# THE USE OF STORIES TO ENHANCE THE INCULCATION OF VALUES WITH APPLICATION TO THE ARMY RESERVE OFFICER TRAINING CORPS

A thesis presented to the Faculty of the U.S. Army
Command and General Staff College in partial
fulfillment of the requirements for the
degree

MASTER OF MILITARY ART AND SCIENCE
General Studies

by

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Fort Leavenworth, Kansas
2001

MASTER OF MILITARY ART AND SCIENCE

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ABSTRACT

THE USE OF STORIES TO ENHANCE THE INCULCATION OF VALUES WITH APPLICATION TO THE ARMY RESERVE OFFICER TRAINING CORPS, by MAJ Eugene Snyman, 99 pages.

Concerns about the growing disparity of values necessary for Army officers and those held by incoming college Reserve Officer Training Corps cadets in commissioning programs raises the question of values-teaching methods. This pilot study was conceived as a result of the author's personal experience as cadre in a ROTC program, which indicated a possible deficiency in the inculcation of Army Values. The central research question is: Can values instruction and inculcation be enhanced with stories; particularly applied to potential use in Army ROTC? The literature search was used to explore various attributes of the story to determine what essentially a story is and what it is not. The nature of the story is explored from a philosophical viewpoint and a psychological viewpoint. The use of story to teach values in both education and in organizations is explored. Professional educators with experience using the story methodology are consulted as well as current professors of military science in existing ROTC programs. The conclusion drawn from the research is that stories are effective means of teaching values, however, there is some concern among current cadre that the additional reading required would be impractical.

# ACKNOWLEDGMENTS

This work is dedicated with utmost love to my mentor,
Dr. Dennis Quinn,
who taught me to look then see, to listen then hear,
whose stewardship of the story produced tenfold, then tenfold, then tenfold,
whose reward shall be great,
and to whom I will be eternally grateful.

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# CHAPTER 1

## INTRODUCTION

### General

This thesis will begin with some philosophical fundamentals before moving to the more specific issue. Although the president of the United States appoints a military officer, the selection is perhaps closer to a calling or vocation. The fact is the *military officer* is chosen, more so than he chooses, to fill the office. This implies a certain requirement to subject oneself to the duties of the office, to conform to and learn those attributes that are dictated by the nature of a position of authority, duty, and trust.

The Army has determined what these attributes are and has given them the label of the Army Values. It is certainly understood that the Army intends all officers to begin the duties of their office with a baseline understanding of these values. This baseline is determined somewhat pragmatically by determining the degree to which an officer understands and is able to apply these values in order to effectively lead soldiers in peace and war. While the military would wish that all individuals came to the office with these requisite values, this thesis asserts that this is not the case. The author came to this conclusion during a twenty-month assignment to Cadet Command as an Assistant Professor of Military Science. The question then is, what is being done about this discrepancy, and what solution might be offered to the problem?

It is the author's assertion that during his tenure in ROTC, the system in place in Cadet Command (CC) did not adequately address the problem. On the contrary, the author believes the military fails to appropriately apply its resources in proportion to the importance of the subject to be learned. According to current Army doctrine, FM 22-100

Army Leadership, value training is more critical than is competence,[1] yet in the author's experience, it receives the least attention. The author will omit a philosophical explanation here and simply assert, in full agreement with the leadership manual, that an officer's integrity, sense of duty, or understanding of sacrifice is more fundamental to the office than are his technical and tactical knowledge. The military knows that organizational knowledge will steadily increase with experience. A second lieutenant is expected to be generally devoid of knowledge, having little or no experience; he will gain this in due course. There is no such assurance, however, that he will gain the values he needs. And it is absolutely essential, before he takes the reins of responsibility, that he has a deep understanding of the importance of (for instance) integrity.

The military does not, according to the observations of the author, apply the same standards of evaluation to determine attained inculcation of values as it does to determine leadership techniques or tactical and technical knowledge. The Reserve Officer Training Corps (ROTC) gives only a precursory screening for values when recruiting. In order to win a prospective student's tenuous commitment, the ROTC cadre work to focus the students' attention (sell them) on those things that will be particularly appealing to their senses. The ROTC certainly does not tell them, following their initial act of interest, that internal ambivalence to the concept of telling the truth makes them incompatible with the office of the military leader.

It is fact that ROTC cadre spend the preponderance of their time with the cadets evaluating their leadership potential. By leadership, the cadre generally mean the individual should posses basic intelligence, initiative, ability to seize control of chaotic situations, and ability to manage resources. They are very detailed in the analysis of

performance in these areas. There are well-designed scenarios that specifically require the student to showcase these qualities. Further, the evaluation tools with which the Army records and assesses a cadet's performance are geared towards quantitatively evaluating each student's performance in order to rate him or her compared to standards and to their peers. To this end, cadet command does reasonably well finding people who are suited to perform most technical tasks they will face as lieutenants.

The CC is not nearly as systematic and diligent at determining the degree of inculcation of the values the Army deems to be essential for officers. The cadre really does not have an effective mechanism by which to determine the ethical potential of the cadet. Essentially value inculcation is evaluated exception. The ethical qualities (Army values) are incorporated into all evaluations, but the scenario is never designed to test those qualities. A cadet will, for example, be required to receive the mission to conduct an ambush. He will make his plan, brief it, rehearse it, and execute it. If one of his actions happens to display, in any superficial way, one of the values, it will be positively recorded. If there is some catastrophic failure stemming from a lack of Army values it is also recorded. There is never an objective scenario designed to systematically evaluate the value application ability of the cadet. The cadre understand that, in the course of their evaluation of the cadet's leadership, they are to be on the lookout for major, glaring, value deficiencies. However, value deficiencies will not keep the cadet from being commissioned unless he makes some sort of gross error. At the Advanced Camp, the premiere training and evaluation event in a cadet's life, it is assumed the PMS would not have sent the cadet if he knew of any value deficiencies.[2]

Based on this background the reader may surmise the end of this research has to do with proving the requirement for values, proving the problems evaluating them in ROTC, or perhaps finding the degree to which students posses values. While these are important and should be addressed, they are too great a project given the resources. The researcher sees intuitively the benefits of using stories to teach values which is supported by his personal experience. He believes that if, through research, it can be shown that this is an efficient and effective method of inculcating values, that it could, without excessively stressing the current system, be implemented and that it would serve to increase the comprehension of values in young officers.

The purpose of this research is to determine the feasibility of using stories or a narrative method to teach values in the US Army ROTC. This is doctrinally sound considering the leadership manual suggests the value of stories indirectly, referring to them in the form of unit histories and traditions, lives and experiences of prominent individuals, and recent events to bring the Army values to life.[3] The intent is to determine whether the story is an effective and efficient means of teaching values as a pilot study. Further research would be needed propose how it might be implemented among college students who are working towards commissioning in the advanced ROTC courses at college campuses in the US.

## Context ~~O~~f The Problem

### Values

There is little debate about the importance of values to an Army officer. The Army Values have been formalized to enclude loyalty, duty, respect, selfless service, honor, integrity, and personal courage. An officer who lacks a substantive and

internalized understanding of the Army values is a risk to the command (mission accomplishment) and is not adequately prepared for the responsibilities of leadership.

The Army training doctrine subscribes to a crawl, walk, run methodology in which a concept or skill is introduced slowly, incrementally, and with ever-increasing contextual complexity until it is mastered. The Army values and ethics instruction for officers is not so systematic. Further, it is questionable whether values and ethics instruction achieves the desired end, which is internalization of the values to the degree that they actually influence decisions and leadership.

Although these values have been generally and commonly recognized from the beginnings of Western society, unfortunately, there is no guarantee that young people in society fully understand these values. Changes in education philosophy, tendencies toward technical training and specialization, disparity in educational systems, changes in the nature of the family, changes in the religious education, as well as changes in the values commonly portrayed in the entertainment industry all contribute to a certain confusion about the values in the society. Colonel Darryl Goldman recently addressed the growing disparity between societal values and those of the military.

> The young men and women joining the military today are a diverse aggregation, generally without the homogeneous values of their grandparents. We have no effective mechanism for teaching them values traditionally esteemed by our military services. We relentlessly challenge them to embrace ever-increasing ethnic, racial, gender, religious and cultural diversity, and they are surprisingly elastic. However, we fail to

challenge these young adults with the training and education required for appropriate cognitive development and change.[4]

Goldman's comments reflect the daily challenges encountered by the staffs of the ROTC units across America. It is a difficult enough proposition to transform a civilian's mind-set regarding leadership, initiative, and submission to the Army team. It is quite another to influence his philosophical road map.

## Story

Why focus research on the story? The story is as old as humanity itself and was in fact, the beginning of "history." Events considered worthy were recorded mentally, sometimes embellished, and then retold to the delight of those in attendance. The purpose of the storytelling was varied. Sometimes the purpose was to convey facts; sometimes it was for the moral effect the story had, and very often it was simply for the sheer delight of the telling and hearing.

For the purpose of this thesis, the research will seek to determine the validity of two claims regarding stories and whether they are actually interrelated. The first claim has to do with the perceived effect a story has on a reader. Is the story a unique literary device the use of which would have a particular effect? What is a good story and does it really evoke a certain intrigue or anticipation in the reader? The second claim concerns the story's ability to explain deep concepts, which allows a prolonged view of the spirit of a value that may remain otherwise hidden in even the best of philosophical explanations.

Few would dispute the assertion that most people enjoy a good story. People, especially soldiers, seem to love to hear and tell stories. Certainly, no gathering of

soldiers, regardless of rank, race, age, or experience, is without a series of colorful exchanges on some facet of a common experience. But what makes storytelling so timeless? Stories are not lovingly retold because they perfectly capture events as they actually happened, but rather because they seem to bring delight each time they are heard. They so capture the imagination of the reader or listener that he is, in essence, transported into the reality of the story as if he were actually there; he becomes actively involved. It appears that in this process of subjecting oneself to the story one opens oneself to the values that may be illustrated therein. This effect, it seems is not so easily achieved, when one is reading for critical analysis.

The second quality of stories is that they seem to illustrate very deep concepts in a way that greatly increases comprehension. A good story will embed itself into the consciousness more securely than does dry fact. A reader cannot "put himself in the place" of abstract ideas as easily or naturally as he can identify with the personalities and characters in a story. Christ's use of the parable in the Bible is a good example. The parable appears to facilitate comprehension of a topic on expanding levels. While unfolding these levels, persons of vastly different educational, social, and political backgrounds can potentially arrive at the same general understanding of a deep value.

Current Teaching Trends.

The leadership of CC recognizes existing problems in the Program of Instruction (POI) that delineates cadet education. Brigadier General William Heilman, during his tenure as Deputy Commander of CC from 1997 to 1999, was especially concerned about the issue of inculcation of values. He recognized that it was "dangerous to assume any common set of values"[5] in cadets who in fact simply represent a cross section of the

American public. He cautioned against the "good old days mentality"[6] alluding to the natural tendency to glorify bygone values and lifestyles. Nevertheless, the problem at hand, lack of comprehension and effectiveness within the current system of value training is real and must be addressed. Heilman determined that it was critical to move away from a lecture-based system, one that generally met with closed ears and minds. Although he was not aware of any empirical research that proved the lecture-based methods were ineffective, his experience, and that of his field commanders, underscored the need to define an alternative method.

## The Reserve Officer Training Corps

The ROTC operates from 270 primary college campuses. The senior military officer, the Professor of Military Science (PMS), an active duty lieutenant colonel at each primary ROTC campus, administers the program on his or her campus. The PMS may also administer one or more programs at satellite campuses within close geographic proximity. A brigade headquarters administers the programs contained in three to five states. Brigade headquarters are aligned under three ROTC regions. The CC headquarters is a two-star billet and is located at Fort Monroe, Virginia.

Students normally must complete a four-year ROTC course in order to be commissioned as a second lieutenant. There is a total of two semester hours per semester in the freshmen and sophomore years and three semester hours per semester in the junior and senior years. Additionally there is a five-week course that all cadets must attend between their junior and senior years.

Values and ethics training is informally or indirectly addressed in most activities in which a cadet participates. The seven Army values are introduced in the freshman

year and nearly all ROTC departments display posters that define the values. Formal training in ethics and values is reserved for the senior year and includes a class in ethical decision making as well as a class in values.

## Importance

The problem of inculcation of Army values is complex and admittedly intangible. This research will be important if it shows that the story is an effective and feasible means of inculcating values among ROTC cadets, offering a solution to improve the inculcation of Army values, which are so vital to prudent military decision making. The ramifications of a common set of well-understood and well-applied values touch the very center of military authority and effectiveness on the battlefield.

A secondary issue is that of team building as a result of a common set of references. Two individuals who have never met, who come from different cultures, and who communicate in different languages experience immediate camaraderie when they learn they are or have been soldiers. The controlled austerity of military life; lack of food and sleep, tends to create a kinship, through a wealth of common experiences. The American military society would be strengthened by a greater emphasis on values portrayed by a common set of stories, especially if those stories addressed the virtues and ideals to which all great leaders aspire.

## Primary Question

Can values instruction and inculcation be enhanced with stories; particularly applied to potential use in Army ROTC?

## Secondary Questions

Is the story an effective means of teaching values?

Could a method in which stories are emphasized be used in the ROTC within current resource constraints?

## Tertiary Questions

How has the story historically been used?

What psychological dispositions do people have toward the story?

Is the story an effective means of teaching values from a literary perspective?

How has the story been used in other organizations?

How is the story currently used in education?

Do PMSs believe there is an insufficient understanding of the Army values among cadets upon commissioning?

## Assumptions

Would teaching values with stories be well received among the ROTC cadre?

