

Storytelling for Youth Education in Civil Society in Winnipeg

By

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A thesis submitted to the Faculty of Graduate Studies
of the University of Manitoba

in partial fulfilment of the requirements of the degree of

Master of Arts

Individual Interdisciplinary Program

Department of Educational Administration, Foundations, & Psychology,

Faculty of Education

Arthur V. Mauro Centre for Peace and Justice Studies, Faculty of Arts

Winnipeg

2012

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“If you want your children to be intelligent read them fairytales,

if you want them to be more intelligent read them more fairytales.”

Albert Einstein

ABSTRACT

The Development of Stories for Youth Education in Civil Society in Winnipeg

There is an increasing trend in youth education and civil society that focuses on global citizenship. The development of the storyteller and story is a highly intuitive practice refined by experience. Literature in education and democracy, elicitive approaches to peacebuilding, and storytelling in education are reviewed. The study is based on three theoretical ideas: (1) that cultural stories encode and transmit knowledge, (2) personal narratives enable the integration of theoretical ideas into their socio-political context, and (3) that storytelling can help students apply their knowledge through positive action. This qualitative study uses grounded theory and a multi-method approach, drawing primarily on twelve semi-structured interviews. The data revealed four key themes that guide storytellers' learning outcomes: knowledge, culture, dialogue, and agency. Storytellers described storytelling as a powerful pedagogical practice that provides democratic and inclusive spaces capable of facilitating dialogue and promoting student agency.

ACKNOWLEDGEMENTS

This study is the result of a long educational journey. I would like to thank John Wiens who reminded me why I choose to enter the teaching profession in his class Education and Democracy. This course provided a long needed opportunity for reflection. I would also like to thank Jessica Senehi who has paved the way for exploring storytelling in the field of peace and conflict studies. Working and studying with Jessica over the last few years has given me the opportunity to learn both theoretically and practically how storytelling can be used in the development of community. Thanks to Kim Hewlett who partnered with me in several storytelling projects at Shaftesbury High School and has helped me to see the data from a different perspective. Thanks also to Jarem Sawatsky who provided advice and support in my journey to become a researcher.

Thanks to the Arthur V. Mauro Centre for Peace and Justice for organizing the Winnipeg International Storytelling Festival that has provided opportunities for me to work with storytellers. I also appreciate the work of the Centre for Creative Writing and Oral Culture that has hosted a storyteller in residence program that has allowed me to participate in several storytelling circles. Both of these programs have provided rich ground for dialogue and learning from local and international storytellers. I appreciate how warmly the storytellers in Winnipeg have invited me to participate in all their events. Special thanks to the participants of this study. I would also like to acknowledge the Janice Filmon Award in Peace Studies, and the Peace and Conflict Academic Awards from the Mauro Centre in St. Paul's College that provided funding for this research.

I would also like to acknowledge Paul Cormier, Susan Ducharme, Debra Fehr, Peter Karari, Alka Kumar, Robin Neustateter, Jodi Read, Christy Reed, and Robyn Wellman. They have each provided support through classes, reading papers, and moral support. A special thanks to my family for the support they provided me through my entire life. Last, but not least, I am grateful to my husband Keven for providing support and encouragement at every stage in this process.

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DEDICATION

This thesis is dedicated to my husband Keven who has supported and encouraged me each step of this journey.

CHAPTER I

Learning to Live Together

Once there were two cats, one white cat and one black cat. They went out to look for roti, a type of Indian bread. They went into the city. They smelled bread, they smelled the food, but they could not find any. People's chimney's had nice smells coming out but there was no food to be eaten. So they went out to the country side and found a nice big piece of roti. They were so happy, "Ahhhh, at last we can eat now!" Then they broke it into two pieces, unfortunately one piece was bigger than the other, and they started fighting. "I want the bigger piece." "No, I want the bigger piece." They just kept fighting. There was a clever monkey walking by. He said, "Oh cats, don't fight. I have a balance. I can weigh the pieces and make sure they are equal." The cats thought "Yes this is a good idea." So the monkey put the two pieces on the balance. He took the piece that was heavier and broke off a piece and he ate it, but the cats were too busy fighting and they didn't notice. They kept saying: "I want the bigger piece" "No, I want the bigger piece." When the other piece became bigger than the first one the monkey again broke of a piece and the other piece became bigger. Soon the monkey ran away and the bread was gone. There was no bread for the cats.

Manju Lodha (from Interview November 17, 2011)

Introduction

There are many individuals that work with youth in Winnipeg to help prepare them for the future. Social issues both local and global impact the lives of youth today. Many youth have a strong desire to create a positive impact on their local and global communities. The enthusiasm of youth and the challenges that they face are part of the reason adults chose to work with them.

This study will examine how individuals develop and use stories and storytelling in their work with youth. It is a multi-method study which uses semi-structured interviews with twelve participants and journals from my own experience in storytelling. Several participants also have published works that have been referenced. The interviews were with people who use storytelling in the context of youth education and who are active in civil society in Winnipeg. The development of stories will examine the motivations for telling stories, why individuals have chosen to work with youth, and what specific elements they believe are important in the development of stories. The development of stories reveals insights into the pedagogy and nature of the social spaces created during storytelling events.

At the same time I examine the relationship between youth education and activism in Winnipeg. The specific focus is on individuals in civil society organizations that use storytelling as a tool to engage youth in global citizenship. The first chapter provides an overview of key terms and three stories that locate the researcher to this work. The second chapter will provide a description of some of the work that is

happening in Winnipeg with youth education and storytelling. It represents a diversity of styles and approaches to working creatively with stories. The third chapter describes the literature found in the field of citizenship education, peace and conflict studies (PACS), and storytelling in education. Methodology and the significance of the study will be reviewed in the fourth chapter. The fifth chapter describes the process of story development and highlights characteristics of the storytelling space. Chapter six describes why storytellers work with youth and how they use storytelling as a tool to engage youth in citizenship education and provides lesson planning suggestions. The last chapter describes how storytelling events are significant educational and democratic spaces where youth can interact with issues and concerns in their local, national, and global communities.

The Manitoba Public School Act recognized the need for a strong educational system to promote democracy and citizenship. Educational institutions often call on the support of civil society when working towards these goals. In the first section of this chapter I provide a short overview of citizenship education in Canada, define civil society, and provide a snapshot of some of the civil society projects active in Winnipeg. The second section will describe the storytelling event and define the terms praxis, story, storyteller, and audience in these contexts. The third section explores how individuals identify themselves in civil society work and storytelling. Three stories of the researcher's experiences with storytelling are described in the last section. These stories are intended to locate the researcher in the work and illustrate how different types of

stories can be used with youth. The examples include folktales, personal stories, and creative stories.

Citizenship Education in Canada

Canada is composed of a broad diversity of identities and citizenship education is the responsibility of provincial governments. Helen McKenzie (1993) identified four main components of citizenship education in Canada: knowledge of Canada, literacy, respect for the environment, and global citizenship. The Canadian Council for International Cooperation views active global citizenship as a set of values, beliefs, and behaviors that include participation, deliberation, and action for the common good with regard for local and global communities (O'Neill, 2004). Canada, however, does not have an overall strategy for citizenship education. Reviewing citizenship education Mary O'Neill (2004) says that Canada lacks coordinated efforts to build "civic engagement and global understanding" (p. 8). The federal government in Canada is responsible for granting and promoting citizenship awareness but is not responsible for education.

Additional aspects of Canadian identity create conflict and influence citizenship. Canada is a bilingual country with tensions between the French and English speaking citizens in regards to language, culture, education, and history. Ongoing debates regarding treaties with First Nations are also a significant component of Canada's past, present, and future. The multiculturalism act passed in 1988 recognizes the diversity and

cultural backgrounds of Canadian's population. O'Neill (2004) describes Canada as a community of communities because of the:

“diversity of our founders (French, English and First Nations), the successive waves of immigrants who have challenged and reshaped our self-image over the last century, and the choices we have made to enshrine bilingualism and multiculturalism in official policy” (p. 1).

Each of these unique aspects of Canada's identity complicates dialogue of citizenship in Canada. There are many different perspectives on Canada's history and many different visions for its future. The multidimensional nature of Canada is one of its strengths that the country can access if it participates in productive open dialogue.

Provinces hold primary responsibility for the formal educational system in Canada. They design, regulate, and implement curriculum. The introduction to the Manitoba Public School Act states that “a strong public school system is a fundamental element of a democratic society” (Public Schools Act, 2011). Manitoba Education includes citizenship in its mission statement, stating that “every learner experiences success through relevant, engaging and high quality education that prepares them for lifelong learning and citizenship in a democratic, socially just, and sustainable society” (Manitoba Education and Training, p.1). In the Manitoba school curriculum citizenship issues are addressed directly in the social studies curriculum (Mundy & Manion, 2008). Additionally, opportunities to address citizenship issues can be found in the curricula of

all high school subjects. In science curriculum, for example, emphasis is shifting from knowledge acquisition to scientific literacy (Manitoba Education and Youth, 2003).

Sustainable development is one of the five foundations of the senior 2 science curriculum. This foundation explores the economy, the environment, and human well-being to promote quality of life. Preparation for democratic engagement is a focus of the Manitoba education system.

Civil Society

Civil society will be defined broadly as “the web of social relationships that exist in the space between the state, the market and the private life of families and individuals.” (Barnes, 2005, p.7). Many individuals that work in civil society work in Non-Government Organizations (NGO’s) or non-profit organizations. Winnipeg is a diverse community with many individuals and groups committed to social justice issues locally, nationally, and internationally. Consequently, most civil society organizations in Winnipeg address issues of global citizenship. Dr. Arthur V. Mauro (2010) in an address to The Jewish Foundation of Manitoba describes Winnipeg as “a community that embraces a broad spectrum of society and where ‘giving’ is a condition of citizenship.” Individuals can become involved in civil society in a number of ways. Many organizations rely heavily on volunteers. Each organization has a complement of staff that performs a variety of different functions including program implementation, fundraising, and administration. Some individuals get involved through grants from various government or arts organizations. Still others work as individual contractors

providing programming and consulting to other educational, government, or community organizations. Participants in this study include individuals that are involved in civil society in a variety of different ways and recognize that there are many different ways that individuals can get involved and work within their communities.

Praxis

When describing education Aristotle distinguishes between two different categories *episteme* and *phronesis*. *Episteme* relates to objective generalized knowledge, while *phronesis* is perceptual and focuses on context specific knowledge that impacts judgment and action (Korthagan & Kessels, 1999). These two categories are not unlike the writing of John Paul Lederach (1995) describing prescriptive and elicitive knowledge. Prescriptive knowledge is described as general knowledge that is constructed in formal institutional settings and elicitive knowledge is based in local cultural contexts and community practices.

Phronesis, like elicitive knowledge, can be broken down into two more specific categories that are *poiesis* and *praxis*. David Coulter and John Wiens (2002) described *poiesis* as the practice of a specific craft, while *praxis* involves moral and political action. In this view *phronesis* goes beyond knowledge and is “an amalgam of knowledge, virtue, and reason that enables people to decide what they should do” (p. 16). *Praxis*, therefore, requires good judgment in order to take action in specific situations. When describing *phronesis* Hannah Arendt (1961) emphasizes that “judging is one, if not the most,

important activity in which this sharing-the-world-with-others comes to pass” (p. 221).

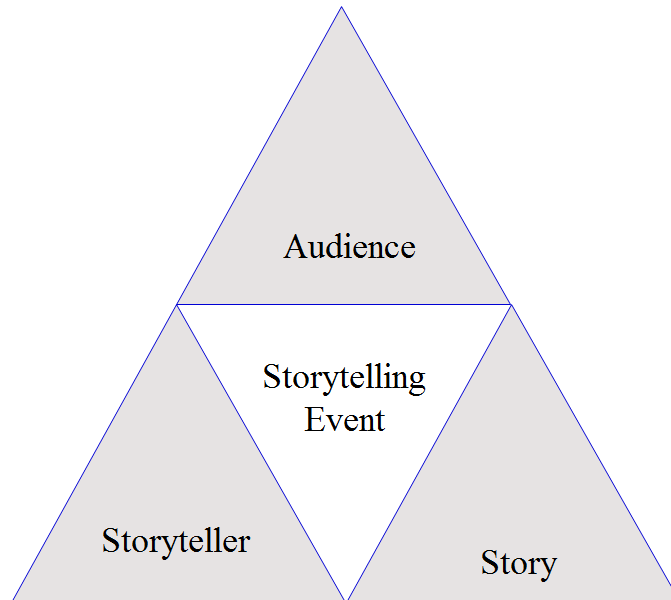
Paulo Freire (2009) also emphasized the need for praxis in educational settings and describes it as “reflection and action upon the world in order to transform it” (p. 51).

Good judgment leading to action is a reflective process that is not developed in isolation, but in the context of dialogue with others in community (Arendt, 1961, Colter & Wiens, 2002, Freire, 2009). Praxis, therefore, is a complex process that involves knowledge of context, virtue, reason, judgment, dialogue, and transformative action.

Storytelling Event

The storytelling event is the gathering of individuals to participate in the telling of a story. Each storytelling event happens within a specific physical space and socio-cultural context that impacts the interactions within the space. The development of stories for youth citizenship education includes three main elements: the story, storyteller, and the audience. These three elements are portrayed in the figure 1.

Figure 1: Components of Storytelling Events

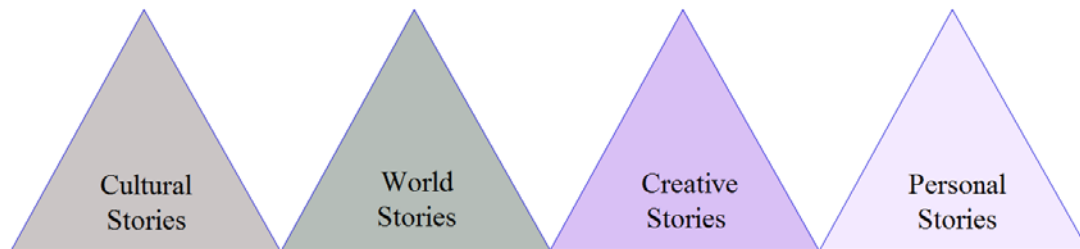


Stories

Stories are the way humans organize and describe life experiences. There are many different ways to categorize stories. I will organize stories in four different categories including cultural stories, world stories, personal stories, and creative stories. Cultural stories include a wide range of stories that have been passed down from one generation to another in a cultural context. Types of stories included in this category are fairytales, folktales, fables, legends, and myths. The second category of stories is world stories which include news stories, history, and personal stories shared across borders. The third category of stories is personal stories which are shared between individuals. This category of stories is used by everyone everyday when we share with family and friends how our day has gone. The fourth category is creative stories which are stories we

create. This form of story may be created through forum theatre, creative writing, or even arise through our dreams. These stories can be created by an individual or in the context of a community. The four categories of stories provide a wide variety of mediums for storytellers and educators to share human experiences with youth. Depending on the context and needs of the particular situation different types of stories will be used. Many individuals use a combination of these stories to illustrate their main themes.

Figure 2: Types of Stories



Storyteller

The term storyteller has many different definitions based on the context and individuals. Exactly who is or is not a storyteller is a term that is debated. There are many different possible descriptions between a professional storyteller that performs on stage and individuals that tell stories to friends and family. Even when defining a professional storyteller there is debate. There is no formal certification or membership requirement to classify such an individual. For the purposes of this study a storyteller will be described as an individual that tells stories in their work with youth. In the past storytellers often only shared stories with people that were in their same cultural group. Jessica Senehi (2000) identifies the term “transcultural storyteller” (p. 113) to identify storytellers that

work in multicultural contexts and individuals with “complex, hybrid identities” (p. 115). All of the participants in this study work in multicultural settings.

Kay Stone (1998) described four different categories of storytellers: the oral tradition, education, theatre, and therapeutic and religious storytelling. Participants in this study come from a variety of different fields. The field that individuals come from informs their practice and impacts the outcomes that they are pursuing. Stone also describes the term “platform performer” that was a concept adapted by Carol Birch from William Wilson’s work as a folklorist. She describes the platform performer as an individual that is experienced in storytelling, but does not practice storytelling outside of their specific vocation (Stone, 1998, p. 27). In this context performer does not imply a degree of separation between the teller and participants. The process of storytelling with youth is an interactive process that involves a relationship unlike a theatrical performance. In this study I will use the term storyteller to describe all of the participants. Some participants in this study would identify themselves as professional storytellers, but many fit the category of platform performers.

Audience

Like performer audience infers a certain distance between the individual telling the story and those that are listening. In the context of this study participants described those listening to their stories as audience, youth, students, or children. Senehi (2009) described storytelling as “a means through which the storyteller opens up to listeners” (p. 413). Storytelling is interactive and therefore the audience is an active participant in the

process. Senehi (2000) also stated that “the story, the teller, and the listeners all play a significant role in the construction of meaning. (p. 205)”

In this study I will use the term audience but it does not imply that these individuals are passive receivers of information. In Augusto Boal’s (1984) work with forum theatre he used the term spectator-actor. While the background and style of the storyteller determines the specific balance between spectator and actor all storytelling includes both. The term used to describe the audience will depend on the specific context. In a school situation youth are generally described as students. Through this study I will use several terms to describe the audience which will be context based.

Storytelling in Civil Society

In her research in peace and conflict studies Senehi (2009) stated that “an important part of peace-building would be to *infuse our civil society with different innovative story-based projects*” (p. 416). She says that the future task is to “to evaluate such projects” and “provide diverse models of best practices” (p. 416). The goal of this project is to look at how individuals in civil society are using stories and how they are developing their stories. This information can inform the work of individuals developing storytelling projects and challenge educators to consider an alternative teaching pedagogy. Civil society organizations use of storytelling is becoming increasingly significant in youth citizenship education. This study will examine how individuals within these civil society organizations develop and use storytelling as a tool to work with youth for citizenship education.

Many organizations in Winnipeg incorporate storytelling into their youth programs. These organizations include: IRCOM (Immigrant and Refugee Community Organization of Manitoba); Canadian Centre for Diversity; Winnipeg International Storytelling Festival; N.E.E.D.S. (Newcomers Employment and Education Development Services); Global College (University of Winnipeg); Elder in Residence (Millennium Library); MARL (Manitoba Association for Rights and Liberties); Storyteller in Residence (Centre for Creative Writing and Oral Culture, UofM); *In the Spirit of Humanity* Project; Manitoba Theatre for Young People; and *One World, Many Voices*. All of these organizations are formally or informally connected to public institutions like schools, libraries, and immigration services. This is not a comprehensive list of all the organizations that work with youth, storytelling, and global citizenship in Winnipeg, but it demonstrates the extensive use of storytelling in civil society and the importance of reflecting on this work. These projects are being created and dissolved in many different civil society organizations based on the skill sets of individuals in organizations and funding situations. The current work represents some of these projects at a certain period of time. The next section will review the researchers experience and motivations for doing this study.

Researcher's Story

There are many reasons why individuals choose to work with youth and stories. These reasons occur in the process of our journey through life. They are influenced by personal experiences, friends, family, and sometimes happenstance. The journey to our

present circumstances does not always take a neat and linear path. Like the characters in a fairytale we come across challenges that interrupt or change our chosen path completely. When I interviewed storytellers about why they work with stories they all told me the story of their journey. This personal journey, like the journey of a fairytale character, is rich with information about how the process of story development works.

Storytelling is an oral tradition that involves immediate interaction and feedback from the audience. As storytelling is based on personal journeys I will share three experiences of my journey exploring stories with youth. Each example involves working with a different type of story. The first example uses folklore, the second personal stories, and the third involves creating stories. Each story provides an example of how different types of stories can be used to engage youth. These experiences have encouraged me to continue exploring the use of storytelling in youth education.

Stories in the Classroom

I participated in a class called ‘Storytelling for Peace and Renewing Community’ at the University of Manitoba in 2008. It was a course taught by Jessica Senehi a professor at the Mauro Centre for Peace and Justice and Laura Simms a New York storyteller. I was very interested in the topic, but felt a little out of place as I was teaching Science in a high school. My image of storytelling included a group of elementary students sitting on a rug during story time. In this view the teacher was perched on a chair with a book. What place did it have in a high school Science classroom?

As different storytellers shared I found myself drawn into their stories. Part of my attraction to stories was that I enjoyed visualizing the settings. I found that I was also drawn into the story by the simple curiosity of wanting to know what happens next. I realized that stories are not just for young children. If the adults in this class could be pulled so strongly into these stories then surely high school students would also enjoy them.

One of the assignments in the class was to create a unit and incorporate storytelling into it. I used one of the fairytales that we had heard in class and weaved it into a grade ten Science unit on weather. Reluctantly I told the first part of this fairytale to my class. I gave them small pieces of the story over the course of a week. I had decided that I would only continue telling the story if I had three requests for it each day. Each day the requests came and each day that I didn't complete the story there was visible frustration. Some did suggest that it was strange talking about dragons and witches in Science class but that didn't stop them from requesting the story.

I used images in the story as a platform to discuss different concepts in the unit. At the end of the unit I asked for students' feedback on the storytelling. I did not give them marks for this I just asked them to do it as a personal favour. Every student gave me feedback; which was impressive as half the class often did not hand in assignments. One of the most interesting comments that I received from this exercise was from a quiet student who said "I like the storytelling because it calmed the class down and made it more comfortable." This rowdy class had difficulty focusing but something about the

storytelling calmed them down and helped them to focus on the rest of the class. The fact that the storytelling made the class comfortable for this student makes the exercise worthwhile even without the benefit of the interesting discussions it initiated.

In the next month I brought the same story into three other classes. Each class was different. I created spin off assignments that related to the specific subject area. In Grade 9 Science we used an activity with genes to create dragon families, Grade 10 English students did a creative writing story, and the English as an Additional Language (EAL) class created a story map. Each time I took the story to a class the classroom teachers saw students engaged in the story and their work with new enthusiasm. What was particularly encouraging to me was that students that had difficulty engaging with other assignments found it easy to participate in these activities. Somehow the context of the story took down some of the barriers that were holding them back. It was intriguing to learn that one story could be used to explore issues of diversity, human impact on the environment, learning language, and inspire creative writing.

Through this experience I learned how to connect the images in this folktale with images in several different personal and news stories. This was the beginning of my journey of using stories intentionally in my work. The experience motivated me to examine the way stories can be used in youth education. I wanted to find ways to encourage and include students who were not currently engaged in their classes. Storytelling seemed to be a way to help them connect to school again.

Connecting Youth with Storytellers

The Winnipeg International Storytelling Festival is one opportunity in Winnipeg that teachers can use to introduce students to storytellers. Over forty storytellers from Manitoba and around the world come to Winnipeg during this event. Storytellers share stories with thousands of students of all ages in venues like the Living Prairie Museum, the Millennium Library, and the University of Manitoba. The first year I attended this event I took two classes. I was teaching a Grade 11 Chemistry class at the time. One of the units was gasses and the atmosphere. A new curriculum added a focus on human impact on the environment. In this unit I started reading a few excerpts from Ismael Beah's book *A Long Way Gone*. It described his experiences as a boy soldier in the conflict in Sierra Leone when villages, fields, and forests were burnt in order to gain control over people and land. We discussed how conflict over resources can impact individuals and harm the environment.

I showed the class a few clips from the movie *Blood Diamond* to help provide a context of the situation. One day I stopped a clip because it was getting to a scene with a lot of violence. The class complained when I turned the movie off. This was not unexpected. I asked them why. One of the girls said that the action was the best part of the movie because it had shooting, fire, and people getting blown up. The action or violence was one of the elements that attract them to the movie.

During the unit I brought students to the storytelling festival to meet Ishmael Beah. Hearing his stories of being a child soldier changed their perspectives on the

conflict in Sierra Leone. Students had a completely different reaction to violence. The conflict was humanized when it was told in first person. Listening to the story had a completely different impact than watching the movie. He told them how he had to leave a friend dead in the forest because he had to run for his life. He shared another story about being shot in the knee. He was left in a hut alone to recover. Hearing these stories from someone not much older than them brought a heavy silence on the group. They didn't complain that they wanted to know more. They started asking: How have you recovered from your experiences? What can we do to help? How can we stop this from happening again? The personal storytelling event transformed how students viewed violence. The stories challenged them to reflect on the impact violence has on individual human beings. They also started asking questions of what they could do. They started to see themselves as possible agents of change. My rational explanations of why I turned the movie off when it got to a violent section did not have the same impact of Ishmael's stories.

Hearing a personal experience and imagining Ishmael's journey through the jungle engaged significantly different emotional responses from the audience than the movie. One student used Ishmael's book as an English project. She did further research into the subject of child soldiers. Several students in the school created posters in their graphics course to bring attention to the issue of child soldiers. Hearing stories motivated youth to explore creative ways of addressing the issues of child soldiers. Instead of engaging in a culture that feeds on violence they started questioning and challenging these systems. The school I was working in at this time was a UNESCO school. Teachers

from all subject areas were committed to incorporation UNESCO themes into their courses. This gave students the opportunity to explore issues addressed in one class and incorporate them into assignments of another class. Hearing his stories motivated them to take action on the issue and they used assignments in other courses to explore their agency further.

Creating Stories in Kolkata

I was introduced to the Loreto Day School in Kolkata several years ago. The school started as a private girl's school. It has transformed into an organization that provides education, healthcare, and safe homes for hundreds of thousands of children in Kolkata and the surrounding areas. Classes at this school include students from all socio-economic groups in Kolkata. The integration of students from different backgrounds provides students with the opportunity to learn about each other's lives. The classes include students from different cultural backgrounds as well.

In this context I worked with students to create stories. The first class I based lessons on folklore, the second class we explored personal stories and students created stories together. I gave classes the choice to create stories individually, in groups, or as a class. In four weeks I visited over twelve classes doing storytelling workshops. I was informed that one of the grade five classes had decided to do a class story. The teacher said that it was a weak class and that was probably why they wanted to work together.

I walked into the class and gave them a story starter which is an introduction to a story that they would build onto. I was taking a trip to the Sundarbans Tiger Camp that weekend. I asked the class what kinds of animals I might encounter. We started our imaginary trip on a boat. Boats are the only mode of transportation available to get to the camp. I asked for volunteers to be tourists in the boat. Next I asked for volunteers to be the boat. By this time, half the class was up at the front. Other reluctant individuals waited in the back to see what would happen next. I asked the remaining class what they saw. The first animal that appeared was a crocodile. Two students volunteered and became the crocodile. The boat moved to get away from it. The next animal was an anaconda! The resulting chaos left the boat running in different directions and our passengers had to swim to the shore. They now had to continue on foot. The third animal the students encountered was a tiger. Again the students ran in all directions to flee from the tiger. The story developed quickly in the half hour class. Unfortunately, I did not have a chance to work with this class again so they finished the story on their own.

On the last day of my visit the school planned a storytelling carnival. Students got dressed up and acted out or told their stories. I was sitting watching when this class came up on stage. I could see the boat forming, a student at the back acting as the gondolier, and students in the boat. Students dressed as trees lined the back of the stage. Their story started with birds and butterflies flying around the boat. Then they encountered the crocodile, anaconda, and tiger. There was also a forest ranger that was wandering around the forest with a gun looking for the tiger. When the students first encountered the tiger

they were afraid. Then, unexpectedly, music was turned on and the tiger broke out into a dance. Students brought out a sign that said “Save the Tiger.” The forest ranger tried to shoot the tiger, but one of the students jumped in the way. All of the students in this class participated with great joy. The result was a creation that none of them would have made on their own. The story was created out of play. We started by playing with images and ideas. The girls created a story with an amazing sense of comedic timing and suspense. In the end they also shared a message that was important to them, “Save the Tiger.”

Chapter Conclusion

Like the story of the two cats this project is about searching for better ways to live together. There are many different forms of stories and ways of using them creatively with youth. This study examines how individuals use storytelling with youth in a variety of different settings. Individual storytellers interviewed represent diverse backgrounds and experiences. The diversity represented in the storytellers is reflective of student populations in Winnipeg. This diversity is not represented in the teaching staff of our school system.

This study explores the role of education in democracy and integrates theories in the field of peace and conflict studies. I explore the links between citizenship education, peace and conflict studies, and storytelling, examining how storytelling can be used as a pedagogical tool to promote citizenship. All children enter our schools with potential to contribute to society. Not all find success in school or find an environment that taps into their creative potential. My goal is to demonstrate that the education system can provide

more opportunities for creative active community participation. I believe that storytellers are using pedagogical practices that are more inclusive than many practices used in schools today.

CHAPTER II

Stories in the City and Around the World

The beauty of storytelling in civil society is its adaptability to different contexts. Storytellers are not bound by the constraints of curriculum, school bells, and report cards. Even tellers that started working in the formal school system have found creative ways to organize unique spaces within school structures. In these spaces storytellers have more freedom to use different pedagogies and practices than conventional teachers. Storytellers also bring more cultural diversity to Manitoba's teaching staff. These diverse backgrounds present different perspectives and experiences to students. All of the storytellers that I interviewed have used their unique perspectives and skills to contribute to the Winnipeg community. Some programs like the Winnipeg International Storytelling Festival and the Centre for Creative Writing and Oral Culture invite international storytellers to work with students. This has provided opportunities for dialogue and joint projects between local and international storytellers. Here are some of their stories.

More than Words

Each storyteller described a unique path to becoming storytellers. Sue Proctor started her career studying theater. She specialized in mime and clowning. A job that influenced her work was running a theater program in an institution for individuals with developmental disabilities. Many of these individuals did not have the opportunity to participate fully in our educational system and had spent most of their lives living in institutions. Proctor started her work in this program by telling stories. She identified

stories, movement, and sound as the basic components of theater. Through storytelling she could include individuals into the action of the story. One man that was confined to a wheelchair with limited movement in his arms was able to become a fisherman in a story. By placing a broom in his hand his wheelchair became a boat, the broom a fishing rod, and he was the central character in the story. He was thrilled to be able to participate in the action.

Another woman that did not speak and only had muscular control to move her chin became a central actor in their plays. There was a man in their group that would always make the sound effects for the stories that Proctor told. One day he was gone and when it came to a point in the story that sound effects were needed they heard a sound from the corner of the room. To their surprise it was the woman that was not able to speak. They found that she was able to provide sound effects that displayed a deep understanding of the characters and story. After that day she became a contributing member of their activities. Through the participatory nature of storytelling they found a meaningful way to communicate and include this woman in their conversations. Proctor's experience working with this group of individuals reinforced the transformative nature of storytelling. She learned that these individuals, while having many limitations, had developed their imaginations well beyond her training. Through the medium of storytelling individuals were able to participate in dialogue in a way they had not been able to before. Most of the individuals that lived in this institution had been excluded

from society's daily discourse. Through this program they had the opportunity to present stories and contribute to the larger community.

From this experience she started storytelling at the Yukon Storytelling Festival through mime. For several years she told stories with mime before storytelling with words. The ability to share stories through actions instead of words is also demonstrated with Deaf storytellers. Each year at the Winnipeg International Storytelling Festival there are Deaf storytellers. Through signing and movement these tellers incorporate a unique worldview into their storytelling. There is always an interpreter at each of these storytelling events but, in some cases, the stories simply didn't need interpretation; the movements and actions of the storytellers spoke for themselves. These experiences demonstrate the amazing capacity that humans have for communication. Storytelling is often based on words, but can also be expressed without words to create images in the minds of the audience. Storytelling experiences provide an opportunity for individuals to communicate connections across differences. Storytelling also builds bridges between people demonstrating that the differences between us are not as wide as we might initially assume.

Beyond These Four Walls

Pat Ryan has had an interest in storytelling since he spent summers with his aunts as a child. They told him stories that he shared with his siblings when he got home. This love for stories continued into his teaching career. In his first few years teaching he spent his summer breaks in the United Kingdom collecting stories from travelers and farmers.

His personal and educational experiences had instilled in him the importance of storytelling. A few years ago he decided to take a break from teaching and focus on storytelling for a year. That year turned into two and more. He is still working with storytelling outside of the classroom. He came to Winnipeg for the fall term in 2011 as the storyteller-in-residence at the Centre for Creative Writing and Oral Culture.

One of the projects that he worked on was called Kick into Reading. In this project he worked with 18 soccer teams in the UK. He trained new players to tell stories to children. The objective was to encourage reading with students and to provide soccer players opportunities to contribute to their communities. Young students took tours of local stadiums and met players who told stories. Students had a chance to ask players questions about what it was like playing soccer with their favorite team. These players are local heroes and their message had an impact on students. One of the quotes that Ryan shared in the residency and that seems to drive his work is:

“Every possible use of words should be made available to every single person!”; this seems to me to be a very good motto, with a very democratic sound. Not because everyone should be an artist, but because no one should be a slave (Rodari, 1997, p. 4).

Building bridges and facilitating relationships is an essential element of educational programs that work towards encouraging democratic involvement of all members of society. In his project they found that many children became members of their local

library after participating. The goal of the program was to promote literacy. His work is focused on providing all children strong literacy skills so they will have opportunities to be full contributing members of society in the future. Becoming a member of the local library was a step for youth to improve literacy skills and connected them to a public space within the community.

