevant elements of the context, the characters, the dilemma, the course taken and the justification, implied or stated explicitly, adopting different perspectives and proposing alternative decisions etc. At the end of this period students will be invited to reflect on the issue and discussion. They will be invited to record elements of this in a reflective diary, as sample structure of which is attached. From this reflection students will be invited to frame their own questions to explore arising from the text which will provide the basis for further discussion. The final session will be the assessment of their learning, which will be recorded. The criteria for assessment will be made available.

Students are expected to participate fully in the module irrespective of the research as it is a programme approved by management and they have chosen to follow this course. The research element relates only to the analysis of the module, its materials and methods in ethics education. If you are willing to be involved we shall seek your permission to use the data collected from:

- Questionnaires – at the beginning and at the end of the module, a sample of which will be available on the school website.
- In-class observation notes.
- Material recorded the reflective diary

Any information collected for research purposes will be destroyed no more than 12 months after the research report has been published.

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<sup>56</sup> This is the title of the thesis originally proposed and at the time that consent was sought. The School of Education Studies has since become the Institute of Education, in which Dr Lorenzi is in the School of Policy and Practice. The MA was subsequently converted to PhD.

<sup>57</sup> It also received funding from the EELF research project.



**Right to Withdraw**

Involvement is entirely voluntary, should you wish to withdraw from participating in this research at any point please inform the principal investigator in writing. Should you decide not to take part there is no disadvantage to you. Taking part is unrelated to any class assessment during the module. You have the right not to answer specific questions and to ask for recording or note-taking to cease at any point.

**Confidentiality**

We will protect the participant's identity through confidentiality. However, as the sample size is small and the identity of the researcher will be public there is a chance that the group of participants may be identified. In order to protect individual identity any information that may lead to the identification of individual participants will be changed in the published report.

**If participants have concerns about this study and wish to contact an independent person, please contact:**

The Secretary, Dublin City University Research Ethics Committee, c/o Office of the Vice-President for Research, Dublin City University, Dublin 9. Tel: 07 7008000.

## 2. *Informed Consent Form*

### **Dublin City University** **Informed Consent Form**

*Ethics in a Secondary School Classroom: a study in the use of literature and film in moral formation and ethical inquiry*

This research is being carried out by Colm Kenny (Manor House School, colm.kenny37@mail.dcu.ie), under the supervision of Francesca Lorenzi (School of Education Studies, DCU) and Dr Brigitte Le Juez (School of Applied Languages and Intercultural Studies, DCU).

This research aims to:

- (a) Analyse the use of literature and film in ethics education in a discussion based inquiry.
- (b) Promote elements of the development of moral reasoning.
- (c) Explore the responses of participants to a module designed to stimulate reflection on their moral formation.

This research is carried out as part of the study for a MA (research). It is intended that the findings will be made available to interested partners in education, ethics, literature and film.

The requirements of the research have been highlighted in the Plain Language Statement. Requirements include attending classes in the module, the completion of questionnaires, keeping reflective diaries, participation in video recorded assessments of learning, participation in video recorded focus group interviews.

Please complete the following (Circle **Yes** or **No** as appropriate for each question)

I have read the plain language statement	Yes	No
I understand the information provided	Yes	No
I have had an opportunity to ask questions and discuss this study	Yes	No
I have received satisfactory answers to all my questions	Yes	No
I am aware that discussions/interviews will be videoed	Yes	No

I understand that participation in the research is completely voluntary and I may withdraw from the Research Study at any point. Taking part in this research does not affect the assessment of my participation in the module.

I understand the arrangements being made to protect the confidentiality of the data and that this can only be made within the limitations of the law – i.e. it is possible for data to be subject to subpoena, freedom of information claim or mandated by the school child protection policy.

In order to protect anonymity of the participants the principal investigator will treat all data in confidence and that information that may render the participants identifiable will be changed or removed. I understand that the sample size is small (circa. 30 students).

I have read and understood the information in this form. My questions and concerns have been answered by the researchers, and I have a copy of this consent form. Therefore, I consent to take part in this research project.