The Army leadership is committed at all levels to inculcating values.

The Army leadership believes values are operationally important.

The teaching of Army values will continue to be included in the program of instruction at CC.

Teaching values with stories require some additional training or time.

Any use of story for enhancing value instruction would be done under the auspices of an official POI from Cadet Command.

## Key Terms

Army Values: The moral qualities required of all Army leaders that are the foundation of ethical conduct in all situations. "They are more than a system of rules. These values tell you what you need to be, every day, in every action you take. Army values are the solid rock upon which everything else stands, especially in combat. Army values are nonnegotiable."[7]

Classics: A work recognized as definitive in its field, also a literary work of ancient Greece or Rome.[8]

Ethics: The study of ethics involves a set of principles of right conduct and the study of the general nature of morals and of the specific moral choices to be made by a person; moral philosophy.

Ethical Decision-Making: The process by which an individual determines the appropriate action to take by systematically considering moral aspects in addition to pertinent regulations. Precommissioning course literature describes it as a process to determine

> what a person 'should' do or 'ought' to do; or questions concerning what is right or wrong, good or bad. As leaders they should do the right thing for the right reason, every day. They should always do what is legal and moral. While some decisions may seem more important than others, all should be preceded by a consideration of ethical ramifications. In some cases, the ethical element of decision making will go no further than to consciously acknowledge that there are no significant ethical ramifications to consider. In other cases an in-depth ethical analysis is called for in addition to the application of appropriate rules and regulations.[9]

Inculcate: To impress [something] upon the mind of another by frequent instruction or repetition; instill: inculcating sound principles or to teach [others] by frequent instruction or repetition; indoctrinate: e.g. inculcate the young with a sense of duty.[10]

Inference: The act of passing from one proposition, statement, or judgment considered as true to another whose truth is believed to follow from that of the former.[11]

Methodology: A body of practices, procedures, and rules used by those who work in a discipline or engage in an inquiry.[12]

Mystery: Something not understood or beyond understanding or a religious truth that one can know only by revelation.[13]

Narrative: Used interchangeably with story primarily based on grammatical preference.

Root Metaphor: a root metaphor is the framework, the attributes of which one uses to classify, analyze, and assign meaning to that which he perceives.[14]

Story: An account or a recital of an event or a series of events, either true or fictitious[15] or a usually fictional prose or verse narrative intended to interest or amuse the hearer or reader and commonly used to inform or instruct in the oral tradition. A story can obviously be told or written. For the sake of continuity, the research will refer to a story as having been read. While it could be argued that more stories are told than are written, the applicability to the primary thesis question indicates the convention of the written story to be more appropriate.

Value: A principle, standard, or quality considered worthwhile or desirable.[16]

Wonder: The quality of exiting amazed admiration or rapt attention or astonishment at something awesomely mysterious or new to one's experience.[17] Also, that which begins when we perceive some thing which we had not hoped for and which subsequently leads one to seek its cause.[18]

## Delimitations

The research will be limited to ROTC and will not include Military Academy and the Officer Candidate School. The research will not address why Army values are operational requisites for battlefield success, the relationship between personal values and ethical behavior, how the army values have evolved into the present canon, the current military methodology for teaching values and ethical behavior, or how the methodology for teaching values and ethical behavior has changed. The research will briefly address the recent history of the military's attempts at values and ethics education only to establish a context into which the proposed method would be used. The feasibility of the use of story methodology in ROTC will be limited to ROTC Cadre opinion without considering the complex centralized analysis of budget of manpower.

## Limitations

The research will be constrained for the following reasons. It is not feasible to collect empirical data to compare actual inculcation of values under the current method and the proposed narrative method. Nor is it feasible to test empirically the inculcation of values using stories. The author believes in objective truth and reality; he is not a relativist. The author will take sides on some issues and assert a position. The author was trained in the classics of Western Civilization, and is aligned philosophically along traditional (premodern) lines of thought.

## Conclusion

The research will focus on a possible alternative method of teaching values and ethics to that which is currently in use in Army ROTC. Changes in the demographics of society require a different approach to teaching these important values in order to

commission lieutenants capable of solving the ethical problems inherent in the increasingly diverse missions they will execute.

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[1]US Army, FM 22-100, *Army Leadership* (Washington, DC: GPO, 1999), E-1.
[2]BG William Heilman, (US Army), telephonic interview by author, 13 October 2000, Ft. Leavenworth, KS.
[3]US Army, FM 22-100, E-2.
[4]COL Darryl Goldman, *Military Review* 1998 (Spring), 62.
[5]B.G. William Heilman, 13 October 2000, Ft. Leavenworth, KS.
[6]Ibid.
[7]US Army, FM 22-100, 2-2.
[8]*The American Heritage Dictionary of the English Language*, 3d ed. (1992), s.v. "classics."
[9]Precommissioning Training Support Package (TSP) task no. 158-100-1134, *Resolve An Ethical Problem*, Center for Army Leadership, U.S. Army Command and General Staff College, ATTN: ATZL-SWC-LE, Ft. Leavenworth, KS 66027-2314
[10]*The American Heritage Dictionary of the English Language*, 3d ed. (1992), s.v. "inculcate."
[11]Ibid., s.v. "inference."
[12]Ibid., s.v. "methodology."
[13]*Webster's Ninth New Collegiate Dictionary* (1989), s.v. "mystery."
[14]S. Pepper, *World Hypothesis* (Berkeley: University of California Press, 1942), 91.
[15]*The American Heritage Dictionary of the English Language*, 3d ed. (1992), s.v. "story."
[16]Ibid., s.v. "value."
[17]*Webster's Ninth New Collegiate Dictionary* (1989), s.v. "wonder."
[18]Dennis Quinn, "Donne and the Wane of Wonder," *English Literature History* 36, no. 4 (December 1969): 628.
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# CHAPTER 2

# LITERATURE REVIEW

## Overview

In order to determine the applicability of narrative to teaching values, this research focused on the credibility of the story, its use, and its role in inculcating values. Research additionally focused on those works that address specific technical and philosophical attributes of stories. Research was considered relevant that showed narrative used in organizations and education to teach values and finally on the history of value inculcation in ROTC.

### Universal Appeal of Stories

These sources are relevant because they show stories to have been used historically and universally to teach values.

"The oldest form of moral literature is the parable: the most common form of informal instruction is the anecdote."[1] John Hardon, S.J., a Jesuit scholar, describes the purpose of Christ's use of the parable as a means of teaching doctrine especially to those who accepted him as the messiah.[2] Robert C. Broderick describes Christ as "the recognized master of this art of offering doctrine by means of happy illustrations from life."[3] Etymologically, the parable means to place one thing beside another for the purpose of comparison. More than thirty-two parables are used in the New Testament.

Theodore R. Sarbin, psychologist, states that "almost anyone who speaks any language can understand the story grammar of almost every other person."[4] And Lucien Levy-Bruhl,[5] researcher, shows that primitive people literally act out stories to influence or define the favor and benevolence of the gods from whom they receive the staples of

their existence. The hunt, for example, is not simply an arbitrarily occurring activity. It is seamlessly integrated into the work, play, worship, language, ritual, and custom of the culture. These actions are similar in essence to what modern civilized man calls prayer. The difference lies in the degree to which these actions are integrated into the fabric of daily life. In contrast, modern man is more accustomed to some dichotomy between his relationship with God and the other actions associated with basic life support. With elaborate detail and conscientious devotion, the primitive man practices the events of the story as the means by which he achieves the ends of his very existence. Hence, during hunting and fishing, the people practice ritualistic stories in which they purify themselves to become worthy of the quarry's submission; the quarry is attracted, its potential anger is appeased, and the quarry is thanked for its cooperation.

Joseph Campbell, a professor and author, makes the point that stories are the way all societies explain the common events in life and bring meaning to their rituals. His analysis of anthropology shows myths as the continuity between all civilizations at all times.[6]

## Story Defined

The relevance of the following body of research is to understand what is, and what is not, a story. The following works all have to do with various aspects of the story. Each addresses various attributes of the story, some technical, but most philosophical, that get at the question of exactly what a story is. The first set of authors is more concerned with the technical aspects of the story. The next set discusses various philosophical attributes that are inherent in any story. The third set addresses those qualities, which are incompatible with the definition in this research.

## Technical Attributes of the Story

According to N. L. Stein and M. Policastro, psychologists,[7] the prototypical story has five components. There is a protagonist, there is some sort of predicament, there are attempts to resolve the predicament, there are the outcomes of the attempts, and there is the reaction of the protagonist to the situation. They argue that there are good and bad stories that have nothing to do with the person telling the story or the delivery. The story elements are linked by certain causal relationships, and it is the sorting through these relationships in the various elements of a story that develops a certain type of narrative thinking.

Sarbin[8] offers a bit more theoretical definition. He points out that concepts of narrative and time are closely related. Stories take place in a temporal context, the same context within which all human conduct is found. Thus there is a link between stories and the reality of human action.[9] The elements of the story must demonstrate connectedness and coherence. "This is done by establishing a *goal state* or valued endpoint such as the protagonist's well-being, the destruction of an evil condition, the victory of a favored group, the discovery of something precious, or the like."[10] The created goal state then provides the condition around which the events of the story are oriented. The events will support or reject that condition, move the action toward that goal or away from it.

In the more successful narrative, the events relate well to the goal state. Movement in relation to the goal state creates a sense of directionality in the story. In a tragedy, the events move toward the goal state and then rapidly move away from it. A comedy begins with events moving away from the goal state and then returning in the

end. Additionally, the events in the story must also be linked by causal relationship. A story would be considered to have a poor ending if some casually unconnected event changes the predicted outcome.

## Philosophical Aspects of the Story

Jerome Bruner, psychologist, ties the story to its meaning. "A story is an utterance or text whose intention is to initiate and guide a search for meanings among the spectrum of possible meanings."[11]

Dennis Quinn,[12] professor of English, shows that a story excites wonder, which has the further effect of causing the reader then to inquire after the source of the wonder.

Robert Coles, researcher, says the story has the power to grasp the mind and tends to revisit itself upon the reader. While it is true that a good story is easily remembered, it often reoccurs with only tangential reference. A story and its meaning lends itself to rumination and into ones "reveries or idle thoughts, even one's moods and dreams."[13] This sticking power of a good story even allows one to envision possibility in one's life, to see a room in the imagination into which one could easily move. Stories join thought and feeling and give special voice to the human experiences, especially emotion, intuition, and relationships in human lives.[14]

Stories create a common reference set, that is, once people know a story, they tend to make reference to it as a means of abbreviating ideas. The effect on the group, when all understand the reference, is to create camaraderie and a sense of a common culture. Alan Wilkins,[15] organizational sociologist, describes how the story becomes a symbol that can

then become a shared principle or purpose. These common stories can serve as an orientation to new members and a means of unifying diverse backgrounds.

Stories are memorable. Brian Sutton-Smith,[16] psychologist, has found parallels between story structure and children's mental schema. In his research, children were able to remember facts better when the facts were packaged in story forms.

Stories are only effective if the events are logically related. The relationship of the events in the story affects the dramatic impact of the story.[17] A film, for instance, depicting multiple startling events in random juxtaposition would become boring and tedious, like this thesis.

Stories often give one the ability to see an event from multiple perspectives. In the story one sees both the actual events and the perception of those events in the mind of the protagonist. Bruner describes this as two simultaneous landscapes, one of action, that corresponds to the situation, and one of conscience that shows what those viewing the action know, think, or feel.[18]

He also points out that stories have the inherent quality of referring. The story uses cues to the context within which the text is made and triggers presuppositions in the reader. It is this process of cueing, along with narrative and expressions, which constitutes the greater sphere of meaning in the story.[19]

Bruner touches on another point of particular relevance. He raises an objection to a perceived inaccuracy in a narrative of a historical account. It is often the case that the writers of history think that only those facts that are literally verifiable are worthy of inclusion in a historical account. Although a more scientific description of an event may be more verifiable, it is questionable that it better reflects the accuracy of the event.[20]

The implicit reality is often left out of the explicit account, which results in an overall less accurate and credible perception of history.

Madeleine Gumet,[21] psychologist, describes the story as a type of knowledge that is personal as opposed to impersonal or not connected to common human experience.

Finally, the story exists in the temporal environment, yet it is itself timeless. Frderick Wyatt, psychologist, remarks that the story does not simply relate isolated events that happened in the past, they occur in a temporal context, which the human may then reposition in time to suit his interest.[22]

## What a Story Is Not

While the bare facts in a story, may be identical to those in a historical analysis, textbook, or case study, they certainly do not have the same effect on the reader. What is the difference?

Quinn[23] differentiates between those literary works written from a philosophical vantage point which respects and understands wonder and those that do not. It is the *intent* of the author that fundamentally makes the difference and which becomes evident in the effect the work has on the reader. An author who does not recognize a mystery (not in the sense of Sherlock Holms, but in the sense of a thing that is ultimately beyond comprehension) in the subject matter or the benefit and purpose of wonder will write *something*, but it will not, in all likelihood, be a story. The author, whose works do not incite wonder, normally writes from a position of objectivity towards the subject matter. He believes the subject matter to be fully knowable and without mystery. Hence, it is not so much the subject matter, but the attitude of the author in his description.

Bruner attacks the same problem, from a psychological viewpoint. He discusses two separate ways of knowing.[24] One is that of arriving at a conclusion through argument, the other is through story. Both are valid and complimentary, neither is able to suit all situations. The primary difference is what they convince of: the argument arrives inductively at an objective, whereas the story arrives deductively at verisimilitude. One concludes through logic, the other of probability of what is real. Further, the structures of each are completely different. The argument is tightly linked from the general to the specific, whereas the story may only loosely connect specifics, but due to the universality of the human condition, the story allows connection to real life experiences. The story must still yield to conventions of logic, but it may also break from logic since so much of human experience defies logic.