Some of the inspiration for doing these projects came from Liz Wier who organized programs in parks during ‘the troubles’ in Ireland. Libraries in Northern Ireland had been built on the lines between Catholic and Protestant communities and therefore were not always safe. She developed a program to do storytelling in parks. This project, in turn, was inspired from a project Janet Hill had run in England for lower class neighborhoods. Building on strong programs that have worked in the past and adapting them to current situations is one of the strengths of the storytelling movement. Projects like this were not only happening in the UK. Guady Serrano, a storyteller from Mexico, worked for a library and traveled to different local parks. Many of the communities that she entered were not very safe. Youth were drawn into drugs and gang violence with few other options. Not only did she have youth listen to her stories, but they also would follow her around afterwards and ask questions. The programs were designed to provide youth with a variety of different activities in their community. Beyond the walls of the classroom youth are able to enjoy stories and interact with tellers without the constraints and evaluation that is associated with school. Many of these projects are run over a

summer or school year. They provide opportunities for youth to develop relationships with positive role models.

Transforming Classroom Spaces

Faced with an extremely diverse classroom and a mandate to teach about living standards around the world, Marc Kuly chose to use his storytelling experience to address the topic. The textbooks and curriculum were obviously not written for this group of students. He knew if he was going to make the curriculum relevant he would need to start with the experiences in the room. He said “I could not teach this unit without reinforcing a message which many of the students likely knew intuitively already. That message was that the world is neither fair nor equal and that they were on the losing end of things” (Kuly, 2011, p.12). He was aware that the students in the classroom had a wealth of experience and knowledge to contribute to the subject and wanted to address the topic in a respectful manner.

Kuly started by telling personal stories of growing up, thereby providing opportunities for students to share. Stories of play helped students make connections with each other. Students found connections in their stories of growing up. They talked about playing soccer with friends. They also learned about their differences as well. A refugee student explained how they played soccer without a ball or shoes. They made the ball out of a balloon and plastic bags. The beauty of stories is that one story flows into another. Students started to ask each other questions about their lives and experiences. The conversation about standard of living was transformed. It provided students a chance to

“establish an understanding that differences in living conditions do not imply differences in human capacity or worth” (Kuly, 2011, p.13). Stories provided a platform to understand living conditions in Canada and around the world. Students with diverse experiences became resources within the classroom instead of being lumped into the class as unfortunate statistics.

Kuly also became committed to finding culturally appropriate material to work with his students. He used one book to start an after school program bringing students from different backgrounds together. The book *A Long Way Gone* provided an opening for refugee students to share stories about their past experiences. This was the beginning of a project titled *The Storytelling Class* at Gordon Bell High School. Wanting to explore storytelling and the experiences of the schools diverse immigrant community Kuly started an afterschool project with Canadian and immigrant students. Several storytellers including Laura Simms, Ishmael Beah from New York, and local storyteller Jamie Oliviero were invited to work with students over the course of this project. Each of these tellers came in with both personal and folk stories. They helped students struggle with issues of violence and injustice in the world and in their lives. Over the weeks students shared more and more personal stories together. At the end of the project some of these students have gone on to share their stories in different conferences and events. The project was also documented in a film called *The Storytelling Class* made by the documentary filmmaker John Paskievich and teacher/ filmmaker John Whiteway.

Expanding the mandate and services of the school Alysha Sloane started a program called The Peaceful Village. She consulted with families of immigrant students to design support for their children. Working with Gordon Bell High School and the Manitoba School Improvement Program (MSIP) she developed a program that responded to community needs. The Peaceful Village includes afterschool homework help, Saturday family days, and forum theatre projects. The theatre projects are used to help youth identify, discuss, and work through solutions to community struggles. In this process the youth are given time to identify a struggle in their community. Together they decide what struggle they are going to address. The group works together in a circle discussing the issue. A few students will enter the circle and create a frozen image portraying the issue. The audience is then invited to share how they perceive the characters' thoughts and feelings. This format allows youth the opportunity to discuss feelings associated with specific situations in the second person. The circle provides a safe place to express feelings without exposing personal stories which could make them feel vulnerable. Using this information they talk about potential solutions to the challenges represented in the images. In this way community members can participate in dialogue about their common struggles and potential solutions. Some of these images are organized into plays that are shared with a broader community. This is one of the ways that the youth can contribute to their local communities.

Theatre games also play a role in the work leading up to the images that students create. One game they use to warm up is called cat and mouse. In this game students start

in pairs that are linked at the elbow. A person is chosen to be the mouse and another is chosen to be the cat. The cat chases the mouse, if the mouse gets tagged they become the cat. If the mouse links arms with one of the partners standing around the circle the partner must let go of the person they are with. In this way a new person becomes the mouse. This is a simple game that is intended to get the students moving and interacting. The game is also an opportunity to reflect on the nature of relationships and community interactions. When asked to reflect on the game one student shared that being the mouse reminded them of moving from one refugee camp to another. The mouse is in a vulnerable position and is always on the defensive. Another student felt sad when they had to let a partner go. It reminded them of times in their life that they had to say goodbye to someone when they didn't want to. This very simple game provided youth the opportunity to share their stories. The reflections can be built upon when creating images and discussing community challenges. Students sometimes share their reflections through stories. These stories become part of the communities shared experiences. In many of these projects the students decide on community issues they want to address. Some storytellers take cues from the media and community to choose the themes for their stories.

Cracking Bottles

Disturbed by stories of youth committing suicide on a reserve near her town Manju Lodha wondered what she could do. What would I do if this was my child? She knew that there had been suicides in town as well. This was an issue that impacted youth

in many different social groups in her community. She had already done some writing and work in the local schools. Upon reflection she chose to write a story named *Cracking Bottles* about teen suicide. Sharing the story with local youth was an opportunity to address the issue with them. Not sure if she had captured the subject she went into a grade seven classroom to ask students what they thought. The students liked it and encouraged her to share it with others.

Consulting with youth on her stories is an important part of her creative process. The feedback that she gets from youth helps her to improve the work she is doing. It is important to her that youth voices are reflected in the stories she shares. The stories that she creates come out of personal experiences and observations of what is happening in the community. Over many years Lodha has shared stories, poetry, and art with youth.

Lodha's motto, and also the motto of a recent project she has worked on, is "we can all learn, we can all teach" (Dirks & Lodha, 2011, p.9). This project is called *In the Spirit of Humanity*. In this project she worked with two other artists in Winnipeg- Ray Dirks and Isam Aboud. Over the course of a year the three artists spoke with over 2,000 students (Dirks & Lodha, 2011). Each member of this team brought different religious and cultural backgrounds to the project. They went into schools and shared their stories, their religious backgrounds, and their commitment to building community. The intention was to share their stories and unite students across differences using art workshops. Storytelling and art workshops provided a platform for the students to share their experiences, hopes, and dreams for their communities. Youth explored issues of identity

and social justice in Canada. These artists modeled to students how rewarding relationships across differences can be by respecting each other and connecting through a shared humanity.

Providing youth resources to address challenges and avoid self destructive behaviour is one of the reasons that Dale Swirsky tells stories. Swirsky used to teach Social Studies, but is now traveling across the country working with at-risk youth and adults upgrading their education. Sharing folklore, personal stories, and stories of people he has met on his journey is very important in his training workshops. Many of the individuals that he works with are at a turning point in their lives. He shares stories of struggles and resilience to give youth examples of people, like them, who have overcome challenges.

Education is more than just learning to read or add. It is about learning to live together in a respectful environment where everyone can feel successful and contribute to society. Literacy and learning to live well together are two essential components of youth education. Swirsky knows that if these youth are not successful in their training they could end up in gangs or engage in self destructive activities. He has left the formal school system but has still found many 'teachable moments' working with youth and sharing stories with them. He found that storytelling is an effective way to initiate discussions that can help youth steer away from destructive behavior and develop resiliency.

Translating Stories Across Cultures

Many years ago, by a lake in Northern Canada, there live a girl named Marie. She spoke French and she spoke Cree. Every evening in the fall Marie walked to the lake to watch the geese land. (McLellan & McLellan, 2007, p. 5)

As a deacon in the church Joe McLellan noticed that adults felt uncomfortable talking to children about death. He saw a need and spent some time reflecting on how he could help. Working together with his wife he wrote a story called “Goose Girl”. This beautiful story brought in elements of his First Nation roots. It also opened the door to talk to children about loss. One day in class after the story a girl said “when my Nana died after the funeral I went home. I took the teddy bear that Nana gave me a long time ago out of the closet. The teddy bear and I went to bed and talked about Nana all afternoon.” The story gave this girl an opportunity to share her story about loss. These two stories could have also initiated other conversations between the children after that.

Walking into a school one day McLellan was asked if he knew any stories about how to deal with death. A teacher in the school had died the day before. This story gave him the perfect opportunity to open up a dialogue with youth in the school. Describing leadership John Wiens said that “a leader is someone who starts a conversation that others don’t” (personal communication, August 12, 2008). The story McLellan created addressed the issue of the loss of a loved one in a way that was embedded in his cultural beliefs. This reinforcement of cultural identity is important and rare for First Nations

students. McLellan used the strengths of his culture to address the issue of loss with youth who seldom have to opportunity to share their experiences.

As well as telling stories McLellan has also published a number of books. With the support of elders in his community he has published a series of books sharing the stories of Nanabosho. This project has been an important part of McLellan's work to preserve his culture and share these stories with children. McLellan describes these stories as sacred text and it is important to the message that they are not altered. Duncan Mercredi shares stories that he learned from his grandmother. When he was given the legends of his people Mercredi was told not to translate them into other languages, but there are a few legends that are common to many groups that he will share in English. Many of the Michif stories that he learned he feels comfortable sharing in English. This is because the language and stories are already a mixture of different cultures and less is lost in the translation. Mercredi spent many years writing poetry and stories. In the last thirteen years he has committed his work primarily to oral storytelling.

Creating Images in Community

Jamie Oliviero goes into classrooms sharing world folklore. His work is based on the values section of the Social Studies curriculum. He is committed to keeping stories from the past alive in our communities. One of his most recent projects is working with students to create stories that are then put onto a banner. Choosing a theme Oliviero works with students to create a class story. Once the story is written down students draw images to put with the story. The story and images are then organized onto a large

banner. The first year he designed three banners with classes from different schools, giving classes the opportunity to see the work of other communities. The banners then traveled from one school to the other. This provided students the opportunity to share their work and see what other students created. The project has expanded, with funding to do sixteen more banners. Oliviero has used this project to connect diverse schools.

In the fall of 2011 Jamie helped organize another storytelling activity that involved youth working together to create images. In Central Park in downtown Winnipeg over one hundred students came together to listen to and participate in a day of storytelling. Storytellers shared stories with the children in a large open tent set up in the corner of the park. In the afternoon students gathered in four groups at the corner of the soccer field and worked on group stories that they later performed. At the end of the day a large meter-wide paper was rolled out and all the children gathered around it. Using markers they each added images from the stories they had heard throughout the day. Each of these images represented something that the students associated with the stories they heard. This large sheet also traveled around to the schools of all of the students. Both of these projects helped build bridges between students from different schools and communities.

Another example of students creating images from stories occurred when Kay Stone visited a grade six classroom. She had shared a story in the gymnasium to the whole school earlier in the day. In it one of the main characters had to walk down a stone path. Each of the stones taunted the girl trying to get her to stop and turn around. The

stones hurled insults at her all the way down the path. Later that day Stone entered a grade six class. She asked them what they would like to do. The class wanted to act out the story. It had obviously struck a chord with them. In the discussion several girls, that were most likely the class bullies, requested to be the stones. Stone explained to them that they should not say anything hurtful in their role. They all chose a role and at the end each student participated in the retelling. She told the story again and the students acted it out. They were eager to find a creative form to express the story they had heard which gave them an opportunity to work through issues they faced in their classroom. All of the students in the class participated in this event and felt capable of contributing to the act of creation.

Young Leaders Forum

The Canadian Centre for Diversity holds a *Young Leaders Forum* each year in Winnipeg. This event brings students from over ten schools in and around Winnipeg, to talk about issues of diversity. Brian Roachat is the Regional Programs Coordinator for Winnipeg. Along with the forum Roachat also meets with each school group once a month. Storytelling is incorporated into the forum in three different ways. First the day starts out with a panel of young adults that share their personal stories based on the day's theme. Second a playback theater group works with youth to explore stories and experiences that happen in their schools. The last component of storytelling is in facilitated sessions where students share personal stories and discuss case studies.

The *Young Leaders Forum* starts with a panel of five invited guests. For each event Rochat works to develop a panel that represents the wide range of diversity found in students' schools. He invites individuals that have experiences with diversity and have overcome challenges. Then chooses individuals that he thinks students will be able to relate to. Many are young adults at the beginning of their careers. The intention of this panel is to inspire and share real life experiences with youth not to intimidate them. He meets with each individual presenter to go over the outline for the day and help them create notes. On the day of the event he also meets with them in the morning to go over their speaking notes. He helps them pick out key elements of their stories to highlight in their presentations. The panel members first introduce themselves, then share challenges they have faced, and lastly what they have done to overcome these challenges. This format breaks their stories into three parts so that they can interact with the stories of the other panelists. After the stories are told the audience has an opportunity to ask the panelists questions. Often the stories from the morning will surface in the facilitated discussions in the afternoon.

As a result of these stories and discussions students go back to their schools motivated to address issues of diversity. Student feedback from the first two years of this event identified that students and teachers needed more support to carry out their plans. The youth forum is now followed up with monthly skills training and planning workshops. These meetings provide youth continuity and encouragement to develop lasting projects in their schools. Each student group will identify an issue in their school

and develop a plan of action to address that issue. Specific projects selected depend on the school and student leadership. These youth use the foundation of stories they heard at the forum to create a new story for their school community.

Chapter Conclusion

All of the participants in this study started using stories in different contexts with different training. Each of them has used their unique gifts to share stories with youth in their work. They have all used stories to build relationships and help individuals connect to their local communities. Some of these individuals have developed their educational philosophies through practice rather than academic training. Educational philosophies were based on a combination of educational training, personal experience, and traditional cultural teaching. Theoretical backgrounds other than education included theatre, folklore, literature, and social work.

Even with diverse educational backgrounds all the participants used storytelling to build relationships with youth. These relationships are built on common shared experiences that help us better understand characteristics that make us different and unique. Storytelling is able to build bridges between people because it is interactive, collaborative, flexible, inclusive, imaginative, and transformational. All of the storytellers interviewed used stories to create environments that help individuals challenge social norms and build relationships across social barriers. Throughout the course of the stories and interviews four themes emerged as important to all of the tellers work: knowledge,

culture, dialogue, and agency. Chapter three reviews the literature in three fields of study organizing each field into these four categories.

CHAPTER III

Literature Review

This interdisciplinary study incorporates literature from a variety of different fields, but primarily from Education and peace and conflict studies (PACS). The introduction of literature from other fields is used to add innovative perspectives to the discussion. PACS is also a relatively new academic field that draws on many social and political theories. The discussion starts broadly in the first section by describing literature in the area of education, democracy, and citizenship. The second section discusses elicitive theories and practices in the field of PACS that contribute to education, democracy, and citizenship. The final section will speak specifically to the use of storytelling for educational purposes and storytelling in practice. This chapter will move from larger general theories and narrow the discussion into more specific applications.

The concept of praxis, incorporating theory into practice, is an essential element of both the field of education and PACS. The link between theory and practice is complicated, especially when discussing broad topics such as education and democracy. This chapter will introduce social theories and practices across disciplines to better understand the accomplishments, challenges, and potential for work in youth citizenship education.

Education, Democracy, and Citizenship

This section reviews select literature that examines citizenship education and the role of education in a democratic society. How individuals perceive the role of a citizen impacts education. Education and democracy are two complex social concepts that are continuously being debated and recreated. Education functions to prepare youth for their futures in a democratic society and is instrumental in developing engaged citizens. As the literature in this field is very broad I have been very selective choosing literature that addresses the themes of knowledge, culture, dialogue, and agency either directly or indirectly. In this material I have not found literature that takes a contrary position to the themes listed above. The selection of ideas and theories is comprehensive in the sense of covering the relevant themes in the literature.

Citizenship will be defined broadly as “the system of values, efforts and institutionalized practices required for creating and maintaining conditions for living together in a complex society” (Dimitrov & Boyadjieva, 2009, p. 156). Three different approaches to citizenship education are the neo-liberal, radical, and transformative approach. The neo-liberal approach focuses on teaching individuals how to function in global economic markets; the radical approach focuses on raising awareness and opposing exploitative global organizations; and the transformational approach focuses on engaging with others based on a common humanity (Shultz, 2007, p. 248). Tensions arise between these approaches as the neo-liberal approach works to uphold current economic structures while the radical and transformational approach challenge individuals to

question current systems (Shultz, 2007). The tradition of storytelling is most closely aligned to the transformational approach therefore, I explore citizenship primarily through the transformative approach to citizenship education.

Lynette Shultz (2007) describes the transformational approach as seeking to “create social justice through deep compassion and accompaniment, through creating democratic spaces for building inclusive community, and through action that links the local experience with the shared global experience” (p. 255). Thus, the transformative view of citizenship focuses on the experiences of the individual and works to empower then to move towards social change (Jones & Gaventa, 2002; Huaman & Koeng, 2008). Phyllis M. Cunningham (1998) describes knowledge as being socially constructed, therefore the production and distribution of knowledge creates power. Transformational learning, part of constructivism, goes beyond what we know and challenges the foundation of how we know (Davis, 2005; Kegan, 2000; Wind & Cook, 2004). In this approach individuals from all social classes can participate in the production of knowledge. Knowledge production is no longer in the control of the elite. In this approach citizenship starts with the identity and context of the individual, then creates an understanding of the world, and develops skills to contribute meaningfully to that world.

The world is becoming more interconnected globally, requiring reflection on the process of education. Citizens are faced with more complex decisions with far-reaching consequences. Fazal Rizvi (2006) who’s research focuses on education and globalization said that the process of globalization "is neither systematic nor structured around some

central locus of power, but is much more about popular consciousness, a form of social imagination" (p. 23). Without a formal systematic structure to guide global development, the need for dialogue and knowledge acquisition becomes crucial in today's educational systems. The development of a "social imagination" is an active process between both local and global communities. David Held (1998) stated that "globalization denotes a shift in the spatial form of human organization and activities to transcontinental or interregional patterns of activity" (p. 27). Lee Anderson (1977) described the need for education to encourage the involvement of citizens in a global society (p. 36). A study of global education in Canadian schools conducted by the Ontario Institute for Studies in Education concluded that this is a very good time to address global education, but there are also barriers to effective implementation (Mundy, 2007). International, national, and local educational organizations are now including citizenship education as an important component of their mandate. The dynamic changes in our global communities require a response from educators.

Knowledge

UNESCO (United Nations Educational, Scientific, and Cultural Organization) is the largest international organization, promoting citizenship education, having done so for over 60 years. In 2002 Manitoba was the first province to participate in the UNESCO Associated School Network program. UNESCO educational programs have four pillars: *learning to know, learning to do, learning to be, and learning to live together* (Delors, 1996, p.97). *Learning to know* includes both cognitive tools and basic knowledge as a

foundation for future learning. *Learning to do* explores skills needed to participate in communities both local and global. *Learning to be* involves reflective skills that will help the individual become well rounded socially, emotionally, and physically. *Learning to live together* involves values and principles needed for living together in a respectful and peaceful society. These four pillars are the foundation for programs and policies promoted by UNESCO.

UNESCO's current decade for Education for Sustainable Development (ESD) directly addresses issues of citizenship. It defines education for sustainable development as "the study and comprehension of problems linked to the social, economic, environmental, and cultural sustainability of our planet, emphasizing interdisciplinary approaches" (Perrot-Lanaud, 2005, p. 4). The emphasis on interdisciplinary approaches suggests the need for the integration of multiple factors when addressing knowledge. It is important to note here that *learning to know* is the first pillar that is the foundation for the next three pillars. Here knowledge is acquired for the ultimate goal of *learning to live together*. *Learning to know* also focuses more on the cognitive skills needed to acquire knowledge than favoring specific forms of knowledge.

Aristotle's Nicomachean Ethics (2006) describes eleven moral virtues that are important for citizenship. He introduces the characteristics of an individual and distinguishes them from science by saying "science seems to pertain to opposites, but characteristics do not seem to pertain to opposites" (Book 5: 1129a5). The virtues and characteristics of a citizen require an acknowledgement of complexity that is present in

the context of society. Kieran Egan (2005) also addresses the contrast between opposites and complexity in education stating that once children grasp opposites, they can then “use them to ascribe meaning to any intermediary terms” (p. 40). Knowledge is not only composed of simple binary terms but full of complexities. The transmission of knowledge, therefore, is not a neutral process that is value free. We require both scientific knowledge and the characteristics needed to make good judgments regarding that knowledge. Education needs to provide a knowledge base with values so that individuals can reflect, evaluate, and determine appropriate actions based on that knowledge.

Literacy is a significant component of the process of knowledge acquisition which provides individuals the opportunity to confidently engage in society. Dougal Willms (1997) stated that “Literacy is, itself, a defining characteristic of social class” (p. 8). An inability to do well in a course may not reflect the student’s knowledge of that subject, but an inability to communicate that knowledge in the expected format. Individuals with low literacy levels encounter significant structural barriers in the educational system, the work force, and social systems. Two youth with the same level of education in Canada take a literacy test, one has a literacy score the equivalent of two years of formal education ahead of the other. What is the difference between these two youth? In a study on *Literacy Skills of Canadian Youth* Willms (1997) found the difference to be the education levels of the individuals parents. In this situation one youth’s parents quit school in grade 10 while the other attained two years of post secondary education. Dropout rates in Canada vary widely. In 2010, Statistics Canada found that dropout rates

for Aboriginal youth off reserve are 25.8% compared to 8.5% of non-Aboriginal youth. The dropout rate for immigrant youth is 6.2% and the Canadian born youth is 9.1%. Hence, parent's education level impacts literacy rates of children. Literacy is a crucial skill in knowledge acquisition which is an important element of being an active engaged citizen.

Education for democracy is based on the objective of providing individuals equal participation in society. Pierre Bourdieu (1997) described a system of underlying cultural values that impacts individual actions. The habitus are habits and patterns of behavior which reflect the expectations of an individual's surroundings that are not consciously articulated. Bourdieu (1997) argues that the education system maintains the class system by "converting social hierarchies into academic hierarchies" (Pg 498). The skills and knowledge children enter the school system with significantly impacts their achievement levels in school. Individuals living in lower income areas have lower civil engagement (Atkins & Heart, 2003; Brown, Moore, & Bzostek, 2003; Wilkenfeld, 2009). Meira Levinston (2010) calls the difference in civic engagement based on socio-economic status the "civic empowerment gap" (p. 331). Statistics clearly show that our educational system does not successfully addressing the needs of all student populations. In a study of youth in a public housing facility Jay MacLeod (2009) concluded that "although a restricted number of individuals of working-class origin may overcome the barriers to success, the rules of the race severely limit and constrain these individuals' mobility" (p. 149). He admits that people have autonomy but said that structural forms of "class

domination” (p. 152) limit individual agency. If the school system is unable to empower students from all socio-economic and cultural groups to participate fully in society it is not successfully implementing education for a democratic society. Knowledge therefore, is not a collection of neutral information, but impacted significantly by cultural factors. Addressing knowledge without recognition of cultural factors has resulted in the failure of our education system to meet the needs of all students.

Culture

Martha Nussbaum (2006) approaches citizenship from the perspective of developing abilities. These abilities include (1) critical thinking about one’s culture, (2) an awareness of the heterogeneous nature of our society and (3) empathy for others. The first ability challenges students to critically review elements of their cultural environment. In a democracy it is important that individuals think for themselves and not blindly follow cultural norms. Cultural norms are often such an integral component of everyday life they are often assumed and not consciously examined. The second ability is developing an awareness and understanding of other cultures that are present in society. To learn to live together well we need to understand each other. This ability goes beyond superficial cultural distinctions of clothing, food, and holidays to a deeper understanding of the cultural values, beliefs, and knowledge bases of all groups of people in our communities. The last ability is to develop empathy for individuals that have different experience from us. To achieve this ability we first need the opportunity to learn about other people’s life experiences, only then can we extend empathy. Nussbaum (2006)

stated that democracy needs citizens who can “reason together about their concerns” (p. 5) rather than just deferring to authority. An understanding of culture and dialogue is needed to develop these three abilities.

Awareness of alternatives and an understanding of different cultural ways of knowing are essential to the discussion of citizenship. Ken Osborne (2008) emphasized that democracy requires a dialogue with “the range and depth of knowledge, the awareness of alternatives and choices, the willingness to engage with different views” (p. 31). Diversity education is an essential component of citizenship education. Caryn McTighe Musil (2009) compiled five questions for diversity literacy in civic education: “Who am I? Who are we? What does it feel like to be them? How do we talk with one another? How do we improve our shared lives?” (p. 57). These questions could be used to address the three abilities described by Nussbaum (2006). Transferring knowledge and dialogue into action in our world is the role of citizens. An understanding of different cultures and an awareness of alternative ways of living together are important component of citizenship education.

One major challenge to addressing Musil’s questions and Nussbaum’s abilities is the cultural awareness and knowledge of educators. Minority groups are not represented proportionally in teaching staff in educational institutions in Canada (Solomon, 1996; Hersch, 1996). Diversity in the student population is not reflected in teacher populations. If educational institutions are going to adequately respond to the needs of students, diversity education is essential. Patrick Solomon (1996) suggested that teacher education

needs to include pedagogy that recognizes the ethno-cultural backgrounds of all students in the classroom. Studying teacher education that addressed diversity Antonio J. Castro (2010) emphasizes the “lack of complexity associated with preservice teachers’ views on cultural diversity” (p. 206). Castro also suggests that further research needs to be done on how teacher training provides teacher candidates a ‘critical awareness’ of ‘issues of inequality’ (p. 207). If we want more diversity in teaching staff we need to find ways for all students to become successful in school. If students do not feel part of the school community they will have little motivation to enter educational careers.

In a study of cross-cultural education for preservice teachers Elinor L. Brown (2004) describes several resistance strategies of teacher candidates to multicultural training. She found that a methodology that included interaction, reflection, and active engagement with the community increased teacher candidates’ interest in culturally sensitive pedagogy. In a review of diversity literature in education Nicholas J. Shudak (2010) described teacher education as a double helix. The first strand is an understanding and recognition of the identity of individuals. The second strand is the ability to take action based on cultural understanding to affirm individual’s identity. Shudak criticizes the literature on teacher education because it focuses on empathizing with minority groups and does not address issues of pedagogy in teacher training.

Speaking about racism Carl E. James (2008) described the need for education to help youth to “understand the interrelationship among individual, institutional and structural racism” (p. 99). Marc Kuly (2011) stated:

Working with newcomer and Aboriginal youth calls for teachers to have some degree of understanding of how whiteness and class affiliation are constructed and the relationship of privilege to that construction. Finding that kind of understanding in society is rare and charting a course of action to do something about it is even rarer. (p. 61)

Many teachers are not aware of the privileges that they have been afforded in their school experiences. Resistance to multicultural education is one symptom of this.

Even if preservice teachers develop pedagogy based on a different cultural framework they experience barriers to certification within the educational system. Rick Hesch (1995) concludes that Aboriginal teacher education was limited because prospective teachers have to submit to pedagogy from the dominant system in order to graduate. For example student teachers who spent time responding to students questions may be docked marks for not staying within the timeframe of their lesson plan. Ideologies used to evaluate preservice Aboriginal teachers were the same as those that made students abandon their cultural practices and ways of knowing to graduate (Hersch, 1995, p. 276). He maintains that the “struggle for hegemony has characterized the entire history of schooling for aboriginal Canadians” (p. 71).

Kerry-Ann Escayg (2010) in discussing anti-racist teacher education said that preservice teachers needed the opportunity to “engage in critical social issues, and also challenge its manifestations in the education system” (p. 6). Cultural sensitivity and an

understanding of the hegemonic structures in school are essential to start the discussion on social change in schools. Makere Stewart-Harawira (2008) outlines four tensions of the current views of citizenship: (1) nation state sovereignty vs. human rights, (2) rights vs. responsibilities, (3) colonial vs. indigenous knowledge and world view, (4) local security and global order. Stewart-Harawira suggests that scholars consider indigenous ontological principles to provide a world view based on interconnected and a shared spiritual reality.

Dialogue

Amy Gutmann (2001) described democracy and education as being situated in a state of tension between freedom of speech and protection against falsehood. She states that democracy is not an easy road. It guarantees controversy. However the alternatives to democracy are not acceptable. The role of education is not to provide definitive answers, but to help youth live responsibly with this tension and provide them with the knowledge and skills to live in a democratic society as citizens. Margaret Somerville (2006) also recognized that tension is a natural and essential part of democratic deliberation. She writes, “Has our fear of uncertainty caused us to seek unitary ends (non-complex outcomes?) If so, have we lost a necessary balance” (p. 205). Gutmann’s (2001) perspective complements Somerville stating that the role of education is “to cultivate the knowledge, skills, and virtues necessary for democratic deliberations” (p. 288). Thus, knowledge, skills, and values are needed for individuals to make decisions when faced with the tensions that are inherently part of the democratic process. Dialogue is a key

component in the development of individuals that can engage in democratic deliberations. It is the role of educators to help students develop the skills needed for dialogue.

The tension created by democracy should be central to the discussion of education in democracy. We must question the role of education as part of a multicultural democratic society. Questioning education requires asking about the nature of authority in our society and education system. Hannah Arendt's (1968) challenge on this topic is a call for education to create global citizens. She writes, "Education, too, is where we decide whether we love our children enough... to prepare them in advance for the task of renewing a common world" (p. 196). Children and youth make decisions about themselves and their world based on the dialogue that they encounter in school and in society. Education is an opportunity to prepare them for these challenges. Coulter and Wiens (2008) echoed this sentiment, stating that "determining the character of that public world and figuring how, when, and whether to help children contribute to it is the very stuff of education" (p. 11). Therefore, how youth are prepared to go into the world and live together with others should be a key concern for educators (Coulter & Wiens, 2008). This view of education is not prescriptive, it requires a collaboration of perspectives, and dialogue between different individuals participating together in the production of knowledge that forms our social reality.

Education and democracy place high expectations on each individual in a community. Jean Bethke Elshtain (1997) examines the responsibilities a democratic society places on the individual in her book *Democracy's Middle Way*. She states, "Not

being simple, democracy does not afford us a straight forward definition of what education in, and for, democracy might be” (p. 362). To define education in a democratic society we look to past traditions to help us create a system in our current context that provides hope for the future. Again we return to the idea that education and democracy are dynamic, full of tensions, and complex. The dialogue that accompanies the dynamic process of defining and redefining education in democracy must respond to the changing needs of local and global communities. Democratic education, therefore, must create spaces for dynamic dialogue, which accepts complexity and recognizes that tension is a healthy component of the process. This kind of dialogue provides an opportunity to create new knowledge in the context of community that has the potential to reshape social dynamics.

The importance of dialogue is also echoed by Anne-Clair Fisher (2007) who suggests that dialogue should be “broadened to understand how to effectively empower our diverse students to lead meaningful lives within the communities of their choosing” (p. 167). Both Nussbaum and Fisher recognize the need to develop skills and engage in dialogue to prepare students to live in a pluralistic democratic society. Fisher also recognized the need for students to choose the communities they wish to live in. From this perspective prescriptive curriculums that describe “best practices” for living in society do not provide individuals opportunities to create and choose the type of community they want to be a member of.

Susan Heald (1990) described the state as a set of relationships that occurs in the context of institutions. The state, therefore, is something that is constantly being formed and reformed based on the dialogue that occurs in the context of these relationships. Education as Fisher and Heald describe it should empower students to create new relationships that reflect a shared understanding of community. Nussbaum's abilities, which focus on cultural awareness, can help educators and students move toward a shared vision of a common future.

Landon E. Beyer and Michael W. Apple (1998) said that "we need to see education relationally connected to the cultural, political, and economic institutions of the larger society" (p. 4). Beyer and Apple emphasize the importance of praxis in democratic education. If the role of education is to create citizens in a democratic society, it is important to consider the spaces where education takes place. Lawrence Cremin (1976) and Gutmann (2001) emphasize the fact that education does not occur only in the school, but extends into many different formats of public and private life. Many other institutions make up the framework that shapes students' education.

Private and public settings shape thinking through interactions with family, friends, and colleagues, thus, education is not limited to the classroom (Torney-purta, 2010; Ken Osborne, 2008). Students are not 'clean slates' when they enter a school; they enter from a mixture of different cultural backgrounds and contexts. Cremin (1976) says that school should engage students in dialogue about other educators in the community so

they can make informed decisions on their own (p. 62). There is a common emphasis on the need for education to address the outside world in this discussion.

Agency

How schools and students are structured to interact with each other impacts what the student ultimately learn. More collaboration between educators and community is needed to improve the quality of citizenship education (Mundy & Manion, 2008).