Participant's Signature: \_\_\_\_\_

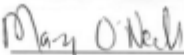
Name (BLOCK CAPITALS): \_\_\_\_\_

Professional/Parent/Guardian Signature: \_\_\_\_\_

Researcher: \_\_\_\_\_

Date: \_\_\_\_\_

### 3. *Permission from Manor House School to Conduct Research*

<p>A.M.D.G.</p> 	<h2>Manor House School</h2> <p>Raheny, Dublin 5. Telephone: 01 831 6782 Fax: 01 831 2642 Web: <a href="http://www.manorhouseschool.com">www.manorhouseschool.com</a> E-mail: <a href="mailto:principal@manorhouseschool.com">principal@manorhouseschool.com</a></p>
<p>3<sup>rd</sup> September 2012</p>	
<p style="text-align: center;"><b>To whom it may concern</b></p>	
<p>Colm Kenny, a permanent teacher in this school has submitted his proposal to conduct the following research in our school during the school year 2012/13:</p>	
<p style="text-align: center;"><i>Ethics in a Secondary School Classroom: a study in the use of literature and film in moral formation and ethical inquiry</i></p>	
<p>This research has been approved by the Board of Management of Manor House School.</p>	
<p> Mary O'Neill Principal</p>	
<hr/>	
<p style="text-align: center;">Principal: Mary O'Neill    Deputy Principal: Eilis Casey</p>	

## Appendix B: Questionnaires

### *Pre-intervention Questionnaire – Case 1*

#### ETHICS EDUCATION THROUGH LITERATURE AND FILM (EELF)

1. Which class group of Ethics Education through Literature and film are you? (Circle appropriate answer.)

(a) September – December (b) January – May

2. What is your family religion?

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3. Give the name and address of your previous school.

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4. Estimate the distance travelled to school.

Distance: \_\_\_\_\_

5. Why did you choose this school?

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6. What does the term *ethics* mean to you?

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7. What do you think this course is about?

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8. Why do you want to do this course in ethics education?

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9. What do you expect to gain from this course?

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10. What do you expect to contribute to this course?

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11. How important do you consider ethics to be to your life? (Circle your answer.)

Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
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12. How important is ethics education to you?

Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
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13. How important is it for schools to offer courses in ethics education?

Not Important	Slightly Important	Moderately Important	Very Important	Extremely Important
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14. You are lost and hungry. You happen upon a home and enjoy the hospitality of an unknown host. As you leave the premises you find an object that you had promised to get for someone dear to you. You take the object. Your host confronts you and demands that in return you must give him that person you hold dear.

a. How would you respond to this request?

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---

b. How do you justify your decision?

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15. You are a teacher and have insulted some students. This starts a series of conflicts and confrontations which ends in a student, who has regularly been in trouble, accidentally injuring another student. The student is asked to attend a disciplinary

board, whose last twelve decisions in similar cases have ended in expulsion for the student. The injured student informs you that the boy who accidentally injured her will be sent back, by his father, to the village in Mali where he came from if he is expelled. You are on the disciplinary board and must put forward your position on the case.

a. What would your position be?

---

---

b. How do you justify your decision to take that position?

---

*Pre-intervention Questionnaire – Cases 2, 3 and 4*

Changes made to texts and additional questions are in boldface.

ETHICS EDUCATION THROUGH LITERATURE AND FILM (EELF)

1. Which class group of Ethics Education through Literature and film are you?  
(Please circle the appropriate answer)  
(a) September – December (b) January – May
2. What is your family religion?
3. Give the name and address of your previous school
4. Why did you choose this school?
5. What does the term *ethics* mean to you?
6. What do you think this course is about?
7. Why did you choose to do this course in ethics education?
8. What do you expect to gain from this course?
9. What do you expect to contribute to this course?
10. How important do you consider ethics to be to your life? (Circle your answer.)

Not	Slightly	Moderately	Very	Extremely
Important	Important	Important	Important	Important
11. How important is ethics education to you?

Not	Slightly	Moderately	Very	Extremely
Important	Important	Important	Important	Important
12. How important is it for schools to offer courses in ethics education?

Not	Slightly	Moderately	Very	Extremely
Important	Important	Important	Important	Important
13. **A father is lost and hungry. He happens** upon a home and enjoys the hospitality of an unknown host. As **he leaves** the premises **he finds** an object that **he** had promised to get for someone dear to **him**. **He takes** the object. The host confronts **him** and demands that in return for having taken the object **the father** must give over that person whom **he holds** dear.
  - a. **How does this situation make you feel?**
  - b. **What does this situation make you think about?**
  - c. **Why does it make you think of this situation?**
  - d. **With whom would you identify in this situation, the father or the host?**
  - e. **Why do you identify with this character?**
  - f. What would you do in this situation if you were the father?



- g. Justify your position.
- h. What would you do if you were the host?**
- i. Justify your position.**
- j. Which do you think is the correct decision?**
- k. Justify your choice.**

14. **A teacher has** insulted some students. This starts a series of conflicts and confrontations which ends in a student, who has frequently been in trouble, accidentally injuring another student. The student must attend a disciplinary board whose last twelve decisions in similar cases have resulted in expulsion for the student. The injured student informs **the teacher** that the boy who accidentally injured her will be sent back, by his father, to the village in Mali that he came from if he is expelled. **The teacher is** on the disciplinary board.