What Bruner describes as the paradigmatic or logico-scientific mode of thought compared to narrative does have expression, which sometimes mimics, the narrative. There is certainly imagination in physics and mathematics. In this case, however, imagination is the ability to see possible formal connections before one is able to prove them in a formal way. The end of paradigmatic imagination is good theory, tight analysis, logical proof, sound argument, and empirical discovery guided by reasoned hypothesis. The scientific method is normally devoid of the human element. "There is a heartlessness to logic: one goes where one's premises and conclusions and observations take one."[25] While a story reaches sad or comic denouements, arguments, on the other hand, are either conclusive or inconclusive. If the response to a reading is to intuitively agree or disagree with a line of reasoning, the reading was probably not a story.

Grumet describes her interest in promoting the benefits of the narrative in education in the early 1970s. She used the narrative methodology in education for years and contrasts it sharply with an existing Marxist mentality that sought to separate aesthetic form, that is, an artistic interest in the beauty of a thing, from the business and events of daily life.[26] This theory, the roots of which are seen in most methodologies that separate the subject matter from its natural context, tends to divide out those patterns of life that were previously integrated in the experience of people and communities.

## Narrative from the Psychological Perspective

The field of psychology, since the early eighties, has become increasingly interested in the story. Psychologists believe the story is a fundamental human construct. It is intricately involved in early human development. It then becomes the means by which one develops cognitive skills and a natural structure by which the mind manages cognitive abilities. It is essentially the way human thinking operates, from which follows learning, memory, and assimilation of values. Without narrative, these processes will be less efficient.

Sutton-Smith explains that the way mothers and infants play together may be a precursor to storytelling. "Their melodic interactions, their management of incongruity and laughter to create paradoxes of both being and not being themselves may provide the true scaffold for later storytelling."[27] Simple games of "peekaboo" and "tickled or not tickled" begin to instill a sense of anticipation and climaxes.

Sarbin explains how children learn "narrative grammar" which enables an average two-year-old to construct a basic intelligible response when asked to tell a story. His position is that a piece of information "has no meaning outside of its contact with a

person's existing knowledge system."[28] He believes the human naturally develops narrative grammar or story telling syntax as his knowledge system, which is based on his conception of cause and effect; from this narrative grammar grows an understanding of the continuity of events.

It is a general consensus in this literature that the story is the default method of relating past, present, or future events among friends or family. One looks back into his personal history and relates the meaning and actions of his past using the story as the vehicle. S. Pepper,[29] psychologist, says that man naturally categorizes and references new events according to known structures. He describes the story as a root metaphor. A root metaphor is the framework, the attributes of which one uses to classify, analyze, and assign meaning to that which he perceives. If for instance, as is becoming popular today, one chooses to view the human condition as computer-like, the computer and its attributes then dictate one's manner of description for the functions of the mind and body. Hence he sees the functions of the mind in terms of processors, retrieval, storage, processor speed, interfaces, and so on. If this system is used to view humans, it may have similarities, but would be inadequate if these functions do not accurately reflect those of humans. The root metaphor should accommodate human nature.

J. Clandinin and M. Connelly,[30] psychologists, make the point that "people make meaning of their lives through story." Sarbin[31] proposes that, "human beings think, perceive, imagine and make moral choices according to narrative structure." He says that whenever the human mind receives facts, it uses the narrative to organize them.

MacIntyre[32] asserts that narrative is absolutely necessary for understanding human conduct. He shows that in order to understand what someone else is doing, one

must place the event in a narrative context, considering both the individual concerned and the setting in which the event takes place. He says that action itself takes place in time and must be related in a historical context. These works all point to the central theme of human predisposition to narrative in order to perceive and store and relate separate events to each other.

The narrative method is being rediscovered as a more viable theory than the conventional "mechanistic theory" in which events are ordered according to machine functions, such as transmission of forces. This "cold abstraction"[33] is essentially not human. In contrast, an individual's dreams, fantasies, rites of passage, things he plans, things he remembers, experiences of love and hate, and other common rituals of daily life are linked with the chain of plot.

Sarbin[34] suggests that the mind uses simple stories as a natural means of imposing order onto abstract reality. He cites psychological experiments conducted in the 1940s in which individuals were shown small colored rectangles in motion. The experimenter controlled the speed, direction, and distance traveled by the rectangles. The observers would often describe the movements in terms of a story: the first one "got out of the way" of the second, or the first one's approach "frightened" the second which then "ran away," or the first "induced an electric current which set the second going." The simple observation of the moving rectangles would "often produce a comical effect that makes the observers laugh."[35] This narrative thinking is natural and is a function of the fact that individuals live in groups and must sort through the actions of others in the group. It is this narrative thinking that allows them to order human affairs.

Arnold Danzig,[36] professor of education, explains a rationale about how stories help people to learn. His research involved junior leaders (in education) who interviewed senior leaders then used the interviews as the basis for writing their own stories on leadership. He explains how the process of listening to and crafting stories etched the values of the senior leaders, as well as their tested techniques, into the minds of the writers. He proposes a method for both crafting and analyzing the stories to maximize the understanding of their meaning and values.

Sarbin[37] cites extensive research linking the use of stories to both comprehension and increased ability to remember facts when the teacher uses the narrative structure students have come to expect.

Kieran Egan, psychologist, discusses stories in terms of oral cultures who could not write. Although technologically primitive by present standards, these cultures had amazing abilities to memorize and repeat stories. He makes the point that "if one could code the knowledge to be passed on and embed it in a story form, then it could be made more faithfully memorable than by any other means."[38]

According to James Mancuso,[39] psychologist, the narrative structures actually make information processing more efficient. With inherent understanding of the narrative scheme, people anticipate and develop expectations about information as they hear or see it. The narrative framework allows them to categorize and assimilate information into memory storage locations. This structure also helps them to remember where they put it. Thus memory is enhanced due to systematic filing and the images of our memory, when assembled for presentation, take the form of a related narrative, not a scientific list of facts and figures.

Carol Witherell, professor of education, describes the ethical self as emerging from an active relationship between the actual self and the vision of the ideal self that can be expanded through the use of the story. "Further the self develops and finds meaning in the context of relationships--between self and other selves, subject and object, an individual and culture."[40] She also emphasizes the importance of story and dialogue within the process of human development, especially as they pertain to the development of the sense of one's self.

John Robinson and Linda Hawpe,[41] psychologists, outline the reasons why the use of the story is effective to resolve predicaments. The story makes the problem explicit, it provides a basis for raising questions about causal relations, and it distances the listener emotionally to sidestep defensiveness or anxiety. Additionally they make the point that stories are better guides than are rules and maxims. Rules state significant generalizations while the stories explain what they mean.

Mark Tappan and Lyn Brown,[42] professors of education, describe their work using narrative in moral development and moral education. They outline first how the narrative gives meaning to experiences. They argue that when a list of events is put into narrative form, a moral perspective cannot be avoided. Meaning and values emerge from the process of creating plot. They assert that an individual relating events in a story form is forced to speak from a position of authority and hence also takes responsibility for the actions. Next, they show how individuals represent their moral decision-making experience through narrative. Their work shows individuals learn morals by compiling and ordering their experiences into their own stories and then telling these stories. Lastly they propose basic principles for facilitating moral development by allowing students to

author their own moral stories. Since it would not be as effective if used exclusively, they believe this to be a means to augment other methods of moral education.

Humans are intimately familiar with stories. W. Kintsch,[43] psychologist, notes that people enjoy the exchange of stories and that it is this "cognitive interest" that motivates the processing of the story. He lays out criteria that determine how interesting a story is to an individual. It must be understood; it must generate uncertainty about the outcome, and the uncertainty must eventually be resolved. It is an individual's natural desire to achieve the coherence and meaning that is realized in a story. Kintsch shows that this desire drives both the interest in a story and the pleasure derived from a story. Memory and learning are then directly affected when interest, pleasure, and meaning are involved in the cognitive process.

## The Narrative from the Literary Perspective

While there are many reasons for writing or telling stories, Quinn maintains that they are fundamentally for the purpose of attempting to explain those things which humans find to be the most difficult to express, yet believe are truly present in human experience. He explains[44] the role wonder plays in facilitating this process. Although mysteries are ultimately beyond complete human understanding, there are means by which they can be partially understood. Wonder in literature serves two purposes. It creates delight, which makes the story enjoyable, interesting, and relevant. Further, it promotes in the reader a desire to contemplate the source of the wonder. Additionally Quinn gives a series of trends and trendsetters in literary philosophy that both support and contradict this understanding of wonder.

John Senior[45] points to the dehumanizing phenomenon in the disuse of classic stories and the effect of the imbalance of natural sciences and literature on the society as a whole. He says, "Literature is the ox of culture, its beast of burden. Without it we have no means of bearing culture."[46] He finds that what a society reads becomes something of a litmus test that indicates the moral direction the society will take. Additionally, he referrers to the classic four degrees of knowledge,[47] of which one is poetics in which truths are grasped intuitively, later to be built on and solidified through rhetoric and more scientific study.

## The Use of the Story in Education

The research in this section is particularly apropos of the primary research question. These sources refer to the work of individuals who have actually attempted the proposed tasks.

Mark Weisberg and Jacalyn Duffin led a three-year symposium in which medical and law students read stories, wrote journals on the stories, then discussed the stories in an open forum in order to expand their understanding about the morality of their respective professions. They describe the varying degrees of success in the class. The discussions created "powerful learning moments"[48] in which students were forced to confront specific professional dilemmas. They conclude that the process and method is sound. The lack of success was due to the dynamics of the subgroups as opposed to the basic theory of the class.

The power of the story as a vehicle for teaching the values involved in socialization is well documented in the literature. Clandinin and Connelly[49] determined that the natural interest in telling and retelling stories is a basic means of personal and

social growth. People tend to take events into the memory, then translate and retell them according to their perceptions, and thus make sense of new experiences.

Walter Fisher[50] discusses the benefits of stories in the classroom. He says that stories "invite in-dwelling" in that the reader learns fundamental truths by living them through the experiences of others. Initially the learning process is through recognition, that is, seeing more clearly that which one already understands to some degree, perhaps only intuitively. He describes the power of the stories as twofold: first, that life is a story and second, that stories reveal truth about us because they engage the mind on multiple levels: reason, emotion, imagination, and values. Additionally, those truths that are considered universal may have been felt by the student, but not to a degree that they can be articulated. The story provides the form upon which the truth can be further examined.

Craig Abrahamson,[51] professor of education, discusses the benefits of using the story within higher education. He believes that "storytelling is the foundation of the teaching profession."[52] He makes the point that the story is really interwoven in all institutions within the society because it has the effect of connecting people through common human experiences and qualities. Additionally, story is being used increasingly in higher education and it seems to boost comprehension and analytical thinking by personalizing the knowledge.

Bruner[53] addresses the primacy of dialogue in education practice that is facilitated through stories. Education inherently requires people to connect with each other. This is often awkward given the diversity of experiences and knowledge. Stories illustrate the

commonality of human experiences, which tends to reduce barriers to teaching relationships.

Joanne Cooper, professor of education, refers to three primary benefits of teaching using stories. The first is that they provide structure for the ways in which human beings think, perceive, imagine, and make moral choices. Second, narratives elicit and clarify tacit knowledge. Third, stories create connection and community and vision.[54]

The story in this research is shown to be capable of illustrating concepts not normally evident by evoking emotions. Kirin Narayan,[55] psychologist, relates a visit of a Hindu priest who often uses narrative to illustrate philosophical points. The priest interjects an impromptu story after having been told of a car accident. The story is called "That's Good." The story is about a king who fires his chief minister for having responded with "that's good" when the king's toe was cut off. The story relates how later the king's life is saved as a result of his toe having been cut off. The minister is reinstated when the king realizes his wisdom. The priest tells the story on many occasions with the common thread being that in each setting someone present has experienced some relatively minor loss and illustrates the connection between the event and the probability of a greater purpose within which to view and see the loss. Listeners are forced to reflect on the fact that good often comes of seemingly bad events. It is this unique quality of stories that make them ideal for teaching concepts. They have the power to open the mind in order for the concept to find fertile ground naturally and clearly. Further, the emotional quality of a story is a catalyst to the permanent impression of the concept in the mind.

Witherall describes the reason for the prolific use of narrative in teaching having to do with its ability to penetrate barriers to understanding and to come to know the meaning of history and culture. "A story provides a form of educational encounter that renders us human and frees the moral imagination."[56]

Thomas McGowan,[57] professor of education, describes a K-6 experiment in which fictional stories, such as storybooks, picture books, and books of verse, are used to teach children social studies. The article explains why it is being done, the success that is being achieved in teaching values, and the factors to be considered when using fiction to teach the abstract.

Finally, MacIntyre makes the point that stories are the way a society teaches about itself. This can certainly apply to the subcomponents of the society, such as the U.S. Army as well.[58]

## The Use of the Story in Organizations

While the research sited in the section is not from military sources or applications, it is included because all organizations have common attributes to which the use of the story will apply. These include the sense of community or teamwork, which intangibly contributes to the overall effectiveness, the organizational values which must be promoted and practiced, the relationships among members, and certainly the issue of leadership.