Through nurturing sustainable partnerships with community organizations students will have opportunities to participate actively in their communities. Boyd Bode (2001) asserts that “teaching democracy in the abstract is on par with teaching swimming by correspondence” (p. 92). Education extends widely, outside of the school system to include both public and private spaces. An awareness of and interaction between educational institutions and these other influences is an important concern for educators.

Exploring student experience in citizenship education in Canada, Brian Howe and Katherine Covell (2009) found that students do not receive enough opportunities to meaningfully participate in classroom settings (p. 23). Mark Evans (2006) explains that teachers’ goals indicated more class participation than what actually occurred (p. 426). Evans study found that assessment practices favored knowledge and cognitive skills. In conclusion Evans suggested that there needs to be more emphasis on the pedagogy and practice of citizenship education. There is a discrepancy in our educational system between our articulate goals, methodologies, and practice in the classroom. The

development and implementation of methodology is an important, but often overlooked, component of citizenship education. Challenges still remain on how to train teachers, develop materials, and structure schools to promote increased student participation.

With recognition of the complexity of both education and democracy, the focus on citizenship requires a broader discussion on the roles of citizens. Components of citizenship education include: “civic knowledge and engagement--both local and global; intercultural knowledge and competence; ethical reasoning and action; and foundations and skills for lifelong learning” (Musil, 2009, p.51). The literature reveals two statements about citizenship and education relevant to begin this discussion. First the nature of citizenship guarantees that the concept of citizenship will be contested and under academic debate (Phillips, 1991. p. 541). The second is that citizenship education must be constructed around engaging students in meaningful dialogue and activities (Hughes, Print & Sears, 2010; Novac, 1998). The best way to address a subject that is constantly under debate is through a method of dialogue and engagement. In the development of education for democracy the method is as important, if not more important, than the content. Information and community dynamics are constantly changing, therefore a methodology that is able to reflect and act on changing social settings is essential to citizenship education.

Andrea Leskes and Ross Miller (2007) developed a concept of citizenship called the civic learning spiral that includes six threads: self, communities and cultures, knowledge, skills, values, and public action. The concept of a spiral is used in this model

to illustrate the complexity and integrated nature of all dialogue relating to citizenship (Musil, 2009). Like the four pillars of UNESCO the learning spiral ends with agency. These themes can also be found in the International Association for the Evaluation of Educational Achievement's (IAE) examination of citizenship. The key areas identified for this study were democracy/citizenship, national identity/international relations, and social cohesion/diversity. Each of the three key areas was evaluated in five sections including knowledge, skills, concepts, attitudes, and actions.

Graham Pike (2008) suggested that to develop a "global ethic" is to (1) understand our interconnections with all of humanity, (2) creatively envision other alternatives, and (3) develop motivation to modify current behavior (p. 229). Bhikhu Parekh (2002) identifies three things a globally oriented citizen should keep in mind: (1) ensuring that policies in your own country are not damaging humankind at large, (2) interest in the practices in other countries that impact quality of life for others, and (3) actively working in the world to improve the well-being of others (p. 13). While slightly different in nature the themes found in each of these frameworks are similar. All of the frameworks for citizenship end with a component of social action. *Learning to live together* is the final goal for all of the theories concerning education, democracy, and citizenship.

An international study involving twenty-eight countries on civil education and the engagement of students found that civil engagement was not equal for all social groups. Judith Torney-Purta (2010) found that students with low socio-economic backgrounds

had less civil knowledge and engagement (p. 204). The study also found that respectful classroom climates where students could discuss controversial issues increased civic engagement. Analysis suggested that it was important to provide teachers with more training in methodologies that facilitate content-rich discussion. Analysis of this study also found that student interactions and relationships within their local neighbourhoods had a significant impact on their attitudes to civic engagement (Torney-Purta & Carolyn, 2011). School culture that provided more opportunities for student participation also saw increased rates of civic engagement in students (Torney-Purta, 2010). One of the recommendations Torney-Purta (2010) makes in her analysis is that “building links between schools and other organizations—family advocacy groups, organizations formed by youth, teacher professional organizations, the media—are essential in moving toward an ideal civic education” (p. 211).

Conclusion

Global citizenship literature includes many other frameworks, all of which beg the question : why are these frameworks not entering Canadian classrooms? Reviewing the state of education for global citizenship Graham Pike (2008) states:

“the result of more than twenty years of global education advocacy in Canada amounts to little more than the key elements that were there at the beginning: Small groups of dedicated teachers and grassroots organizations determined to buck the prevailing educational trends in order

to promote better understanding of an increasingly complex and troubled world” (p. 224).

The literature demonstrates the existence of many challenges and barriers to the implementation of global citizenship frameworks into classrooms. I review these barriers in a broad sense including teacher education, pedagogy, structural components, and student achievement.

Andrew S. Hughes, Murray Print and Alan Sears (2010) found that Canada has failed to build capacity in four key areas of citizenship education including: (1) consistent goals and outcomes (2) support material for educators, (3) programs for teacher development, and (4) research and development that supports policies (p. 7). This was in a comparative study of England, Canada, Australia and the United States. They found that countries that had public debates about citizenship education were more likely to have sustained strategies for education. Canada has “no national initiatives” in the area of citizenship education (p. 298). Hughes and Sears described the research base for citizenship education in Canada as “fragmented and sporadic” (p. 8). The lack of national initiatives and strategies on citizenship education has resulted in a lack sustained growth in the area of citizenship education in Canada.

Democracy is a complex system that relies on relationships between individuals, and communities at local, national, and global levels. The elements of democracy and how it functions are embedded in time, place, and people. Education in this constantly

evolving and changing system is under a process of creation and recreation through the relationships between individuals and structures. Citizenship can be better understood by studying four themes: cultural awareness, knowledge, dialogue, and agency. The Manitoba school system is based on the premise that it “must take into account the diverse needs and interests of the people of Manitoba” (Public Schools Act, 2011, Introduction). Current attempts to incorporate multicultural material by adding one cross cultural course into teaching training does not address the needs of all Manitobans. Educators that do not have a clear awareness of the unequal treatment of students in our education system will not be equipped to address these issues in their classrooms.

Many scholars and educators have worked on the question of citizenship education. These efforts have not produced actual changes in the classroom. Nigel Dower (2008) asked “since there may be a great variety of opinions about global values, is there a danger that in trying to include global citizenship education in the school curriculum teachers may promote unacceptable moral positions?” (p. 50). If we only implement global citizenship into the curriculum when we have a consensus on all of the values, rights, and responsibilities of a citizen that day will never come. This question illustrates an inherent problem in the structure of our education system. If we view education as a way to transmit pre-determined knowledge to youth through a list of curriculum goals and outcomes, then we will be placed in a never-ending cycle of dialogue on appropriate material. A view of education as an elicitive pedagogy that facilitates dialogue of these

values could address this challenge. This solution requires broad structural changes that impact the foundations of how our education system is organized.

Education for democracy is about learning to live together in community. The practice of culturally relevant and locally developed solutions to community struggles is the goal of the entire process. This is an interdisciplinary study. I intend to use the literature in PACS, as well as in storytelling to provide a broader view of the relationships between education and the larger society. I have included peacebuilding and storytelling into this study because they provide alternate pedagogy and methodologies for addressing issues of citizenship that are not found in the literature of education and democracy. These fields help to expand beyond current educational paradigms and consider alternative approaches to the challenges faced by our educational system today.

Elicitive Approaches to Peacebuilding

There are many theories and practices in the field of peace and conflict studies that can provide insights into the practice of education in a democratic society. Ho-Won Jeong (2000) describes the field stating that “peace making and building are the art and science of weaving and reweaving oneself with others into a social fabric of mutual love, respect, and concern” (p. 373). I have titled this section with the term peacebuilding, leaving out conflict resolution, because I am focusing on how we support positive community development. This is intentional, as many educational programs in the field focus only on conflict resolution workshops. I am choosing to explore the conditions needed to create peace within the context of youth education. Lisa Schirch (2008)

identified peacebuilding as “the term that is emerging as the umbrella term for all the other approaches to address conflict, violence, and peace” (p. 2). Elicitive approaches are a way to develop methods flexible enough to respond to individual and community needs. This section starts with an introduction to some theories of violence specifically focusing on structural and secondary violence. Our understanding of violence impacts how we approach solutions. Theories and concepts in peace and conflict are then organized into four categories including: culture, knowledge, dialogue, and agency. Elicitive approaches to peacebuilding will be explored in each of these categories.

Johan Galtung (1985) spoke of “positive peace” and “negative peace” (183). Negative peace is broadly defined as the absence of violence, while positive peace is built around the concepts of harmony, cooperation, and integration (p. 145). Describing positive peace includes not only the absence of physical violence but also structural violence. Galtung identified violence as both physical and psychological. Violence is not limited to interactions between two people. Structural violence is indirect violence that is characterized by structures that cause harm to individuals physical or psychological well being. He identified structural violence in places where “resources are unevenly distributed, as income distribution are heavily skewed, literacy/education unevenly distributed, medical services existent in some districts and for some groups only” (p.171). Structural violence can be measured by a discrepancy between potential health and wellbeing compared to actual wellbeing. A difference in mortality rates of individuals from distinct groups is one example of how structural violence can be measured (p. 177).

Expanding our understanding of violence provides us the opportunity to expand our understanding and work towards peace.

Schirch (2004) goes a step further with structural violence by describing secondary violence. Frustration experienced by individuals that are subjected to structural violence has a number of different manifestations. Structural violence creates a context where other forms of violence occur. She divides secondary violence into three different categories. The first is self-destruction, the second is community destruction, and the third is national and international destruction. Suicide falls within the first categories of self-destruction which also includes alcohol abuse, drug abuse, depression, and internalized oppression. The second form of secondary violence is community destruction. Crime, interpersonal violence, domestic violence, and rape fall into this category. The third category is national and international violence. These categories help to understand the different impacts of violence. Schirch identifies a cycle of violence that is created with the interaction of structural and secondary violence. When we are looking at elicitive approaches to peacebuilding the goal is to break the cyclical nature of violence and build community supports.

There are many educational resources poured into addressing secondary violence by teachers, resource staff, and administrators. I think it is equally important for educational institutions to work towards decreasing structural violence. Working with the symptoms of the problem will not help us move forward to finding solutions. Our school

communities need to honour, respect, and integrate all cultural contexts of students into school culture in order to successfully address structural and secondary violence.

Cultural Awareness

John Paul Lederach (1995) speaks about prescriptive and elicitive knowledge when addressing conflict resolution. Prescriptive knowledge is academically generated, while elicitive knowledge is found within individuals based on both their personal knowledge and experiences in community (p. 65). Lederach suggests that in order to be culturally relevant when addressing conflict resolution, local forms of knowledge and methods can be more valuable in resolving conflict than prescriptive techniques. He realized that western sequential methods of conflict resolution were not effective in all cultural contexts. Elicitive approaches take into account the local context and structures of community support. In the elicitive approach, the “trainer constructs a role of catalyst and facilitator” instead of the master teacher (p. 65). The facilitator/ trainer discuss the methods that are used in the community to address challenges that arise. This method builds on the strengths and capacities of the community instead of imposing outside beliefs and value systems. The training is also focused on developing confidence in individual’s capacity and skills to address issues faced by the community. There is a growing body of research that is exploring how communities respond to conflict and build communities.

The arts are useful tools of expression when facilitating an elicitive approach to peacebuilding. Sociologies that study the arts in different cultures have found they

provide significant insight into the values, norms, and action in a community (Acord & DeNora, 2008). Lisa Schirch and Michael Shank (2008) stated that “elicitive approaches to art can also invite people to reveal their own cultural knowledge” (p 232). They emphasize that art can be used to heal trauma, transform conflict, and promote social justice (p. 224). Artistic expression provides opportunities for individuals to express and explore elements of their cultural contexts. This elicitive approach builds upon Nussbaum’s (2006) work on citizenship. The first ability of citizenship is to help students reflect on their own cultural traditions. Inviting students to share cultural knowledge through art provides the opportunity to build community and facilitates citizenship education.

Storytelling is another expressive art that is used in peacebuilding. Senehi (2000) described storytelling as one way that individuals and groups have maintained their cultural identities. Identity is a key theme in the field of PACS and an integral part of culture. Individual identities are shaped around a number of cultural contexts. In her writing she describes how the arts, specifically storytelling, can be used as a peacebuilding process. She stated that storytelling “has been a matter of cultural survival in the face of homogenizing forces of dominant culture” (p. 133). Canada is becoming more diverse, therefore, methods of communication that help youth and teachers understand cultural identity is crucial to democratic deliberation. Storytellers are individuals that “feel compelled to negotiate and craft a new wider set of relationships

and knowledge.” (p. 115). The art of storytelling provides tools to understand identity and promote community building activities.

Addressing identity based conflict Jay Rothman (1997) introduces the ARIA (Antagonism, Resonance, Invention, and Action) framework. This framework includes antagonism, resonance, invention, and action. The first component of this framework is to identify the antagonistic thoughts, feelings, and bias that each group in the conflict holds. This component is important to find a base of understanding that will help groups move towards resonance, invention, and action. In order to solve conflict for mutual gain Rothman described “the essential goals and motivations of all parties locked in identity conflict must be fully articulated” (p. 15). To transform these kinds of conflicts creativity, clarity in thought, and the ability to transform thought into action are required. This framework provides a structure to address some of the issues that challenge the development, and implementation of initiatives that support multicultural education.

Educators that express resistance in multicultural training in University need to experience conversations that build understanding of the deep cultural and identity issues in Canada. Many teachers entering their careers do not have a solid understanding of culture and the role it plays to create inequalities. The tools and frameworks used to address identity and cultural conflicts could be used to inform teacher education. Teachers that do not have an understanding of the cultural dynamics that impact their students’ success will not be able to create solutions to these problems in their classrooms. Lederach highlighted the need to be aware of and respectful to specific

cultural contexts. The more tools that a facilitator or teacher enters a situation with the better able they will be to respond to the needs of that community.

Knowledge

Beyer and Apple (1998) indicated seven items important for democratic deliberation which include: epistemological, political, economic, ideological, technical, aesthetic, ethical, and historical. These factors are often not integrated into many subjects taught in high school. There are several theories in peace and conflict studies that recognized the complexity and importance of integrating these factors into our understanding of society. Sean Byrne, Neil Carter, and Jessica Senehi (2001) described the social cube model of conflict analysis that takes into account six factors which include: demographics, economics, history, politics, psycocultural, and religion (p. 731). They describe these factors as intricately connected because they “produce multiple relationships and patterns or inter-group behavior through time and context” (p. 731). This form of analysis and discussion is what is needed in the dialogue of education for democracy. The theory recognizes that subjects we often segregate into different categories are not separate from each other. The construction of history is not separate from the social, political, economic, cultural, and religious factors. Educational research indicated that preservice teachers are often resistant to incorporating multicultural perspectives into their practices. Many teachers are not aware of how integrated these systems are. Hegemonic structures in our school system separate these factors which ultimately impacts the achievement of students.

Knowledge of structural violence and personal biases is critical to addressing the needs of students. Without this knowledge teachers will continue to facilitate cycles of privilege and discrimination. Michalinos Zembylas and Ana Ferreira (2009) describe schools as environments that “perpetuate the continuation” (p. 1) of the dominant perspective on collective identities. They emphasize the need for educators to create heterotopic spaces. These spaces are “symbolic sites of articulating alternative set of values, emotions, and beliefs around which educators and students can redefine their identities and the ways they want to be identified” (p. 2).

Zembylas and Ferreira describe social spaces as spaces that influence us and are created by us. Heterotopic spaces “create themselves as new kinds of places, making local acts of resistance possible and offering a means of alternative ordering through difference” (p. 4). Understanding structures that perpetuate violence is the first step in being able to address them. Knowledge and understanding of heterotopic spaces is essential for teachers. They need to understand and learn how to create these spaces if they are going to teach students how to live well together.

Carmen Mills (2008) recognized that it is a challenge for teachers to teach academic skills for success in mainstream society while maintaining cultural diversity (p. 85). Nancy Frazer (2003) describes this dilemma as a tension between the redistribution of resources and recognition of difference in achieving social justice. She suggests that in order to achieve social justice these two concepts should compliment, not compete with each other. Frazer describes a “circle of cultural and economic subordination” (p. 15).

She recognized that structural biases “impedes equal participation in the making of culture, in public spheres and in everyday life” (p. 15). The transmission of knowledge in our schools is not a neutral process. The bias of cultural norms is institutionalized and impacts all participants in our educational system. Scholarship in peacebuilding provides alternative methods of interacting with knowledge and structures.

Dialogue

Paulo Freire (2009) criticized the prescriptive approach to education, describing schools as a banking system where “students are the depositories and the teacher is the depositor” (p. 72). He recognized the value of individual experience and the need for our school system to provide avenues to recognize, honour, and respond to these experiences. Freire describes ‘problem-posing education’ that challenges students to reflect on issues and take action to impact the systems around them. This method teaches students that they can be agents of transformation (p. 12). Open dialogue between teacher and student, where both become responsible for the process of learning, is the cornerstone of his work (p. 80). Freire’s work has also challenged researchers to take different approaches to the role of the researcher in relation to the community studied. One such response to his challenge is participatory action research (PAR). The writings of Friere have also inspired artists such as Augusto Boal to develop programs that access community resources and ideas.

Augusto Boal (1985) used the work of Friere to develop the “Theatre of the Oppressed”. This method of accessing and developing elicitive knowledge has been used

in many different contexts around the world--from individuals in the arts, conflict resolution, and educational fields--to build community and address conflict. Boal challenged the system of theatre where the audience is simply spectators. He developed methods and strategies to transform the audience “into subjects, into actors, transformers of the dramatic action” (p. 122). This new role allows individuals “the opportunity to try out all their ideas... to verify them in practice” (p. 141). Acting out the consequences of different solutions to conflicts gives the audience opportunity to reflect on the actions and develop alternatives. Boal felt that engaging the audience in the creation of solutions to conflicts responded to the real needs of the audience.

David Diamond (2007) worked with and transformed many of the concepts of the theatre of the oppressed, using systems theory to create “theatre for living”. He describes his work as being about “how communities function as living, conscious organisms, and about how he can use theatre, a symbolic and primal language, as a vehicle for living communities to tell their stories” (p. 23). Interpersonal relationships are the focus of this theatrical methodology. It is only through building these interconnections that individuals can start the process of reflecting on and impacting change in larger structures within their communities (p. 47). Boal’s work is based on an oppressor/oppressed model, while Diamond’s is based on systems theory. Both the “theatre of the oppressed” and “theater for living” involve theatre techniques that use elicitive approaches to encourage the participation of the community.

Theater is not the only form of artistic expression that has been used in elicitive approaches to peacebuilding. Vandy Kanyako (2005) describes the use of music in Sierra Leone as a way of creating national unity and bringing people together. Kanyako emphasizes the importance of the arts to produce “healing and reconciliation” (p. 293) in post-war contexts. In Lebanon, artist Walid Raad has created an “archive” of images that includes fictional documentation to tell the story of the Lebanese Civil War. Andrea Hickey (2007) describes these images as an opportunity to “unpack the complex relationships at play in the representation of trauma” (p. 20). After the Bosnian war was over, Kanyako (2005) described the Sarajevo Film Festival as “advancing regional cooperation and reconciliation, and promoting peace and human rights” (p 304). These are just a few small examples of how individual artists and civil society organizations have used the elicitive approach and art to “transcend and ultimately break the grips of destructive patterns and cycles” (Lederach, 2005, p 29).

The use of arts and imagination can also create bridges between individuals who come from different cultural backgrounds. Art projects introduce a dialogue that can then be discussed within the broader community. Lederach (2005) emphasized that the “the importance and potential of arts as a tool for peacebuilding should not be underestimated” (p. 283). The process that is involved in creating art is just as important as the product itself. He describes this process as the “moral imagination”. The four characteristics of the moral imagination are: (1) imagining relationships with everyone including your

enemies, (2) embracing complexity, (3) belief in the power of the creative act, and (4) acceptance of risk (Lederach, 2005).

The elicitive approach to conflict and community building places the trainer as facilitator and requires creative action. Creative action is embedded in reflection from the community. Sophia Acord and Tia DeNora (2008), in an exploration of arts and culture, stated that “an art form can have a distinct relationship to action” (p 229). The arts are a powerful tool that has the capacity to initiate dialogue on important issues, present different alternatives to conflict, and motivate action.

Agency

Galtung (1997) described peace education as an applied social science. Peace education is not just about theory, knowledge, and skills. Practice is required. Galtung stated that peace education is “only meaningful if it leads to action. The goal is not more books, but more peace” (p. 1). Ishmeal Beah (2007) brings awareness to the situation of children in conflict by sharing his experiences in “*a long way gone: memoirs of a boy soldier*”. When asked by youth: What can we do to help children in war? Beah (public presentation, 2008) did not give them a simple answer. He challenged students to do research on an area that interested them, and to use their skills to decide what action would be best for them. Beah used his gift of writing and his interest in literature to publish a book exposing the experiences of child soldiers. Beah’s response to students requires them to examine their skills and use their imaginations.

Imagination is the skill that Elise Boulding (2002) uses in workshops where she asks participants to imagine a better world, and then asks them to look backwards to determine what steps need to be taken to make this world happen. This approach requires effort from individuals, and challenges them to take ownership of their actions, use their gifts and passions. Thomas Green (1984) states that institutions working with youth “must be malleable enough so that good and skilful persons who dream of what is not yet, but might be so, can be set free to decide and to act” (p. 27). Creativity, imagination, and the ability to dream are important components of an environment that promotes individuals and groups to become involved in their communities and take positive social action.

Describing agency in education Joseph A. Raelin (2007) said “advances in epistemology have certainly demonstrated that human agency can be improved through discourse within the very activity of practice” (p. 315). The methodology that is employed in the development, articulation, and collection of elicitive knowledge is similar to participatory action research (PAR). Like elicitive approaches to peacebuilding PAR is based on the belief that “generalized solutions may not fit specific contexts or groups of people” (Stringer, 2007, p. 5). Developing capacity in participants and addressing underlying issues is critical for creating sustainable solutions in communities.

Participatory action research is a cyclical process where participants and researchers identify a specific problem, assess needs and resources, implement possible solutions, and reflect on results (Kendon, Pain & Kesby, 2007). Alice McIntyre (2008)

characterizes PAR as a process where researcher and participant work together to develop methods of action that lead to “individual and/or social change” (p. 5). McIntyre (2008) uses the metaphor of a braid, based on exploration, reflection, and action, to describe this process. These processes are similar to the work of forum theatre, storytelling, and other individuals who are exploring non-violent forms of social change.

The model of multi-track diplomacy recognizes the need for work in this field to occur at a number of different levels in society. Louise Diamond and John McDonald (1996) identify nine different systems that work towards peace including: government, non-government organizations, businesses, private citizens, education, activism, faith traditions, and resource provision. Research, reporting, policy, developing theories, and workshops are some of the responsibilities of education track.

Educators can function to challenge the worldviews of students. Education can also provide students the opportunities to become involved in other tracks of diplomacy in their futures. There are many opportunities for individuals to become involved in peacebuilding and conflict resolution initiatives in their local, nation, and international communities. Youth are at a stage where they are making decisions for their futures and the possibilities for agency in this field are only limited by individual’s imaginations.

There are many different theories and tools in the field of peace and conflict studies that promote agency. Some of these tools address specific conflict situations like mediation, arbitration, and problem solving workshops. Other tools address some of the

structural causes of conflict. Jeong (2000) recognized the need for conflict management strategies but, emphasized that “lasting solutions to conflict would not be provided without the elimination of social conditions that generate adversarial relations” (p. 31). In this framework peacebuilding must produce “a new social environment that advances a sense of confidence and improves conditions of life” (p. 38). He viewed conflict studies as broader than conflict resolution. In order to transform conflict structural violence must be eliminated (p. 39). Peacebuilding, therefore, encompasses an extremely broad mandate of social action.

Conclusion

The study of PACS explores various definitions of violence and peace. An understanding of the difference facets of both violence and peace are essential to the discussion of education for democracy. There are many different contributing factors to violence. Expanding our concept of violence beyond physical harm can help educators understand the issues that youth face. Understanding the various implications of structural violence is essential to the development of solutions.

The structure of our school system alienates individuals with different cultural values from the norms. Recognition of the complexity of factors involved in knowledge acquisition and transmission is essential to the process of creating peaceful communities. Several theories in the field including the social cube model and ARIA model are helpful to analyze and come to a better understanding of conflicts. Elicitive approaches that engage community participants are important to ensure that solutions to conflict respond

to the needs of the whole community. The field provides tools and methods to encourage dialogue and agency. Teachers and administrators would benefit from these skills and theories.

Storytelling and Education

Long before classrooms and curriculums stories were used to educate youth and children. Every culture has developed stories (Ochs & Capps, 2001; Egan, 1986). In 1915 Marie Sheadlock described storytelling as one of the oldest art forms in the world. She said that stories were gaining interest in teacher training institutions of the time and predicted a revival of storytelling in education. Sheadlock (1915) described the key to an excellent performance as simplicity which she describes as the “art of concealing the art” (p. 23). The lack of effort on behalf of the storyteller has a “comforting effect on the listener” (p. 25).

The storytelling revival did occur in the west, but not until the 1970’s. Joseph Daniel Sobol (1999) said that the first storytelling festival in this movement occurred in 1973 in Jonesborough. At this time storytelling was identified as a ‘cultural resource’ therefore giving it economic value. Sobol (2008) described contemporary storytelling as a “tradition-based performing art and a social agent in a variety of applied fields” (p. 122). The storytelling revival was followed by interest from scholars in a variety of different fields including education, therapy, folklore, anthropology, business, literature, and PACS.

In a recent study on *The Storytelling Class* Marc Kuly (2011) concluded that storytelling gave “students experiences with democratic values, story as a reciprocal form of teaching and learning, and story as a vehicle for social change” (p. 43). The storytelling revival has resulted in many projects and individuals using storytelling as a medium for social action.

Cultural Awareness

Thomas King (2003) said that “contained within creation stories are relationships that help define the nature of the universe and how cultures understand the world” (p. 10). These stories describe a worldview that recognizes complexity, favors balance, cooperation, and peace (King, 2003). Jack Zipes (1995) said that “storytelling always takes place in a socio-historical context, and this context shapes the reception of a tale as much as the tale or teller does” (p. 224). The storyteller, therefore, needs to take into account how the context will impact the meanings in the story.

Early folklorists concentrated on the similarities between different versions of stories. Michael Wilson (1997) described that “performance-centred theories of storytelling has gone a long way to refine the way in which we look at extant folklore, in socio-cultural terms” (p. 39). With this in mind storytellers need to be as aware of the cultural context of their audience as well as the cultural background of the story. The combination of cultural elements of the story, the storyteller, and storytelling environment produces a unique learning environment for the listener.

Mara Sapon-Shevin (1999) believes that successful inclusive classrooms can be built by embracing and recognizing diversity instead of suppressing it. Her reflections on current classroom practices point out the competitive nature of the classroom, and how this hinders students' ability to cooperate and learn from each other. Storytelling provides an environment where students are able to share knowledge and experiences equally. Sapon-Shevin discusses the values of an inclusive classroom, and reviews different aspects that are important when embracing diversity. In her book *Widening the Circle* (2007), she points out the importance of recognizing different kinds of intelligence and not classifying students based on one standard. Sapon-Shevin discusses different aspects that are important for a teacher to consider when valuing and embracing diversity. "The book concludes with an exploration of the urgency for making our schools inclusive in order to ensure – and I don't believe I am overstating this – the survival of a democratic society" (p. xvi). The recognition of students as possessing individual identities formed through several cultural contexts and associations is important to both Sapon-Shevin and Lisa Schirch (2001). Schirch emphasizes the importance of using rituals to learn about and experience new ways of viewing the world. "An individual's worldview will reflect the multiple cultures s/he experiences. Each individual has a unique mix of cultural influences" (Schirch, 2001, p. 33). Rituals and storytelling are unique social gatherings that present information in a symbolic form to help others understand different perspectives. Embracing and honouring diversity is a significant goal in education. Striving for equity is one step along this journey.

Different cultural contexts view knowledge acquisition and transmission differently. Jack Goody (1982) describes three types of knowledge acquisition in the LeDagga that are a group in Northern Ghana. The modes of acquiring knowledge are: (1) traditional knowledge that comes from everyday experiences, (2) deep knowledge that is transmitted through ceremonies, and (3) knowledge about the universe that comes from spiritual forces (p. 208). All three of these knowledge bases come from contexts and experiences that are not present in our school systems today. The discussion of knowledge in western society is often referred to as a set of facts in a curriculum. These facts do not take into account different ways of knowing that are found in other cultures around the world and in the native heritage of this country. It is important to recognize that how we transmit knowledge determines the kinds of knowledge that we transmit.

Knowledge

Stories are fundamental to our development of knowledge from a very early age. If children do not have access to stories at an early age Maryanne Wolf (2007) says they will already be behind in school when they enter kindergarten. These children enter school with three disadvantages (1) fewer words making learning concepts more difficult, (2) less syntax knowledge giving them less ability to infer and predict, and (3) less cultural knowledge to understand others feelings. Wolf (2009) described that “the importance of simply being talked to, read to, and listened to is what much of early language development is about” (p. 103). Stories and storytelling is an important part of language acquisition from a very early age. Daniela K. O’Neill, Michelle J. Pearce and

Jennifer L. Pick (2004) also found that student's experiences with stories and narratives early in school years improve their mathematical skills in future years. Kendall F. Haven (2007) has found that mastery of story improves effective writing, critical thinking, memory, and creates motivation for learning.

Livia Polanyi (1982) recognized that "everyday oral stories demonstrate the same complexities in manipulating point of view, identity of reference, and multiplicity or meaning which have hitherto been treated as special qualities of literary language" (p 155). Angela Hildyard and David R. Olson (1982) identified that listeners and readers have different strategies to comprehend narratives. They stated that "listeners pay primary attention to the theme of the story, building a coherent representation of what was meant" (p. 32). Listening to a story the audience acquires an overall view of the theme and is able to incorporate that information in the complexity of the stories context. Johanna Kuyvenhoven (2009) described stories as "laboratories in which children could safely learn about hard things such as war, and terror, or simply the importance of laughter" (p. 184). Storytelling helped students learn concepts, work with ideas, develop applications, motivate them to read, and improve their writing skills.

Stories and storytelling also helps children understand their social environment. Pamela J. Copper, Rives Collins, and H.M. Saxby (1994) recognize that children "adopt and dramatize roles as they come to terms with their own personalities, establish their identity and work out their position in a hierarchical society" (p. vii). They found that children are good at walking into a story and finding information that is relevant to their

life experiences. Robert Fulford (1999) describes stories throughout history as tools that help us absorb information on an emotional as well as an intellectual level. Even with his focus on the 'Triumph of Narrative' he notes that "we should remember that it [the master narratives] represents a series of choices made over some centuries by people much like us, people anxious to choose appropriate ancestors" (p. 45). Again the idea is not to see stories and storytelling as good in and of themselves. They are tools that provide us information about our history--written by humans who represent different cultural contexts. Fulford described stories as "how we explain, how we teach, how we entertain ourselves, and how we often do all three at once" (p. 9).

Stories have an extremely valuable role in our society, classroom, and personal lives. Jessica Senehi and Sean Byrne (2006) reinforce the need to tease out complexity through story, "what story says is that truth is impossible to grasp in a purely linear way" (p. 239). Stories reach beyond a reflex reactions, helping individuals to consider how their behavior will affect the world around them. Fulford (1999) recognizes the power of stories, both on cultures and individuals: "stories touch all of us, reaching across cultures and generations, accompanying humanity down the centuries" (p. x). Storytelling is universal to all cultures and is an important element of our human identity that is passed down through the generations. Narrative has not always been recognized in the academic community because stories always have values associated with them (Fulford, 1999). Simms (2003) noted that stories help provide solutions to problems. Fulford (1999) recognized this ability as well, "storytelling is an attempt to deal with and at least partly

contain the terrifyingly haphazard quality of life” (p. 14). Stories are tools that can help individuals cope with the stress and uncertainty as well as great gifts that we can give to youth in their education.

Kieran Egan (2005) describes stories as “one of the most effective tools for encoding important social information in a memorable form” (p. 11). Egan emphasizes the power stories have to shape individuals’ emotions around specific issues. He also notes that storytelling is an important cognitive tool that children develop at a very early age, which remains throughout their lifetime. Jean Elshtain (1997) connects stories as important tools in developing democratic citizens in our educational systems. She states:

If education fails to incorporate within its living definition *strong* stories and conceptions, it cannot launch us into a wider world with the strength of character and firmness and flexibility of purpose democratic thinkers have always presumed as both the cause and consequence of democracy itself. (p. 370).

This statement proposes that stories can function as both the cause and result of a democratic society. It is interesting to note her belief that stories can provide both firmness and flexibility--two characteristics that at first seem like opposites. Stories have the power to represent some of the irony and paradox that is found in our lives and decisions.