- a. How does this situation make you feel?**
- b. What does this situation make you think about?**
- c. Why does it make you think of this situation?**
- d. With whom would you identify in this situation, the teacher or the student?**
- e. Why do you identify with this character?**
- f. What would you do in this situation if you were the teacher?
- g. Justify your position.
- h. What would you do if you were the student?**
- i. Justify your position.**
- j. Which do you think is the correct decision?**
- k. Justify your choice.**

## Appendix C: Prompt Questions for Student Response and Reflection in Diaries

### Initial Prompt Questions in Case 1

- a. Outline the scene
- b. Who is involved?
- c. What is the moral dilemma?
- d. What would I do?

### Subsequent Prompt Questions

#### Initial Response

1. What are my first feelings in response to the situation in the text?  
(Did something feel right/wrong to you?)
2. Why do I feel this way?  
(Words, images, memories, experience, identify ...)
3. Can I think of examples of other situations similar to that in the text?
4. In what ways are the examples (a) similar to and (b) different from the situation in the text?  
(Personal experience, anecdote, story from someone, books, films ...)
5. What is the dilemma in the scene?
6. What is the right thing to do?
7. Why do you think this is the right thing to do?
8. Why do you think this is the right thing to do?
9. From what perspective do I see the dilemma (with whom do I identify – character, observer, outside)?

#### Post Discussion Reflection

1. Did I find the discussion interesting? If so, what was interesting; if not then why were you uninterested?
2. Did my feelings about the situation change?
  - a. If they changed, then how have they changed? Consider which feelings have changed from your start position and which feelings are retained?

OR

- b. If they have not changed, then why have they not changed?
3. If there is a change then what factors influenced that change?

#### End of Class Reflection

1. What did I learn for myself from class today? (If I did not learn anything what could be done by (a) you and (b) Mr Kenny and (c) the class to help you learn something valuable in the next class?)
2. What did I contribute to today's class?
3. What am I uncertain about from today's class?
4. What questions would I like to pose for next class?
5. What worked well in class?
6. How could learning from the class be improved

## Appendix D: Extracts and Texts Used in Class

### ‘Beauty and the Beast’

Jeanne-Marie LePrince de Beaumont (1756), *The Young Misses Magazine, Containing Dialogues between a Governess and Several Young Ladies of Quality Her Scholars*, by Madam Prince de Beaumont, 4th ed., v. 1 (London: C. Nourse, 1783), pp. 45-67. First published in 1756 in France under the title *Magasin des enfans, ou dialogues entre une sage gouvernante et plusieurs de ses élèves*. The first English translation appeared in 1757. Spelling and punctuation revised by D. L. Ashliman.

Available at: <http://www.pitt.edu/~dash/beauty.html>

The good man drank his chocolate, and then went to look for his horse, but passing through an arbor of roses he remembered Beauty's request to him, and gathered a branch on which were several; immediately he heard a great noise, and saw such a frightful Beast coming towards him, that he was ready to faint away.

‘You are very ungrateful,’ said the Beast to him, in a terrible voice; ‘I have saved your life by receiving you into my castle, and, in return, you steal my roses, which I value beyond any thing in the universe, but you shall die for it; I give you but a quarter of an hour to prepare yourself, and say your prayers.’

The merchant fell on his knees, and lifted up both his hands, ‘My lord,’ said he, ‘I beseech you to forgive me, indeed I had no intention to offend in gathering a rose for one of my daughters, who desired me to bring her one.’

‘My name is not My Lord,’ replied the monster, ‘but Beast; I don't love compliments, not I. I like people to speak as they think; and so do not imagine, I am to be moved by any of your flattering speeches. But you say you have got daughters. I will forgive you, on condition that one of them come willingly, and suffer for you. Let me have no words, but go about your business, and swear that if your daughter refuse to die in your stead, you will return within three months.’

## Extract Used for Case 2

### ‘Beauty and the Beast’

Joseph Jacobs

Source: Joseph Jacobs, *Europa's Fairy Book* [also published under the title *European Folk and Fairy Tales*] (New York: G. P. Putnam's Sons, 1916), no. 5, pp. 34-41. Reconstructed from various European sources.