M. E. Boyce,[59] management consultant, suggests seven reasons why shared storytelling is important across all organizational levels. The first is that telling stories allows organizational members and clients to express experience. The second is that storytelling can confirm the shared experiences and meaning of individuals and groups

within an organization. The third and fourth suggest that stories are also devices for orienting and socializing organizational members and for altering or amending organizational reality. The fifth is that telling stories allows organizational purpose to be developed, sharpened, and reviewed. The sixth reason holds that storytelling can prepare groups for planning and set targets for decision making in line with shared purpose and finally, that storytelling can play a major role in co-creating vision and strategy.

There is a considerable body of literature dedicated to the benefits of storytelling in the business community. Most businesses have but one actual motive: profit. The body of literature from the business community on the subject is not considering the use of stories as a commodity directly related to profits and losses. The literature instead considers how the story indirectly enhances or promotes professional growth and understanding of professional ideals and organizational values.[60] This body of information is therefore beneficial to this study since it specifically addresses the use of the story in teaching values, even though they are not necessarily the same as the Army's values.

The business community is realizing that stories told about the profession, both formally and informally, by the members of the profession, are tremendous opportunities for promoting the ideals and practices of the senior members of the organization. Witherall and Noddings[61] hold that stories embody people's understandings about work on both an organizational and an individual basis. M. McCollum,[62] a businessman, suggests that organizational stories help to establish an identity and to create and maintain interpersonal relationships. Bruner[63] maintains that individuals live storied

lives, which then become the forms they use to develop and refine their own views of the organization.

A. Giddens,[64] professor of education, makes the point that stories communicate what is and what is not significant in the organization. Stories in organizations establish codes to the existing order in the group, thus helping newcomers to establish their place within the organization. The order is the cultural component of the organization and is normally stored and communicated in story form. For example, stories of "hard work" may be used to initiate new members at orientation through transferring "orders" of what is "important around here." Wilkins states that stories in organizations act as social cues "which tell employees what behaviors or attitudes are acceptable or what they can expect of the organization in the future."[65] Looking carefully at the stories that are told at staff meetings, for example, can provide understanding of what values are germane to decision making and power transmission.

Bruner, in his concept of "possible worlds" maintains that stories in an organization define the permissible or desirable setting in which an individual may operate and what actions are appropriate within that culture. He argues that there can never be a notion of an individual independent of a cultural or historical setting and cites research about how this culture can be taught as a skill.[66]

Danzig[67] suggests that the elements of culture within the organization, which include, "personal relations, values and beliefs, and rituals and myths, take on more meaning as they are presented in stories of practice."[68] When a leader tells a story, it reflects the leader's beliefs about the organization. The story is told within a certain context defined by his or her perception of the organization, including norms, values, and

what constitutes acceptable or unacceptable behavior. It contains his knowledge, the forces that influence him, and his understanding of the organization that has developed during his personal and professional life.

## Values Context

The following research broadly outlines the current context of military values instruction.

Priest and Beach[69] completed a study in 1998 that looked at the changes in the values of cadets at the U.S. Military Academy (USMA) over four cohorts from 1979 to 1992. They examine the values that cadets hold at entrance into the academy and how they change over the four years. They examine how USMA students' values compare to those of other college students and how values change from one cohort to the next. The work shows that generally students' values decline from the time of their entrance to the time of their graduation, which underscores the importance of solidifying values during the period of military training prior to commissioning.

Patch[70] conveys his work teaching a leadership and ethics class in the Naval Reserve Officers Training Corps (NROTC). He describes the effective program as having priority training focus, proven methodologies, and a "moral operating system" at the institutional and personal level. He discusses how cadets' values have changed in recent history. Where once high moral values were expected and reinforced in an ethically homogenous society, more recently values reflect a more self-centered and

relativistic cadet mentality. He describes a current system that involves memorization and application of values to practical everyday situations.

The researcher examined two training support packages (TSPs) currently in the POI in the advanced course of ROTC which deal with values training. The first is called "Resolve An Ethical Problem."[71] The standards to be met in this TSP are to "justify a course of action by demonstrating sound reasoning and judgment in the application of the Ethical Decision Making Process." Following instruction, the students should be able to ~~:~~1) Clearly define the ethical problem, 2) Employ applicable laws and regulations, 3) Reflect on the ethical values and their ramifications, 4) Consider other applicable moral principles, 5) Commit to and implement the best ethical solution, and 6)Assess results and modify the plan as required. The TSP includes~~;~~ 1) lecture on the ethical decision making model and 2) practical exercises which require students to read case studies then answer questions about how they would react in certain situations.

The second TSP is called "Identify National, Army, and Individual Values and Professional Obligations." The standards required of the student are to "accurately identify the relationship between professional obligations and national, Army, and individual values."[72] In this course, students must: (1) communicate how values and obligations relate, (2) identify national values, (3) identify the Army values, (4) identify professional obligations placed on Army officers, (5) identify personal values, and (6) communicate how the relationship between Army professional obligations and values impacts on service as a leader. This TSP uses a similar methodology, except that the reading required of the student is primarily field manuals, ethics regulations, and the book, *War, Morality, and the Military Profession* by Malham M. Wakin.

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# CHAPTER 3

# METHODOLOGY

## General

The research methodology will involve three methods of analysis. The first will be a synthesis of the findings in the literature search that will answer the primary question in the negative or affirmative in broad terms. The second will be interviews with professional educators who have first-hand experience in the use of stories to teach values. This aspect of the methodology will apply specific knowledge from trained and experienced professionals to the specific question and further refine the feasibility of the question. The third will be a survey of current professors of military science. Since even if theoretically the narrative method is feasible, it may not be acceptable to those who would actually be responsible for implementation.

### Part One: Literature Search Analysis

The researcher will formulate from the literature search a comprehensive answer to the primary, secondary, and tertiary questions listed in chapter 1.

### Part Two: Professional Educator Interviews

The researcher will interview professionals in the field of education who have had extensive experience with stories as a means of teaching values. These individuals will be considered to be subject matter experts in this area. There will be a minimum of three interviews with individuals whose credentials include doctorates in education, or literature with a minimum of ten years of teaching experience. The purpose of the interviews will be to gain their professional opinion on the feasibility of teaching with

stories. The researcher will seek continuity in the responses to each question and evaluate them in terms of consensus and applicability to the literature search analysis.

Interview Format

Following is the proposed interview format with professional educators. Interviews will be conducted in person, by telephone, or by electronic mail.

Phase One: Introduction:

Explain concept of thesis: Would the use of the story or narrative be an effective means of teaching Army values to cadets in college ROTC?

1. Explain the thesis definition of the story: There is a protagonist, there is some sort of predicament, there are attempts to resolve the predicament, there are the outcomes of the attempts, and there is the reaction of the protagonist to the situation.

2. Explain army values: LeaDeRSHIP, Loyalty, Duty, Respect, Selfless Service, Honor, Integrity, Personal Courage

3. Explain the use of the word "values" for the purpose of this interview: Although Army doctrine uses this word to explain the seven characteristics of the ideal leader, for the purpose of the study, the researcher means any good quality we wish to instill in a young officer. Other more precise words such as virtue or even ethical behavior are implied.

Phase Two: Questions related to the primary, secondary, and tertiary questions.

1. How long have you been teaching?

2. Primarily what age groups?

3. What teaching methods have you used and found effective for teaching values?

4. Have you used stories as a vehicle for teaching values?

5. What was the setting?

6. How did you evaluate the effectiveness of the story?

7. Why do you/did you use the story?

8. Based on your criteria how effective was this method ?

9. What age group(s) would be most receptive to stories as a vehicle for teaching values?

10. Are you familiar with any studies that empirically evaluate using stories to teach values?

11. Is the use of stories for teaching values finding acceptance among educators? Why or why not?

12. How effective would this methodology be for military science professors who have little or no formal background in educational theory?

13. Would you suggest a few short stories that you believe would be appropriate for teaching Army Values?

Part Three: Professor of Military Science Survey

The third part of the methodology will be to survey officers currently stationed in ROTC units to determine their opinion on teaching values to cadets in their units. This is the final aspect of feasibility the researcher will consider. The survey will be conducted by electronic mail. If there is no response from the PMS, one follow-up electronic mail will be sent. Responses will be compiled and numerically averaged to simply determine general concurrence or nonconcurrence.

The purpose of the PMS survey is to:

1. Determine whether ROTC faculty members perceive the use of stories to be a feasible means of teaching Army Values to cadets in their units

2. To determine whether PMS (ROTC) faculty members perceive a positive value to using stories to teach Army values.

3. To determine whether PMS (ROTC) faculty members perceive that they would require additional training/resources to use stories to teach Army values.

Survey Text:

Sir, thank you for taking a few moments to assist in this research.

Background: My ultimate intent in conducting this research is the good of the Army. Of course, strength of character, virtue, and values are vitally important in our profession and I wanted to see if the story methodology could enhance what we are currently doing. The actual primary thesis question follows: Can values instruction and inculcation be enhanced with stories; particularly applied to potential use in Army ROTC? This work was partly inspired by William Bennett's The Book of Virtues[1] and its sequel The Moral Compass[2]. My research methodology has three components. First, a literature search to determine, from a psychological and literary viewpoint, the feasibility of using stories to teach values. Second, interviews with professional educators who have used the story methodology, and third, a survey of current PMSs.

I will use this survey to determine the following:

1. Do ROTC faculty members perceive the use of stories to be a feasible means of teaching Army values to cadets in their units?

2. Do ROTC faculty members perceive a positive value to using stories to teach Army values?

3. Do ROTC faculty members perceive that using the story methodology to teach Army values would require additional training or resources?

This research constitutes only a pilot study, which would serve as a starting point for further research.

The following scenario describes the potential use of stories to augment values instruction. Initially, the instructor would introduce and define the values. Students would then discuss a pre-selected story that is known to particularly illustrate one or more of the values. The story would be one known for its appeal, primarily as an engaging, well-written, previously published, narrative, well-known by the military officer community. It would not be a vignette written for the purpose of teaching a value but rather a good story that also illustrates virtues or values. Instructors would then lead discussions on the story with pre-defined questions designed to address the particular value in question. The following stories are examples:

"The Man Who Loved War Too Much," Plutarch

"Horatius At The Bridge," Thomas Macaulay

The Race From Marathon, Herodotus

"The Achilles Heel," Greek Mythology

"The Man, The Boy, And The Donkey," Aesop

"Proteus," from The Odyssey

"The Death Of Becket," Arthur Stanley

"Surrender At Appomattox," Horace Potter

“The Spartan’s Defeat At Thermopylae,” Herodotus

“The Charge Of The Light Brigade,” Tennyson

Henry The Fifth’s Speech at Agincourt, Shakespeare

Nathan Hale, Historical

“How Much Land Does a Man Need,” Leo Tolstoy

Film clip from “Saving Private Ryan”

With this in mind, please answer the following questions:

1. Using stories would effectively communicate Army values.(strongly agree, agree, not sure, disagree, strongly disagree)

2. Using stories would increase comprehension of Army values. (strongly agree, agree, not sure, disagree, strongly disagree)

3. Using stories would require additional training for the instructor. (strongly agree, agree, not sure, disagree, strongly disagree)

4. Using stories would require more time than currently allotted in the current Program of Instruction for values training. (strongly agree, agree, not sure, disagree, strongly disagree)

5. Using stories to enhance values training would require additional resources not including time. (1-strongly agree, 2-agree, 3-not sure, 4-disagree, 5-strongly disagree)

6. Upon commissioning, lieutenants have a thorough theoretical understanding of the meaning of the seven army values. (1-strongly agree, 2-agree, 3-not sure, 4-disagree, 5-strongly disagree)

7. Upon commissioning, lieutenants are prepared to effectively solve ethical dilemmas that would normally confront a second lieutenant on active duty. (1-strongly agree, 2-agree, 3-not sure, 4-disagree, 5-strongly disagree)

8. How many times have you taught courses on Army Values to ROTC? _____.

Thank you for your assistance.

---

[1]William J. Bennett, *The Book of Virtues* (New York: Simon and Schuster, 1989).
[2]William J. Bennett, *The Moral Compass* (New York: Simon and Schuster, 1995).
[1]

# CHAPTER 4

# RESEARCH ANALYSIS

## Overview

The three legs of the research analysis include an analysis of the literature review, interviews with professional educators, and a survey of current Professors of Military Science. The intended purpose was to first gain a theoretical understanding, gleaning specifically relevant information from the more general breadth of literature in chapter two. The second step was then to weigh the theoretical information against the more practical professional experience of educators familiar with stories. The third step was to determine the feasibility from those who would actually have to implement a proposed change in the way ROTC currently teaches values. These three bodies of data are analyzed in this chapter.

## Analysis of Literature Review

### Overview

This section is essentially an attempt to define, from multiple perspectives, what is the nature of a story in order to grasp its potential significance in teaching values in Army ROTC.

This section proposes the story to be a uniquely effective teaching tool. It shows the story has proved itself effective historically, and it has a philosophical underpinning that explains how its attributes effectively facilitate comprehension. It exposes some types of text only appearing to be stories and why such confused exists. The work in this section also shows from a more scientific viewpoint, the human predisposition to cognitively comprehend and process information packed in a story.

Next, to assist in applying the narrative paradigm to teaching values in the Army, the research addresses the use of narrative in education and in organizations. The research shows from the perspective of experienced professional educators, the story's function as an effective teaching tool, especially in regard to the teaching of values. Finally in this section, is an examination of how stories benefit organizations.