In an education system focused on multiculturalism, Elshtain (1997) states that “we are asked to become ‘sensitive’ not so much to the wondrous variety of idioms and voices as to group exclusivities and grievances” (p. 365). If we continue to focus on grievances in our education system, we miss the benefits from the amazing wealth of knowledge that many of our students bring to the table. We have a significant wealth of language, culture, and knowledge in our classroom that is rarely tapped. Elshtain (1997) describes democracy as being a balance between rights and responsibilities, and describes stories as tools that can help us address complexity and reality.

Dialogue

Storytelling contributes to our understanding of dialogue in three ways (1) stories provide examples of constructive and destructive dialogue, (2) stories illustrate different cultural methods of communication, and (3) storytelling is a form of dialogue. Deborah Tannen (1982) recognized that oral traditions contain strategies that emphasize shared knowledge within the context of relationships. Oral traditions develop knowledge in the context of dialogue in communities. Annette Harrison stated that “every time someone hears a story their experiences and ideas are reorganized in their minds” (personal communication, August 30, 2007). Interaction between the audience and the story reshapes our perceptions and how we understand past experiences. In the context of storytelling the audience has the opportunity to ask the teller questions about this new knowledge and engage in dialogue. Through dialogue about stories knowledge is incorporated into community relationships in new ways. Joe McLellan (1998) stated that

stories provide guidance to children about how to live together well. Stories are a shared experience and created opportunities for individuals to discuss issues important to community. Senehi and Byrne (2006) state that “storytelling embodies the sharing of power” while “stories create culture and society” (p. 237). Storytelling is often organized in the form of a circle. Unlike lectures, teller and listener enter the conversation at the same level, as human beings trying to make sense of human experiences.

Steven Evens (2005) says that stories “transmit valued truths and teachings, since it is difficult if not impossible for them to learn through principles, precepts, analysis, and syllogistic argument” (p 118). Tashi Wangya (2001) described storytelling as central to values education. Zipes (2009) described storytellers as translators that mold traditional knowledge into a form that is relevant to the present audience (p. 16). The teller introduces the story and youth enter into a dialogue that is embedded in history and culture. In class Greg Sarris (1990) told a Native American story and asked students to retell the story. This exercise demonstrated to students how “cultural biases influence interpretive acts” (p.171). In this exercise they learned to be more sensitive to how cultural influences effect how stories are translated and interpreted. Sarris stated that critical and rational thinking are influenced by cultural factors that need to be recognized or “a system that excludes difference, culturally or otherwise, is likely to be perpetuated.” (p. 173). The storytelling space therefore is an opportunity to engage in dialogue about the cultural factors, past and present that impact our lives and perspectives.

Studying a teacher that used oral storytelling in the classroom Mary M. Juzwik and Michael B. Sherry (2007) found that “oral teacher narratives can encourage students to share conversational narratives of their own” (p 253). In the class they tracked, they found that students shared a total of ninety narratives in the course of a ten day unit. The use of narrative from the teacher resulted in reciprocal telling from the students.

Examining oral storytelling amongst teenagers Wilson (1997) found “that teenage storytelling performances incorporate a complex relationship of social and cultural factors, operating in a range of situations and thus conveying a variety of meanings” (p. 187). Storytellers not only share stories they also engage and interact with the stories from youth. In a lesson for BBC news on storytelling, Eugene McKendry (2007) says, “there have always been storytellers because people enjoy stories. This is true of all races and periods of history” (p. 1). Storytelling is an excellent tool to use in education; it builds trust relationships between generations and provides youth with the opportunity to understand each other.

Storytelling is also an important tool to help youth build empathy. Stories provide youth with an opportunity to step into another person’s shoes and imagine what another is going through. Senehi (2006) stated that “Storytelling embodies the sharing of power. Stories create culture and society” (p.237). Storytelling is a universally used tool that is available to everyone. Dan Yashinsky (2004) articulated that storytellers continue telling stories because they believe that “stories can make a difference in the ongoing struggle for social justice, freedom and equality” (pg 46). Kuyvenhoven (2009) stated that the

pedagogy of storytelling is embedded in the experience and memory therefore the stories meaning is “not merely elaborated by the presence of others; it is made in the presence of others” (p. 65). Playback theatre is a contemporary theatre technique that was derived from oral traditions. Rea Dennis (2007) describes it as “centrality of audience members' stories to the performance process creates opportunities for inclusive participatory arts practice” (p. 183). Storytelling encourages empathy, helps community make meaning of their experiences, and is inclusive. Saundra Murray Nettles and Michael J. Mason (2004) describe these places for dialogue around stories “zones of narrative safety” that are “defined as sites of expression, listening, and reflection in formal and informal activities structured to be supportive and caring” (p.359).

Lynn Rubright (1996) in her book “*Beyond the Beanstalk*” describes her lesson plans and her experiences using stories in an interdisciplinary setting with elementary students. Rubright describes her process of story weaving as a “walking through” the story with students--letting them predict and create their own story from the original. She found that “remedial reading students frequently read their own writing well, especially when it emerges from a process such as story weaving” (p. 6). The interactions and relationship between storyteller and listeners can provide students with the confidence to approach academic tasks which may normally intimidated them. Rubright (1996) has many excellent ideas and examples of storytelling activities, however her book focusing on storytelling in an elementary context. There is less information available about

storytelling to youth in grade 9-12. Many concepts and ideas can be transferred to youth through stories, but it is difficult to find material written specifically for this age level.

Agency

In her work with storytelling Senehi (2000) identified a number of characteristics of storytelling that make it an empowering process. The first factor is that it is accessible and flexible. Essentially anyone can tell a story anywhere for any purpose. The second factor is that storytelling is a method that transfers meaning. Individuals can communicate information about their identity, struggles, cultural knowledge, and values in the form of a story. The third factor is the fact that storytelling has structures to support it. Guilds, festivals, associations, and courses all provide individuals the opportunity to become involved in storytelling. All of these factors make storytelling a very accessible productive medium for communicating local, national, and international concerns. Senehi (2000) describes storytelling here as a medium that “promotes participation and the development of self-directed and diverse projects” (p. 225).

The key finding of Senehi’s (2000) dissertation on “Constructive Storytelling: Building Community, Building Peace” provide the foundation for this investigation. First, the development of the storytelling revival in North America has made storytelling inclusive and accessible. Next, storytelling practices are highly flexible and adaptable to the strengths of the storyteller. The adaptability of the practice provides infinite possibilities for how projects can take shape. Then, storytellers developed their ideas around storytelling within the context of their practice, therefore, “the opportunity to

create meaning is actually critical to the development of storytellers' viewpoints and agency. (p. 320)" Finally, storytellers use storytelling as a means to facilitate meaningful conversations across identity groups that normally experience social barriers to dialogue. As a result storytellers are able to express their cultural identity and involve their identity into a larger community communication. Senehi found that the storytelling process provides opportunity for the storyteller as well as audience to become actively involved in building community and peacebuilding.

Richard Bauman (1986) uses an ethnographic perspective on the story performance seeing it as a symbolic form that is rooted in the actions of individuals in specific socio-cultural contexts. Bauman describes folklore as having "their primary existence in the action of people and their roots in social and cultural life" (p. 2). He identifies two narratives present in any storytelling event. The first narrative is found in the story. The second narrative is the story of the storytelling event. Bauman views story performance as a communication where the teller has a responsibility to the audience in the context that they are situated. This view provides a framework that identifies oral literature as a form of social action (p. 3). Storytelling is a social action that impacts the social and cultural context of the telling.

Simms (2001) has dedicated her life to promoting the art of storytelling, and has described storytelling as closer to "ritual" than the Western performing arts (p. 11). Simms (2003) explains, "tolerance, compassion, wisdom, imagination, responsibility, and creativity, are the foundations that makes learning possible" (p.4). She developed the

activity book “Becoming the World” in cooperation with Mercy Corps as a response to the events of September 11, because she believes that stories are important tools in education. Stories are able to “get us to the root cause of problems, and are practice for dealing with issues and dilemmas of every sort” (p. 5).

Simms and Ishmael Beah (2007) work together to raise awareness of the many issues impacting child soldiers. Being from a culture with an oral tradition of storytelling, Beah understood the importance and impact of telling his story. Beah’s story has provided the world with compelling motivation for change and hope for the healing and rehabilitation of individuals trapped in war. Simms (2011) describes the storytelling as practice stating that “how we live our ordinary lives is what is essential” (p. 7) The personal and cultural stories shared by Simms and Beah provide examples of how stories can be used to initiate social change.

Conclusion

Stories engage the imagination, representing communities’ past, their knowledge, and their identity (Senehi, 2000). Laura Simms (2011) has described a story as “an explanation. It is lived between the teller and listener; it resonates far beyond the content” (p. 54). Stories provide valuable symbols and images that can be used in education. Somerville (2006) wrote “when the simple is not sufficient, we need to tease out the elements that give rise to complexity if we are to deal with reality appropriately” (p. 201). Many experiences in life cannot be organized into simple theories and put neatly on a shelf. Several themes run throughout the discussion of education and democracy,

including complexity, tension, comprehensiveness, and inclusion. These concepts can be expressed through the images and symbols found in stories.

In a study on storytelling in public spaces Marta Casla (et. al. 2008) stated that storytelling events outside of schools and family have mostly been ignored by research literature. They explored storytelling in bookstores, libraries, and parks. They found that storytellers exhibit different narrative styles in these different contexts which are impacted by their contexts. This study looks at individuals that work as partners with schools and outside of schools. Even in the classroom Kuyvenhoven (2009) found that pedagogy using oral storytelling was relatively rare in the classroom and not included in teacher education. David Poveda, Marta Morgade, and Bruno Alosa (2009) said that “there is a potential relationship between storytellers’ aesthetics and thoughts and their own (varied) professional, social, and formative trajectories that needs to be empirically and rigorously explored in order to provide a more complete picture of contemporary narrators” (p 228). Poveda et al. also noted that there is a lack of studies that focus on the storyteller’s ideologies about their local audience.

Chapter Conclusion

George H. Wood (1984) explains that while education promises the development of democratic citizens it provides “schooling which emphasizes the routine, rewards rule-governed behavior, and values conformity over independence in reflection our limited conception of democracy” (p. 219). There are many structural barriers in our school system that limits the ability for teachers and students to engage in dialogue about

important issues in their communities. Research has shown that student engagement in dialogue is imperative to the development of active citizenship. The Canadian school system has not been successful in engaging learners from all cultural backgrounds in school communities. The integration of culture, knowledge, dialogue and agency in our school systems need to be re-examined.

Theories and practices in PACS can be used to better understand the power dynamics that place students at a disadvantage in our educational systems. Structural violence must be understood and addressed before secondary violence can be alleviated in our school systems. It is essential that all voices are heard in the development of educational methodologies that serve all student communities. The majority of spaces in our school systems promote hegemonic structures that favor certain types of knowledge and skills. Heterotopic spaces are essential to develop new models for education and engaging environments in the classroom.

Storytelling is one medium that is effective in developing relationships and new understandings of community and our place in it. The literature on storytelling is broad especially in the field of education. There is more literature on storytelling in elementary years and less information available in the practice of citizenship education in high school. This study will explore the use of storytelling for youth as a tool for citizenship education. It will argue that this is a medium that needs more attention in teacher training, school structures, and classroom practices.

CHAPTER IV

The Medium is the Message

This chapter will describe the research methodology that was used in the course of this study. I have undertaken a qualitative study that uses a multi-method approach to data collection. It is qualitative because storytelling is a process that is highly relational. Relationships are difficult to capture in a quantitative study. Open ended interviews also provide opportunities to explore the processes and experiences that individuals have had with storytelling. Stories are highly contextual and explore the experience of individuals from different cultures. Many cultural contexts formulate knowledge within the context of relationships not outside of them (Wilson, 2008). Storytelling is a medium that relies on relational contexts to transmit and create knowledge. This chapter includes descriptions of participants, role of researcher, data gathering procedures, rationale for methodology, research questions, and data analysis.

Participant Recruitment

Winnipeg has been chosen because of the wide variety of organizations that work with youth in this field. Each individual selected for an interview uses stories and storytelling with youth to look at issues of citizenship. Participants have been selected from organizations known to the researcher. Organizations that have been using storytelling in their programming for over a year were selected so that participants have experience presenting and discussing issues with youth.

Not all of the projects that I wanted to explore were still running when I conducted my interviews. The lack of continuity of funding for youth projects in the non-profit sector is a barrier to the development and continuation of projects. Individuals who use stories in civil society for youth education were selected and were invited to participate by phone or e-mail. The first twelve individuals who responded were contacted for interviews. Individuals working in this field include a wide diversity of backgrounds that is appropriate for this study.

Interviews occurred at the Millennium Library or the individual's office or home, depending on what was most convenient for the participant. Each participant filled in a consent form (Appendix B) which informed them that they can leave the study at any time. Data was stored in the locked office of the principle researcher, and kept on a password protected computer. Each participant was given an opportunity to choose a pseudonym or be recognized for their contribution. All the participants wanted to be recognized for their ideas. The context of each individual adds depth and value to their story and experiences.

Overview of Participants

Participants are individuals who work in Winnipeg, and use storytelling as a tool to engage youth in citizenship education. These individuals come from a variety of backgrounds including education, theatre, the arts, storytelling, and civil society. Many of the participants interviewed had a combination of backgrounds in several different areas. Of the participants interviewed, five have taught in the public school system and three

have taught at a University level. There are four participants with a theatre background, one with a fine arts background, and three with a background in folklore. Five of the participants have published books and two write poetry. Over half of the participants identified a storyteller in their family who had a significant influence on their work. Those who did not have an oral tradition of storytelling in their families identified teachers, clergy, professors, librarians, academics, or friends as influences.

All the participants identified individuals that have influenced their work. Those individuals that have written about education and storytelling were included in the literature review in chapter III. For employment, two of these individuals work full time for civil society organizations; one works part time as a researcher; one works full time in an educational institution; eight do contract work with civil society organizations; and seven work independently. Some individuals work in a variety of different contexts.

I describe the participants as storytellers, although they may identify themselves as teachers, professors, facilitators, directors, actors, or trainers. The common factor with all of these participants is that they use storytelling in their work; therefore, I am using the term “storyteller” to recognize these individuals.

Participants Descriptions

In the second chapter I provided some descriptions of the different storytellers. The table on the next page provides more information on each teller. It includes teller’s background, influences, and methods. Most tellers have training in one or more fields,

and integrate these fields into their work. The integration of different fields, experiences, and ethnic backgrounds makes each teller unique and contributes to their style. The participants are all working in different roles in civil society which impact the context of their work with youth. These unique roles contribute to the different methods and practices that they use.

Table 1: Description of Storytellers Interviewed

	Name	Background	Influences	Methods
1	Joe McLellan	Has a background as a teacher, storyteller, author, and deacon in the Catholic Church. Joe is the author of the Nanabosho series of books sharing stories for the Anishinabi people.	As a child Joe loved stories and would listen to anyone that would tell him a tale. Joe has spent time with elders in his community learning many traditional Aboriginal stories.	Along with traditional Aboriginal stories Joe also tells Jewish stories, personal stories, and co-creates stories with his audiences. He works with audiences of all ages.
2	Brian Rochat	Works for the Canadian Centre for Diversity. After immigrating to Canada from South Africa he took an interest in diversity issues which lead him to working with youth.	Friendships in his youth made him question political and social systems of exclusion. He includes individuals from different walks of life to share personal stories with youth.	Brian uses personal and historical stories while presenting workshops. Forum theatre is another narrative tool that is used in the <i>Young Leaders Forum</i> he organizes each year.

3 Kay Stone	Has a doctorate in Folklore with a focuses on women in folklore. She taught folklore and literature for over thirty years at the University of Winnipeg.	Kay became aware of the opportunities in storytelling during the storytelling revival in Jonesborough, Tennessee.	Kay tells stories, including folktales and personal stories, to audiences of all ages. She has also authored several books on folklore and storytelling.
4 Alysha Sloane	Comes from an education and theatre background and is currently working for the Manitoba School Improvement Program (MSIP).	Augusto Boal is an influence on her work. She has worked with David Diamond who founded the 'Theatre for Living'.	Alysha works with high school students, using forum theatre as her platform to explore stories. She works primarily with immigrant youth from the inner city.
5 Guady Serrano	Has worked in libraries, theatre, and schools. She immigrated to Canada from Mexico where she took a diploma in storytelling from the National Institute of the Arts.	Her grandmother and the storyteller/musician Francisco Gabilondo Soler "Cri-Cri" are her two major influences in storytelling.	Guady has a background in theater, storytelling, and literature. She uses folktales and co-creates stories with youth through the use of movement, costumes, and music.
6 Sue Proctor	Has a background in theatre, mime, and clowning. Sue loved reading and collected a large repertoire of stories from her weekly trips to the library as a child.	Her work is inspired and influenced by participants in her first theatre job. She ran a theatre program for individuals with developmental disabilities.	Sue uses storytelling, mime, theatre, and clowning. She values flexibility to provide all individuals the opportunity to participate.

7	Marc Kuly	Has a background in folklore and education. He started telling stories while working at Lower Fort Garry as a historical interpreter and blacksmith.	He has been influenced by other storytellers in Winnipeg as well as students that he met teaching at Gordon Bell High School.	Marc works with students using personal stories and folktales. He also works with students to help them find their voices in crafting personal stories.
8	Jamie Oliviero	Has a background in storytelling and theatre. He started using stories and theatre in Long Island, New York. He then moved to Winnipeg for a one year project and has stayed ever since.	A trip to Africa meeting storytellers from different traditions had a strong influence on his work. Jamie has worked with storytellers from around the world at several International Storytelling Festivals.	Jamie has worked in schools, theatre companies, and community groups. His primary audience is youth. He has a passion for keeping old stories alive.
9	Duncan Mercredi	Is a poet, author, and storyteller. He has published several poetry books including <i>Dreams of the Wolf—In the City</i> (1992). He grew up with traditional stories from the Métis and Cree cultures.	His main influence in storytelling was his grandmother who shared her stories with him when he was a boy. He also listened to ‘snow walkers’ that would come to the community in winter to share stories.	Duncan tells traditional stories from his family to young audiences. He also shares stories about growing up in Grand Rapids. Recently he has developing a series of rouagruo stories. A rouagruo is similar to the European werewolf.

10 Pat Ryan	Is a teacher, academic, and storyteller. In the fall of 2011 he was the storyteller in residence at the University of Manitoba's Centre for Creative Writing and Oral Culture.	He started using stories as a teacher in the US and spent summers in field research collecting stories in the UK. He was fortunate to work with many professors that valued storytelling.	He focuses his work on folklore but also works with a variety of different story forms. He works with audiences of all ages and does training workshops with teachers and librarians.
11 Dale Swirsky	Has a background in education. He is now working with adult education and at-risk youth. He started using stories with his Canadian history and social studies classes.	Dale was influenced by teachers who used stories to frame lessons. He spends time with participants after workshops and during meals listening to people's stories.	Over the years, he has continued to use storytelling more intentionally with the students he works with. He incorporates cultural, personal, and community stories into workshops.
12 Manju Lodha	Originally from India Manju is a poet, painter, and storyteller. She is active in many community educational organizations in Manitoba.	Grew up in an oral tradition of storytelling. She is motivated by news and community events to craft fictional stories that address different community issues.	She has volunteered in schools storytelling and doing art workshops. Her most recent project was "In the Spirit of Humanity" with two other Winnipeg artists.

Role of the Researcher

As the researcher in this study I designed the questions (Appendix A) and conducted the interviews. Two factors influenced my interest in studying these groups;

the first was the fact that they use storytelling as their main tool of engagement; and the second factor was their focus on youth. As a high school teacher I am interested in the work that is being done with youth, and I was curious to know what motivated these individuals to address issues of citizenship with youth. I included three stories of experience I have had with storytelling in the introduction of this study to locate myself in this work. My experiences observing, participating, and facilitating workshops in storytelling over the past five years has been used to inform my analysis of the data.

Data Gathering Procedures

Data collection methods include semi-structured interviews and journals of my experiences. Publications from some of the participants were used to inform this study. The primary source of data is the interviews, as the primary focus of this study is to examine how individuals develop the stories they use with youth. The presentation of stories is a public process. How these stories are developed and chosen is private. Therefore interviews are the most accurate method to gain insight into this process.

Semi-Structured Interviews: The primary tool of data gathering is semi-structured interviews with the participants. I met with each participant for an hour interview and transcribed them. Storytelling is a creative process and observing a presentation would not provide insight into the process. Interview questions were open ended giving participants the opportunity to share information they felt was important to the process. The study is also interested in the intended outcomes of the participants. These too are only available through an interview process.

Support Materials: Initially, I was planning to use organization web sites and support material to supplement and compare to the interview data. What I found was that most participants did not refer to documentation in this process, but instead identified individuals who have influenced their work. As a result I read books and articles from individuals identified who had published on the topic. Ruth Sawyer (1942), Laura Simms (2011), and Dan Yashinsky (2004) are examples of storytellers participants mentioned. Individuals that have written about using community stories in the context of theatre are Augusto Boal (1985) and David Diamond (2007). These individuals represent people who have written directly on this process of working with stories in community. I incorporated this information into my literature review.

Personal Journal Entries: The last pieces of data that I included in this study are journal entries from several different experiences that I have had with storytelling. This data was collected from a number of different experiences including the Storytelling for Peace and Renewing Community course, a mentorship with Laura Simms, and workshops I have participated in and facilitated since that time. These entries have provided a backdrop for comparing the experiences of participants.

The experiences and knowledge that I have gained over the past five years have helped me to relate to the stories that participants shared in interviews. With ten years of teaching experience, I am familiar with the culture of classrooms and schools. I have also worked and volunteered in a number of civil society organizations, and this experience gives me some insight into the dynamics and challenges of work in this field. I believe

that these experiences are valuable and help me understand the dynamics that participants discussed in their interviews.

Data Analysis

The interviews were scheduled so that I had at least a week between interviews to review and reflect on them. After each interview I transcribed the interviews, wrote field notes, highlighted interesting quotes, and created concept maps. After the first five interviews I created a Venn diagram (Appendix D) that compared and contrasted data from the first five participants. The interviews were read and re-read multiple times.

Transcripts were coded into two different sets of two categories which were (1) story development, and (2) citizenship education. First the transcripts were coded based on different stages of story development. This involved looking at how tellers decided to tell their stories to when they presented them to their audiences. Story development happened in several stages. These stages are described in Chapter V. The transcripts were also coded for themes relating to citizenship education and democracy. These themes were described in Chapter III and Chapter VI. Themes include culture, knowledge, dialogue, and agency. The last chapter of this paper seeks to pull together the theories in the literacy review with the information provided from participants in Chapter IV and V. Chapter VI provides an overview of how storytelling spaces are an essential democratic practice and why they need to be incorporated into our formal education system.

Rational for Methodology

In this study twelve individuals that represent a wide variety of organizations who work with youth and stories in Winnipeg were interviewed. All of these individuals work at some level with civil society including: part time, full time, as volunteers, as staff, or as independent contractors. This work is done in civil society. There are a wide range of organizational structures that often function with limited resources. As a result formal program evaluation is often limited. Consequently semi-structured interviews are the best way to gather information on the development and design of storytelling encounters with youth.

The context of this study is storytelling, an oral tradition that values and respects individual knowledge, and the context through which the knowledge is offered. Therefore, identity of the teller and context are a significant part of the message itself. In describing indigenous research methodology based in oral culture, Shawn Wilson (2008) stated that “an idea cannot be taken out of this relational context or it loses its shape” (p. 8). The option of identifying participants is significant to the analysis and reporting of this study, as the lengths one would need to go to mask identifying factors in a story-- simultaneously negating the significance of the story as a teaching vehicle.

The development of stories and motivation of individuals involved is the main focus of this study. With only a small group of individuals working in this diverse field, a quantitative study was not feasible for these purposes. The interviews were designed with many open ended questions in order to gather information of participant motivations and

experiences in their work with youth. The stories participants told in interviews and presentations reflect the main themes and messages that each individual is interested in sharing with their audiences. Therefore stories are an important component in this study-- both in the collection of data, as well as in its analysis and presentation.

Research Questions

The main research question in this study is: How do individuals working with youth develop stories to engage youth in dialogue about citizenship?

Interview questions focus on stories, youth, and presentation.

(1) *Why are stories used?*

Why use stories?

Why use storytelling?

(2) *Why are they working with youth?*

Why work with youth?

What factors or experiences influenced you to tell your story to youth?

What do you hope youth will leave your storytelling with?

How do you see your work benefiting your community?

(3) *How are the stories chosen and prepared for presentation to youth?*

How did you decide what stories you would tell?

How did you prepare your story?

How did you decide how to present your story?

What do you hope youth will leave with after you tell your story?

What discussions come up after you tell your story?

Has youth feedback influenced how you tell your story? How?

In what ways has the feedback influenced your work?

Are there guidelines from the organization you work for that you use when developing your presentations?

If yes: What are the documents? How do they influence your work?

Significance of the Study

“There is no reason to believe that the future will not bring us richer concepts and more forms of social action that combine the absence of personal violence with fight against social injustice once sufficient activity is put into research and practice. There are more than enough people willing to sacrifice one for the other—it is by aiming for both that peace research can make a real contribution.”

Johan Galtung (1969)

My hope is that this study will help gain a better understanding of how stories are developed to address global citizenship with youth. Stories are currently being used in civil society organizations for citizenship education. Exactly how and why they are used is not clearly understood. A clear articulation of the role of storytelling focused on youth education could provide insight into how storytelling could be incorporated into broader curriculum and educational practices. This understanding will help educators, storytellers, and youth workers develop stories to be presented to youth. This information could also contribute to the development of future studies on the impact of storytelling with youth.

A clearer understanding of the process of storytelling could lead to the development of criteria to assess the impact of storytelling in youth education. This study is responding to the increased trend towards citizenship education, and hopes to contribute to the development of practices that improve youth education.

Chapter Conclusion

This study is a qualitative multi-method study. Twelve participants who use storytelling with youth were interviewed. Publications from participants and journals from my personal experiences were also used to round out the data. The interviews were semi-structured with many open questions. This gave the participants opportunity to share aspects of their work that were important to them. The twelve participants came from a variety of backgrounds but all used stories in the context of their work with youth. Transcripts were read multiple times and coded in two different categories. The first category was the story development process and the second category is citizenship education. Chapter V describes the story development process described by participants. Chapter VI provides an overview of how the participants saw storytelling as a tool to teach different aspects of citizenship education.

CHAPTER V

Story Discovery to Presentation

Speaking with participants, it is clear that the process of story development is a journey that occurs over time that includes interaction between the experiences of the storyteller, a growing repertoire of stories, and the interactions between the teller and audience. There are many books and articles that provide tips to improve storytelling. In this study I am looking at storytelling as a transformational educational practice, based on the development of relationships, embedded in oral traditions.

The development of storytelling is more than a skill that can be used in a classroom or library. As an oral tradition, storytelling recognizes the large body of knowledge that is transferred by and through cultures from one generation to the next. The storytelling space is about not only the transmission of knowledge but also the production of knowledge in new socio-cultural contexts. In the same vein storytelling is all about the interaction that occurs between participating members. All preparation is to provide an immediate uninterrupted environment for individuals to share stories and interact with new ideas.

Through my interviews with storytellers, one of the things that come through with all participants is a passionate drive to make a human connection with others. Storytellers craft safe spaces, bringing people though a journey which provides the opportunity to experience all of the hopes, fears, and emotions that come along with life. The journey of

the story requires a suspension from everyday worries through the active use of the audience's imaginations.

In the storytelling journey, youth get the opportunity to see through the eyes of different characters and observe how they are transformed by their experiences. In order to create this safe space, the teller needs to (1) choose a story relevant to their audience, (2) be sincere by sharing pieces of themselves in the telling, and (3) listen deeply to the audience response to the story. Storytellers are able to share parts of themselves in different ways through their interaction with the audience and their understanding of a story. Sincerity is an important element to an authentic human interaction created in storytelling. The potential for transformation is also important in the use of stories, both as an element of the story, but also as something that brings hope for transformation in the life of the individuals listening to the story.

The space between storytelling and audience is critical to the process of storytelling. The hope is that the story will provide some insight into our shared human experience that provides listeners with emotional, social, and intellectual tools to make decisions in their futures. Table 2 on the next page provides an outline of the process. This chapter starts with a description of the storytelling performance continuum. The continuum is a model that will facilitate the discussion of different storytelling contexts. The main body of this chapter describes the process of story development in three stages: (1) exploring stories, (2) going deeper, and (3) accessing youth stories. Each stage will

include a discussion on the storyteller, the story, and audience interaction. Bringing together these three elements creates a unique space in time.

Table 2: Stages of Story Development

	Exploring Stories	Going Deeper	Engaging Students Stories
Storyteller	Decide to tell stories Chose a story Tell the story Get initial feedback	Explore main events Reflect on issues Learn about culture Develop confidence	Role of facilitator Awareness of students' environment Comfortable with risk
Story	Explore stories: From Childhood Based on a theme That you like	Explore Stories: Transformation in story Key details in story The soul of the story	Tools to access youths personal stories Creating stories from community issues Creative writing stories
Audience	Tell story to a friend Discuss story Tell story to a larger group Reflect on audience response	Match the right story to the right time and place Going past the surface level in discussions Practicing presence and engagement	Impacting change Youth learn significance of their stories Sharing provides motivation for agency

Storytelling Performance Continuum

There are many different factors that come into play during a storytelling performance. The storytelling continuum is helpful in describing the different contexts in which storytelling can take place. I was introduced to the performance continuum by Pat

Ryan (2011), and it is also used by Wilson (2008). The first element on the continuum is unconscious and conscious storytelling. In our daily lives people unconsciously tell stories to friends and family. Performers on the other hand consciously use stories in discussions and on stage. Several tellers indicated that when they started using storytelling as a teaching tool in their practice it was unintentional.

The second factor on the continuum is whether the context is formal or informal. An example of an informal setting would be sitting around a kitchen table. A formal setting may include festivals or storytelling concerts. There are many settings that could be considered in between, including classrooms. Most storytellers start performing in informal settings and then move on to performing in more formal settings.

The third continuum is the potential risk. Sharing a folk tale may be low risk while sharing a personal story could be high risk. Storytelling in a conflict situation about sensitive topics would involve high risk. The risk level may also be different for the teller and the audience. The audience can choose to take on risk in the course of their participation on the event.

The fourth factor in the continuum is rewards. Sharing a story can come with high rewards or low rewards. If the story has the potential to impact positive social change it would have high rewards. Each storytelling event is unique and will have different levels on each of the four spectrums. Where an event lies on these spectrums depends on the

context, the story, the storyteller, and the audience. This continuum will be used to describe examples in the story development process.

Exploring Stories

The Storyteller

The first step in this process is when an individual decides to tell a story. In his interview, Kuly said that story development starts “when you think that you want to tell stories.” Sloane heard stories from her grandmother and shared that “some of my earliest memories of teaching are through stories.” While everyone has experience telling stories and listening to stories, the decision to tell stories when working with youth may not start as a conscious decision. An individual may recognize that stories work with youth before they can clearly articulate or intentionally share stories. Swirsky said “on an unconscious level, I sensed that storytellers had an influence on me and, if I wanted to have an impact on others, then that is a way to do it.” The participants chose to continue storytelling because they experienced positive responses from youth and found that the stories grabbed their attention. At some point in the journey each individual moved from telling stories unconsciously to consciously.

When storytelling, Stone found that even classes that teachers identified as ‘difficult’ listened to stories. She found the interaction with the listeners “was deeply satisfying,” and this encouraged her to continue telling stories to youth. Mercredi’s first experience sharing stories with a young class reminded him of when he heard his Grandmother tell him stories in Grand Rapids. He saw the look of wonder on his young

audiences' faces as they imagined the stories. As they listened to his stories he sensed that they were creating pictures in their minds. This experience is why he has committed over ten years to oral storytelling with youth. Working in libraries and parks in Mexico, Serrano she said that she "liked to see how their eyes were shining when they were so into the story." Individuals continue telling stories to youth because stories gain their attention and are effective ways to connect to other people.

Sloane said "I think that stories are very powerful and they connect people." Even through simple theatre games with students, she found rich opportunities for youth to share their stories and learn about each other. Proctor shared, "if I am going to tell you about my life, I will tell you in stories." She described storytelling as a way to share warmth, attention, voice, and experience. Lodha said that telling stories "brings me close to my parents, my childhood, and I see myself in the people I tell the story to." Roachat selects a variety of different people to sit on a panel to share their stories with students at *Young Leaders Forums*. He hopes these experiences create a "greater appreciation for the interconnectivity we all share." Individuals who chose to tell stories to youth often start telling stories informally. Realizing how stories gain youths attention and connect people, they start to use storytelling in more formal settings. Storytelling in formal settings requires more preparation and a larger more refined repertoire of stories.

