

Media Ratings Team Training Manual

*Good Movies,
Good Kids
Project*



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Good Media, Good Kids Project
GOOD MOVIES TRAINING MANUAL
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The Purpose of the *Good Media, Good Kids Project*

Overview

Over the years, several ratings systems have been devised to guide parents in judging appropriate media for their children., The most familiar system in the U.S. may be the *Motion Picture Association of America* (MPAA) rating system (www.mpa.org), established by the movie industry in 1968, which provides general age-appropriate categories suggested to parents in order to help them monitor their children’s television use. Ratings include G, PG, PG-13, R, and NC-17. Another familiar ratings system in the U.S. is the *TV Parental Guidelines*, (www.tvguidelines.org), which follows a format similar to the MPAA. According to a recent study (Thompson & Yokota, 2004), the criteria for ratings has been slipping. For example, movies rated G now would have been rated PG ten years ago.

These ratings systems share two characteristics. First, they were not developed by experts in child development and education. Second, they focus on negative content (e.g., violence, sex, language); none of the systems focuses on positive content.

The *Rating Ethical Content System* (RECS) takes a different track. Specifically, it rates the positive ethical content in media, analyzing the nature of ethical behavior in a story.

The Rating Ethical Content System

In rating the ethical content in media, the *Rating Ethical Content System* (RECS) occupies a niche separate and distinct from other media ratings systems. The RECS seeks to sharpen the focus of “common sense evaluations” of media and to more precisely identify moral content. Such an approach will be a valuable resource for psychologists, educators and parents.

The *Rating Ethical Content System* (RECS) is based on the Four Component Model (Rest, 1983; Narvaez, & Rest, 1995), that identifies four psychological processes that must take place to complete an ethical action: Ethical Sensitivity, Ethical Focus, Ethical Judgment, and Ethical Action. A story with Ethical Sensitivity has evidence of concern for others and awareness of the consequences of one’s actions. A story with an Ethical Focus addresses the ethical demand in the situation, prioritizing moral goals and responsibilities over selfish interests. A story with Ethical Judgment shows characters deliberating about ethical choices. A story with Ethical Action has a character who takes several steps to reach a moral goal and perseveres to complete the ethical action.

Advantages of the Rating Ethical Content System (RECS)

The RECS is standardized and practical. The RECS presents a standardized, scripted analysis for story evaluation. In addition to clarifying standards for developmentally-appropriate content, the RECS is a tool to help parents tailor their children's media selections based on a child's specific ethical needs. Thus, the rating system provides excellent moral-developmental suggestions for many different age groups, without making the decision for the user; the experts' ratings inform and assist the consumer, rather than merely labeling a media product and suggesting parents follow these guidelines.

The RECS is focused on positive ethicality. Unlike other ratings systems, the RECS focuses on the elements that support ethical development in children. This is particularly helpful because since there are few specific guidelines provided for children and parents in this regard.

The RECS is theoretically and empirically supported. The RECS is based upon the Four Process Model (ethical sensitivity, ethical judgment, ethical focus/motivation, ethical action), which was constructed from a review of research findings.

The RECS is non-partisan and culturally flexible. Clear-cut decisions are not and cannot be made in evaluation of children's films and stories. Thus, a purpose of the RECS is to evaluate media not as generally "good" or "bad" for the population at-large, but to clarify the nature of the ethical content in stories. In doing so, the system successfully negotiates a variety of cultures and traditions; individuals may decide for themselves if the materials considered are appropriate for their intended use and audience.

The RECS will allow experts and non-experts to collaborate. In its final form, RECS will be available for use by the public on the World Wide Web. The website will offer expert ratings of children's books, shows and movies, and at the same time allow the public to rate materials as well.