## Historical and Cultural Significance of Stories

### General

This section's purpose is to show how stories have been historically used to teach values. In all recorded history there is evidence of the importance of stories to values inculcation. In the Western tradition, the classic ends of the story are to delight and to teach[2] and parables and fables have been pervasive in society even before the oral tradition of the Homeric epics 800 years before Christ. Additionally, traditional proverbs, morals of stories, and even adages have been used since the beginning of recorded civilizations in all cultures to give counsel and convey wisdom. The universality of stories to entertain and enlighten as well as explain cosmological and celestial phenomenon further attests to their cultural pervasiveness.[3]

### Stories and Primitive Man

Anthropologists have identified man's fascination with storytelling as far back as the Mesolithic period, which began around 10,000 B.C. Marks found on bone fragments were determined to be a calendar consistent with the seasonal timing of agricultural activities such as tilling, planting, etc. One conclusion drawn from these markings was prehistoric man's awareness of his temporality and his interest in preserving his story for posterity. Scientists have shown this and other facts, such as cave art, were the

precursors to the oral tradition of storytelling.[4] Further, people who speak different languages understand instinctively, even though the syntax of their respective languages is completely different, the structure of a story. There is apparently no cultural relativism in story structure.[5]

In more modern, yet still primitive cultures, the people see all aspects of their civilization's life sustaining activities as a cohesive and meaningful drama revolving around cultural stories. The essential condition defining the relation between primitive cultures and their stories is the degree to which they believe the stories. In contrast to modern times, most cultural stories and even religious stories are believed in widely different degrees. In the early societies, rituals associated with cultural stories were so important, a nonbeliever could be ostracized from the society due to the potential societal harm he could trigger. Amongst the Mexican Indian Huichols, there is an elaborate drama conducted by the entire tribe following a kill:

> The animal [is] laid so that its legs [are] turned toward the east, and all sorts of food and bowls of tesvino [are] placed in front of it. Everyone in turn steps up to the deer, stroking him with the right hand from the snout to the tail, and thanking him because he had allowed himself to be caught. "Rest thyself, elder brother . . . thou has brought us plumes, and we are profoundly thankful."[6]

Stories serve the society as a means of communicating the collective attempt to explain or illustrate truths that have been understood in previous generations, that were passed to the current generation, and that now must be transferred to the newly forming generation. Although McIntyre is referring here to children, the process of learning is the same for adults:

> It is through hearing stories about wicked stepmothers, lost children, good but misguided kings, wolves that suckle twin boys, eldest sons who receive no inheritance but must make their own way in the

> world and the youngest sons who waste their inheritance on riotous living and go into exile to live with swine, that children learn or mislearn both what a child and what a parent is, what the cast of characters may be in the drama into which they have been born and what the ways of the world are. Deprive children of stories and you leave them unscripted, anxious stutterers in their actions as in their words. Hence there is no way to give us an understanding of any society, including our own, except through the stock of stories which constitute its initial dramatic resources. Mythology, in its original sense, is at the heart of things.[7]

The stories are used to teach the source of the truths, the meaning of the truths, and to help new generations see the meaning as they transition themselves through various stages of life. Such rites of passage as birth, naming, puberty, marriage, burial, etc. are symbolized in various myths so as to create a clean break with the former life and help initiate the member of the society to the next station in life.[8] Joseph Campbell remarks, "It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward . . ."[9] Without the aid of stories, individuals, organizations, and societies may be unable to move forward into the succeeding condition of existence.

> Rites of initiation and installation, then, teach the lesson of the essential oneness of the individual and the group; seasonal festivals open a larger horizon. As the individual is an organ of society, so is the tribe or city--so is humanity entire--only a phase of the mighty organism of the cosmos.[10]

## The Greeks and Classics

The classic is understood to be a work of enduring value that becomes a standard of excellence. The Greek civilization, including their great literary accomplishments, is classic to Western Civilization. This heritage is recognized as a period of excellence in our history from which we have evolved; yet the Greeks that still maintain a status as a recognized standard of what civilization should be.

> The Iliad is, or contains, the oldest Greek literature: which must have had behind it centuries when men were striving to express themselves with clarity and beauty, an indisputable proof of civilization. The tales of Greek mythology do not throw any clear light upon what early mankind was like. They do throw an abundance of light upon what early Greeks were like--a matter, it would seem, of more importance to us, who are their descendants intellectually, artistically, and politically, too. Nothing we learn about them is alien to ourselves.[11]

## Christian Parables

The Christian parables, which use imaginary yet totally plausible stories to illustrate moral truth, are as well known in western culture, as is mythology. The Christian tradition confirms Jesus, as both fully human and fully divine, related the most profound of subjects to the most simple of men. Although He certainly could have explained these moral and metaphysical truths through thoroughly logical discourse, he chose to illustrate the concepts slowly and by analogy to keep pace with His disciples' comprehension. In order to ensure his disciples grasped the truth, and to maintain calm among the Jews, he changed their preconceived notions slowly through parables.[12] Additionally parables served as easily remembered anecdotes that could be repeated while the truth was contemplated and slowly revealed.

## Required for a Healthy Society

Stories are fundamentally important to our society as a means of social connectivity. Our history, daily activities, and future endeavors and goals are preserved, expressed, and explored with this medium. Stories serve the society and the civilization in much the same way memory and speech serve the human mind, connecting and conveying meaning.[13] Stories not only serve the purpose of simple connectivity in civilization, they serve a qualitative function as well. The stories a society tells and hears affect the society, just as they affect an individual, positively or negatively corresponding to the

content. In fact, as John Senior proposes, the humanizing effect, especially of classics, has been responsible, in part, for the maintenance of the human character in the society.[14] In the last few centuries, there has occurred a shift towards those works with a more pragmatic emphasis and towards the exclusive importance of science. Literature certainly has diminished in importance in the curricula of American universities, and although technological successes are achieved there, no commensurate emphasis on human self-knowledge exists to balance the shift; therefore a potentially dangerous polarization has been generated.

## Technical Description of the Story

A story always has a certain technical structure. There have been several attempts to define the basic structure, all of which are very similar. The following description blends the various theories. All stories must have a protagonist, the primary character in a story, who exists in a particular setting at a particular time. The protagonist finds him/her/itself in some sort of a predicament and desires to resolve the predicament. There are some attempts to solve the predicament, often called episodes. These attempts to solve the predicament ultimately have some effect. Finally, the protagonist reacts to these effects and the story ends.[15] This structure can be truncated where certain components are merely implied. A text must, at the very least, include an animate protagonist and some type of causal sequence, even if the sequence is scrambled, in order to be considered a story.[16] This simple structure can be developed in an infinite number of ways.

## The Character of a Story

### Overview

In order to establish stories as a means of values instruction, the first step is to philosophically define the story. This section attempts to scrutinize various facets that produce the character of a good story. The author contends this technique (induction), while helpful, is ultimately inadequate at best, since the nature of a story is mysterious, the essence of which will elude all strictly scientific attempts to describe it. Further, as with all mysterious things, a simplistic definition is usually grossly inadequate, however, an exploration of the attributes of the story will help to gain access to its meaning.[17] The following subsection (The Nature of Things) describes the concept of nature and applies it deductively using a fable as an example. Acknowledgement of mystery and the nature of things is a premise of the entire philosophical description of the story in this thesis.

### The Nature of Things

Philosophy, as the pursuit of wisdom, deals with the nature of things, that is, what things really are. All things have a nature; an inherent character or basic constitution related to their purpose. For instance, the nature of a screwdriver is to be a device able to be firmly gripped in the hand, so shaped to fit into a screw head and with sufficient strength to turn a screw into metal or wood. If the head does not fit into a screw head, if it cannot be gripped, or if it is of a softer material than the screw, it is still something, but not a screwdriver. If its nature is violated, or denied, a thing becomes something else.

The following story illustrates the concept of the nature of a thing and how absurd are a thing's attempts to throw off its own nature and adopt that of another.

Down among the brown-headed bulrushes, the purple loosestrife, the yellow iris, and the pale lilies of a quiet river, floated a snow-white swan. He was beautiful to look at, with his long curved neck, his proud head, and his bright eyes. His wife sat on a little mound of sticks, which he had helped her to make, in a quiet backwater surrounded by green reeds. Under her breast were six big eggs. She watched her husband admiringly from her nest, as he swam up and down, guarding her. If anybody went too near her, he arched his lovely wings till they almost met over his head, and hissed with anger.

Hopping about on the bank, not far away, was an ugly black raven. He was short of food at the moment, and had come some way to find it. Almost any kind of bone made a dinner for the raven; and he generally lived among the mountains, where all sorts of poor little dead creatures could be found. Nobody liked the raven, partly because of what he ate. The boys would throw stones at him, and the girls would say, "Ugh! Isn't he ugly and nasty?" But both boys and girls called to each other with delight when they saw the beautiful snow-white swan.

Well the raven felt very annoyed about this. He hid himself in a clump of reeds, and peeped through the stalks at the swan, who found his food by dipping his long shining neck deep into the water. The raven noticed that he hardly ever came out of the stream, unless he took a seat on the nest for a little time to relieve his wife. And the ugly black bird made up his mind that the swan was white because he was washed by the water of the river, not only all day, but all night long as well.

"That being the case," croaked the raven to himself, "I will live in the stream, as the swan lives, and very soon I shall be white and beautiful too."

So the silly bird came out from behind the reeds and hopped, as far as he dared, into the shallow part of the river. He was afraid to hop too far, because he could not swim, and he did not wish to be drowned. But, in every other way, he did just as the swan did. He dabbled always on the edge of the water; he arched his wings over his head, as well as he could; and he struck his dark head and neck deep into the pools where the pale water-buttercups grew. But, beyond nearly choking himself with weeds, he found nothing happened; for how should he know that the swan, when he did it, was merely catching and eating the frogs' eggs which made such delicious water-jellies?

This went on for quite a long time. The swan continued to lead his stately life, day by day, hardly noticing that the raven was there imitating him. Now and then his proud, calm eyes would catch sight of a strange black bird, fussing about among the lilies – but that was all. The raven, meanwhile, grew uglier and uglier, and thinner and thinner. But he was of an obstinate nature, and would not give in nor go back to the mountains, where the food on which he lived could always be found.

> At last, after having had nothing to eat for many days, the raven died. His body, with the claws sticking straight up, was seen by the swan among the reeds. The swan wondered what it was, and then floated away again, dipping his head and neck deep into the water to catch more jellies. He had no idea that the ugly dead thing was a raven, who had been copying him for days in order to become white and beautiful; but who had remained as black as ever, and, in the end, had merely died of starvation.[18]

This fable by Aesop vividly captures the ridiculous and futile attempts of the raven to change his nature. It also rather graphically shows the consequences of the denial of one's nature. Amazingly, it further compels the reader to consider what aspects of the raven's nature are common to his own, and especially to consider if he may be potentially heading down a similarly disastrous road.

## Qualities of the Story

### Stories Are Essentially Human

Stories are inherently human because they deal with the conditions of the human experience.[19] They can be directly or indirectly representative of our own experience, but in either case, the reader is sure to recognize something essentially human in the story. Stories always vividly remind us of our own experience, of events, places, and characters in our memory. In the preceding fable, the reader, depending on his age and experience, may focus on the physical description of the birds, nest, and river, or he may focus more on the personalities and human characteristics, but either way, he is seeing that which is already in his memory. For instance, it is very common to encounter someone like the raven, whom one thinks to be curiously odd, only to realize later the person was a fake. Since we are all familiar with the human experience, nearly any tale involving life, death, childhood, adolescence, strangers, family, love, anger, the finding of things, the loss of

things, beginnings, endings, boredom, adventure, is personal knowledge, which makes it interesting.[20] The breadth of human experience is seemingly inexhaustible, as is the subject matter for stories.

Stories assist mankind in his search for significance. Just as a word without meaning is only a sound, so man without meaning is only an animal. The human experience is a search for that which makes our existence valuable and distinct from other living things.[21] A good story must address this; it must point to the soul by illustration, imitation, or description. The preceding story, although using an animal as the protagonist, is really about mankind, the reader understands *animals* are not envious of each other's beauty or prideful to the point of self-annihilation. The raven makes the reader consider his own human qualities--the tendency to compare oneself to another, for example--and in this way assists in the movement of the individual toward self-knowledge and meaning.

The story essentially addresses the reality of human existence. A story, to actually be a story, must be comprehendible; if the reader does not understand it, the essence of the story is lost. While this may seem rather obvious, a great many authors do not believe meaning is necessarily important in a story.[22] (see page 63, "Must be Meaningful") A story is some person's view of reality, but not in the sense that reality *depends* on a person's perspective, but in the sense he reports the existing reality the way he sees it. Reality is not relative to his experience, it is the same reality everyone else has always and will always experience. So although a story is from an individual perspective, it is still immediately recognizable as a set of experiences common to all human beings. Were this common human set of references not utilized in the story, no one, except the author

would "get it." A great many texts are obscure in their meaning and over-personalized to the point of extinguishing meaning.

### The Humanity of the Story Attracts Interest

Stories have a unique quality of seizing people's interest. People are drawn to stories because they recognize something common to human experience.[23] When we hear of something we know absolutely nothing about, discipline is required to approach it; this is not the case with stories, which are normally irresistible.[24] It is not uncommon for a speaker to cause a hush to fall over a fidgety audience and regroup the collective attention by launching into "a funny thing happened to me on the way to the lecture this morning . . ." this occurs because everyone has had unusual things happen to them at very unpredictable times.

### The Story Induces the Contemplation of Mystery--Wonder

Closely related to meaning and the human experience in the story, is the quality of *wonder* a good story elicits. The story incites wonder when the reader encounters an effect for which the cause is unknown.[25] It is common, for instance, to admire the greatness of human excellence. Although certainly not limited to such, stories of soldiers in war are good examples. Descriptions of warfare are nearly always marked with accounts of supreme bravery. Upon examining accounts of the Viet Nam War, one is astonished to see the number of Medals of Honor (normally posthumously awarded) resulting from a common set of events: a group of men are together, a grenade is thrown in their midst, one of them throws himself upon the grenade to save his friends, the others survive to tell and retell the story.