The Story

Before a story can be told, it must be known and prepared by the storyteller. Stories can be found in many places in our day to day lives: in the library, on the internet, and

from people. We describe our life experiences through stories. It is the way we make sense of the world. Stories range from personal stories, folktales, creative writing stories, to news stories. Often tellers will weave a few different types of stories together. Each individual has different life experiences, interests, and abilities which impact the type of stories s/he chooses to tell. Choosing stories is deeply personal, and exposure to stories happens throughout a person's lifetime. In this section I will discuss some of the different locations that participants describe finding stories, starting first from childhood experiences, then moving to sources within individuals' communities and written sources.

Several storytellers described early experiences about where they started collecting stories. Mercredi learned stories from his grandmother who mediated conflicts in her community. Many of her stories were told to the whole family on long winter nights. Stories from his grandmother and his experiences growing up are what make up Mercredi's repertoire. Serrano also had a grandmother who shared stories with her. She was also inspired by the work of Francisco Gabilondo Soler "Cri-Cri", a Mexican storyteller and musician who had the first radio program for children during the first half of the 20th century and Mexican families still listen to his song in CD's.

Proctor described sitting on her bed as a child reading fairytales from her treasure of books from the library. She described the feeling that "it was almost a hallowed space with injustice and justice, fairness and meanness, and resolution." Stories learned in childhood are carried forward with individuals as memories. The memories that last into

our adulthood have personal significance and meaning. The elements that make these stories meaningful and memorable are then passed on to others through the telling. Stories can be learned and collected in childhood. Stories are also found in our work environments in the journey of our professional lives.

Stone studied as a folklorist and, therefore, had exposure to a wide range of folktales. When choosing stories to tell, Stone looks for stories that grab her. Upon reflection of her collection, Stone identified two themes that run through the stories she chooses: strong women and transformation. Some participants recognized themes upon reflection, while other individuals develop themes and then choose the stories. Rochat first chooses a theme for the *Young Leaders Forum*. Then he searches for individuals with personal stories that speak to that theme. Rochat's work with the Canadian Centre for Diversity is also motivated by his experiences with discrimination from his youth in South Africa. Stories and experiences from his past motivate him to address issues of diversity and link him to the people he chooses to share in the panels.

Oliviero compared searching for stories from different cultures as being like trying a new type of food. "The first time you taste Mexican food" you might think "oh, I like that!" Stories can be chosen for their themes and cultural backgrounds; the choices are influenced by personal experiences and preferences. Different individuals are attracted to stories for different elements, images, experiences, and ideas. Before investing too much energy into a specific story, the participants often shared stories with friends and family to get their responses. This initial test audience provided feedback to

the teller to see what impact the story has on other people. Stories can be found and collected from many different places. Eventually the choice of which story to tell will be determined in part by what the teller wants to communicate to their audience.

The Audience

Once the teller finds a story, s/he often shares it with friends, family, or a small group. The trial run provides feedback so they can start to refine the story for presentation. In the development of a story the teller will choose informal, low risk environments to start. Serrano described telling a story first to her family, specifically her mother. Stone shares stories with friends and finds the group Stone Soup, a group of individuals who share stories, to be a good place to try out new stories. Sharing the story with the group gives Stone an opportunity to see if others get a clear picture of the story. If not, then questions or comments from the audience provide direction on what area of the story needs to be developed. Stone Soup is a little more formal than sharing with a friend but is still a low risk environment. Once that telling is successful, the teller would either go back to the story for more study or try telling to a larger audience or a more formal setting.

McLellan shared that when he tells a story or a child reads one of his books, he hopes that they experience a feeling. With storytelling he says that you have an opportunity to “see wonder and then develop it.” Kuly talks about stories as being “safe and fun, there is whimsy involved.” He also recognized the ability of stories to “connect people across differences, engage people, and humanize a curriculum.” Creating a space

where individuals can explore and share wonder is one way to make connections between people.

Oliviero stated that storytelling allows the opportunity to step out of real life for a moment and put day to day worries aside. Not all youth experience playful safe places in their home lives. Storytellers feel that it is important that all children and youth experience these spaces in their lives. Lodha noted that one of the beautiful things about stories was that there were always questions after the story. Within this safe environment youth usually feel comfortable asking questions. New images and ideas peak their curiosity and result in questions.

Creating wonder introduces youth to different ways that they can interact with language and encourages literacy. After working with storytellers and other artists, Ryan found that students discovered their ability to visualize stories. As a result youth said that “reading was easier and more fun.” Storytellers are working to engage youth in relationships with them, each other, and language. Through the process of building relationships youth develop skills that will be essential for future engagement in society. Literacy is a critical element for youth to become active citizens. In order to become engaged in the events of their community literacy is essential for knowledge acquisition and comprehension.

Summary

Participants use stories in their day to day lives. They started to use stories more intentionally with youth because they found that stories grab their attention and have the ability to create connections between people. Once they decide to use stories more intentionally, they select stories from their lives or search for new stories. Many individuals have a collection of stories that they learned in their childhood, and that they intentionally decide to explore. Participants also came across stories in the process of their professional lives. Stories are often chosen simply because an individual likes the story and thinks it will be useful, or because it fits into a specific theme that they would like to explore. Once a story is chosen, participants often share the story in low risk informal settings.

After an initial test audience, the teller revisits the story and explores elements that needed to be fixed. Once they have clarified details in the story they will try it in a more formal setting. Participants continue to use stories because they found them effective in (1) getting youth's attention, (2) connecting people, (3) creating wonder, and (4) encouraging literacy. Positive feedback from youth encouraged participants to continue using storytelling in their practice. They decided to tell stories more intentionally in formal settings and started a deeper study into the stories themselves. A deeper investigation into storytelling requires attention to the contexts in which stories are told. This deeper study will be described in the next stage of storytelling.

Going Deeper

Storyteller

“Perhaps because of the centuries it has taken to shape it, nearly every folk-tale, well rounded as a pebble in a stream bed under the constant movement of the water, comes perfectly unified.” Ruth Sawyer (1942, p 157)

In the metaphor above Sawyer describes folk-tales as pebbles that have been rounded by a stream. A storyteller collects stories, these stories need to be rounded, explored, and molded until the teller develops the rhythm and flow of the story. This process requires the teller to look at the content of the story and decide which elements are central to the story and what can be left out. Kuly describes the process of storytelling as figuring “out how to get to the next moment.” The storyteller has to decide which moments are important to the development of the story, and which details help to create the images of each moment. Finding these essential moments and creating a well rounded story can happen in a number of different ways.

One method that storytellers used was to find several versions of a story. Oliviero uses this method to see what elements are common to all versions. This helps a teller learn “the fundamental truth of this story.” Not all stories are true, but they do contain fundamental truths. Each teller spent time developing the essential points of the story and exploring these truths. Tellers differed on how explicit their purposes were for telling stories, but all spoke of specific issues they felt were important when addressing youth.

The issues that tellers introduced to youth through story differed, but many ideas related to values and creating healthy respectful relationships. Rochat selects individuals to share their story with youth around themes of diversity in Canada. Swirsky has been working with at risk youth, hoping to build resiliency and stop destructive behaviours. Lodha created a story about teen suicide after seeing several stories about it in the paper. McLellan created the story “Goose Girl” because he felt that adults didn’t seem to be comfortable talking to children about death and he thought it was an important conversation.

In our discussion, McLellan warned against trying to make storytelling too structured, as the audience “might not go where you want them to with stories.” He still felt that stories have the ability to be used to reinforce virtues, behaviors, knowledge, creative thinking, and relationships, even if the feedback from stories is not always predictable. One of the reasons that the responses may not be predictable is that these issues are complex, as is human nature. Tellers used stories to explore important issues and discover truths. Storytelling is intended to start a dialogue about important issues in a respectful inclusive environment.

A turning point in Oliviero’s journey with storytelling happened during a trip to Africa. On this trip he learned how fundamental and intrinsic stories are to our understanding of culture and society. He also described many other storytellers, both national and international, who have impacted his work. Ryan learned from librarians, professors, and storytellers who he came across in his studies and in his teaching career.

During his early teaching career, he spent his summers collecting stories from elders across the United Kingdom. Serrano said that “most of my textbooks have been other storytellers.” She described learning something from all of the storytellers she has come across.

Watching and working with other tellers provided individuals with new ideas, techniques, and stories to work with. I was looking for documents that I could use for analysis at this stage but realized that storytelling is an oral tradition. Interaction with mentors and storytellers was more important than written text. Practice is also a very important part of the learning process. Mastering storytelling is a complex process that is not just about knowing a few stories and finding an audience. It is highly relational in nature. Mentors and teachers provide insight and advice to new tellers. This information is not a list of ‘tips’ on storytelling, it is highly contextualized to each individual at a specific time and place. This is a relational process, and therefore, guidance and knowledge are transferred in the context of relationships.

The Story

Transformation was one of the key themes identified as important in the development of stories and storytelling. Kuly described that many folktales have characters that encounter a challenge to gain a prize, which represented freedom in some way. Another characteristic of transformational stories is that the challenge or obstacle is usually external. This provides us with the opportunity to “excuse ourselves from

blaming for a while.” Folktales also create lower risk environments because they address difficult issues without the teller sharing any personal information.

Proctor felt that these stories provide an opportunity to imagine a positive future. Imagining a positive future is important especially for individuals who have experienced trauma in their lives. Stone indicated that transformation is in every story that she tells. Strong characters that use unconventional forms of power are pivotal to the stories she chooses. In exploring a story it is important for the teller to know all the key points of transition and transformation in the story. Folktales provide a low risk, high reward environment to address sensitive social issues relating to power dynamics.

McLellan described stories in this way: “you take it home with you and it works in your heart.” He states that stories mix with other stories that we carry in our hearts. The integration of a new story to other stories that a teller knows or has experienced is part of the transformation process. Stories pull complex ideas together, embedding knowledge into contexts to help listeners understand that our lives are more than the sum of their parts. Stories- through images, symbolism, and metaphor- are able to illustrate the ‘more’ in the human experience.

Folktales have the potential for a high reward with low personal risk. Kuly describes folktales as an “encoded collective body of human experience.” The longer a teller works with, lives, and reflects on a story, the more they will start to understand the information that is encoded in that story. With this understanding of a story the teller is

better able to respond to questions from the audience. Unlike a written test there is no 'right answer' to the interpretation of stories. The experiences in each story shed light on different components of the human experience. Tellers often answer a question with another question, challenging the listener to integrate the information from the story into their life experiences.

McLellan described stories as an opportunity to "pierce through" logic and reality to understand "what's really in the air." Oliviero described his first trip to Africa as "taking off the top of my head and letting the air in." Before this trip he woke up one morning and realized that all he had was a "bag of tricks, there wasn't any soul to it." Stories have layers like an onion and it seems that the longer individuals work with a story, the more they will learn from it.

Part of the work with stories is challenging assumptions and being open to seeing the world from different perspectives. The comments and questions from the audience provide the teller with different perspectives and insights into the story. Oliviero explained that storytellers need to find a style that expresses authenticity to their audience and the skill to choose the right story for the right context. A deep understanding of the story helps tellers choose appropriate stories for specific occasions.

Mercredi sees stories as an opportunity to open the listener's mind to the "little bits" of the world because "the little bits are going to affect our whole life." It is up to the storyteller to listen to the story and determine what bits are important to include and what

can be set aside. Rochat coaches his panelists and helps them to pick “out the bits and pieces that are really relevant and helping contextualizing the flow of the story.”

Lodha will often create fictional stories from real situations so that students have the opportunity to weigh the consequences of actions without revealing names. Creating these stories requires the ability to pull out key points of the story while changing details that don't impact the heart of the message. This process requires reflection on the story- the key elements of the story- and deciding what facts are not needed. For all types of stories, it is the job of the teller to decide what elements are important to the flow of the story.

The Audience

Most tellers described going into a situation with a few stories in mind, and then adapting or changing them depending on the context. Usually the first story told is one that they are very familiar with, and that audiences have responded well to. Ryan usually starts with stories that are variations of commonly known fairytales. He finds that the students are hooked when they recognize the pattern in the story. Once getting a group warmed up, tellers will use cues from the audience to decide where to go next. Stone describes storytelling as a very intuitive process. Cues may come from the body language of the audience, the appearance of the space, what is hanging on the walls, the weather outside, or a comment from the students.

Many tellers ask the audience directly what kinds of stories they are interested in hearing. Swirsky goes into a workshop with specific goals but is very comfortable adapting to the needs of the group. He usually provides opportunities for the audience to guide the discussion. During workshops, Swirsky will say “we can talk about something else- this is your opportunity to talk about what is important to you.” It is important to be prepared with stories. It is also important to be flexible and willing to address issues that come up during a session.

The story chosen is often selected to challenge the audience to think about issues they might not otherwise consider. Through her work with stories Proctor has found that “there is so much going on with a human being other than what is on the surface,” and suggests that we tend to only address the surface because it is painless. Serrano described creating new stories when she was younger when she “didn’t like reality.” Each new story was an opportunity to imagine a different way of being.

This imaginary process is essential in the development of alternative solutions in our lives and communities. Storytelling is an opportunity to express and discuss these different ways of being. Jamie Oliviero said “you want to stretch them a little bit, push them a little bit and get them out of their comfort zone.” Rochat hopes that students leave with “a different outlook on life and different people in general and a greater appreciation for the interconnectivity we all share.” As a result of this connection Rochat hopes that students have “a desire to do something- to take positive action.” When Kuly tells a story, he hopes that it helps youth to “make sense of their world...and recognize their ability to

take control over their lives.” All of the tellers described the importance of stretching individuals out of their comfort zone to see different perspectives.

Swirsky identified a key element of the storytelling process as being personally present and engaged. To put aside all other concerns and engage fully in the present moment is not a simple task. As well as putting aside concerns, it is also essential that tellers put aside their egos as well. Developing confidence is important and something that takes time and experience. Stone said that “I learned to really trust the audience and absolutely to trust the story. If you have those things in mind, then the ego doesn’t get in the way.” Being able to let go of anxiety and focus energy on the story and audience is developed over time.

This confidence is essential for being personally present. Oliviero described it as “at a certain point, it is not Jamie telling the story, it is that you give yourself up to the story.” This is not something that happens overnight. He describes the ability to “give yourself up to the story” as very liberating, as it transcends performance. Being personally present, engaged, letting go of one’s ego, and giving yourself up to the story are part of a long process and journey of storytelling. It comes with practice and requires that the teller knows the story like the back of their hand. When this happens the teller is able to focus all of their energy on the story and listening to how the audience is responding to the story. Lodha said “do your best, and when you do anything whole heartedly, it has its own beauty.” The beauty of the story is revealed when the teller can step aside and let it out.

Summary

After taking the initial steps to decide to tell stories and practice them, the teller takes the next step to go deeper into the process. In the initial stage of study and practice in storytelling, the teller develops confidence in their skills and the story. At this point, the teller has the opportunity to take the time to explore main events in the stories, reflect on the main issues, and learn about the culture from which the story was derived. The tellers identified transformation as a key theme in most stories. The stories often include a challenge that the character needs to overcome. Revelation of transformation requires attention to important details and images in the story. The teller does not repeat the story word for word. Therefore, they need to know the important elements that move the story forward.

In reflecting on key issues, moments, and details in the story the teller is essentially looking for the soul of the story. What is its heart? Once the teller has done this reflection and study, it is their responsibility to match the right story to the right audience. Tellers identified many different cues they use to determine which stories to tell, such as the size of group, time of year, response of audience, and objects in the room. Choosing stories, the teller wants to stretch the audience, bringing them on a journey that takes them beyond every day conversations and concerns.

It is important that the teller is fully present and engaged in the storytelling event. Knowing the story, reflecting on key themes, and engagement with the audience are

essential elements in developing increased proficiency in storytelling. These skills help build the relationship between the audience and the teller.

Accessing Youths Stories

The Storyteller

In many of the projects storytellers help youth create stories and/or develop personal stories with youth. The development of stories with youth is usually within the context of several sessions. To develop youth stories, the storyteller takes the role of facilitator. In the *Young Leaders Forum*, Rochat trains facilitators to discuss issues with youth. These discussions draw from storytelling sessions in the morning. The structure of the afternoons is “conversations around identity and diversity.” In this case youth are provided an opportunity to share their stories within the context of a small group.

Ryan identified that it “is very difficult to actually access teenage narratives” because “it is how they identify their peer group.” This is a delicate process and there is no way to guarantee the outcome. In most programs the teller would start by sharing stories. They would then ask for youth to share stories that were low risk. These stories would highlight things that youth had in common. Relationship formation is an important step in the process of sharing stories.

A safe environment needs to be developed before youth would be asked to share higher risk stories. Sharing lower risk stories builds relationships of trust that helps to build a safe environment. Storytellers seldom work on longer term projects alone. It is

important for the storyteller to develop a network of adults that is able to support students in this process. Just as every story has a setting, every youth lives in different contexts in school, in home life, and within the community. Understanding these settings is an important part of accessing youth stories. It is important for the teller to be aware of what stories are safe for youth to share within specific circumstances. This is why a team of adults working together is helpful as they have different knowledge of students and their environments.

Rochat starts discussions with case studies in facilitated sessions with youth. These scenarios provide youth the opportunity to talk about important issues without disclosing personal experiences. It is important that youth are free to share their stories, but it must be in an environment that isn't coercive. This balance requires the instinct of the facilitator to decide when to encourage someone to share and when to let him/her be. Rochat recognized that some students are not ready to share and, that for others, it may not always be safe.

Sloane emphasized that "not everyone has to divulge their personal stories to heal." The goal is to create spaces for students to interact. It is the choice of each individual student to determine what they want to share. The facilitator's job is to provide opportunity. Some of the most effective sharing is done one-on-one, so the facilitator may never know the extent of conversations that arise out of these activities. Sloane uses theater games to initiate sharing because "it is important to create spaces where people

can trust and take risks together.” It is important that the teller be willing to take some risk within the context of discussions.

Kuly usually keeps the first few sessions light when working with story development. He uses humor and shares personal stories that model failure. He wants student to know that it is possible to overcome challenges when you make mistakes. He feels that students don’t feel safe to take risks in school because they could result in failure. It is important to create an environment where failure is seen as part of the learning process.

Once students start to share personal stories Kuly would, and ask questions to find out how specific situations emerged. In this way he helps students find the key elements in their story. He found it was important to narrow down and “identify what their actual dilemma was.” Once he had this information he could understand core issues and find similar stories to tell them that fit the situation. The facilitation process requires listening and responding to youth. Through listening to youth, the teller becomes more aware of the various environments that the youth lives in. In this way youth develop their stories and are able to move from lower risk stories to higher risk stories. Given a safe environment students found that the formation of community was one of the rewards they received for sharing stories.

The Story

Individuals share personal stories to shed light on experiences that they would like to discuss with youth. Rochat works with panel members that he has invited to tell their stories. He meets with them and reviews their notes. He does this to “hash out what is relevant and what is too much information.” Kuly shares stories of growing up to help youth realize that no matter how difficult the situation seems life still goes on. He wants them to know that “they have some control, their future isn’t inevitable.” These experiences often start with a comical awkward teenage experience and, once trust is built, are then followed up with folktales that address more difficult issues and experiences. Personal stories help build rapport and trust between teller and listener. If the teller is willing to take risks in sharing their story, it opens up an opportunity for listeners to share. If the teller is not willing to take risks in these settings youth do not have the opportunity to reciprocate.

Participants used several activities to provide opportunities for students to share their stories. Swirsky has used personal journaling and the spoken wheel with youth who are reluctant to share. The spoken wheel involves students standing in an inner circle that faces out and a second row of students in an outer circle facing in. Students are asked to share something with the partner standing across from them for forty-five seconds, and then they switch partners.

This activity provides an opportunity for individuals to share with just one person in the group, and is less intimidating than sharing with a larger group. The spoken wheel

activity gives youth a chance to share stories in a low risk, informal way. Sloane uses several theatre games to promote dialogue. These games do not bring out long narratives, but provide opportunities for youth to share experiences. These short stories and metaphors become part of the community's interactions and narrative. The stories student shares are generally reserved for a small group or classroom. There are only a few examples of stories that are shared in the broader sense of the larger community.

From the individuals that I interviewed, several have a background in theatre. In the Young Leader Forum Roachat invites a group of actors to work with the students using forum theatre. Proctor and Serrano tell stories and give students the opportunity to act them out. In this process the story changes depending on student feedback. Sloane uses forum theatre with her students. First she organizes students into small groups. The students discuss what community challenge they would like to use as a theme. Then the group gets together to choose a theme for the play. Students work in a circle once the theme is decided. Inside the circle individuals enter and build an image or life sculpture that depicts a scene. The scene represents the issues. The next step is to create an image that shows the ideal of what students would like the community to be. Students then discuss the different ways that they could move from the first image to the second image. Sloane then gives students twenty minutes to make a rough sketch of the action- from the fist image to reaching the ideal. During this phase, she lets the students work on the scene on their own. The group performs the rough sketch when it is done. At this point the rest of the class has an opportunity to make suggestions or interact with the action. The skit

may be used only in this moment, or- if students are interested- they can develop and present it.

Some of the tellers used visual arts instead of theatre as mediums to express their stories. Oliviero works with classes to create stories, he starts by speaking with the teacher and seeing what kinds of themes or ideas they would like to explore. He then shares some stories around that theme with the class. The second class he builds a story with them. After the class he writes down the story at home. In the third session he presents the story to the class. Students create pictures that depict different characters, settings, and themes in the story. The story and images is then sent to a graphic designer who puts all the elements onto a banner. At the end of the process, the class will have a banner that includes their stories, images, and a picture of the class.

In the project *In the Spirit of Humanity*, Lodha shares stories and artwork that relate to the story. After the stories are shared students share their own stories. They then have an art workshop where youth create images inspired by the stories and themes that they talked about. These images give the students another opportunity through their art to share their stories. Each of the tellers uses their strengths and interests to help youth express their stories in different ways.

The Audience

Oliviero says that he works with youth “because that is where you are going to affect change.” One of the goal is to create “some common ground for compassion in

thought, relating to others, and awareness.” Roachat stated that “there are so many lessons that can be drawn from their experiences that are helpful and beneficial to one another.” The process of sharing and listening to stories is a very empowering experience for students because they realize that their voice is important and has influence on others.

Kuly hopes that the storytelling provides youth with the knowledge and skills to see “their dreams for renewing the world come true.” Talking about their personal experiences, imagining the ideal community, and discussing how to move toward a common future provides youth with the motivation and tools to impact change. Lodha said that youth feel more at ease and lighter after they have had the opportunity to express themselves. Proctor also shared that when “people learn that they have stories and that their stories are significant” it inspires them to tell their stories to help other people. Storytellers tell stories because they have seen stories lead to action in youth.

After the storytelling sessions, there are many opportunities to discuss different ways that youth can become active in their communities. Many times, questions of what can be done are asked when stories of inequality and injustice are shared. The storyteller can help provide youth with ideas and tools regarding how to move forward. For example Sloane uses forum theatre as a way to help students experiment with problem solving. She says that trying these ideas in a theatre setting is safer than trying them “in the hallway of your school.”

After writing a fictional story on teen suicide, Lodha took it to a class of teenagers to get their feedback. She wanted to make sure she was capturing the issues accurately before using it with other youth. Consulting with students on this story was a great way to get in touch with student experiences on an extremely sensitive subject. Stories provide an opportunity for youth to speak to issues that are important to them.

Summary

In these contexts, storytellers become facilitators- moving from sharing stories to listening and organizing others' stories. If the teller is not willing to share at a personal level, then it is not reasonable to expect youth to share. The process of telling includes deep listening which honours the stories, life experiences, contexts, and identity of youth. There are several different activities that tellers use to access student stories. Tellers usually start with informal, low risk environments. Through the development of relationships they hope to provide a safe environment to decrease the risk of sharing more personal stories.

The specific techniques of gathering stories depend on the background and experience of the storyteller. Students may share individually or in groups. As well as developing personal stories, youth also create stories collectively from community experiences. There are some examples of youth sharing stories beyond the classroom through theatre, graphic art, and storytelling; but most of these stories are only intended for the classroom. Sharing and listening to each other's stories provides opportunity to reflect on community issues and offers motivation to impact change.

Chapter Conclusion

Developing storytelling skills is something that is learned over time. Like learning other skills it requires study, practice, and reflection. Storytelling is a relational experience. The teller shares a story that becomes a shared experience and each member has the potential to contribute equally. The development of storytellers happens in three key stages.

Figure 3: The Development of the Storyteller

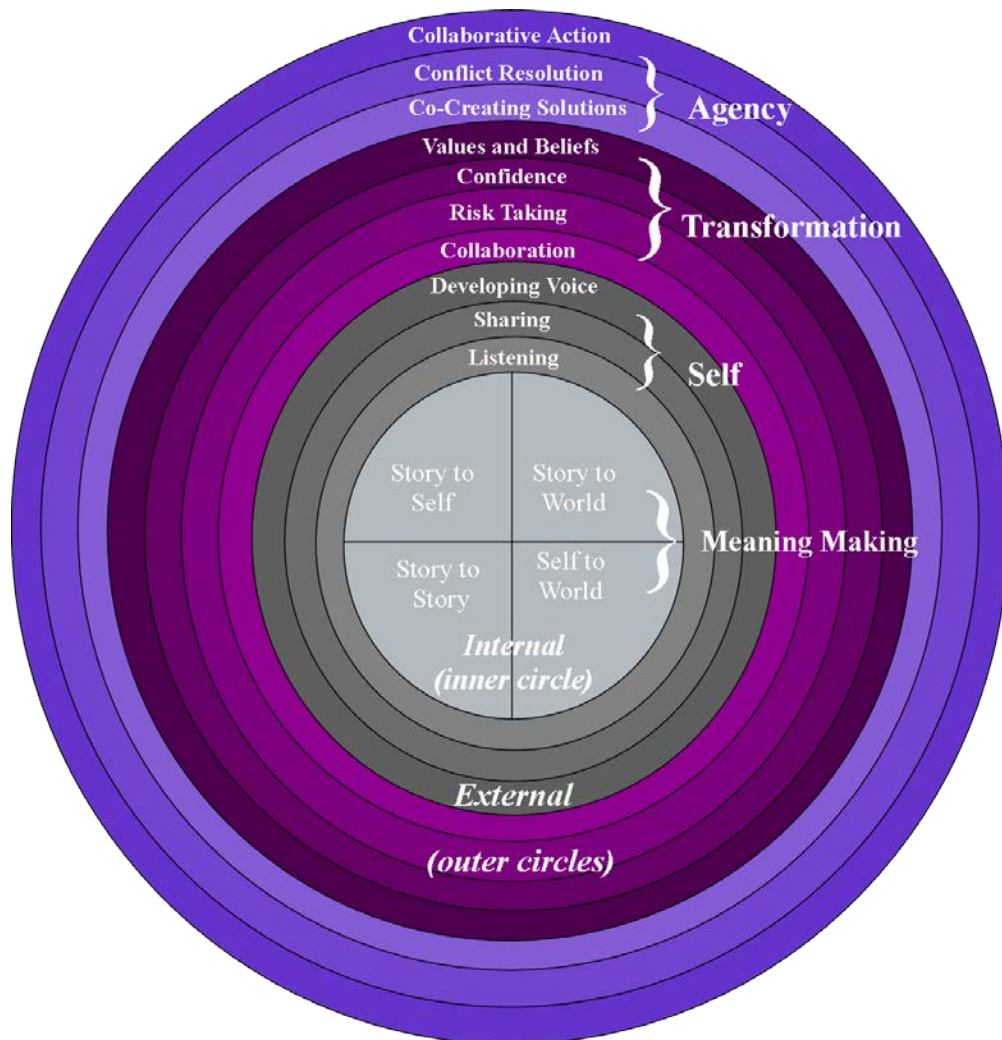


Figure 3 illustrates the skills and practice that a storyteller goes through as they move through the three stages of development. The central circle represents meaning making that is happening through all three stages of development. The central circle is modeled after Ellin Keene and Susan Zimmerman's description on how students make connections with text that identifies: text to self, text to world, and text to text (1997). In the context of storytelling I have changed text to story and identified a fourth component which is self in world. I believe that this is relevant because as students are interacting in the storytelling event they are interacting with the world.

The first three grey circles illustrate what the teller learns when they are starting to explore stories. The teller learns to listen, to share their experiences, and they develop their voice. The next stage going deeper is about transformation. In this stage they learn to collaborate, start taking risks in their work, develop confidence, and explore their values and beliefs. In the third stage, exploring student's stories, the teller develops their agency through co-creating solutions with students, working on conflict resolution, and facilitating collaborative action. As the storytellers move through each of the stages and develop these skills they model them for students.

Storytelling is about learning together. Knowledge is shared and the audience comes in with experiences that are valued. It is essential that the storyteller is personally present in the event. Building trust with the audience requires a level of transparency from the teller. Participants are invited to share thoughts and experiences. Storytellers set the stage for the depth of conversation that will precede their storytelling. The teller is

responsible for creating a safe environment for sharing. Tellers need to make sure that support structures are available if they are requesting students to take risks when sharing personal stories. As a facilitator the teller must ensure that students are safe and take students concerns seriously. Stories are an important part of everyone's life they impact who we are and what we do.

CHAPTER VI

Storytelling as a Democratic Pedagogy

The data for the interviews was coded into two different categories: story development and citizenship education. This chapter will provide an overview of storyteller's motivations, a description of the use of storytelling for citizenship education, and lesson planning. When storytellers say, "I am just telling a story for the sake of telling a story," it is a little misleading. Significant research has gone into the development of their repertoire of stories.

Stories are multilayered and have a wealth of different knowledge encoded within them. Tellers also choose stories carefully for specific contexts and audiences. Another thing storytellers will often say is that they "don't know what story they will tell until they are in front of an audience." This does not imply a lack of preparation. Collection of information and knowledge about an audience is happening until the moment they begin to tell their stories. Storytelling is a highly relational process. Tellers always need to gauge the audience before choosing the right content.

We usually start a conversation with a friend or acquaintance by asking how they are doing. The response to this question often influences how we approach the rest of the conversation. If the mood of the audience is not considered in story selection it is not a relational process. I want to emphasize here that a perceived lack of planning should not be interpreted as an unsophisticated pedagogical practice. It also does not imply that a

significant transfer of knowledge is not occurring in the process. Kuly described this, saying:

there is this dilemma, you tell a story for a purpose, but if you are so focused on that purpose the story dies, because it just becomes didactic. It becomes a parable that just dies. You are no longer co-creating something; you are lecturing through story.

The oral tradition of storytelling is a highly complex process that requires the teller to be fully present and highly reactive to interpersonal relationships. Flexibility is an important component to this student-centered pedagogy.

Over the course of the interviews it was evident that participants had reflected on why they use stories. They also had spent time reflecting what they hoped students would gain from the storytelling experience. Helping youth develop an understanding of the world and their role in it was identified as an important goal of storytelling. Developing an understanding of the world is facilitated by taking into account voices, stories, and experiences of other people. Sloane said that:

Teaching is connected to my understanding, with what I think the aims of the public school are. It's about raising a community to actualize our best understanding of what it is like to live together in a peaceful and democratic society. So to be able to work with youth and have the chance

to be a small part of their lives in that moment in time is an extraordinary experience, they are in the process of becoming.

Listening and understanding other voices is essential to the development of education for democratic citizenship. Storytelling spaces provide spaces for different individuals to express themselves. There are very few teacher resources available that provide relevant material that represents the diversity of voices in Manitoba classrooms. Providing space for student voice may be the only way to represent local communities and contexts.

Many students have experience in systems that discriminate and create barriers to moving upward in society. The storytellers interviewed had experiences that motivated them to challenge dominant social conventions. Rochat explained:

Given my own background and the things that I have seen in South Africa, pre-, post-, and during apartheid, especially with the political situation that is so identity based. You know politics can consume the country in such a way that the delivery of services is overlooked, because votes are generally based on the color of someone's skin. This often has a very negative outcome because people are not getting what they need. It also creates a system of hatred that becomes very cyclical. I was really appreciative of the opportunity to bring my experiences and passion into work that enabled me to have a positive impact in the country that I live in now.

An understanding of the cyclical nature of violence, and structures that limit individual's opportunities, was a motivator for all participants. Providing opportunities to help youth find their voice and assert it in their communities is an important part of this work. Developing spaces that give voice to individuals is part of breaking the negative cycle of discrimination.

Changing the school environment is another motivation behind the use of stories. Kuly found that many of his students had negative experiences with school:

They have seen and experienced the institutional nature of school in a non-trusting way, so the idea that if they take a risk, it is going to be OK for them to fail. If they open up and actually show some interest, make themselves a little vulnerable, they aren't going to be hurt by it, they aren't going to be graded poorly because of it.

Students all enter school with unique identities that are influenced by multiple factors in their lives. In the process of storytelling all of these voices are important and valued. Participants all worked with youth because they felt that they had a lot of potential. Rochat said that "we often underestimate their [youths] ability to understand and explore subject matter." Sharing stories provides an opportunity for all youth to contribute to the learning environment.