Phases of the Overall Plan

Phase 1: Good Books, Good Kids

- Rate the Indiana Reading List for K-8 (mostly done)
- Rate Newbery and Caldecott Award Books (mostly done)
- Establish demonstration website (done)
- Rate other reading materials suggested by librarians & other experts

Phase 2: Good Movies, Good Kids

- Rate G and PG movies

Use of the Ratings

A website will be set up for public access to the ratings generated by the Media Ratings Team. The public will be able to search for books **and movies** that are high in one component or another. Here are sample (not real) ratings:

The Little Engine That Could (Indiana Reading List, K-2)

| Ethical | | Unethical | \hookrightarrow = positive; \curvearrowright = negative |
|---------|-------------|---------------------------------------|---|
| ↪↪↪↪↪ | Sensitivity | \curvearrowright | |
| | Judgment | \curvearrowright \curvearrowright | |
| ↪↪↪↪ | Focus | | |
| ↪↪↪↪ | Action | \curvearrowright | |

The Family Guy (Episode #xx, “The Dog”)

| Ethical | | Unethical | \hookrightarrow = positive; \curvearrowright = negative |
|---------|-------------|---|---|
| | Sensitivity | \curvearrowright \curvearrowright \curvearrowright | |
| | Judgment | \curvearrowright \curvearrowright | |
| ↪ | Focus | \curvearrowright \curvearrowright \curvearrowright \curvearrowright | |
| | Action | \curvearrowright \curvearrowright | |

The website provides a synopsis of the story, a list of virtues it emphasizes, themes of the story, and other details such as the genre and settings of the story.

The Media Ratings Team

Your role as a Rater

You are a pioneer! As a member of the first community-based Media Ratings Team in the nation, you are a part of a new movement to foster positive change in the media by rating its positive content. As a charter member of the positive media movement, you will be able to fuel change through your hard work and creative ideas.

As a member of the Media Ratings Team, you are asked to act as an expert judge of children's media material. You are to respond as an adult and as yourself. Don't worry about how a child might understand a movie (we'll test them later). What do you think about the movie you just watched? As you answer the questions, think about the main characters in the movie and think about the overall thrust of the movie. If characters change morally, rate them on how they were at the end of the story. Try not to make assumptions about thoughts or actions that were not explicitly in the movie. Remember, we are rating the movies for what they can teach children.

Here are the steps to take to become an expert rater:

1. Become very familiar with the Four Component model (ethical sensitivity, ethical judgment, ethical focus, ethical action) that is explained at the end of this manual, as they will be the key to completely and correctly rating the material as an expert judge.
2. Become familiar with the RECS questions and what they refer to in each case.
3. When you watch a movie, pay attention to what the characters do and say.
4. After you watch a movie, think about the theme or message of the movie and how it was presented. When you answer, you can refer back to the movie as much as you like.
5. Complete the RECS.

PRACTICE AND INITIAL RATING SCHEDULE

1. Practice at the training session: stories in packet and short video episodes.
2. Practice stories at home: take a look at remaining stories in packet to make sure you are familiar with the ratings system.
3. Meet weekly or so to rate movies.

SAMPLE STORY WITH RATINGS

The Monkey and the Rabbit

Long ago in the deep jungle, Monkey and Rabbit were sharing a meal. Monkey was feasting on ripe yellow bananas while Rabbit munched on juicy green leaves. While they ate, each practiced the habits most natural to him. Monkey scratched; first his head, then his chest, then his arms and, of course, his legs. He scratched and scratched during the entire meal. While Monkey scratched, Rabbit turned his head; first to the right, then to the left, then behind him, and then above. He was on the lookout for an enemy attack, and all through the meal he could not keep still.

Finally Monkey said, "Please stop turning away from me when I'm talking. It's not polite." "Look who's complaining about good manners," said Rabbit. "You've been scratching the whole time. Scratching is more impolite than looking for enemies."

Then they decided to make a bet. The Monkey would stop scratching and the Rabbit would stop looking around. The one who moved first would have to feed the other for a week.