Upon experiencing wonder, one subsequently stops to consider what causes the admiration. It is that *momentary leap* in the reader's mind that sheds light upon his understanding of a mystery. In this sense, recognition and inference are analogous to wonder. This phrase is an example of simple inference: "Where is Susan? . . . ~~...~~I saw a yellow VW parked in front of Bill's house." The mind automatically makes the leap to complete the scenario.[26] In a similar way, wonder causes the mind to leap to a higher plane to understand the mystery. But what is mystery?

Mystery in this sense is not crime fiction; it has to do with natural or supernatural and ultimately unknowable elements of the human condition. In the preceding example, of heroism in war, for instance, one can only sit in silence and perhaps tears and contemplate the mystery of ultimate self-sacrifice. He wonders what went through the soldier's mind; he wonders if he would have the courage to do the same. He wonders what possesses someone to spontaneously give the gift of his life; he wonders at the depth of gratitude the surviving men feel, and the depth of gratitude felt by their wives, mothers, and children. He wonders what the dead man's family feels. He wonders at the paradoxical link between love and sacrifice, between sorrow and gratitude. And he wonders further about why all this is so *wonder*ful.

Mysteries ultimately deal with the *cause* of collective human existence. James R. Leek, editor and educator, remarks about mystery, "They cannot be dissolved, broken down into smaller parts, reconstructed. There are not missing pieces that will explain them once and for all. They do not ask us to do anything but only to stand in silence and in awe. They humble us."[27] All of the virtues, whether natural: temperance, fortitude, prudence, justice, or supernatural; faith, hope, and love, are examples of human qualities

the source of which is impossible to completely understand.[28] Mysteries are not necessarily qualities; there is also mystery in natural objects.[29] Author Kenneth Klassen, after listing many natural wonders in the U.S. such as the Grand Canyon and Niagara Falls, makes this point about natural wonders: "Innumerable other less singular natural wonders await us at our own doorsteps--blazing sunsets, billowing thunderheads, panoramic rainbows, sparkling constellations, dazzling ice and snowstorms."[30] While they cannot be fully known by the finite human mind, mysteries nevertheless reflect qualities not relative to situation or social conditioning, which have been common to all cultures at all times.[31]

Finally, on the subject of wonder and mystery, stories are nearly always emotive, which is common whenever an experience transcends human understanding. The experience of wonder is not necessarily poignant as in the preceding example. In fact, one of the classic ends--ultimate purpose--of the story is to delight.[32] This is evident in the fable of the swan and raven. The reader, with an open heart and mind, senses a certain gratification and satisfaction upon reading the account. Regardless of the particular emotion, however, the feeling is genuine and natural and should not be confused with sentimentality, which is emotional affectation. (see the link with intellect and emotion on page 62, and the link with emotion and learning on page 70)

## The Story Is Believable

A true story is personal knowledge.[33] The familiarity the reader feels with the character, his plight, and/or his work at solving the problem causes him to let down his defenses and skeptical attitude. The story, like a recognized friend, causes the reader to allow himself to enter into and become subject to the story; he does not regard the story skeptically, but

rather with intent on discovery. It is often said of a story, "I really got into it." The believability of the story, however, has nothing to do with probability of the plot actually occurring. Characters or plot with fantastic experiences or unusual qualities is immaterial. The factor making the story believable is the experienced kinship, the existing rapport, the newly developed understanding as the reader watches the actor in recognizable situations, with familiar emotions, on a common stage.

### Stories Establish a Common Set of References

The story refers the reader to his own experience, but if the story is popularly known and understood it serves the greater utility of referring more than one person to the same idea simultaneously. Weather speaking of two infatuated lovers, a family, a high-school class, an organization the size of the U.S. Army, or even a nation, individuals use the events of mutually known and understood stories as codes. This common set of stories allows groups to make reference to some known person or event in order to illustrate how their current situation can be illustrated and understood in the context of the mutually known story.[34] Emperor's clothes, sour grapes, "frankly Scarlet," "danger Will Robinson," and Mr. Ed, immediately bring to one's mind the same picture as is in the mind of the other. Our idiomatic tongue abounds with references anyone claiming cultural literacy would know, many of which originated in well-known stories.

### The Story Naturally Maintains the Reader's Interest

As the story format reveals the order of the particular events, the reader's mind immediately begins to assemble the facts into some sensible grouping. This instinct, seeking to connect seemingly disjointed facts, is a natural inclination existing in all humans. The story both challenges and satisfies the imagination.[35] It drives the reader to

maintain his interest because he is uncertain about how the story will unfold. It then gives him delight as the pieces of the puzzle begin to fall into place and he discovers the purpose behind heretofore-unconnected elements. It is especially intriguing when the pieces fall into place in an unexpected, yet recognizable array.[36]

### Stories Acknowledge the Temporal

Just as there is an inseparability of character, setting, and action in a story, it is impossible to imagine a story detached from time. The classic opening words "once upon a time. . . " demonstrates the need to establish a story within a temporal frame in order to legitimize it to the human psyche.[37]

### Stories Link the Intellect and Emotion

Not only is this a more holistic and efficient means of comprehending, it has a very great effect on retention of the facts in the story. Most Americans above age 60 can remember with amazing clarity the environment in which they heard of the death of President John F. Kennedy. Additionally, teachers are coming to understand how much abstract facts limit retention as opposed to personalized facts tied to lively narrative.[38]

## Why Some Texts are not Stories

The preceding section has illustrated various aspects of a story that define its nature. Intuitively then, those texts devoid of the previously discussed characteristics are not true stories. This section outlines why some common texts lack or fall short of these qualities.

### Effect of Modern Philosophy

Especially apropos of the topic of the nature of things is a modern philosophical viewpoint essentially claiming the qualities of a thing do not reside in the thing itself, but

rather exist only in the mind of the viewer.[39] Hume, Descartes, Kant, Hegel, and Marx propagated this idea, in various ways during the eighteenth and nineteenth centuries. These philosophers would say humans do not look on a chair, for instance, and discover its nature; instead we create in our minds what a chair is; reality does not really exist apart from our personal viewpoint; meaning is arbitrarily assigned by the individual.[40] If, as is often the case in more modern stories, the author tries to create an alternate reality existing only in *his* mind, then the story has no meaning to other readers. It must have within it the record of what actually exists in the world. The veracity of a story will not be discerned if there is no semblance of material or psychological realty and the story will be confusing and unenjoyable. If one adopts this modern philosophy, much of the description of qualities of the story will make little sense.

Must Be Meaningful

As explained above, the story has particular qualities defining its most basic nature. The first essential quality was that of being human. This quality involves those experiences common to human nature, the most fundamental aspect of which is meaning. A story, therefore, without meaning is without a necessary defining quality.

Problems with meaning can fall into several categories. First, the reader may perceive some good and meaningful stories to be meaningless when in fact they are simply beyond his level of understanding. Shakespeare, for example, in modern times, sometimes falls into this category. Shakespeare has been characterized as one the finest storytellers in history, but often, young people, those poorly educated, or those who simply refuse to be diligent often mistakenly characterize his work as meaningless.

There are, however, texts, popularly understood to be stories, only making sense to an esoteric few. There is a modern literary genre called nonrealistic drama in which verisimilitude is avoided in order to achieve novelty. Growing more distant from realism toward the latter half of the 20th century, these narratives often shift from present to past to fantasy with only obscure clues, if any, as to what is actually happening (if anything is even intended to be happening).[41] The more esoteric and sophisticated the structure, the better the story, according to the authors. A well-known example is Samuel Beckett (1906-1989), whose work was often devoid of plot and recognizable characters.[42] More common are the narratives, the plot and characters of which are reasonable, but portray reality as meaningless; they seek to show human existence is not tied to meaning. Some authors, purposefully or not, paint the human experience as completely devoid of meaning. While this may be done for effect, the reality of human existence is discredited or disregarded and never clarified. Ernest Hemingway's "A Clean, Well-Lighted Place" is a good example. The main character is an old man who is only comfortable in a clean, well-lit environment, whose inner thoughts as the café closes portray extreme despair. "What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too."[43] While it is true there are many who do not see the meaning in human existence, this does not negate the reality of the meaning. Modern authors frequently write to exclusively portray the human condition as fundamentally no different than animals; in which there is no real source of human existence, and in which human actions are ultimately unimportant and without effect.

## Case Studies

Case studies are good examples of non-stories. They are used or written to direct the reader to a certain point. Although they may fit the technical structure of a story, the writer's purpose is to direct the reader to a particular point he wants to make. Case studies are intense analyses stressing developmental factors. They are scientific, limited to empirical facts, and they tend to remove humanity from the analysis as much as possible. People are habitually referred to as subjects and are studied from a very objective viewpoint much like generic plants or animals. Early in the text, the reader will often see the author's agenda and will feel propagandized. The case study is devoid of wonder, and one would hardly describe it as delightful. This description of case studies extends equally to most modern writing of history, which is also often devoid of humanity and interest.

## Effect of the Scientific Method

In general, a scientific viewpoint strips a text of human meaning. The scientific method takes into account only empirical data. If the data is not measurable in the lab, it is considered to have no bearing on the outcome of the problem. A commonly used technique is to try to disassemble reality in order to better understand it. This technique, however, has significant limitations. One can easily see how love, for instance, is very real, yet impossible to measure and impossible to dissect. The scientific method also presupposes the thing being studied can eventually be understood with enough methodical diligence.[44] This attitude brings a fundamental flaw to stories since, as an example, if one were to undertake to write about something or someone who is strikingly beautiful, due to the nature of beauty; the problem of separating is parts would be

necessarily unsolvable. Methodical diligence applied to the description of beauty would be futile. Only an attitude of wonder and mystery on the part of the author will ever come close to true expression. As example, consider the following two descriptions of beauty, the first scientific, the second poetic.

> A delightful quality associated with harmony of form or color, excellence of craftsmanship, truthfulness, originality, or another property.[45]

> Whenas in silks my Julia goes,
> Then, then methinks, how sweetly flows
> That liquefaction of her clothes.[46]
>
> Robert Herrick, *Upon Julia's Clothes*

This scientific viewpoint is also seen in historical writing. Modern history is often written completely devoid of any humanity. Compare here modern to ancient history:

> On August 23, Napoleon changed his military objective. The 176,000 men of the *Grande Armee* left the Channel coast, crossed the Rhine in the last week of September, advanced on the Danube, their way through southern Germany smoothed by alliances hurriedly negotiated, and threatened the Austrian lines of communication to Vienna and to the Russian army in Moravia. The Austrian forward position at Ulm was enveloped; on October 19, 33,000 men surrendered.[47]

> There fell in this battle of Marathon, on the side of the barbarians, about 6400 men; on that of the Athenians, 192. Such was the number of the slain on the one side and the other. A strange prodigy likewise happened at this fight. Epizelus, the son of Cuphagoras, and Athenian, was in the thick of the fray, and behaving himself as a brave man should, when suddenly he was stricken with blindness, without blow of the sword or dart, and this blindness continued thenceforth during the whole of his after life. The following is the account which he himself, as I have heard, gave of the matter: he said that a gigantic warrior, with a huge beard, which shaded all his shield, stood over against him, but the ghostly semblance passed him by, and slew the man at his side.[48]

In both texts, the facts are there, but in the second humanity is more vividly portrayed.

## Appeal of Stories from a Psychological Perspective

The psychological perspective seeks to understand the degree to which the story is compatible with the human cognitive functions. This section will examine how the story is compatible with the way the mind is constructed, how it is involved in human development, how it aids mental efficiency and memory, how it assists in learning morals and values, and how humans are naturally inclined to create stories. Psychologists believe the story structure is directly related to the way humans think. It has been stated man is a rational animal, yet as explained here, more precisely, man is a story-telling animal.[49]

Man naturally categorizes and references new events according to known structures. Some psychologists suggest the most accurate metaphor to use to study man's basic thinking framework is essentially the story; he uses the story to classify, analyze, and assign meaning to his perceptions. The psychologist, A. MacIntire, makes the distinction stories are not simply the work of singers and writers, and the narrative construct as applied to human thought is neither disguise nor decoration. In contrast, he says, "we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative."[50]

### Early Human Development

The human predisposition to stories as a thought structure emerges early in childhood development. Childhood psychologists believe the interaction of mother and child in playing the universally recognized "peekaboo" game reveals the origins of anticipation and the delight of surprise. Additionally, basic story structural concepts such

as the concept of continuity of events, casualty, and the distinction between the end and the means, begin to emerge as early as nine.[51]

## Childhood Development

Stories serve two important roles in human adolescent development. First, they serve as the boundary between private and public reality. The private reality, the memory, serves as a sound building block upon which he structures reasoning, which once communicated, becomes public reality. Essentially a child uses story structure as he applies his memory both to interpret present events and to shape his response to the events creatively. That is, children envision their environment as a story composed of a combination of memories and created situations, interspersing actual events with their own fiction. For example, a child may relate the events of a trip to the zoo by describing the lion's actual loud roar and bushy mane and adding the details of the lion mocking the bear's lack of hair. In this situation the child is extending his known private reality (memory of roar and mane) to test his understanding of the public reality by relating how he understands their meaning.