Many tellers were concerned with youth-at-risk for destructive behaviors like suicide. Tellers felt that stories provided tools for hope and resilience for youth that faced

challenges. Stories demonstrated transformation and the ability of characters to rise above difficult situations. Swirsky commented that:

Teens wrestle with some pretty serious life issues. I never ever want to have a student or former student commit suicide. There is always the idea that it [stories] is a vaccination, if you can give them something that when the challenges come, they are able to be more resilient.

Youth need support, and to learn coping strategies to deal with challenges in their lives. Serrano said that storytelling can help some youth find alternative methods to deal with their anger. Many youth need tools to help them express the anger and frustrations that they are experiencing. Storytellers are hoping that hearing, sharing, and dialogue about stories can help them in this process. If the energy from these frustrations can be redirected to promote positive social action everyone in the community will benefit.

Storytelling and Citizenship

Reviewing the literature on citizenship education I identified four key elements which are culture, knowledge, dialogue, and agency. Each of these elements was articulated as an important element in the development of storytelling events. I did not specifically ask about citizenship education in my questions. The questions were broad and asked tellers to identify why and how they used stories with youth. These four elements of citizenship were identified by participants as important.

Culture

Canada is a colonized, bilingual, and multicultural country. The diversity of cultures is one of our strengths, but it also creates tensions. How we as a society and educators address these different aspects of Canadian identity impacts how youth view themselves and others. Pedagogical approaches in our education systems are impacted by cultural practices, beliefs, and assumptions that can function to include or exclude students.

Lodha stated that “for every culture there are stories that are carried from generation to generation.” She shares stories from her parents and stories that come from her experiences in Canada. Students often ask her questions about her bindi and sari. She shares stories so that people can “learn about each other. That we should not be afraid of each other, open up, and appreciate the community we live in.” The informal space of storytelling opens up opportunities for children to meet people from other cultures and ask questions in a safe environment. Stories and questions provide Lodha an opportunity to share her cultural roots. Discussions like this are much richer than reading about different cultures from a textbook.

Storytellers that share their cultural roots provide youth an opportunity to speak with them as individuals. Youth can then see that everyone enters our communities with different experiences and perspectives. We all have multiple elements that make up our identity. Storytellers share their cultural stories and experiences with the audience,

revealing the different aspects of their identities. The culture that they share comes out of the context of their personal experiences. Mercredi said:

It doesn't really bother me what they think of me as an individual, but who I represent. I am a Cree, Métis person and what you see in front of you is not necessarily the kind of people we are. Each of us are individuals and I will explain that. This is the life that I have lead... Don't judge a person based on something others have done.

Mercredi shares his stories as a representation of his culture. He also emphasizes that everyone is a unique individual within their own cultural context.

Stories shared by Mercredi and Lodha provide examples to youth of how different people live and interact within their communities. In this process they both provide an invitation for individuals to share and explore their own cultural heritage. Manju provides this opportunity through art workshops that encourage youth to explore their roots. Mercredi also invites students to explore their roots, telling them it is important for them to know their ancestors. When students explore and share these stories with each other they learn more about themselves and those around them.

The exchange of stories in many of these projects is also very important. The audience is an important and very rich source of stories. In Sloane's experience "the people who I work with, who are new to Canada, come from very rich oral traditions." Often these stories are not heard in our educational system. Providing an environment

where youth can share their stories creates space to make learning material relevant to student's experiences. Kuly shared that he used stories because:

I tend to work with diverse populations of students so new immigrants, aboriginal kids, and socioeconomically lower class kids. As a result the challenge is to find materials that connect people across differences.

Engage people and humanize a curriculum that tends to be written with an assumed audience in mind who is neither newcomer, aboriginal, or poor.

The exchange of stories provides a unique cultural context to curriculum material. Proctor described stories as “a window to learn a little about the world, different cultures, and the way people do things.” Youth engage in this dialogue sharing their experiences which become part of a larger narrative explored as a community. Sharing stories opens windows that help students understand each other and the world around them.

Storytellers are also sharing the importance of oral traditions when they tell stories. Parents from different cultural contexts have commented to Sloane that “it's almost like, if something is not written down in Canada, it's not real, or it's not true.” She described this as the “almost oppressive nature of written text.” Tellers reinforce the value, validity, and significance of oral communication when they share stories. Serrano said:

I have always been convinced that stories from the oral tradition are stronger than the printed one because the stories from the far, far, far,

away times comes from the oral tradition. Before there were people that knew how to write, or print existed, there was a tradition that I tell a story. I tell it to my people. I tell it again to my children. It sometimes happens the story goes through grandfather, to child, to grandchild and continues.

Sharing stories with youth reinforces the importance of storytelling. Storytellers often encourage students to share these stories outside the classroom and ask family members for stories. The storytelling event is an opportunity for youth to learn about other communities and experience a community building activity at the same time.

Storytelling, as part of an oral culture, is an important element in creating culture. Kuly describes the process of working on a long term project with youth:

From a philosophical point of view I say, “Let’s pretend that this group of us are a folk group. Let’s pretend that we are a community. I know that all we have in common is that we are sitting in this room together, but that should be enough. If we are together long enough and if we are willing to take the risks that communities take. This means letting a little more of ourselves be shown to each other than we normally would.”

Oral storytelling cultures rely on the generation of knowledge through relationships. The relational nature of storytelling is an important component of community building.

The process of sharing stories requires individuals to build trust. At every stage of the process individuals in this space will have to make decisions on how much information they are comfortable sharing with the group. If a safe environment is created there are opportunities for individuals to take more risks. Culturally, stories are important because they; (1) transmit cultural knowledge; (2) provide insight into individuals' lives and experiences; (3) are a medium that is relevant to all cultures; and (4) are tools that facilitate a cooperative culture and build community.

Knowledge

Storytellers identified knowledge acquisition and motivation to learn as important components of the storytelling event. Knowledge was also identified as an important component of the democratic process. As a long-time social studies teacher, Swirsky said "what good is democracy if we don't have good citizens, what good is freedom if you don't use it to make the world better?" In his interview Swirsky identified citizenship as an important motivation for telling stories. When asked what the key components to citizenship were he identified:

Caring and knowledge... You can care and be ignorant in your caring. It may not accomplish much and it could even be dangerous. You can be informed and not do anything with it. So I think that you need both of

them. It has been my experience that most students don't pay attention to issues because they don't understand them, they can't follow them.

To engage in a broader dialogue on society, individuals need to understand events in their local, national, and global community.

Swirsky also explained that “story-telling is a way for the learner to emotionally connect with the importance of social issues- if a story can illicit empathy, that empathy can grow into caring, which leads to wanting to make a positive change.” Without a population with a solid knowledge base he felt media was diluting their messages to become simple expressions of anger. Without a clear understanding of the social, economic, and political elements of a story, reactions to issues become purely emotional. Citizenship requires a balance of caring for others, and knowledge of these basic systems of society.

In the accumulation of knowledge, stories also provide an opportunity for marginalized voices to join the conversation. History is written from a specific perspective. The stories in students' lives provide knowledge of past and present events. Sloane described:

They [students] are not often given the time or the space or afforded the privilege of sharing their stories orally. The kids understand it is necessary to critique and to deconstruct the narration and the absence of narration. We looked at it as if it was a historical event. Which moments

of the event were left out and why was there silence? Was it because it wasn't important, or was it because it didn't favour a particular group in the story?

Sharing these stories and discussing how they fit into the larger framework of society gives voice to more perspectives. These perspectives are not found in main stream curriculum and teaching materials. In this way the cultural context and experiences of community members can enhance information students gather from media and text sources.

Oracy and literacy are extremely important in the development of a knowledge base for local, national, and global issues. McLellan said:

Oracy is a big thing in literacy and it comes before reading and writing. So the more things a kid can hear, the more they are read to, the more their mind gets developed for the path that language will take through their brain. In Winnipeg we have a lot of children where English is an additional language for them and who maybe come from families where language is not being developed well.

Oracy is a bridge to literacy. Not all children enter school with the same proficiency in English.

It is important to provide all children with the tools they will need to develop these literacy skills. Literacy provides children the tools to collect knowledge in the future. Literacy facilitates the collection of knowledge needed to participate in democratic deliberation. McLellan also stated that “you can use stories for almost anything you can use them to reinforce virtues or behaviours... you can use them to reinforce science facts or mathematics facts, or history or critical thinking.” Storytelling provides: (1) skills to collect knowledge; (2) motivation to learn; (3) critical thinking skills; and (4) reinforces relevant curriculum content. These four elements are critical in the development of fully engaged citizens.

Dialogue

Dialogue is central to democracy and storytelling. Storytelling in its nature is based on a relationship between teller and listener. McLellan stated that:

With storytelling you have a live relationship with the listener and the relationship means that it is a two way thing. You can see their eyes, you can see their face, you can see if they are fidgeting or not. When you are telling stories there is an intimacy between the teller and the audience.

Unlike printed text, storytelling is dependent on the interaction between individuals at the event. Proctor said the “relationship with the audience is what is

essential about storytelling. It is between the teller and the listener. It is a communication of experience, of wisdom, a perspective about life.” Tellers look to the audience to decide what story to tell and how to tell it. Listeners provide feedback to tellers through questions and body language. The discussion following a story involves integrating the story into the audience’s current experiences.

The teller provides a topic and space that youth can respond to through stories. Tellers used a number of different mediums to help youth express their stories. In the project *In the Spirit of Humanity* for example, Lodha described one method. “We would ask them to paint their stories and we could see a lot of their stories even in one painting.” Many of the storytellers also build stories with the audience and use theatre to interact with the stories. Sloane described why she uses theatre with stories:

It’s because the theatre can take people out of their head and it connects their bodies, their spirits, and their minds. They come to a place where they can play, do something physical, laugh, and be silly. Then they sit down together and ask what does this mean?

Using different artistic mediums to express stories provides youth the opportunity to use all their senses to express themselves. There is also an element of play that is an important part of these artistic expressions. Play provides youth a chance to step outside the pressures of daily life to explore their creativity.

In the *Young Leaders Forums* storytelling, forum theatre, and facilitated discussions are used together to address issues of diversity. The key goal is to create safe environments for students to discuss important issues in their lives and communities. Rochat explained:

The structure is conversations around identity and diversity structured in a three phased program. We work with an approach of dependency, independency, and then hopefully get to interdependency, so creating that safe group environment. Then creating that positive working environment where everyone is engaged.

The whole process of planning, developing, and implementation of these programs are based on conversations with youth.

Youth listen to stories, discuss the issues in facilitated sessions, and go back to their schools. Choosing storytellers for these events Rochat says, “I want them to be able to see a real person that lives in the community that is doing something grassroots. For them [youth] to think that if this person is doing something, then I can do something in my school.” At school they work together in groups to develop action plans to address issue that they identify as important in their school.

Storytellers often work with community members and groups. Storytellings, and collecting stories, do not only happen in formal settings.

Swirsky describes collecting stories from people when he visits different communities, “I always try and stay over lunch, or after the day, if people want to talk. Some people share even within the group pretty powerful stories.” Working within the community and listening to their stories is an important component of understanding the challenges that youth face.

This is a relational process that does not stop when an individual gets off of a stage or a class is over. It is a continual process of interaction and sharing. Informal settings can be used to listen to stories from individuals that may feel uncomfortable sharing in a larger group. Some individuals also need time to process information before sharing. Time spent during a meal, or after an event, is often when some individuals are ready to open up and share their experiences.

Learning how to share and communicate within a diverse community was an important theme in the interviews. Kuly described:

I want them to realize it that they are not alone, that the people that they sit with, even though they seem vastly different from them, have things that connect them, common values and common purposes, but also very different values. I want them to be able to engage with other people that are different from themselves, not in some sort of pleasant tolerating way, but in a sense that rigorously looks at diversity, and

figures out how we can work with each other, because we are the only people that we have.

Dialogue in diverse environments is an opportunity to connect and work together with different people. The goal is to help youth engage in a discussion of the similarities and differences between them.

These conversations can also facilitate dialogue on community struggles. Using theater techniques, Sloane helps students create images that represent shared struggles. She described this process by saying:

This magic thing happens when the image is claimed by the workshop community. All of these imaginative descriptions of the struggle and also the possibilities for change in the image start to evolve. Then you can have the characters in the image start to talk to each other. The story starts to evolve from the image. The audience and the workshop participants discuss what the characters are saying and what it means for their own lives, and their own struggles.

These discussions can then lead to potential actions to address struggles.

Oliviero said that “I am working for establishing common ground the foundation for compassion in thought, for compassion for relating to people, to finding commonality, creating the awareness that other people feel the same.” When compassion is developed in relationships, and we hear of others’ struggles, a desire to contribute through action

often follows. This action is facilitated by the dialogue that occurs during the storytelling event.

Agency

After working with storytellers the first and easiest action for youth to take is to share stories. These stories may be their own stories or stories they have heard from a teller or other participants. Proctor explains she wants people to “learn that they have stories and that their stories are significant to share and that their stories can help other people.” The stories and discussion are intended to help youth better understand themselves and their place in the world.

Stone hoped that stories would help youth have “more trust in their imagination, because story after story tells you, don’t just do what people tell you to do. Do what you know is right or do what feels right to you. That is the message under every story that I tell.” The stories provide examples of how one person’s actions can impact others. They also provide models of individuals that have stood up for what is right, even if it was not what was expected from them.

After hearing stories Rochat thinks that youth leave with “curiosity, drive, and motivation to do something positive within their school, to bring people together, and to have some dialogue around their differences of identity.” After the *Young Leaders Forum* Rochat meets each school group once a month to help them plan and implement actions in their schools. Each group of students that

participate in the forum commit to working on one project in their school throughout the year. They work together as a team and invite other students to join them.

Proctor said “we grow into our stories.” Students hear and share stories. In the dialogue they create a picture or story about what they would like their community to look like. Knowing these stories they can then work towards them and create them together. Students can create a new reality in their lives and community because they imagine it, and because they shared that story with others.

In *The Storytelling Class* Kuly worked with students to help them contribute to their school community. As the students got to know each other better and started to understand some of the community challenges they wanted to take action in their school. As a result, Kuly said:

I like to work as an advocate for them and a bridge for them so that they can influence change when they walk into the world. So they can take that energy, that authentic feeling of love, rage, disgust, interest, and they can carry that into the adult world without losing it, without it getting socialized out of them.

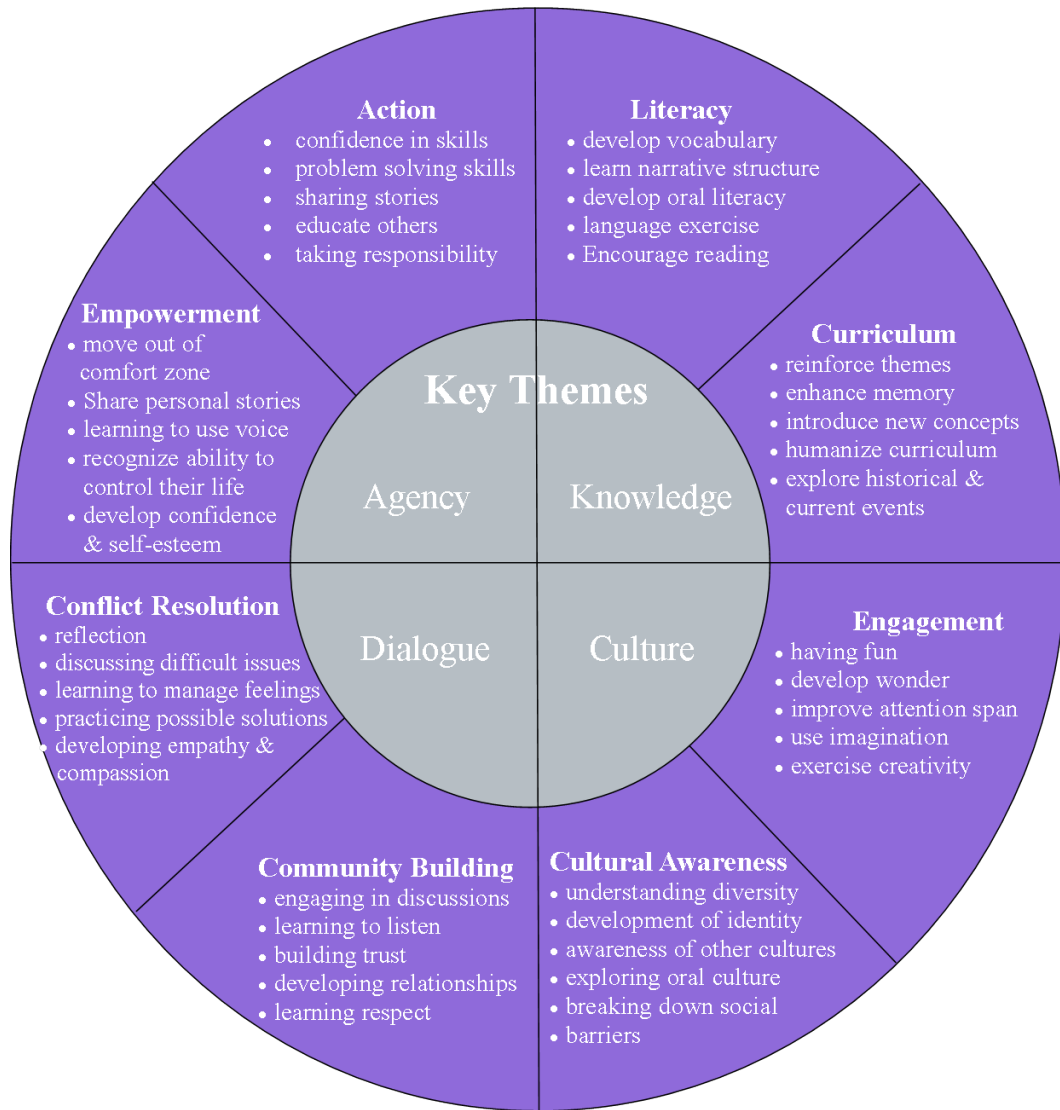
Working with youth on longer term projects empowers youth to take action and gives them the support to continue their work.

Through stories youth are introduced to different people's experiences in the world, and have an opportunity to impact change. The stories do not tell youth what they should do, they provide insight into their communities and examples of what others have done to impact their communities. Stories and dialogue are intended to motivate youth to become active participants in their communities. Storyteller's hope that stories and dialogue translate into action.

Lesson Planning

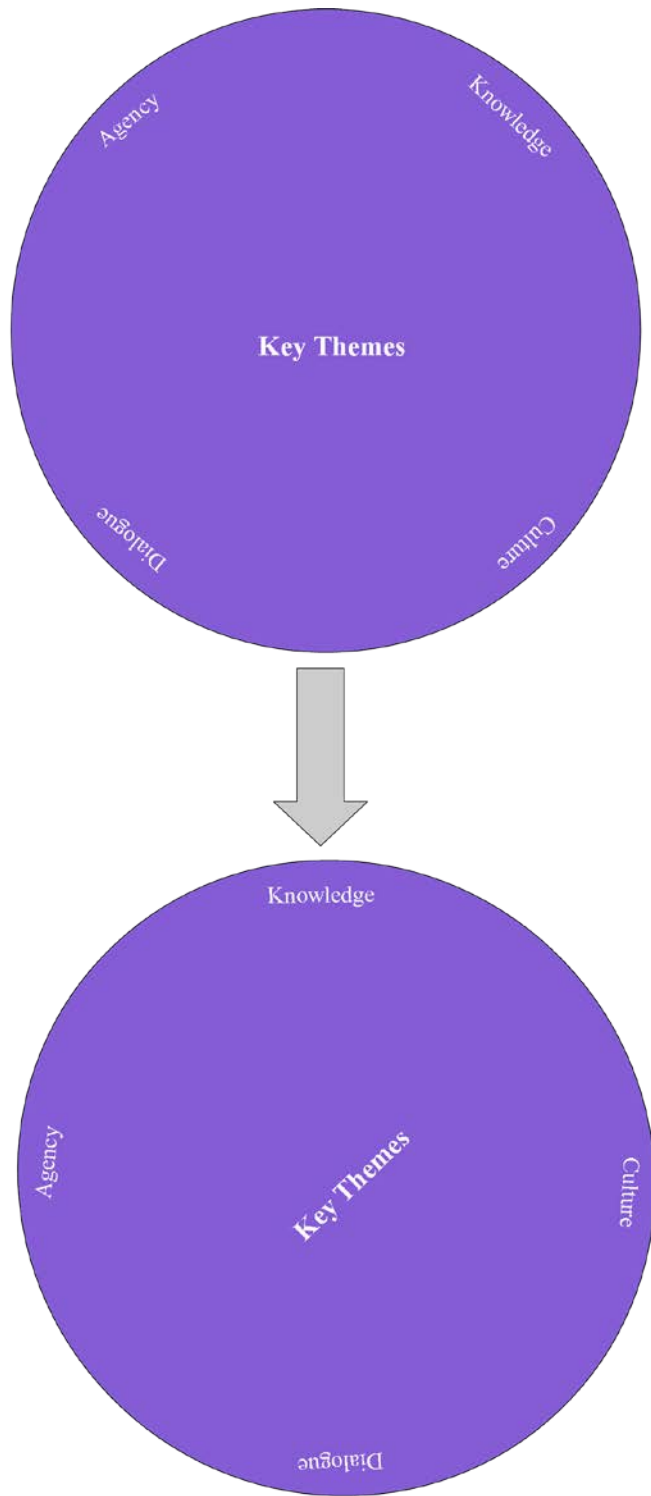
Stories provide windows to explore culture, knowledge, dialogue, and agency. The figure on the next page lists the learning outcomes that storytellers identified in the interviews. These learning outcomes compliment and expand on the four theme areas. Each outcome could reach across a number of theme areas. Therefore, this wheel is a dynamic moving structure, where the outer circle can be turned and each outcome can be molded to fit different theme areas.

Figure 4: Intended Outcomes for Storytelling Events



The planning of a storytelling event was a highly intuitive practice. Storytellers developed their methods over the course of many years of experience. For teachers and youth workers that would like to incorporate storytelling more intentionally into their work I have developed a story wheel to assist in lesson planning. The planning includes objectives, methods, and meaning making.

Figure 5: Key Themes, Story Wheel



Planning Objectives

The first step in lesson planning is determining objectives. The overall key themes in storytelling and citizenship education are: knowledge, culture, dialogue, and agency. The first wheel offers four possible key themes to focus on. For example, if I was working with an English as an Additional Language Class (EAL) and wanted to improve language skills I would pick knowledge. The wheel is turned to place knowledge at the top.

Figure 6: Intended Learning Outcomes, Story Wheel

In order to focus the

objectives the next wheel includes specific learning outcomes for students.

Categories on this wheel include: literacy, curriculum, engagement, cultural awareness, community building, conflict resolution, empowerment, and agency.

These outcomes include skills and reach beyond knowledge acquisition. In my example I wanted to help students increase their vocabulary and improve language skills.

Therefore, I turn the second wheel to literacy. The next step is to decide what methods should be used in the lesson.

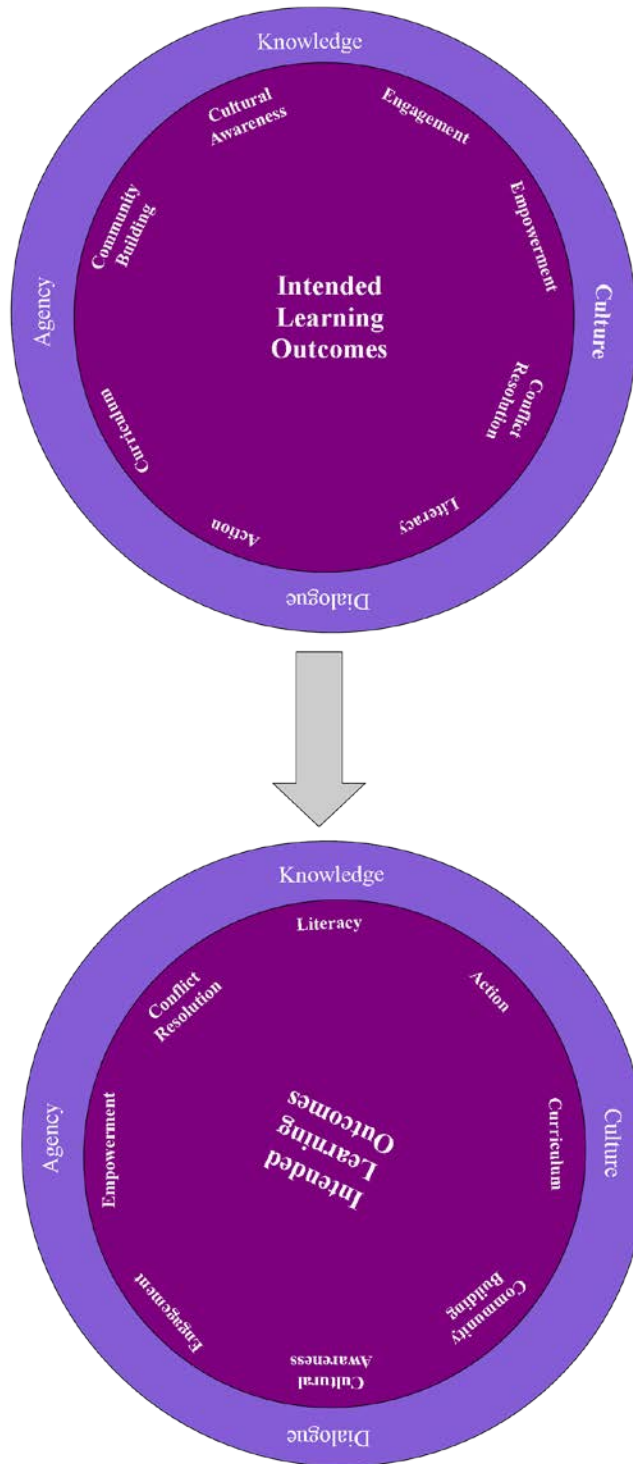
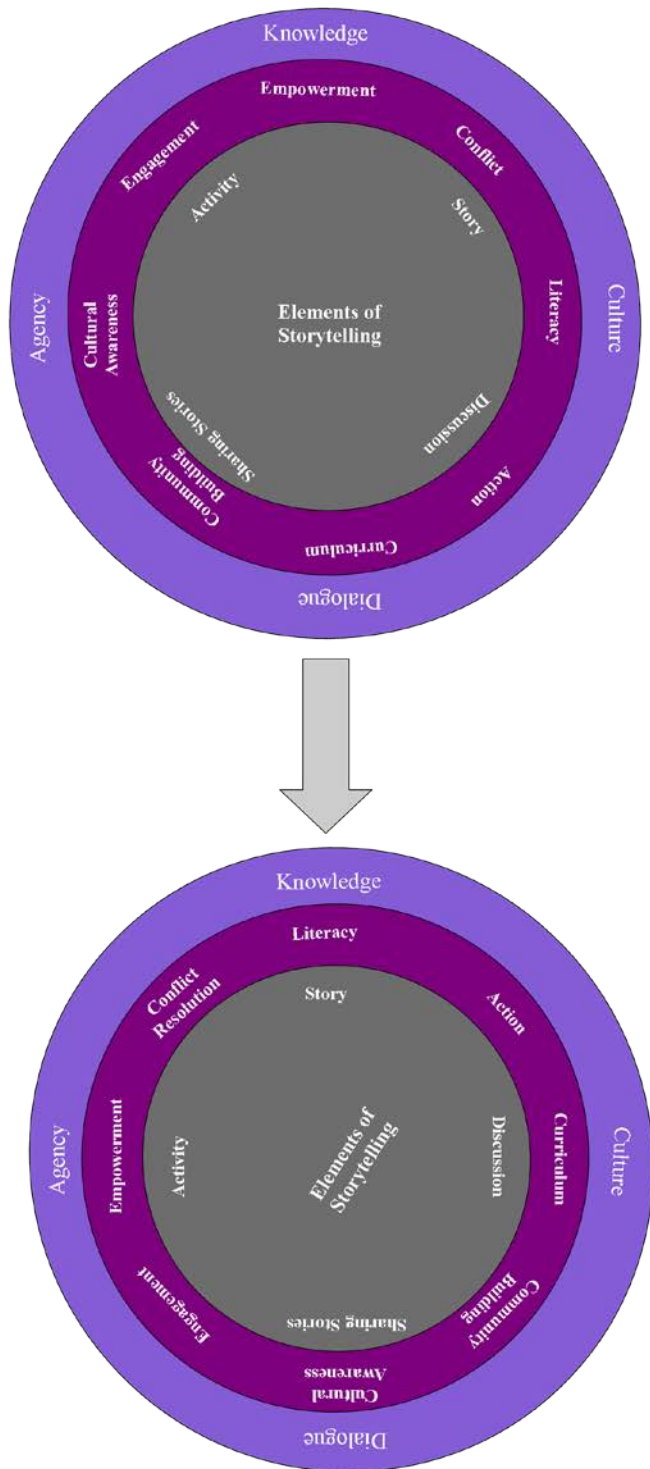


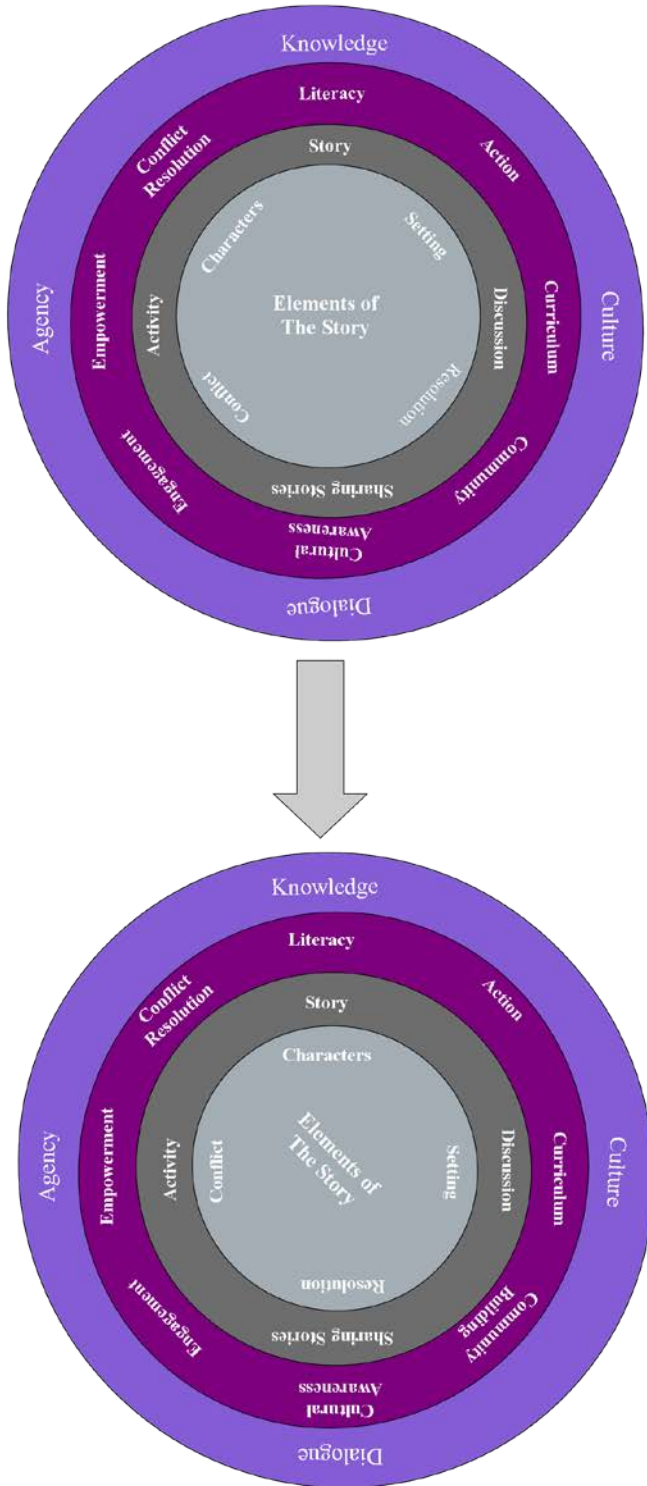
Figure 7: Elements of Storytelling, Story Wheel



Methods

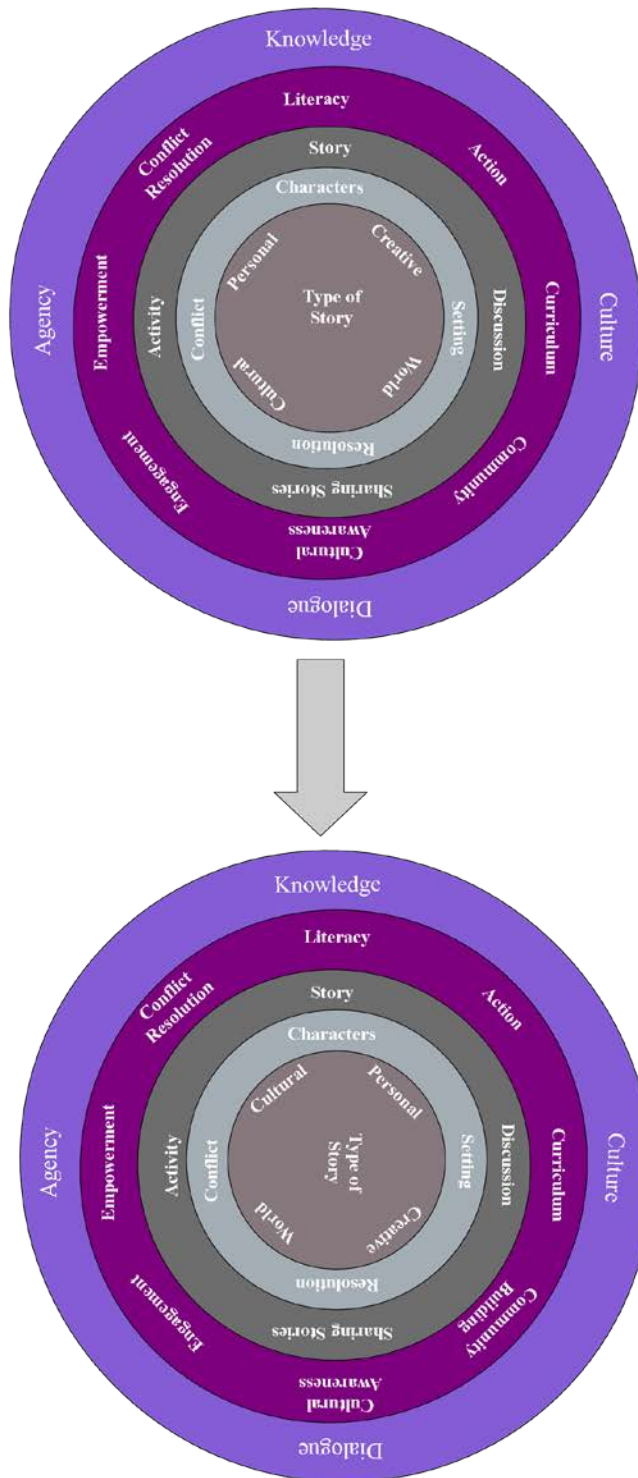
Now the goal is to determine what element of the storytelling event to use to achieve the learning outcome. Storytelling events consist of four main components: story, discussion, sharing stories, and an activity. In this example I start by using the story itself to engage students. Therefore, I turn the wheel to indicate that I will use the story to start the lesson on language skills. The story will be used as a hook into the lesson to engage students. The next step will be to choose an appropriate story.