So they sat facing each other, and for a few minutes it was easy. But as time went by, staying still became harder and harder. Monkey itched so badly that he felt like screaming! Rabbit was so frightened of his enemies that he was trembling! Finally Monkey suggested that they tell each other stories to pass the time.

Monkey started to tell about when he got separated from his mother as an infant and nearly got killed. First he was hit by a branch on the head; then he ran into a bee's nest and got stung all over; and then he fell and hurt his leg. As he told each part of the story, he scratched the places where he got hurt. It felt so good to scratch.

Rabbit realized that Monkey was trying to trick him and said, "Now I'll tell you a story." He told about the night he watched his brothers and sisters while his mother was out. It was so dark that every sound made him jump. As he described the sounds, he turned his head to look in the direction of the sound he had heard.

Monkey began laughing when he realized what Rabbit was doing. Then Rabbit began to laugh. They decided to call off the bet and to be friends with each other as they were.

When you read a story and answer the following questions please think about the main characters in the story and think about the overall thrust of the story.

NOTE: Try not to make assumptions about thoughts and actions that were not explicitly in the story. Remember, we are rating the stories for what they can teach children.

Here is a sample of ratings for "The Monkey and the Rabbit."

1. STORY MORAL OR THEME: What message(s) or lesson(s) does the author want the reader to get from this story? How are the themes/lessons/messages presented? Write down as many themes as you can (up to 5).

Here are examples of themes:

"Be kind to strangers" "Don't be greedy" "Don't give in to temptation or you may regret it"

Write your theme in a full sentence.

Theme

Accept others as they are

How is the theme/lesson/message presented?

Stated Directly Implied Hard to tell what message is

Be tolerant of differences

Stated Directly Implied Hard to tell what message is

TOPIC OF STORY: What is this story about? Mark all that apply.

- Self-enhancement (feeling good about who you are, striving for excellence)
- Prudence (self-focused, taking care of your own needs)
- Morality (getting along with others)
- Descriptive General (no tension, description of events only)
- Descriptive of Causes (e.g., how things came to be in the world)
- Imaginative (e.g., fantasy)

3. VIRTUES and VICIES: Circle all the virtues that were emphasized in the story.

Note: a virtue can be emphasized by having a character who clearly fails in this virtue. For example, if the main character completely lacks compassion and this is the focus of the story, then compassion is emphasized.

VIRTUES

| | | | |
|------------------------|-------------------|-----------------|-----------------------|
| Altruism | Forgiveness | Includes others | Reflection |
| Citizenship | Friendship | Kindness | Respect |
| Compassion | Frugalness | Love | Social Responsibility |
| Cooperation | Generosity | Loyalty | Self confidence |
| Courage | Gratitude | Moderation | Self control |
| Courtesy | Graciousness | Obedience | Self discipline |
| Creativity | Hard work | Optimism | Self sacrifice |
| Duty | Helpfulness | Patience | Strength |
| Ecological Citizenship | Honesty | Persistence | Tolerance |
| Excellence | Hope | Planning | Trustworthiness |
| Fairness | Humility | Prudence | Wisdom |
| Faith | | | Other _____ |

VICES

| | | | |
|----------------------|-----------------|-------------------------|----------------------------|
| Anger | Disloyalty | Intemperance | Unreflective/Don't think |
| Arrogance | Disobedience | Intolerance | of consequences of actions |
| Blaming others | Envy | Jealousy | Undisciplined |
| Bragging | Excludes others | Laziness/Sloth | Unkind |
| Contempt | Foolishness | Obstinate/Uncooperative | Untrustworthy |
| Cowardice | Greed | Reckless | Vanity |
| Cruelty | Hatred | Ruthless/Do anything to | Weakness |
| Cynicism | Holding grudges | get your way | Wrath/Vicious Anger |
| Destructive to | Impatience | Selfish | Other _____ |
| environment/Ecocidal | Impulsiveness | Slander | |
| Dishonesty | Injustice | Thoughtless | |

GUIDELINES FOR RATINGS QUESTIONS:

- **CAN YOU SEE IT?** If not, mark “No Evidence.” Try not to make assumptions about thoughts and actions that were not visible in the story.
- **IS IT A FOCUS OF THE STORY PLOT?** Then rate it. If it is not a focus of the story plot and it seems important, say something in the comment section.
- **DOES IT INVOLVE THE MAIN CHARACTERS?** Then rate it. If the behavior does not involve the main characters and it seems important, say something in the comment section.
- **IT IS BETTER TO UNDERRATE** than overrate the presence of something. If you are unsure, mark “No Evidence.”
- **IF CHARACTERS CHANGED MORALLY DURING THE STORY** and it is difficult to choose behaviors to rate, judge them on how they were at the end of the story.

Remember, we are rating the stories for what they can teach children.

On the following pages, please mark the behaviors you saw in the story.

If a behavior does not apply to the whole story but only to a particular character, please write the name of the character in the third column. Otherwise leave it blank.

4A. ETHICAL SENSITIVITY

- 1. Cared about other characters' feelings

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 2. Noticed what other characters' needs were

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 3. Noticed things that were wrong or that hurt others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 4. Expressed emotions in a way that didn't hurt other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 5. Listened to and took to heart what other characters said

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 6. Understood or tried to understand other characters' thoughts and opinions

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 7. Understood or tried to understand characters who were different or from different cultures

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 8. Showed care for others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 9. *Overall, in the whole story, were there positive consequences for being sensitive?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. *Overall, in the whole story, were there NEGATIVE consequences for being sensitive?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. *How many Ethical Sensitivity actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?*

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

4B. ETHICAL INSENSITIVITY

- 1. Cared only about own feelings, not others'

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 2. Cared only about own needs, not others'

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 3. Ignored things that were wrong or that hurt others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 4. Expressed emotions in a way that hurt other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 5. Disregarded what other characters said

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 6. Disregarded other characters' opinions or ways of thinking

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 7. Disrespected characters who were different or from different cultures

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 8. Acted like a bad friend or enemy

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 9. *Overall, in the whole story, were there POSITIVE consequences for being insensitive?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. *Overall, in the whole story, were there NEGATIVE consequences for being insensitive?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. *How many Ethical Insensitivity actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?*

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

5A. ETHICAL JUDGMENT

1. Understood or tried to understand the problem before deciding what to do

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
2. Thought about how others might be upset by his or her choices, actions or decisions

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
3. Thought about doing the right thing

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
4. Thought about his or her decision afterwards

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
5. Followed or tried to follow the rules

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
6. Was positive or optimistic about solving the problem

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
7. Did or tried to do things that helped the neighborhood or community

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
8. Wanted things to be fair for everyone

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
9. *Overall, in the whole story, were there POSITIVE consequences for good judgment?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
10. *Overall, in the whole story, were there NEGATIVE consequences for good judgment?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
11. *How many Ethical Judgment actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?*

| | | | | |
|-------------|------|------|------------|------|
| All actions | Many | Half | Few | None |
|-------------|------|------|------------|------|

5B. POOR ETHICAL JUDGMENT

1. Acted on impulse without thinking about complications

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
2. Disregarded how others might be upset by his or her choices, actions or decisions

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
3. Thought about doing the wrong thing

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
4. Did not reflect on decisions afterwards

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
5. Broke or tried to break the rules

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
6. Was negative about solving problems

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
7. Chose goals and things to do that hurt the community

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
8. Wanted things to be fair only for him or herself or family and friends

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
9. *Overall, in the whole story, were there POSITIVE consequences for poor judgment?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
10. *Overall, in the whole story, were there NEGATIVE consequences for poor judgment?*

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
11. *How many Unethical Judgment actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?*

| | | | | |
|-------------|------|------|-----|-------------|
| All actions | Many | Half | Few | None |
|-------------|------|------|-----|-------------|