Secondly, stories teach children socialization. As the child hears stories, he learns what constitutes acceptable behavior then tests his understanding, as he retells his own augmentation of the story. While relating his own stories, he establishes credibility and mutual trust with the peers and adults with whom he associates. Additionally stories assist in the development of more grammatical, more sequential, more thematically organized, and more logical thinking patterns.[52]

## Stories Facilitate Cognitive Efficiency and Memory

As children grow, their ability to learn can be significantly enhanced using stories. Since the initial understanding of cause and effect begins at infancy, older children will seek to uncover an effect when they notice an implied cause. For example, when the younger child hears a story in which the protagonist's action is caused by an emotion--"Goldbraids felt sorry for the bird. She ran after it."--the child might be unable, initially, to understand the emotion as a cause. The child will remember the story, albeit with a void, until his understanding of the emotion develops, at which point he is able to complete the cause and effect.[53] The story, as a mental placeholder, is an excellent vehicle for this type of learning process.

The story archetype, as psychologists see it, encourages mental efficiency. Once the structure is learned, the hearer will tend to file facts into the memory according to a narrative scheme, which is used in the retrieval process as well. The mnemonic qualities of stories are illustrated by the ability of the ancient bards such as Homer, whose works were not written down for 200 years, to recite great poetic works with total accuracy. While this may first be seen as simply the work of a remarkable few, anthropological research shows the memories of individuals of ancient civilizations were generally exceptional by today's standards; this they directly attribute to widespread societal satisfaction with stories.[54]

## Stories Develops a Sense of Self and Moral Capacity

Stories also develop, from a psychological perspective, a capacity for making moral choices and establishing values. Stories always stand in relation to a particular moral perspective giving events significance they would not posses as mere sequence.

By imposing a narrative form and plot on a sequence of events, the author must therefore understand, at least tacitly, a certain meaning, value, and formal coherence. One can hardly imagine recounting a protagonist's struggle with a cold objective sequence of events. Even from a legal perspective, a witness to a crime who is to tell only the facts, speaks from a certain perspective, and it is the responsibility of the jury to discriminate between the facts and the value judgments of the witness. A machine catalogs facts, a human tells a story and the telling fosters a certain code of morality.

## Appeal of Stories from an Educational Perspective

### Foundation of the Teaching Profession

Professionals in education understand the traditional benefits of the story. Some professional educators describe its use as the foundation of the teaching profession.[55] The story has a comprehensive application in educating not unlike the psychological application as understood in the term *root metaphor*. Essentially, teaching consists of understanding and explaining the world, but this must be done acknowledging the many facets of the human mind and soul to cultivate or to kindle the students' natural abilities.

### Contribution to the Student/Teacher Relationship

Most of any individual's informal learning occurs within the loving and trusting family environment, which is important to any formal or informal student-teacher relationship as well. It is in the advancement of this relationship where the mutual attention on the story is so favorably applied. The best teachers approach both subject matter and student with an understanding of their own limitations, portraying a sense of humility, wonder, and genuine concern for the student's best interest as well as acknowledging the student's autonomy. The focus on the story therefore, implies a

certain mutual learning process between student and teacher as opposed to something closer to coercion using sterile information.

The story also emphasizes the commonality of experiences between humans in general and the student and teacher in particular. Ideally, there is a charitable invitation to the student to extend his world to encompass the teacher's; ultimately the student is willing, due to love of his teacher. This is the most fertile situation for the inculcation of values, especially when introduced through such a nonthreatening medium as the story. A teacher is a human reality, not a transmission device, and only in this confiding environment can emotion, which is the key to learning, be allowed to promote comprehension and the discernment of healthy, sound values.[56] Without this relationship, emotion will have just the opposite affect.

Links Emotion with Learning

When learning occurs with some associated emotional impact, the information is deeply etched into the memory. It was Homer who taught his successors in the field of education how to teach by singing to a person's entire soul, he presented this technique as the first great lesson for teachers. Craig Abrahamson, an educator, makes the point, "The best methodology for education is not simply the use of didactic instruction, for it needs to be an awakening and moving experience in order for the content to have meaning for the learner. By using storytelling as an educational tool, students and instructors alike are inspired and satisfied in a vast variety of ways."[57] Human beings are often taught as though they are simple machines in need of programming. This mechanistic and Marxist viewpoint, so prevalent in modern education,[58] tends to ignore the fact humans are multifaceted; inspiration, encouragement, satisfaction, and fascination must be integrated

with information to provide meaningful education. When the integration of these emotional aspects has been achieved, what is learned will have true, lasting effects on the student's life and subsequently on his society.[59]

### Illustrates Complex Subjects

On a more technical level, the story is an ideal means of making complex subjects easier to understand. Without a story as an organizing framework, there is greater difficulty in grounding the new abstract information to the student's own memory and experience. Illustration is undeniably fundamental to instruction, and the story not only explains information, but provides an additional forum for exchange of personal experience related to the topic as well. Even such characteristically abstract subjects as mathematics are better approached using stories.[60] Most appropriately though, is the superb way stories illustrate morals and values. The complex workings of human pride are, at best, awkwardly explained to young people. When explaining how individuals will sometimes vehemently attack some person or organization disproportionately to any offense received, only an illustration will serve to reduce the complexity and lock it into the memory. One must only tell the story of the fox trying and trying to reach a bunch of luscious grapes who, finally failing in his endeavor, denounced them as sour, and this complicated subject will be clarified and not soon be forgotten.

## Appeal of Stories from an Organizational Perspective

Stories are as common within organizations as they are among individuals. They serve the same purposes as have been discussed in the previous sections; they reflect human interaction, they delight, they teach, and they illustrate. The essential service they provide to organizations is a means of achieving continuity. Not only can stories tell

where the organization has been, they can give its current status and its vision for the future. Additionally and perhaps most importantly they can provide a common reference and initiate new members with ways transcending doctrine or rules.

### Promotes Common Experience

The use of stories within an organization provides a means by which individuals can reveal their experience to others and a means by which a group can come to understand their common experiences. Although all members may have gone through some formal training, it is crucial to gain a better vision of the capabilities of each individual in order to better know the collective skills at one's disposal. Resumes and interviews may serve this purpose but not to the degree gained by a few hours spent at a bar giving accounts of past triumphs and failures.

### Communicates Expectations

Stories also serve to tacitly communicate what leadership expects, the level of performance attained by most subordinates, and other unwritten or intangible aspects of the organization only the experienced in the organization really understand. This orientation and socialization may occur naturally or the leaders may mandate it; nevertheless, the true institutional knowledge, which promises organizational inclusion, will always be communicated through stories.[61]

## Example of How Stories Could Be Used

This section is an example of how the story could be used. It includes a simple story, a list of questions particularly addressing values in the story, and suggested answers to serve as models for guiding a discussion.

Story: "Brotherhood of Long Ago"

More than two hundred years ago, when our country was fighting against England, there came to help us a young French nobleman named Lafayette. Although only a boy of nineteen years, he had run away from his country because he longed to fight for liberty. He said that he came to learn, not to teach, and, from the first, he took George Washington for an ideal.

Lafayette and Washington became lifelong friends. Lafayette named his son for Washington and, on his return to America in 1787, he paid a delightful visit to Washington at Mount Vernon. He promised soon to return, but almost forty years passed by before he kept his word.

He came at last, in 1824, a bent old man, with a heart loyal as ever to his adopted country. He visited every state and territory in the Union and was welcomed everywhere with the warmest enthusiasm. Receptions, dinner parties, and balls followed each other in brilliant succession, always with Lafayette the chief figure. The welcome of the people was voiced in a song of the time.

"We bow not the neck,
We bend not the knee,
But our hearts, Lafayette,
We surrender to thee."

The following incident occurred during the visit of 1824.

A brilliant reception was under way. A slowly moving line of stately guests passed by the noble old marquis, who greeted each with courtly grace. Presently there approached an old soldier clad in a worn Continental uniform. In his hand was an ancient musket, and across his shoulder was thrown a small blanket, or rather a piece of blanket. On reaching the marquis, the veteran drew himself up in the stiff fashion of the old-time drill and gave the military salute. As Lafayette returned the salute, tears sprang to his eyes. The tattered uniform, the ancient flintlock, the silver-haired veteran, even older than himself, recalled the dear past.

"Do you know me?" asked the soldier. Lafayette's manner had led him to think himself personally remembered.

"Indeed, I cannot say that I do," was the frank reply.

"Do you remember the frosts and snows of Valley Forge?"

"I shall never forget them," answered Lafayette.

"One bitter night, General Lafayette, you were going the rounds at Valley Forge. You came upon a sentry in thin clothing and without stockings. He was slowly freezing to death. You took his musket, saying, 'Go to my hut. There you will find stockings, a blanket, and a fire. After warming yourself, bring the blanket to me. Meanwhile I will keep guard.'

"The soldier obeyed directions. When he returned to his post, you, General Lafayette, cut the blanket in two. One half you kept, the other you presented to the sentry. Here, General, is one half of that blanket, for I am the sentry whose life you saved."[62]

## Discussion Questions

Which Army Values are addressed in this story and how?

What is the most memorable aspect of this story?

Imagine yourself as Lafayette, coming across the cold sentry. What would you have done?

## Suggested Answers

The story addresses several of the Army Values. It especially addresses leadership and selfless service although a case could be made for all the values.

There are several memorable aspects of this story. It is remarkable that Lafayette, as a foreigner, was so well received, and even more remarkable that he sacrificed so much for the freedom of a foreign country. It is very poignant to think of the honor the soldier afforded Lafayette. Honor and respect that was earned by an act of selflessness, as opposed to the superficial honor and respect garnered simply from one's rank. It is wonderful to see that the courtesy with which Lafayette initially greeted the soldier was excellent enough that the soldier believed Lafayette remembered him, when in fact he did not. It is also poignant to think of the deep emotional bonds that exist between people who have mutual experiences of extreme hardship. Perhaps most compelling is the act of love of a superior officer to a simple soldier, to whom most people would give words of encouragement, but probably not go so far as to actually take their place.

The process of really reflecting on what one would have done in that situation is where the true learning occurs. Most would have to face the fact that they would not have done what Lafayette did. Most would then think of great men and perhaps realize

that it is character and not rank that defines greatness. Most would consequently wonder if they are destined to greatness or not.

Data from Interviews

What follows is a synopsis of the responses received during three interviews with professional educators. The first interview was with Dr. James Leek,[63] an educator of twenty-nine years with experience teaching all levels from grade school to college level. He has published three education textbooks and is currently a principal of a private grade school in Kansas City, Kansas. The interview was conducted on 23 February 2001 at his office. The second interview was with Dr. Arnold Danzig,[64] Assistant Professor of Education at Northern Arizona University. He has taught levels from high school to graduate, generally in the field of education, for thirty-one years. He has published at least seven scholarly works on the use of stories in leadership and education. The interview was conducted via electronic mail between 2 February 2001 and 20 February 2001. The third interview was with Dr. James Hillesheim,[65] Professor of Education at the University of Kansas. He has taught from high school to graduate levels primarily in the field of education for thirty-six years. He teaches honors sections of Western Civilization courses and graduate Education courses in the Department of Teaching and Leadership and specializes in the history and philosophy of Education. The interview was conducted at the University of Kansas on 1 May 2001.

One the question of what teaching methods they had used and found effective for teaching values, one of the interviewees admitted that he used stories primarily to teach more practical aspects of subjects. As example, he asked students to tell their own stories of their experiences to help them articulate, solidify, and fine-tune the techniques of their

craft. The other two, concurred on the limitations of lecture and purely rational approaches to any subject, especially with subjects in which values play a key role. While lecture must be a component, it does not get to the emotions and volitional side of the subject. They both required students to read primary sources of literature as opposed to scholarly analysis of the literature or historical events, then encourage discussion.

When concentrating on values, a teacher must do two things: encourage open-ended discussion and make use of world of arts and literature. When using stories, students make themselves vulnerable and give their own reactions to the events, which means they are really getting at their own values.

In response to the question of their use of stories to teach values, one of the interviewees said that he used stories to enhance teaching and leadership practices but did not focus specifically on their use to teach values. The other two admitted they used stories specifically for this purpose extensively. They said almost all literature touches on values in one way or another. Both preferred reading the stories aloud, even at the college level.

On the question of how the professors evaluated the effectiveness of the story, the responses were consistent. All agreed that they see and respond to measurable data to determine the effectiveness of the story. This data includes body language, eye contact, facial expression, quality of questions, quality of discussion, and quality of written expression and presentation. They also spoke of active and visible participation with stories as opposed to passive participation during exclusively lecture instruction. They pointed out that many of the things that matter in life don't lend themselves to

quantification, which doesn't mean that we have no idea of their effectiveness. You can see it in their eyes and determine who is paying attention.

When asked why they used the story the consensus was that it proved a broader context in which to understand. Stories allow students to better see each other, to provide opportunities to build community, and allowed them to reflect on their own actions and behaviors. Of the two who used stories to teach values, they said they used stories because humans like stories and are immediately interested in them. Stories make it very easy to see the principles and to see the rightness of the principles. The professors affirmed the fact that stories grab and hold the attention of those hearing the story, affirmed that they are memorable, and affirmed the link between emotion and intellect to set the point in the mind of the student.

They said they used stories to capture the soul or psyche of the person, not just give them a bag of skills. They agreed that most people are not very philosophical, that things discussed in abstract ways should be balanced with stories, and that education must get away from exclusively scientific methods.

All the interviewees believed that using stories to teach was a very effective method. All believed that stories appealed to all ages equally as well.

When asked about studies that empirically evaluate the effectiveness of using stories to teach values, the interviewees all cited their own experience and work as evidence of the usefulness of stories to teaching.

On the question of the acceptability of stories as a teaching method among educators, all agreed that there was really no change in the traditional understanding

among educators of the value of stories and that it was a fundamental teaching method, although the academic terms often change.