Figure 8: Elements of the Story, Story Wheel



At this point in the process the wheels are different depending on which part of the storytelling process I choose. There are a number of different factors in the story that may be used for story selection. A story can be chosen based on the characters, setting, conflict, or resolution in the story. In this example I was planning a lesson with a class of girls and therefore, I looked for a character they could relate to. I used the characters to determine which story to tell. I looked for stories that had young girls in leadership roles to share with the class. Multiple stories are often used in a storytelling session depending on their length.

Figure 9: Type of Story, Story Wheel

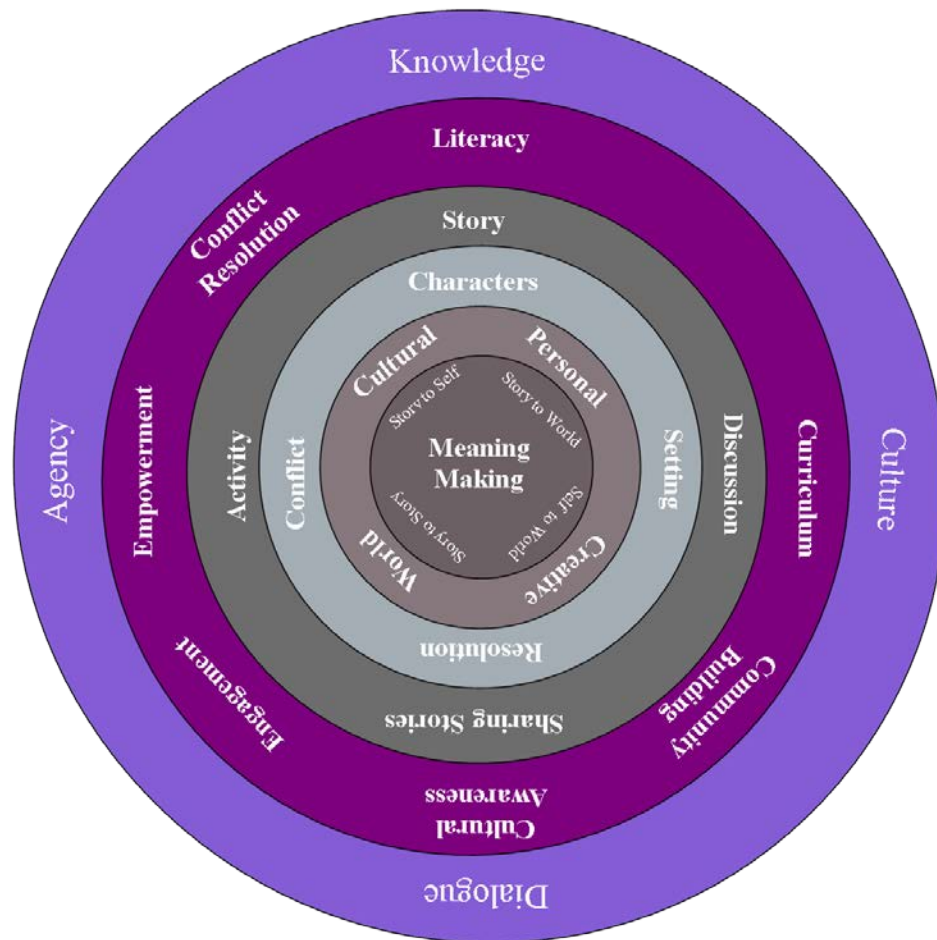


When choosing a story I need to decide what type of story to tell. The four categories of stories that I identified and listed in chapter one include: personal, cultural, world, and creative stories. I wanted to look for stories that have girls as main characters. I choose to tell two stories one personal and one cultural, therefore, the wheel is turned to cultural and personal stories. This decision was based on the length of stories that I picked and the time available. The personal story helps the class connect with me and the cultural story introduces them to strong, determined female character.

Meaning Making

The final wheel in the model is meaning making. This is where the student actively engages in the lesson during the storytelling session. Exactly how each student makes meaning from the story will be an individual process, therefore, as the teacher I place the wheel on the model and cannot turn it to a specific form of meaning making.

Figure 10: Meaning Making, Story Wheel

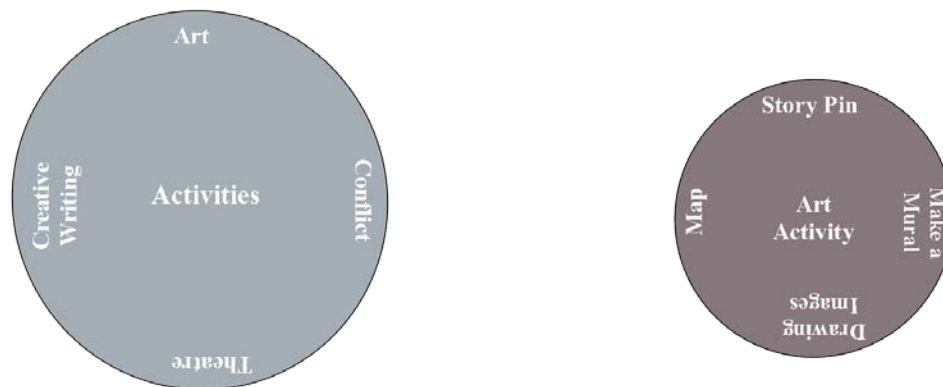


Second Learning Objective

Each lesson can involve multiple wheels as there are four different components of the storytelling event. In the same lesson I could also develop a wheel to represent a second objective. If I wanted students to learn the story and share it I could illustrate this in a second story wheel. I would set the first wheel to agency, the second to empowerment, and the third to activity. In this case there would be a new wheel for activities.

Each individual's wheel would be unique depending on the educator's background and experience. My activity wheel includes: theater, creative writing, art, and conflict resolution activities. If I turned the wheel to art activities I would have a number of activities in my toolbox including: making a mural, story mapping, drawing images, and creating a story pin. The figure below illustrates the next two wheels I would add to this story wheel.

Figure 11: Activity and Art, Story Wheels

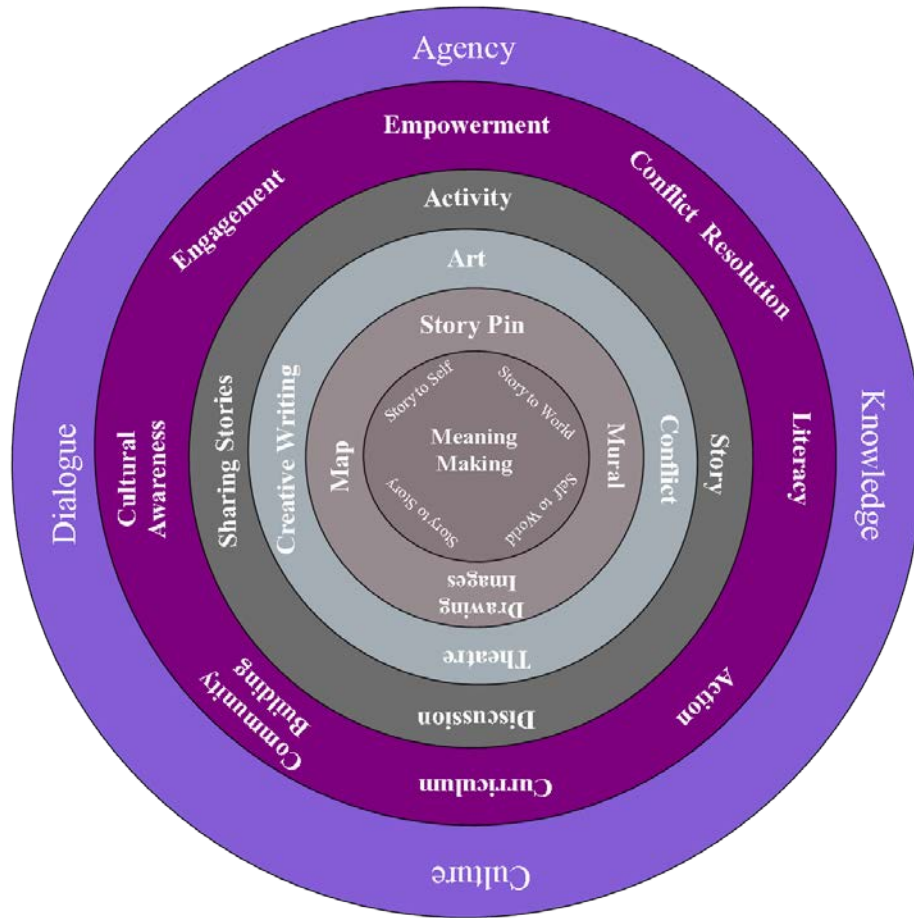


The story pin activity provides students the opportunity to symbolically represent elements in the story using beads. Students are given a safety pin and an assortment of different beads. Beads could represent characters, settings, events, and objects. Students make a pin with five to ten beads that remind them of what they chose as important elements of the story. The pin walks them through the story chronologically.

Once made students can share their pin and tell the story by describing each bead. Even if students are working on the same story each story pin will be unique. Students will not only identify different key element of the story, but they will also choose different beads to represent these elements. This activity is one way for EAL learners to document a story and discuss it without struggling with spelling or grammar. The story pin is another tool teachers can use to practice oral literacy skills. The more comfortable students are with describing a story orally the easier it is for them to write about it.

The final wheel for the second objective would include the wheels aligned to focus on: agency, empowerment, activity, art, story pin, and meaning making. Figure 12 on the next page is the story wheel for the second learning objective. A third wheel could be made for this lesson, or the discussion and sharing components could be organized to reinforce the other two objectives.

Figure 12: Second Objective, Story Wheel



Even when specific outcomes are indicated at the top of the wheel this does not mean that other learning objectives are not addressed in the lesson. The medium of storytelling reinforces many of these objectives in its practice. This is one of the reasons why storytelling is such a powerful pedagogical practice. How storytelling reinforces all of these learning outcomes will be explained in Chapter VII.

Chapter Conclusion

The desire to help youth to locate themselves in the world was a theme present in all of the interviews. Storytellers recognized that youth are in a critical stage of development where they have choices to make. In order to help youth locate themselves in the world there are certain skills that are required. When storytellers plan events they are guided by specific learning outcomes in each of the four themes areas. These intended learning outcomes influence how the storyteller plans and executes their work.

The storyteller consults with other educators and evaluates the context to determine which outcomes to focus on for a particular event. The storytelling event includes the story, discussion, sharing stories, and an activity. Each element provides opportunities to fulfill learning outcomes in different ways. The tellers all described making decisions on the different elements illustrated in the storytelling wheel. They may not go through each of these steps in the same sequence but they considered all of these factors when planning. Storytellers share culture and knowledge through stories. Through reflection of these stories they use dialogue and activities as a tool to motivate social action. The story wheel is a tool that educators and new storytellers can use to help them plan storytelling events.

CHAPTER VII

How Storytelling Pedagogy Transforms Educational Practice

The objective of this study was to gain a better understanding of the process of story development for youth education. Theory, from both Education and PACS, has been used to inform this study. Praxis is a key concept in both fields. The hope is that this study will help to inform the practice of storytelling in youth education. Research in this field has indicated that interactive methods are most effective to encourage youth civic engagement (Bode, 2001; Novac, 1998; Phillips, 1991). However, interactive methods are often not used in classroom practice for civic knowledge (Howe & Covell, 2009; Torney-Purta, 2010).

Storytelling and the dialogue that accompanies it have, for participants, proven to be crucial tools that teachers could employ to engage all students in educational practices. Engaged citizenship has been identified as one of the main goals of Manitoba's education system. In order to be successful in this goal our educational institutions need to provide youth more opportunities to engage in their classrooms and communities. The work of individual storytellers in civil society provides an example of highly interactive and inclusive practices.

There were many paths that storytellers identified when learning their trade. Each person is unique, so no one follows the exact same path in becoming a storyteller or using storytelling in their work. The uniqueness of each storyteller is part of the beauty of

storytelling, and is also a challenge to research. The uniqueness is the beauty of storytelling as each individual interacts with the stories and audience differently. The challenge to research is that not all tellers follow the same set of patterns in story development. One similarity between all of the participants was that the development of storytelling skills occurred through practice.

Individuals who use stories continue to use stories because they help them connect to youth. The development of a story is like a journey that must be navigated by personal decisions based on past experiences. Each individual context provides opportunities to connect through stories. Through experience and over time, the storyteller is able to develop skills of deep listening that facilitate his/her ability to portray the story in response to a specific audience. Individuals are also impacted by people in their lives who use storytelling. The contexts and experiences people have with storytellers in their lives impacts how they articulate their experience of storytelling.

While each storyteller is unique, there are a number of stages that are similar to most tellers. Each teller may go through the stages in a slightly different manner. Therefore, I used many examples in my descriptions to illustrate different techniques and methods. Storytelling is a process that evolves between teller and listeners, and is not usually linear and neat. Narratives are unique to the storyteller, but demonstrate principles that are common to many of the participants interviewed.

Participants believed that storytelling creates a space for authentic human interactions. Chapter VI described the characteristics to citizenship that storytellers articulate in their work. Chapter V specifically described the stages that storytellers went through to develop their skills. The description of story development does not address the complex issues of global citizenship directly, but it does suggest a methodology of how to create spaces for youth to consider these issues. Storytelling has been found to be an effective tool for creating these spaces for interaction and learning.

The art of storytelling has been used in the context of education in all cultures, as it is a basic form of communication. The elements of story, storyteller, and audience are described in the context of creating spaces for dialogue and authentic interaction. The process of story development described in Chapter V provides some insights into how educators can prepare safe spaces for youth to interact and negotiate important issues. This process is about organizing shared spaces for individuals to work together creatively to imagine possibilities for the future of local, national, and global communities as well as their own futures.

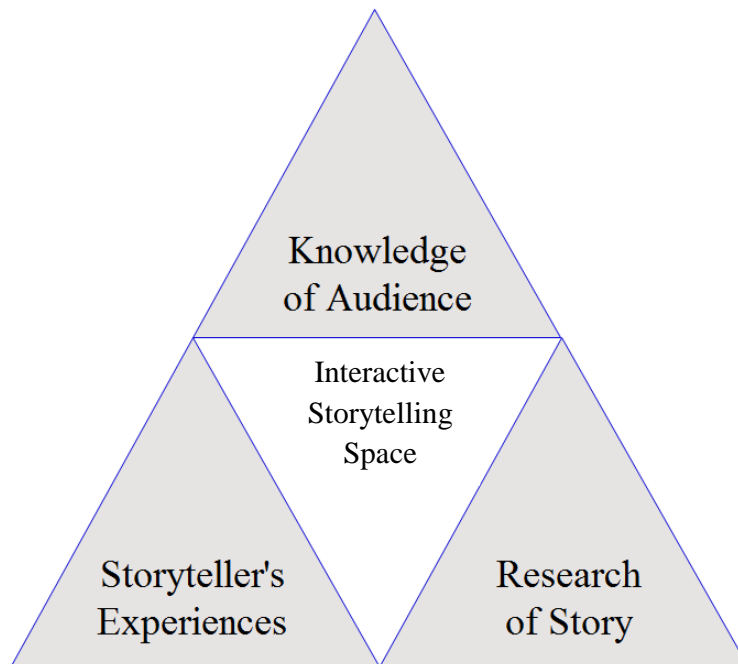
Storytelling Components and the Creation of Knowledge

A storytelling event includes three components the storyteller, the story, and the audience. The teller does research on the story, has knowledge of their audience, and comes into each event with their personal experiences. The space in-between these components are relational. The relationship between storyteller and audience is as equal

as possible, not deliberately hierarchical. The teller and the audience both bring with them knowledge about the human condition from past experiences.

The story also enters the equation equally as an organic element that is passed from one individual to the other. A teller cannot predict or control what will happen in this space. The role of the storyteller is facilitator and guide. Generally the teller goes into the event with broad themes and objectives in mind. During the storytelling event all three of these components come together in a shared imagined experience.

Figure 13: Storyteller's Components Entering Storytelling Event



The space between story, storyteller, and audience is infinite and multi-dimensional. The space is only limited by the imagination of the participating individuals.

In this space it is possible to walk around the whole world, or leave this world and step into new worlds. It is not limited by a physical reality.

Last year at the Winnipeg International Storytelling Festival a storyteller entered a very small classroom with fifteen teenage boys. The teller, Bonface Beti, asked youth to walk inside the circle and imagine they were in a jungle. It seemed like a risky move as the space was really small. Most young teenage boys would be bumping into each other, pushing, and shoving in such a small space. The boys moved around the small room slowly respecting each other's space. They were able to maintain this respectful environment when asked to close their eyes and continue walking around. This required that they listen carefully and move around slowly. When asked what they saw students said: lions, snakes, trees, tigers, and frogs.

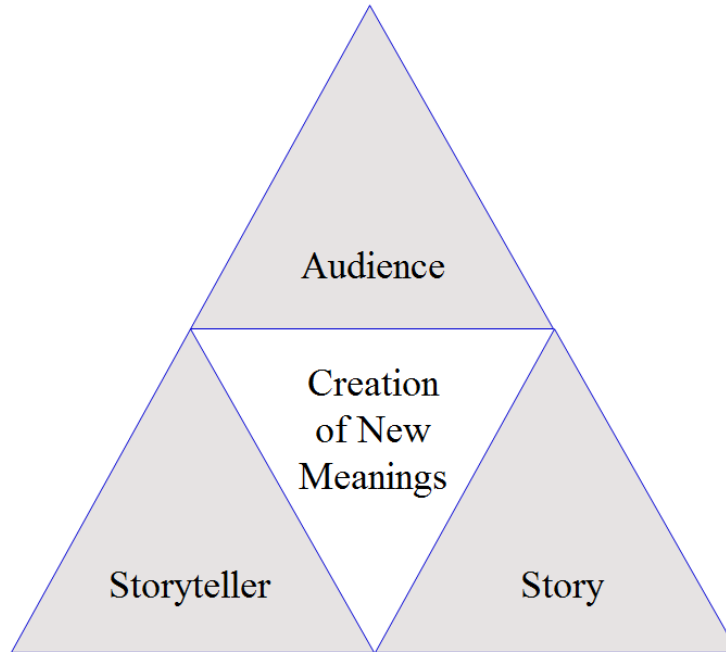
Beti then shared a story from Kenya, his native country. He left the ending open. Splitting the class into two groups the students decided how to end the story. Each group acted it out. At the end of the session a student said to his teacher, "that was the most fun I have ever had." In this small space I had not expected youth to be so willing to put aside reality and step into their imagination. I was also astonished by the fact that such a small room was sufficient to include an entire jungle. This is an example of how the power of imagination and story can transform any space.

Arendt (1968) described the world as in a constant state of renewal (p. 196). Renewal is facilitated by new individuals that enter the world and interact with it. The

field of linguistic anthropology “has moved to performance-oriented forms of narrative analysis” (Poveda, Morgade, & Alosa, 2009, p. 227). In a performance orientation the meaning of a story is not only determined by the history of the story, but also the context in which it is told. The teller introduces the old to the new. An old story is given to a community of new individuals. Upon hearing the story these individuals interact with the story, the teller, and each other in dialogue.

Stories contain encoded information which is heard by this unique group in a specific context. The interaction of the story within the specific context and community impacts the meaning that is transmitted in the telling. This new meaning is created in the space between the story, the teller, and the audience. This knowledge may be articulated during the storytelling event or discovered in later reflection. The knowledge from the story is then integrated into other stories and experiences from the audience, teller, and community. The story is also transformed in the storytelling event. The integration of a new and deeper understanding of the story impacts how it is understood. The relational nature of the experience impacts the information contained in the story. Storytelling and dialogue provide a medium to encoded knowledge that is contained in the story.

Figure 14: Storytelling Creating New Meanings



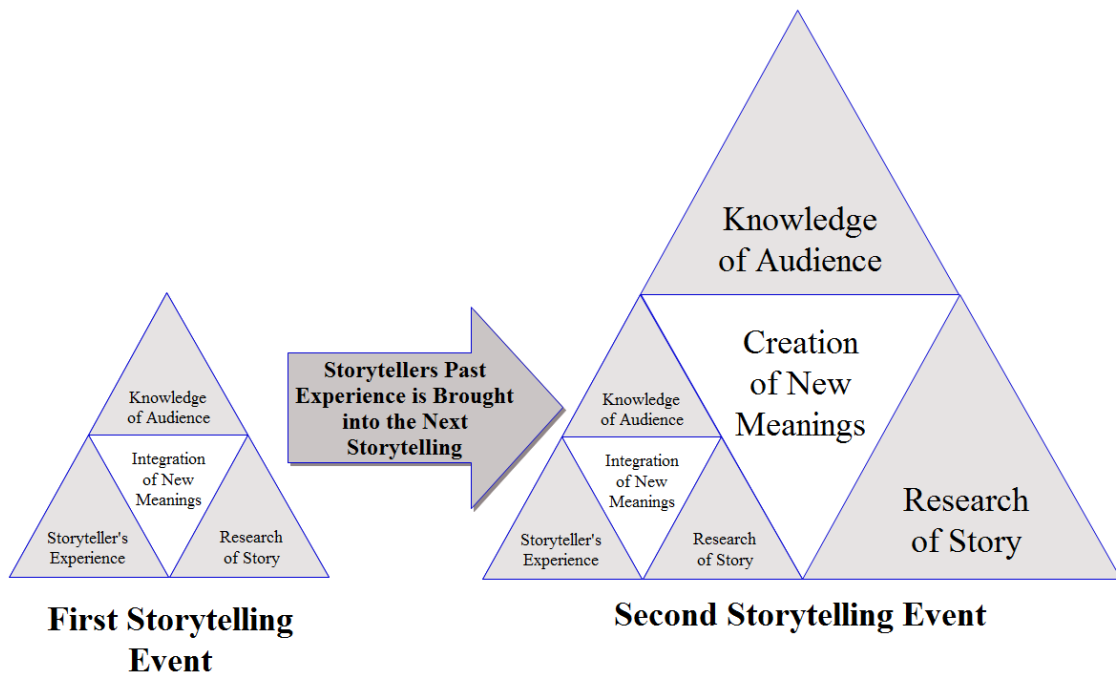
Integration of Knowledge into New storytelling Events

Reflection and discussion in the storytelling event creates new knowledge. For the teller this knowledge may be: (1) insight into their personal experiences; (2) information about the story; (3) more knowledge about the audience; or (4) an understanding of how the audience interacts with the story. The information collected in all four areas is ideally integrated into the tellers planning for the next storytelling event. Reflection on information gathered from the telling is integrated into the teller's knowledge.

The integrated knowledge is then accessed during the next telling. The teller enters their second telling with a more complex understanding of the story in the context

of community. This information also informs future research into the story. The teller will reflect on audience reactions, and use this information to explore what elements of the story are important to emphasize in the next telling. In this way knowledge from one telling is brought into the next telling.

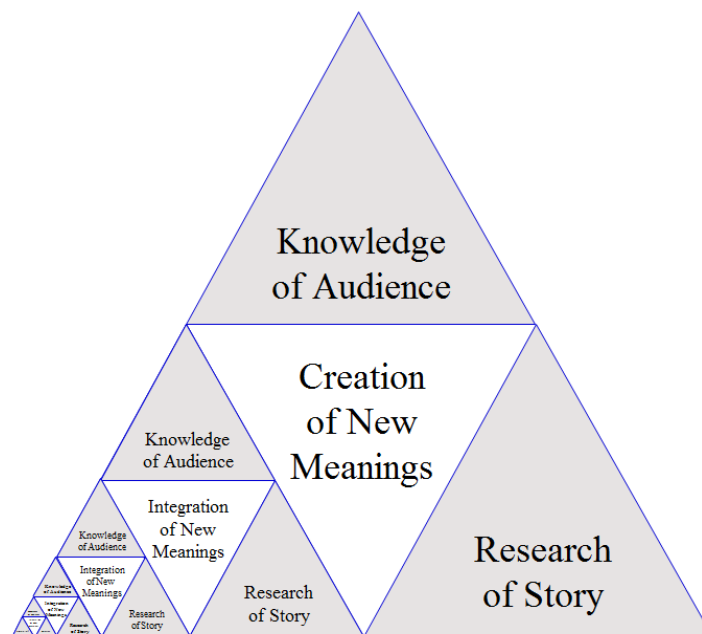
Figure 15: Integrating Experience into Storytelling Event



If the storyteller tells the same story again to a different audience they bring into that telling the integrated knowledge from their past experience. The storyteller is able to enhance the next storytelling event with this knowledge. Dialogue in each event will serve to inform each consecutive event. Listening and telling a story is a highly intuitive experience. How the story is told may only change subtly, but subtle changes in the story or how it is delivered can have significant impacts on the listeners.

Tellers also need to be careful not to incorporate personal biases into their stories. Listening to audience reactions can help a teller identify biases and make adjustments. Questions from the audience may reveal the teller’s biases. This provides opportunities for the teller and community to respond to these. It is essential that the teller take the role of facilitator, and not expert, to navigate through difficult topics. Over time the teller develops a layered understanding of self, story, and audience. Ryan described the development of a storyteller as a ‘long evolutionary process’. Research on a story, developing knowledge of audiences, exploring personal experiences, and integrating new meanings from storytelling experiences takes time and reflection.

Figure 16: Storyteller’s Gaining Experience in Storytelling



This multi-layered understanding of telling a particular story is used to choose stories for the next audience and determine how to communicate it in specific contexts. This is one reason why storytellers almost always use a familiar story with a new audience. They have a good grasp of the story and usual audience reactions. With experience comes the ability to predict a little better what will occur in the space between teller, audience, and story. Interaction can never be fully predicted, but tellers are more prepared for audience responses with familiar stories.

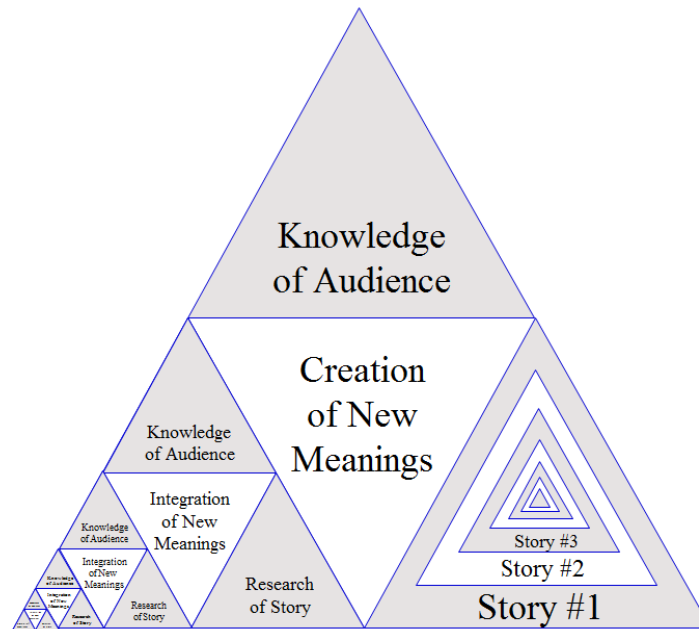
Most storytelling sessions will involve more than one story. Projects with several sessions involve multiple stories as well as continuations of stories. Each story will add to the context of the shared experiences of the community. The stories are layered on top of each other. Layering of stories provides a variety of shared experiences that inform discussion and dialogue. Past stories provide images that can be referenced to discuss complex emotions, concepts, and ideas.

Engaging Students in Dialogue

The more time provided for dialogue in these spaces, the more likely listeners will share their stories. Audiences stories are then added to the collection of stories developed in this space. Stories can be folk stories, personal stories, or news stories. The collection of stories shared becomes connected through common understandings and relationships. Sharing stories back and forth is part of the normal exchange of reciprocity that occurs in dialogue. The stories are layered together from both the teller and listeners. Stories are

not isolated from each other, or the community that they are shared in, and are incorporated into an ongoing dialogue. Through the exchange of stories different voices are heard and understood within the larger context of community.

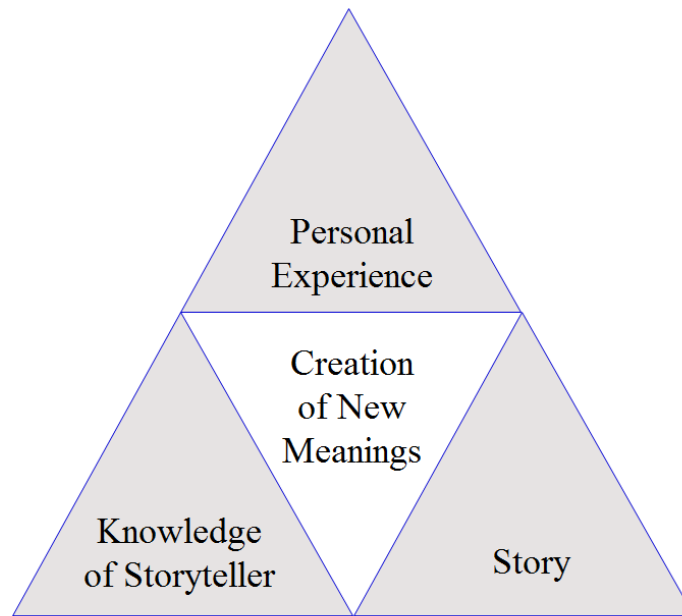
Figure 17: Layering of Stories into Storytelling Event



In the context of multiple storytelling events the audience is also integrating knowledge gained from each event into their past experiences. From the perspective of the audience this triangle involves their personal experience, their knowledge of the storyteller, and the story. They participate in the storytelling event as full partners. The listener uses their imagination to walk through the story with the teller as their guide. They may share stories within this space, or in informal spaces between friends, personally with the teller, or at home. Knowledge gained in the experience is also placed

within the context of the community where the event is occurring. Like the storyteller each audience member enters the storytelling relationship with past experiences, knowledge of the storyteller, and knowledge of stories.