Available at: <http://www.pitt.edu/~dash/type0425c.html#jacobs>

There was once a merchant that had three daughters, and he loved them better than himself. Now it happened that he had to go a long journey to buy some goods, and when he was just starting he said to them, ‘What shall I bring you back, my dears?’

And the eldest daughter asked to have a necklace; and the second daughter wished to have a gold chain; but the youngest daughter said, ‘Bring back yourself, papa, and that is what I want the most.’

‘Nonsense, child,’ said her father, ‘you must say something that I may remember to bring back for you.’

‘So,’ she said, ‘then bring me back a rose, father.’

Well, the merchant went on his journey and did his business and bought a pearl necklace for his eldest daughter, and a gold chain for his second daughter; but he knew it was no use getting a rose for the youngest while he was so far away because it would fade before he got home. So he made up his mind he would get a rose for her the day he got near his house.

When all his merchanting was done he rode off home and forgot all about the rose till he was near his house; then he suddenly remembered what he had promised his youngest daughter, and looked about to see if he could find a rose. Near where he had stopped he saw a great garden, and getting off his horse he wandered about in it till he found a lovely rosebush; and he plucked the most beautiful rose he could see on it. At that moment he heard a crash like thunder, and looking around he saw a huge monster -- two tusks in his mouth and fiery eyes surrounded by bristles, and horns coming out of its head and spreading over its back.

‘Mortal,’ said the beast, ‘who told you you might pluck my roses?’

‘Please, sir,’ said the merchant in fear and terror for his life, ‘I promised my daughter to bring her home a rose and forgot about it till the last moment, and then I saw your beautiful garden and thought you would not miss a single rose, or else I would have asked your permission.’

## ‘Bluebeard’

Charles Perrault, ‘Le Barbe Blue’ in *Histoires ou Contes du temps passé. Avec des Moralités*. Translated by Maria Tatar in *The Classic Fairy Tales* (A Norton Critical Edition) edited by Maria Tatar, pp. 144-148

There once lived a man who had fine houses, both in the city and in the country, dinner services of gold and silver, chairs covered with tapestries, and coaches covered with gold. But this man had the misfortune of having a blue beard, which made him look so ugly and frightful that women and girls alike fled at the sight of him.

One of his neighbors, a respectable lady, had two daughters who were perfect beauties. He asked for the hand of one, but left it up to the mother to choose which one. Neither of the two girls wanted to marry him, and the offer went back and forth between them, since they could not bring themselves to marry a man with a blue beard. What added even more to their sense of disgust was that he had already married several women, and no one knew what had become of them.

In order to cultivate their acquaintance, Bluebeard threw a party for the two girls and their mother, three or four of their closest friends and a few young men from the neighborhood in one of his country houses. It lasted an entire week. Everyday there were parties of pleasure, hunting, fishing, dancing and dining. The guests never slept, but cavorted and caroused all night long. Everything went so well that the younger of the two sisters began to think that the beard of the master of the house was no so blue after all and that he was in fact a fine fellow. As soon as they returned to town, the marriage was celebrated.

After a month had passed, Bluebeard told his wife that he had to travel to take care of some urgent business in the provinces and that he would be away for at least six weeks. He urged her to enjoy herself while he was away, to invite her close friends and to take them out to the country if she wished. Above all, she was to stay in good spirits.

‘Here,’ he said, ‘are the keys to my two large store rooms. Here are the ones for the gold and silver china that is too good for everyday use. Here are the ones for my strongboxes, where my gold and silver are kept. Here are the ones for the caskets where my jewels are stored. And finally, this is the passkey to all the rooms in my mansion. As for this particular key, it is the key to the small room at the end of the long passage on the lower floor. Go anywhere you wish. But I absolutely forbid you to enter that little room, and if you so much as open it a crack, there will be no limit to my anger.’

She promised to follow the orders just as he had given exactly. After kissing his wife, Bluebeard got into the carriage and embarked on his journey.

Friends and neighbors of the young bride did not wait for an invite before coming to call, so great was their impatience to see the splendors of the house. They had not dared to call while the husband was there, because of his blue beard, which frightened them. In no time they were darting through the rooms, the closets, and the wardrobes, each of which was more splendid and sumptuous than the next. Then they went upstairs to the storerooms, where they could not find words to describe the number and beauty of the tapestries, beds, sofas, cabinets, stands, and tables. There were looking glasses, in which you could see yourself from head to toe, some of which had frames of glass, others of silver or gold lacquer, but all of which were more splendid and magnificent than anyone there had seen. They kept on expressing praise even as they felt envy for the good fortune of their friend who, however, was unable to take any pleasure at all from the sight of these riches because she was so anxious to get into that room on the lower floor. So tormented was she by her curiosity that, without stopping to think about how rude it was to leave her friends, she raced down a little staircase so fast that more than once she thought she was going to break her neck. When she reaches the door to the room, she stopped to think for a moment about how her husband had forbidden her to enter, and she reflected on the harm that might come her way for being disobedient. But the temptation was so great that she was unable to resist it. She took the little key and, trembling, opened the door.