Between the two educators who specifically used stories to teach values, neither believed an officer serving as cadre in ROTC would need any formal training to use this method. They thought some practice leading discussions would be helpful, but mentioned that many adult groups that form great book discussion groups are self-administered.

Finally, when asked to suggest a few stories they believed would be appropriate for teaching Army Values, they mentioned that history can be very good as long as it is not taught in such a way as to conceal values (which they believe most modern historians do). It is especially effective when studied as a story. History is often taught as a summation or distillation of events, void of heroes and humanity, in which one cannot imagine oneself in the situation because too many of the details are omitted. Fables are good because they normally contain a fool. Everyone knows and recognizes the fool. He is the one who makes a bad choice and must face the consequences. Additionally, fables will not offend anyone's religious convictions. It was also suggested that the Army move to adopting the classic virtues rather than Army Values since all agreed that values have negative connotations of the teacher trying to control the student. There was agreement that no one has any objection to virtue. Courage, temperance, justice, and prudence are universally accepted behaviors, from which are derived the values adopted by the Army.

## Data and Analysis of PMS Surveys

Sixty emails were sent to PMSs from various ROTC regions. Twelve of those contacted returned the survey. Each survey number, representing one returned survey

from a PMS is listed across the top of the chart below. The numerical response to each question is listed in the columns under each survey number. The *average score* is the sum of the numerical responses for each question divided by the number of responses (1=strongly agree, 2=agree, 3=not sure, 4=disagree, 5=strongly disagree). The responses for question eight reflect the number of times the PMS has taught values.

Table 1. Survey Results

| Survey number | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | Average Score |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Ques 1 | Using Stories would effectively communicate Army Values. | 2 | 1 | 1 | 2 | 2 | 2 | 1 | 2 | 1 | 1 | 2 | 2 | 1.6 |
| Ques 2 | Using stories would increase comprehension of Army Values. | 1 | 1 | 3 | 2 | 2 | 2 | 1 | 2 | 1 | 1 | 2 | 4 | 1.8 |
| Ques 3 | Using stories would require additional training for the instructor. | 1 | 1 | 2 | 2 | 1 | 2 | 5 | 4 | 4 | 5 | 3 | 5 | 2.9 |
| Ques 4 | Using stories would require more time than currently allotted in the current Program of Instruction for values training. | 3 | 2 | 4 | 4 | 2 | 1 | 5 | 4 | 3 | 4 | 4 | 4 | 3.3 |
| Ques 5 | Using stories to enhance values training would require additional resources not including time. | 1 | 4 | 1 | 2 | 4 | 1 | 5 | 4 | 4 | 3 | 2 | 4 | 2.9 |
| Ques 6 | Upon commissioning, lieutenants have thorough theoretical understanding of the meaning of the seven Army Values. | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 4 | 2 | 3 | 1 | 2.5 |
| Ques 7 | Upon commissioning, lieutenants are prepared to effectively solve ethical dilemmas that would normally confront a second lieutenant on active duty. | 4 | 3 | 3 | 2 | 4 | 2 | 2 | 4 | 2 | 2 | 3 | | 2.8 |
| | | | | | | | | | | | | | | |
| Quest 8 | How many times have your taught courses on Army Values in ROTC. | 12 | 6 | 12 | 2 | 17 | 8 | 4 | 3 | 1 | 2 | 2 | | 6.3 |

[1]

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# CHAPTER 5

# CONCLUSION

## Overview

This chapter draws the final conclusion to the primary research question. The first chapter essentially gave the background and proposed a primary question. The second, looked at the wide range of the material on stories from multiple perspectives. The third explained the means of achieving the end. The forth, extracted the material most directly addressing the primary and subsequent questions from the broader material gathered in the literature review, then registered the data from the interviews and surveys. In this chapter, the researcher will definitively answer the primary and subsequent questions then propose how this research could be applied to the particular issue described in the introduction to the first chapter. The conclusion will address the primary question with respect to the capability of the story to enhance values inculcation, then approach the question with respect to Army ROTC.

## The Story Enhances Values Inculcation

Evidence gathered and analyzed for this thesis positively supports the primary question. The data in chapter four strongly supports the story's dominant ability to promote the inculcation of values. The literature on the subject reveals the story's historically consistent role in translating the most profound of subjects into an understandable framework. Historically, stories have consistently served to bring individuals into societal membership. The forth chapter explains the unique qualities of good stories to remind the reader of his membership in the family of man, of his continuity with all humans, and of his similarity to the protagonists in all stories. It is this

common bond, visible in the story, that attracts and holds the interest of the reader, who is literally captivated in delight by something like nostalgia; spellbound, reliving his own experiences. The story causes the reader to consider how worthy of wonder is the world and the things within it and in so doing, causes the reader to further consider why such things are so, how they came into being, what vastness lies beyond the finiteness of his mind, and who or what is the source of the awe he feels so often in the midst of ordinary things and events. The research from chapter four supports the story's believability; its tendency to fend off skepticism. Additionally, stories create common reference, reaffirm the temporality of human existence, and solidify learning by linking the emotion and the intellect.

From various other perspectives, chapter four shows the key story framework and the natural mental thought processes to be directly related. Psychologists recognize that story use facilitates memory and moral development. Educators admit their profession is essentially storytelling, that stories greatly improve comprehension, especially with abstract ideas. The research also affirms that stories can play key roles in organizations trying to provide common understanding and communicate expectations to new members.

## Application to ROTC

Teaching values to future officers is serious business. As stated in chapter one, our doctrine states that a working understanding of values is a fundamental operational requirement. The Army acknowledges the importance of technical and tactical abilities, but understands that all means of power must be wielded with wisdom. From this premise logically follows emphasis and a certain willingness to do what is necessary to

ensure all levels of experience are given requisite effective training in values. Stories are powerful, well-proven weapons in the battle to establish a moral base line on which to build throughout the military career.

### Historically Consistent Role of Societal Inclusion

Stories are well proven as a tool to teach the values and customs of the society to new members. The transition into the Army for enlisted soldiers is an intense indoctrination period during which they learn, through stories from drill sergeants, about the customs and expectations of the Army and what is required to be a U.S. Army soldier. The transition from civilian to officer is not quite as intense. The training is spread over two to four years and the level of emotional intensity from instructors is far more humane. A consistent set of stories would create a considerable advantage as leaders work to conform cadets to the Army value system. Stories would help to communicate the new environment in which they will have to operate, the new expectations they will be required to meet, as well as helping them become a member of the Army family. Telling them stories of the accomplishments young officers like themselves and the price many paid would significantly deepen their understanding of the office.

### Historical Success Mitigates the Risk of Utilization

Integrating stories into values instruction involves little or no risk. Course developers, once logistical considerations are addressed, could adopt the methodology with little fear of ineffectiveness. The historical precedent establishes stories as a far safer bet than any new weapons system's claims of feasibility and operability and using a technique that has been tested and approved, probably since the beginning of time, should satisfy any skeptic. Further the feasibility extends beyond mere likelihood of

effectiveness since stories have the added benefit of developing the collective character of the Army in the same way they can and do shape society in general.

Understand Human Nature Crucial to Leadership

Stories will help young leaders better understand themselves and others. Clearly leadership is the art of directing men using knowledge of the common human characteristics. What the Army gains by saturating training with good stories is leaders with a greater understanding of themselves, of their capabilities compared to others, and of the people under their charge and of those to whom they will be subordinate. So much instruction to Army officers emphasizes, nearly exclusively, matters of science, yet many of the greatest military leaders refer to their work as art, a great portion of which is human nature. Training and education often focus on the employment of technology, yet even though history shows a continuous evolution of technology, its contribution to warfare and effectiveness in battle is always evaluated in the context of the quality of leadership. What is consistent is a leader's ability to understand the human battlefield psychology and to exploit his own and his men's abilities under adverse emotional and physical conditions.

A key aspect of military art is an attitude of discovery. Many great leaders refer to key decisions as matters of inspiration, having little to do with their analysis of principles, formulas, or models. This requires one to think upon the particular battlefield problem with a certain degree of humility rather than a sense of certitude in one's own powers of analysis, especially when lack of experience limits one's abilities. The experience of wonder and the contemplation of mystery in stories will facilitate a sense of perspective, maturity, and humility towards one's view of his professional abilities.

Young leaders too often approach their first and subsequent jobs with anything but humility. Experience shows that lack of understanding of one's true abilities makes a poor leader at best and a dangerous one at worst. The Army wants leaders who, when considering the task of leadership, realize they do not already know all there is to know, and whose self-analysis is not so over inflated as to be a liability.

## Mitigation of Skepticism

It is not unusual for young leaders to be apt to doubt advice and experience of superiors and noncommissioned officers. Reading stories trains one to be comfortable in the role of being subject to leaders by becoming familiar with subjecting oneself to the characters and events in stories. A soldier must develop belief in the ideals of his country, in the Army as an institution, in his unit, in his leaders, and in his men. There is often a cultural resistance to giving one's allegiance to something or someone due to skepticism, fear of commitment, or simply pride. The fact of the believability of stories will help foster a certain confidence in belief, which can potentially be applied to acceptance of the traditional ideals the Army hopes its soldiers hold.

## The Difficult Task of Inculcation

Any means increasing the absorption of values is in the Army's interest. The efficiency created by linking emotions and intellect through stories helps stretch the short time available to cadre to work with and develop potential lieutenants. Many individuals need concrete examples to illustrate the concepts inherent in the values. The lecture methodology, even with the aid of vignettes, often proves challenging for even the most focused of students. A story, on the other hand, makes listening and concentrating easy, drawing the student's interest almost against his will. The goal of the instructor is not the

mastery of the definitions through rote memory, but the understanding of the concepts. Especially in the area of values, it is good for young officers to comply with value-based behavior to meet their superior's expectations, but it is far more important that values be internalized in order that right actions result from personal conviction. This level of inculcation is extremely difficult unless both the power of the mind and power of the emotions are complementary and integrated in story.

### For the Good of the Organization

The Army has a rich cultural reference set. "Band of Brothers," "Don't fire until you see the whites of their eyes," "Rock of the Marne," "I shall return," and "My Lai," all call to mind images or memories shared by the majority of the professional soldiers. Incorporating the story methodology, especially if a cannon of stories is agreed upon throughout Cadet Command, would serve to unify lieutenants with mutual understanding of history and afford the Army a means of creating a certain literary continuity among all the officers. This camaraderie, established through shared education, is more evident among West Point Cadets and could be extended in some measure to ROTC as well. Additionally, the inclusion of common sets of stories in the POI would serve to create a stronger sense of belonging to the organization.

### Conclusion from Interviews

The three professionals interviewed as subject matter experts for this research confirmed the conclusions drawn from the literature reviews and positively support the research question. They agreed that stories would certainly enhance values inculcation and that professional educators have always, and routinely do use this methodology. They use stories because their experience validates the effectiveness and utility of this

time-tested method. They believe ROTC cadre would have little problem using stories as long as a POI and simple training in leading discussions was included. Of course, the majority of officers in the rank of captain have extensive experience in leading discussions during After Action Reviews.

## Conclusion from Surveys

The surveys of PMSs were intended to gain a sensing of their opinion of the feasibility of incorporating stories into the values instruction POI. The first two questions dealt with their acceptance of the idea that stories would enhance values instruction. On both accounts of weather stories could effectively communicate values and weather stories could increase comprehension, the average scores of 1.6 and 1.8 indicate that overall the PMSs agree with these assertions. Questions three, four, and five solicit the PMSs opinions of weather additional resources would be needed to implement the story methodology. All three average scores hover near the mid-range between positive and negative responses. Overall this indicates that PMSs do not believe this system could be implemented without increasing overall resources from higher or having to reallocate resources under their control. PMSs were concerned about additional time for cadre to prepare and additional requirements placed on cadets. Other potential resource problems included books and POI development. The sixth and seventh questions were designed to determine how confident PMSs were in the effectiveness of current value inculcation. The average scores of 2.5 and 2.8 indicate a somewhat ambivalent attitude indicating they generally believe there is room for improvement. The last question simply shows that the PMSs have considerable experience in teaching values and therefore their

opinion should be taken into account. Additionally, all have at least 15 years of experience in the Army, which is probably an even more significant credential.

## Overall Conclusion

The Army, specifically Cadet Command, should seriously consider standardizing a set of stories to help cadets understand the Army Values and to better ensure they become truly meaningful to cadets and become a crucial component of their moral and ethical decision-making process. This would probably involve a certain reallocation of resources but the benefits to the individual, the unit, the Army, and even the civilization at large would be significant. Army leaders understand success in battle results from thorough preparation and training which "sets the soldier up for success" by giving him all the resources needed to master his craft. Given the importance of character to the profession of arms, especially in view of an uncertain, yet most likely subtler threat, the Army must place emphasis on character building and use time-tested values inculcation methods.

## Areas for Future Research

There are several other areas that should be explored before full implementation of this method. A study should be done to better assess the obstacles to values inculcation in ROTC. These could include disparity of values among cadre and university faculty. Since the Army Values are based on the Constitution, which was based on the Judeo-Christian tradition, a study should be done to determine how to approach these issues thoroughly without offending particular religions groups. Perhaps the cardinal virtues, which are common to all mainline religions, as a more fundamental ethical base than the Army Values, would be appropriate. A study should be done to

determine what stories would best convey each of the values, yet also be appropriate for the given audience. Stories from American military history seem intuitively to be the ideal. A study should be done to consider the difference in quality of instruction between oral and visual transmission of stories as opposed to simply written stories. Certainly a more thorough look at resource requirements would be appropriate as well.

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