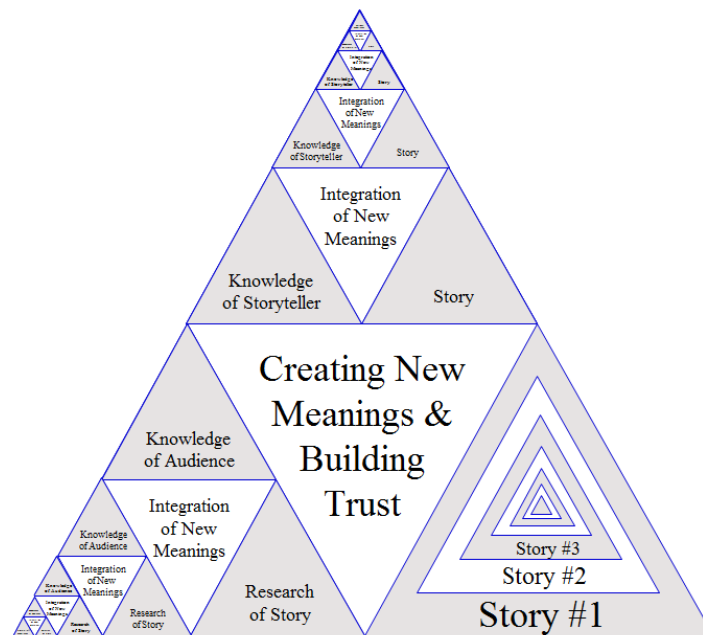
Figure 18: Audience Experience of Storytelling Event



The audience's personal knowledge is also layered and can be added to the larger triangle. In the context of a multi-story project the reciprocity of sharing stories provides the opportunity for building trust. With new meanings created in the context of respectful dialogue a community can be formed. Creating new meaning and respectful dialogue are essential to the development of a shared identity. The development of a shared identity is important for community building.

A traditional classroom privileges the voice of the teacher, but storytelling events ideally respect and honours all voices equally. This is why most storytellers prefer to organize storytelling spaces into circles rather than a lecture format. Circles provide equal recognition to all members and do not privilege one individual above others. Like storytellers, the audience incorporates experiences and meaning from past storytelling events into new storytelling events. Participants may be asked to respond to the story with an ‘assignment’ or be asked to prepare a story for the next session. Audience participation in the storytelling event can go beyond the specific time and place of the event. Each time a new dimension is added to the storytelling triangle the space between storyteller, story, and audience becomes more complex.

Figure 19: Audience Experience Integrated into Storytelling Event



How the community develops depends on a number of different factors. If the teller is skilled they should be able to create a body of shared experiences through the stories. It is also the tellers' responsibility to choose stories that are relevant and constructive in specific situations. In most cases, the teller needs to trust the audience and reveal some level of vulnerability before youth will take the risk to share. Community development is reliant on the amount of reciprocity that occurs between individuals in discussions. It is the responsibility of teller as the facilitator to monitor discussion and create a safe place for sharing.

The experiences shared through discussion and reciprocal storytellings are the foundation of the new community. The storyteller works to create the conditions needed to create community. It is up to the participants to choose whether they want to build a community together. The teller can invite individuals to participate, but the audience must enter into dialogue. In long term projects the direction of the group is often decided through dialogue in community. Kuly described three stages to the project *The Storytelling Class*. The third stage of the project was directed by the students themselves. The teller needs to listen and be flexible to the needs and wants of the group they are working with. Incorporating the feedback of group members is essential to the equal and inclusive nature of this process.

Storytelling Spaces

The teller originally enters the storytelling experience with components that include: (1) their personal experiences; (2) research on the story; and (3) knowledge of

the identity of the audience. These three components are used to craft the storyteller performance and discussion. The teller may have goals for the discussion after the storytelling, but because they don't have full knowledge of the audience they cannot predict the full nature of the discussion. Going into an event the teller must have faith in their abilities, the audience, and the story. In the storytelling event the storyteller introduces an old story to a new audience. In this interaction knowledge about the story is encoded within a new social context. Each individual in the experience integrates the knowledge learned into their knowledge from past experiences. The audience also enters the storytelling event with experiences, knowledge of the teller, and stories.

Most storytelling events include more than one story that is shared in the group. Each story gets layered on top of the previous stories. These stories become a collection of shared experiences between the teller and listeners. In storytelling projects that involve more than one session there is a development of trust that forms between participants.

If the teller enters into the relationship willing to take risks and the group reciprocates, then a community is formed. The community is built upon sharing and discussing stories that impact participants lives. The storytelling space is significantly different from a traditional student teacher relationship. The storyteller does not enter the circle as an expert, but as a facilitator that draws out stories, experiences, and perceptions from the group. The role of the storyteller is to help individuals and groups articulate their experiences and put them in context of the larger world.

Democratic Spaces and Transformative Social Action

The spaces between the story, teller, and audience are deeply democratic. Senehi (2000) described storytelling as inclusive and collaborative. She stated stories were able to help people “critically examine their values and their society and to take personal and moral responsibility” (p. 264). Democracy is dependent on dialogue and founded on the belief that it is inclusive. Our current education system is based on hegemonic processes that exclude the voice and cultural values of minority groups. There has been a great deal of scholarship in the area of education, democracy, and citizenship. This scholarship has not had a significant impact on classroom practices. In order to provide opportunities for students to practice democratic citizenship in the classroom these hegemonic spaces need to be transformed into heterotopic spaces.

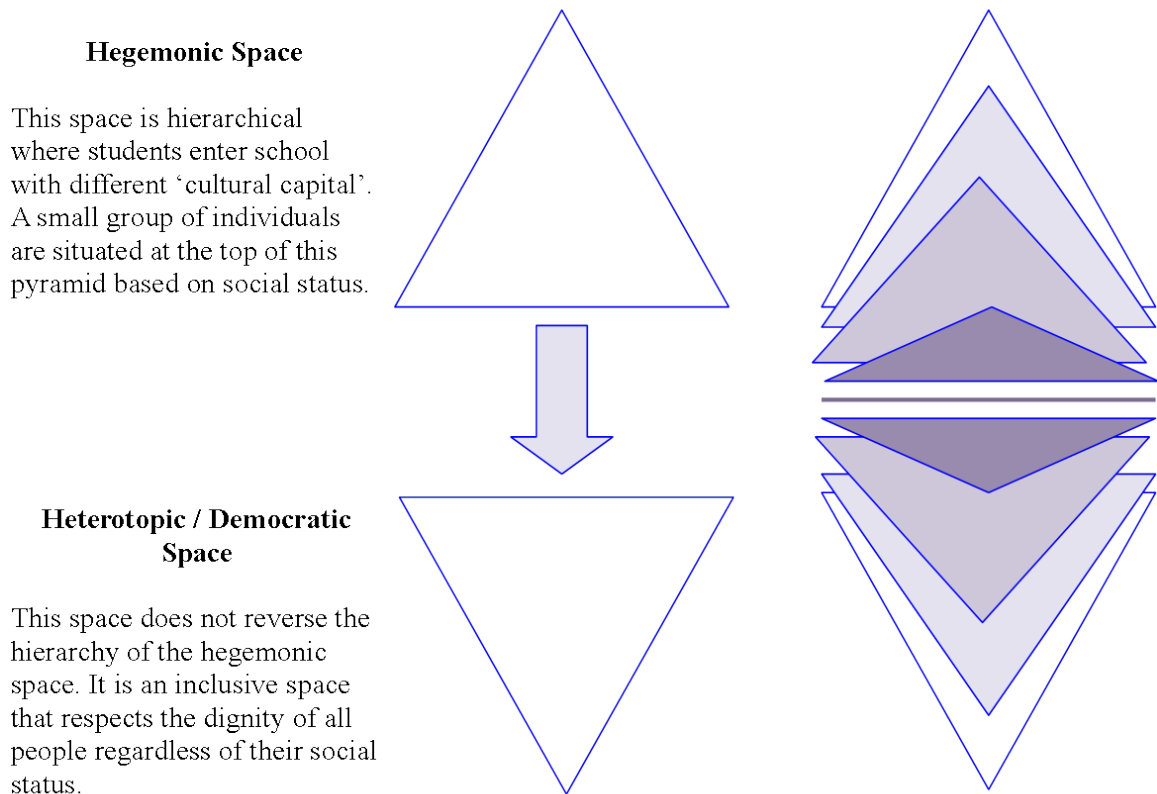
Creating and sustaining these spaces in the structure of our current educational system is difficult. Curriculums are packed with information and there is little time for discussion, reflection, and integration of knowledge into concrete contexts. Teachers are well trained in specialized content areas, but have little background in how those content areas are framed in the context of hegemonic systems. The format in which knowledge is legitimized, organized, and presented significantly influence how it is received.

Teachers need to have a better understanding of how power and culture influence what knowledge is valued in educational settings. Learning to transform hegemonic practices into heterotopic spaces requires experience, practical skills, and knowledge. Without these practices and skill development our schools will continue to reproduce the

structural barriers that are present today. Storytellers and individuals working in civil society have had the experience of working outside of the school system and developing alternative inclusive pedagogies. Figure 20 illustrates the transformation between hegemonic space to heterotopic spaces.

Figure 20: Transforming Space

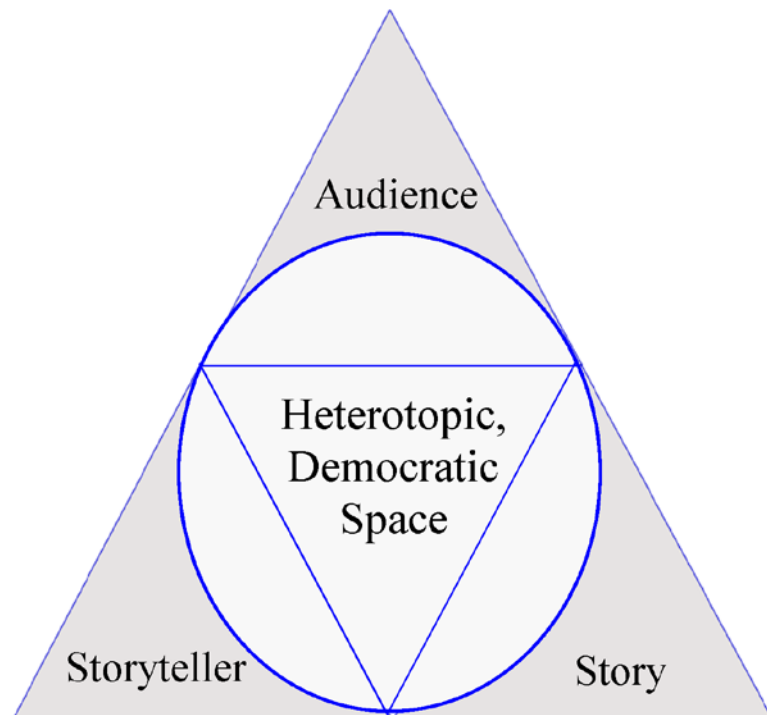
**Turning Hegemonic Spaces Upside-Down
Creating Heterotopic Democratic Spaces**



The storytelling space found between the story, teller, and audience is represented by an upside-down triangle. Using a medium that is relevant to all cultures, storytelling

has the ability to create a heterotopic space. The relational space created in the storytelling event is deeply democratic and essential to the development of a transformative social imagination. It is inclusive and often structured in a circle to physically represent the nature of relationships in that space. The figure below illustrates the circle that represents the storytelling space.

Figure 21: Storytelling as a Democratic, Heterotopic Space



The storytelling circle includes story, teller, and audience but does not reveal each of these elements completely. The teller will reveal part of their personality, experiences, and perspectives in the telling. Often there are time limits to events and they have to pick and choose what personal stories they will share. Stories are layered with large amounts

of encoded information. The storytelling space is not able to reveal all of the knowledge encoded within a story.

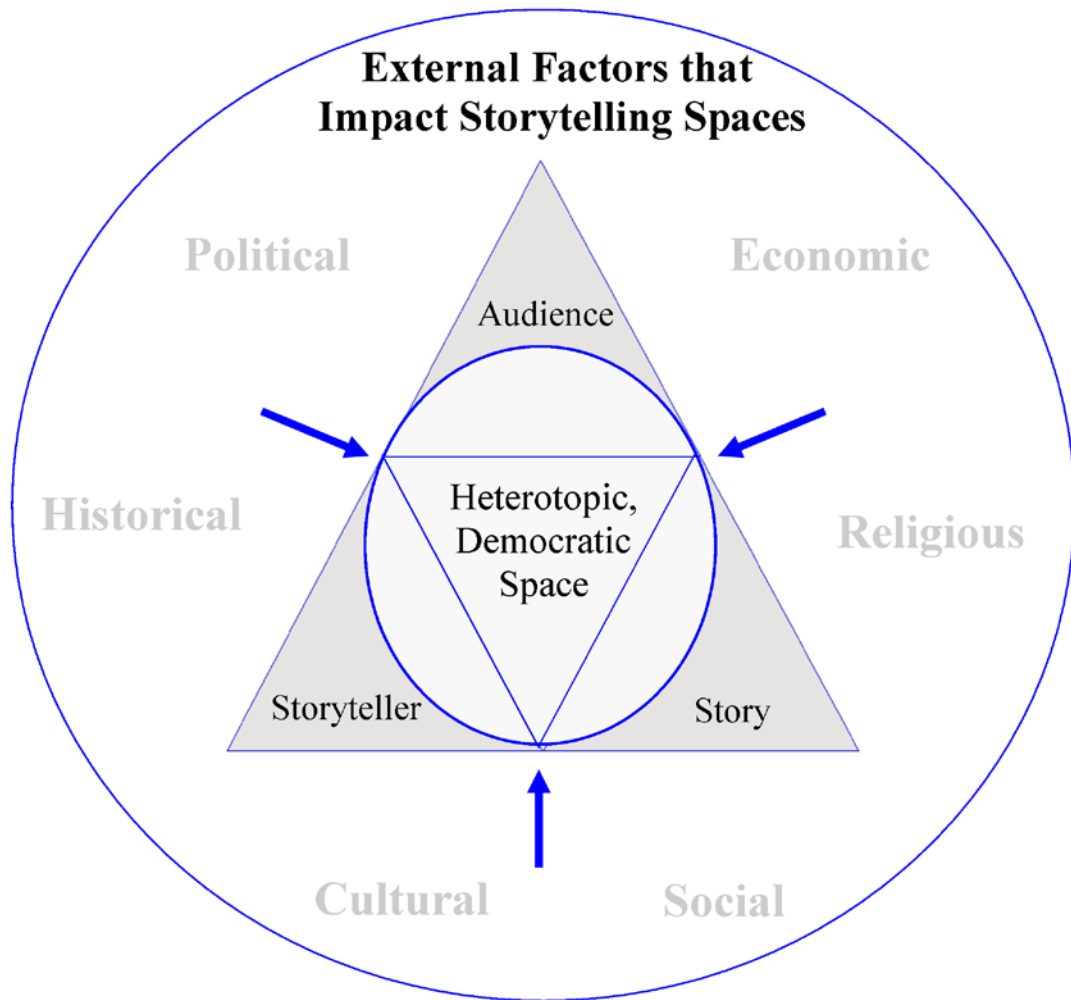
Participants also have the opportunity to share and contribute stories during and after storytelling. What they choose to share is dependent on what they have heard, how comfortable they are in the space, and what they want to reveal to the rest of the group. Depending on the time and context individuals choose what they are going to share and reveal. The storytelling space is heterotopic because oral storytelling is accessible to everyone and includes everyone. This heterotopic space is highly creative. It relies on the imagination of every individual's creating a collection of images and symbols through the telling. Each image is a combination of individual experiences and interpretations of the story.

There are many different factors that impact the storytelling space. Individuals are impacted on a day-to-day basis by these factors. I have included six factors that impact these spaces which include: social, cultural, political, economic, historic, and religious. I choose these factors by creating broad categories based on Sean Byrne's (2002) Social Cubism Model and Urie Bronfenbrenner's (1999) Bioecological Model. Each of these factors impacts participant's identity, experiences, and perspectives.

Individuals enter the storytelling spaces with biases that result from their experience with these different factors. How stories are heard, imagined, and interpreted is impacted by these factors. The storytelling space provides a medium to discuss some of

these external factors. All of these factors carry with them hierarchical structures that favour some individuals and marginalize others. Storytellers are creating a space where each individual can share their opinions and experiences equally. Facilitated discussions work towards creating value for the experiences of all individuals.

Figure 22: External Factors That Impact Storytelling Spaces



Dialogue in this space has the capacity to motivate transformative social action. At the Global Youth Assembly, one of the questions that came up from youth was: “What can we do?” Telling a story is a social action in itself. The beauty of story is that it is emotive, educational, and can encourage further action. The first step in doing something about an issue is to learn about it. Individuals can teach others about the importance of an issue by telling a story.

Lodha created a story about youth and suicide after reading articles in the paper about suicide. She then brought the stories to a grade 8 and 9 class to ask if the story was accurate. The story prompted a discussion about the issue between her and the students. Manju felt that it was her responsibility to take action on this subject. She would not want suicide to happen again to her children or others in the community. The story provided an opportunity to discuss the issues surrounding suicide with youth. The story in the paper motivated her action, which was to write a fictional story to address students’ experiences.

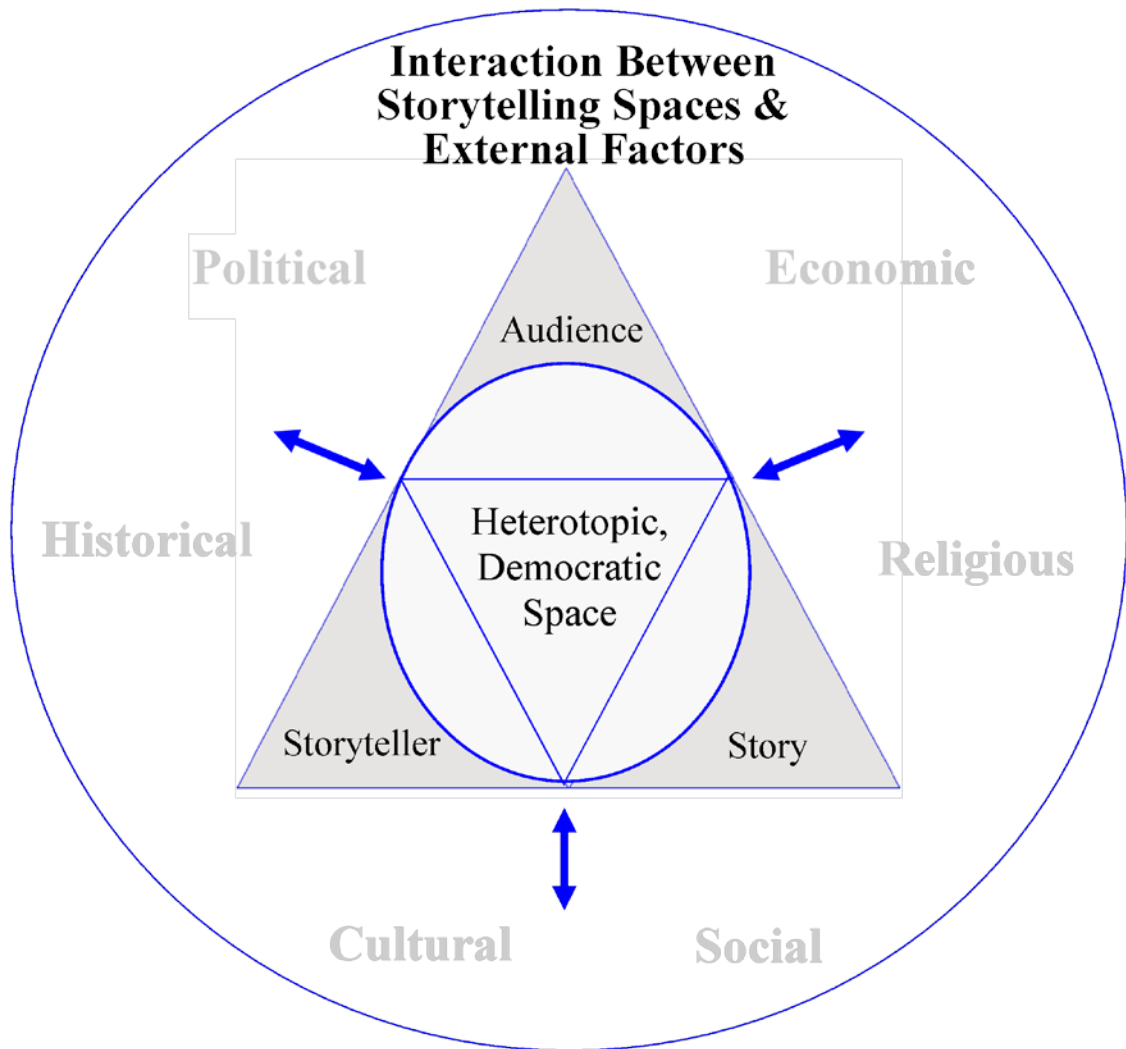
Several storytellers mentioned that the stories they shared with youth modeled characters overcoming obstacles, like Ishmael Beah escaping the army in Sierra Leone. These stories provide youth with the tools to get through challenging times and address external factors in healthy productive ways. Reflection of information transferred in stories enables individuals to approach their social setting from different perspectives and create new solutions to problems. For some tellers this dialogue was also acted out in the format of forum theatre. Forum theatre is a concrete example of students discussing these

issues and practicing solutions in a safe environment. Sharing solutions and discussing the potential effects of their actions helps youth develop more effective strategies to address specific challenges.

Stories have the potential to lead to actions that impact the community at large. The longer students work within this storytelling space the more opportunities they have to discuss the world around them. In these discussions students build confidence and skills to communicate within the context of the broader community. The more structures that are provided to support these actions, the more students can become actively involved in their school and local community.

Feedback from the *Young Leaders Forum* indicated that students wanted more support to carry out actions in their community. The monthly planning meetings provided students with skills training and helped program planning. The *Storytelling Class* at Gordon Bell included support from teachers, administration, resource staff, and storytellers. Programs that run over a longer period of time provide more opportunities to support student action. Ideally over time the power dynamic between the student community and external factors shifts. Students gain confidence within the group and are empowered to challenge current systems.

Figure 23: Interactions Between Storytelling Spaces & External Factors



Students and teachers need to experience this heterotopic space to gain the skills needed to replicate this space in other contexts. The space is an opportunity to develop skills and consider values of democratic participation. Skills need to be developed from experience, because they cannot be learned from a set of notes, or organized from

specific outcomes in the curriculum. Students can only learn how to become engaged in the community by practicing their agency within this structure.

Participation in this relationally inclusive dialogue can build student confidence to use this agency in the broader community. The space becomes a place where students can go back to and discuss the results of this agency. The circle becomes a support structure, a place where students can share successes and failures. It is also a place to discuss and imagine new ways of living in community. In this way the circle extends outward and impacts the community as a whole. Not only is the world impacting the student, but now the student learns that they can have impact on the world.

This is not to say that the student did not have an impact on the world before this point. The significance is that the student can now be: (1) intentional in the ways they interact with the world; (2) articulate their actions and motivations; and, (3) evaluate the results of these actions in the context of a community. Sloane said:

I hope they leave with a better sense of their own story and the moments of resilience in their stories. The moments they moved through something they didn't think it was possible to move through. That they have a greater sense of who they are in the world. After the workshop or the storytelling I hope they are more comfortable with sharing that story again with other people in a different space and time... If they can invite other people into their world and keep the invitation to share stories

moving forward, that would be pretty amazing. More people would know each other and it would be more difficult to dismiss each other, I think.

Proctor also said that she wanted youth to have “a sense of themselves, a sense that their humanity is connected to other people’s humanity, that there is a place for them in the story and the world (6 L157).” Storytellers hope that the experience of sharing stories in a community will help youth gain a better understanding of their role in the world. They hope that stories will not only provide youth motivation to contribute to their world but also the skills to act meaningfully in the world.

Chapter Conclusion

The attention by scholars on the topic of citizenship has not produced significant results in the experiences of students. Storytellers and civil society organizations have been working with alternative pedagogies that address student’s needs. With a lack of sustained funding these special projects only reach a small amount of students. Many tellers described teacher’s being surprised by the attention of their class during storytelling sessions. Teachers recognize the impact of storytelling on their students but don’t have the training to implement these programs in class.

In order to incorporate these spaces into our education system teacher’s, especially preservice teachers, need to have more experience working in these kinds of environments. This study is about the medium of storytelling. It is about a pedagogy that practices the ideals of democracy and citizenship. It is about the creation of a public

educational space that communicates its message through its practice and provides students the support to become active in their communities with a better understanding of knowledge, culture, agency, and dialogue.

APPENDIX A

Interview Questions

Research questions will focus on the following three issues:

(1) *Why stories are used?*

Why use stories?

Why use storytelling?

(2) *Why are they working with youth?*

Why work with youth?

What factors or experiences influenced you to tell your story to youth?

What do you hope youth will leave your storytelling with?

How do you see your work benefiting your community?

(3) *How are the stories chosen and prepared for presentation to youth?*

How did you decide what stories you would tell?

How did you prepare your story?

How did you decide how to present your story?

What do you hope youth will leave with after you tell your story?

What discussions come up after you tell your story?

Has youth feedback influenced how you tell your story? How?

In what ways has the feedback influenced your work?

Are there guidelines from the organization you work for that you use when developing your presentations?

If yes: What are the documents? How do they influence your work?

APPENDIX B

Informed Consent for Interview Participant

[on University letterhead]

INFORMED CONSENT | page 1 of 4

Story Development in Civil Society for Youth Education

This is to invite you to participate in research conducted by myself, Sandra Krahn. I am a graduate student at the University of Manitoba. You can contact me at any time if you require additional information.

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve.

If you would like more detail about something mentioned here, or information not included here, please feel free to ask. Please take the time to read this carefully.

RESEARCHER:

Sandra Krahn, graduate student in an interdisciplinary program at the University of Manitoba

Arthur V. Mauro Centre for Peace and Justice at St. Paul's College | 252-70 Dysart Road

University of Manitoba | Winnipeg, MB R3T 2M6 | (204) 223-5870 |
Sandra_Krahn@umanitoba.ca

PURPOSE OF RESEARCH:

I am interested in learning about how people are developing stories for youth citizenship education.

NATURE OF PARTICIPATION:

Participation in this study involves a one-hour interview regarding why you use stories and storytelling, why you work with youth, and how you develop your stories to present to youth.

I request permission to audiotape the interview. This tape will be used by me only, for research purposes only. I will be in touch with you at the end of the research study to discuss the research findings and get your feedback on those findings.

RISKS:

The potential risks of participation include the interview being inconvenient, intellectually and emotionally demanding, or fatiguing. You may pause or disengage from the project at any time without negative consequences.

REASONS TO PARTICIPATE:

On the other hand, the interview may be energizing. Importantly, your knowledge will inform this project. Also, any published findings may help spread knowledge about your work and your storytelling to others.

- more -

INFORMED CONSENT | page 2 of 4

Story Development in Civil Society for Youth Education

AUDIOTAPING:

I request permission to audiotape the interview. This tape will be used by me only, for research purposes only.

CONFIDENTIALITY:

This research—including excerpts from interviews—will be published in my master’s thesis and may be published in books, scholarly journals, or other form. I may also speak about my findings at conferences or other public lectures.

Interviewees who participate in this study may want to remain anonymous. In this case, I will use pseudonyms for person and place names and will destroy interview tapes when they are no longer needed for research purposes.

Or, interviewees may wish to be named and receive credit for their ideas. In this case, please indicate on the attached form how you would like your name to appear (spelling, etc.) and whether or not you want the tapes destroyed when they are no longer needed for research purposes.

RESEARCH RESULTS:

I will be in touch with you toward the end of my research in order to discuss the research findings with you and get your feedback on those. This will in turn inform the study further. I will notify you of any research reports that are published based on this research either by postcard or email.

- more -

INFORMED CONSENT | page 3 of 4

Story Development in Civil Society for Youth Education

1. Participation

Yes, I wish to participate in this research project on storytelling as described on the previous pages.

(Signature) (date)

2. Anonymity

*If you choose to participate, please sign a, b, **or** c:*

(a) I wish for my participation to remain **anonymous**. Please refer to me in your research by means of a pseudonym.

(Signature) (date)

OR

(b) I agree to be quoted from this interview WITH my name attached:

(Print Name) (date)

(Signature) (date)

OR

(c) I would like my name acknowledged in the final report without linking it to content or quotation:

(Print Name) (date)

(Signature) (date)

3. Publications*

I give Sandra Krahn permission to use my interview(s) in her scholarly publications.

(Signature) (date)

(Print Name) (date)

*** I will inform you by means of a postcard or email of any publications which include your interviews as long as I have your current contact information.**

- more -

INFORMED CONSENT | page 4 of 4

Storytelling and Peace-building Research Project

Your signature on this 4-page form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit, without prejudice or consequence. You are free to ask for clarification or new information throughout your participation in this interview and this project.

This research has been approved by the University of Manitoba's Joint Faculty Research Ethics Board. If you have any concerns or complaints about this project, you may contact the researcher Sandra Krahn at 223-5870, or the Human Ethics Secretariat at 474-7122, or Dr. John R. Wiens, Dean of Education at 474-9001 or Dr. Jessica Senehi, Associate Director for the Mauro Centre for Peace and Justice at 474-7978.

A copy of this consent form has been given to you to keep for your records and reference.

(Participant's Signature)
(date)

(Participant's mailing address)

(Participant's phone number and best time to be reached)

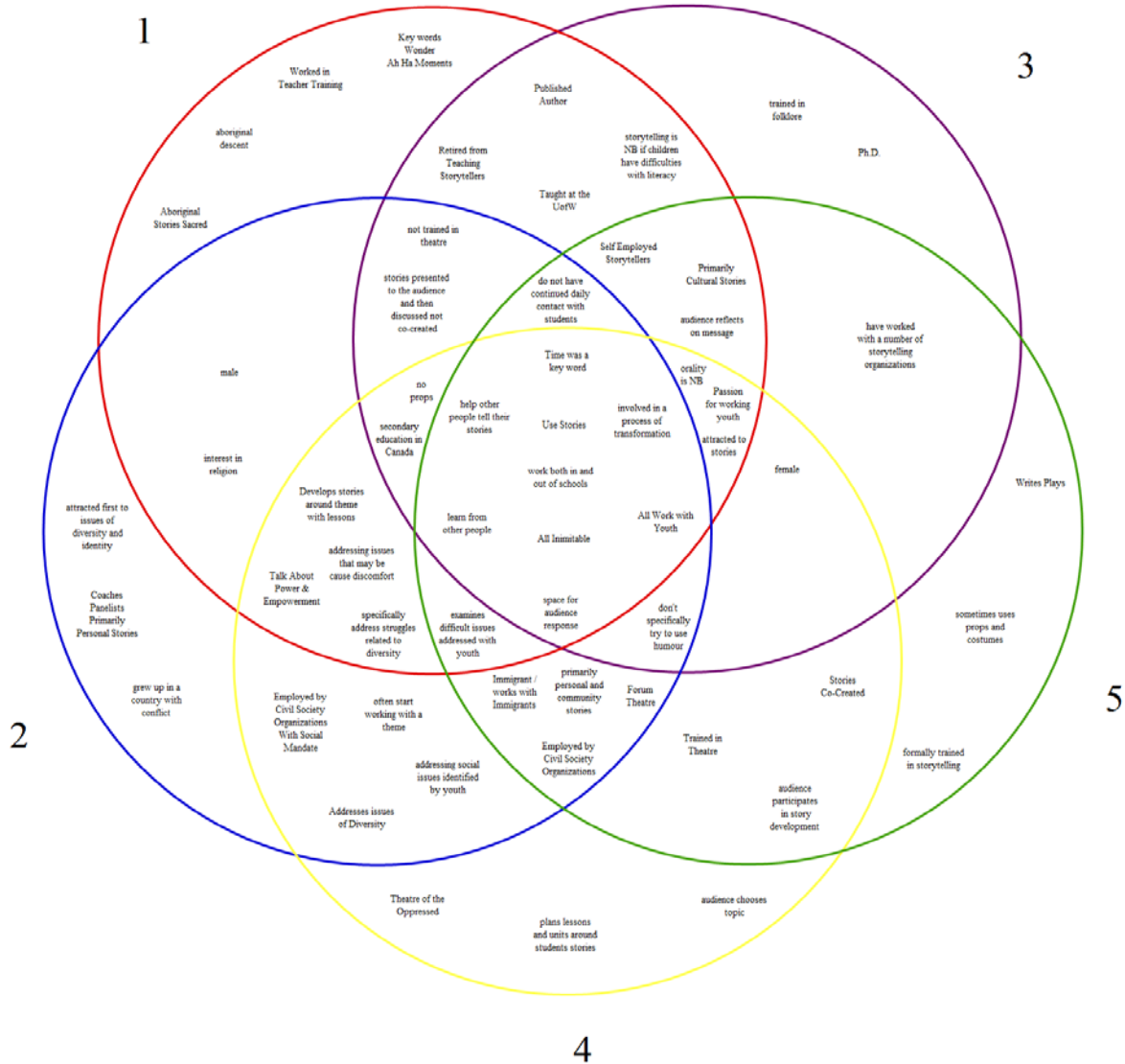
(Researcher's Signature)

(date)

APPENDIX C

Venn Diagram

Figure 24: Venn Diagram from First Five Interviews



Categories found in the centre of the diagram include:

- use stories
- learn from other people

- all inimitable
- all work with youth
- help other people tell their stories
- involved in a process of transformation
- time is a key word
- work both in and out of schools
- provide space for audience response

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