At first she saw nothing, for the windows were closed. After a few moments, she began to realize that the floor was covered with clotted blood and that the blood reflected the bodies of

several dead women hung up on the walls (these were all the women Bluebeard has married and then murdered one after another.)

She thought she would die of fright, and the key to the room, which she was about to pull out of the lock, dropped from her hand. When she regained her senses, she picked up the key, closed the door, and went back to her room to compose herself. But she didn't succeed, for her nerves were too frayed. Having noticed that the key to the room was stained with blood, she wiped it two or three times, but the blood would not come off at all. She tried to wash it off and even to scrub it with sand and grit. The bloodstain would not come off because the key was enchanted and nothing could clean it completely. When you cleaned the stain from one side, it just returned on the other.

That very night...

## Appendix E: Samples of Respondent Text and Coding

Problem-solving under Decision-making

Discussion under Reasoning

Action, doing under Behaviour. Virtue

Values, principles, beliefs, opinions under Moral Knowledge

What does the term ethics mean to you?				
C1S10a: I don't know what it means	Unsure	Code	Code	Code
C1S9a: I am not sure yet, but I hope to find out.	Unsure			
C1S8a: The study of how people behave, and moral decisions	Moral Sense	Behaviour, Virtue	Decision-making	
C1S7a: Ethics means, to me, the study of the reasoning behind what we do and the choices we make/or others	Moral Sense	Reasoning	Decision-making	
C1S6a: Values	Moral Sense	Moral Knowledge		
C1S5a: Choosing the right thing to do in a given situation through discussion	Moral Sense	Decision-making	Discussion	
C1S4a: Learning how to do the right thing	Moral sense	Behaviour, Virtue		
C1S3a: To me it means having principles and being a good person and making good decisions	Moral Sense	Moral Knowledge	Decision-making	
C1S2a: Looking at situations and describing them. Finding a solution to problems	Moral Sense		Decision-making	
C1S1a: The study of morality, how it is used in certain situations. The deciding of right and wrong	Moral Sense	Behaviour, Virtue	Decision-making	
C2S1a: Morals and rights	Moral Sense	Moral Knowledge		
C2S2a: What's right and wrong in life	Moral Sense	Moral Knowledge		

C2S3a: Ethics means morals or beliefs, often relating to the 'right' thing to do in a situation	Moral Sense	Moral Knowledge	Behaviour, Virtue	
C4S4a: Education through literature and film	Moral Sense	Moral Education	Literature and film	
C2S5a: I don't really know! I thought it was to do something like film work but my friends say it's about debating	Unsure	Literature and Film	Discussion	
C2S6a: What is right from wrong in your opinion and your values	Moral Sense	Moral Knowledge		
C2S7a: Something to do with questioning life	Moral Sense	Questioning life		
CsS8a: The difference between right and wrong	Moral Sense	Moral Knowledge		
C3S1a: Film and literature	Literature and Film	Literature and Film		
C3S2a: I haven't heard of it before but I think it might have something to do with learning through different sources	Unsure			
C3S3a: To make the right moral decisions	Moral Sense	Decision-making		
C3S4a: Morals, values	Moral Sense	Moral Knowledge		
C3S5a: How to make the right moral decisions in life	Moral Sense	Decision-making		
C3S6a: What is right and what is wrong to do in society	Moral Sense	Behaviour, Virtue	Decision-making	Moral Knowledge
C3S7a: Morality - choosing between right and wrong	Moral Sense	Decision-making		
C3S8a: It means how we learn to speak to people & learn how to deal with situations	Moral Sense	Education	Behaviour, Virtue	
C4S1a: To find out about ethical decisions and morals	Moral Sense	Moral Knowledge	Decision-making	
C4S2a: - morals of life, - whats right from wrong	Moral Sense	Moral Knowledge		
C4S3a: It means knowing the difference	Moral Sense	Moral Knowledge	Decision-making	



between right and wrong and knowing how to make good decisions				
C4S4a: Right from wrong	Moral Sense	Values, Principles, Beliefs		
C4S5a: I think ethics is something where you can have your own opinion on everything and it wouldn't be right or wrong	Moral Sense	Values, Principles, Beliefs		