6A. ETHICAL FOCUS

- | | | | | | |
|--|--------------------|----------------|-----------------|------------|-------------|
| 1. Showed good self control and discipline over his or her own impulses and behaviors | No Evidence | Present | Dominant | | |
| 2. Cooperated with others for good ends | No Evidence | Present | Dominant | | |
| 3. Was committed to helping others | No Evidence | Present | Dominant | | |
| 4. Focused talents and energy on good ends | No Evidence | Present | Dominant | | |
| 5. Followed through on promises and agreements | No Evidence | Present | Dominant | | |
| 6. Was good or tried to be good and do the right thing even when it was easier to not be good | No Evidence | Present | Dominant | | |
| 7. Was a good steward of resources | No Evidence | Present | Dominant | | |
| 8. Focused on the positive meaning in life | No Evidence | Present | Dominant | | |
| 9. <i>Overall, in the whole story, were there POSITIVE consequences for ethical focus?</i> | No Evidence | Present | Dominant | | |
| 10. <i>Overall, in the whole story, were there NEGATIVE consequences for ethical focus?</i> | No Evidence | Present | Dominant | | |
| 11. <i>How many Ethical Focus actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?</i> | All actions | Many | Half | Few | None |

6B. UNETHICAL FOCUS

- | | | | | | |
|--|--------------------|----------------|-----------------|------------|-------------|
| 1. Showed poor self control and discipline over his or her own impulses and behaviors | No Evidence | Present | Dominant | | |
| 2. Cooperated with others for bad ends | No Evidence | Present | Dominant | | |
| 3. Was committed to hurting others | No Evidence | Present | Dominant | | |
| 4. Focused talents and energy on bad ends | No Evidence | Present | Dominant | | |
| 5. Broke promises and agreements | No Evidence | Present | Dominant | | |
| 6. Chose to do the wrong thing even when it was easier to do than the right thing | No Evidence | Present | Dominant | | |
| 7. Wasted resources | No Evidence | Present | Dominant | | |
| 8. Focused on negative meaning in life | No Evidence | Present | Dominant | | |
| 9. <i>Overall, in the whole story, were there POSITIVE consequences for unethical focus?</i> | No Evidence | Present | Dominant | | |
| 10. <i>Overall, in the whole story, were there NEGATIVE consequences for unethical focus?</i> | No Evidence | Present | Dominant | | |
| 11. <i>How many Unethical Focus actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?</i> | All actions | Many | Half | Few | None |

7A. ETHICAL ACTION

1. Fixed or tried to fix problems or conflicts without hurting other characters or things
No Evidence Present Dominant
2. When someone was picked on, tried to stop it
No Evidence Present Dominant
3. Tried to help other characters
No Evidence Present Dominant
4. Tried to change rules that were unfair
No Evidence Present Dominant
5. Made a plan to solve a problem or conflict
No Evidence Present Dominant
6. Followed through on a moral goal even when something got in the way and plans were changed
No Evidence Present Dominant
7. Did not give up on solving the problem or conflict when it was hard
No Evidence Present Dominant
8. Put self at risk when helping others or solving a problem or conflict
No Evidence Present Dominant
9. Overall, in the whole story, were there POSITIVE consequences for ethical action?
No Evidence Present Dominant
10. Overall, in the whole story, were there NEGATIVE consequences for ethical action?
No Evidence Present Dominant
11. How many Ethical Actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?
All actions Many Half Few None

7B. UNETHICAL ACTION

1. Tried to fix problems or conflicts by hurting other characters or things
No Evidence Present Dominant
2. Encouraged other characters to hurt others
No Evidence Present Dominant
3. Hurt or tried to hurt other characters or things
No Evidence Present Dominant
4. Changed or tried to change rules to help him or herself
No Evidence Present Dominant
5. Ignored a problem or conflict
No Evidence Present Dominant
6. When trying to solve a problem, gave up when things got in the way and stuck to the plan even when it wasn't working
No Evidence Present Dominant
7. Gave up on solving the problem when it was hard
No Evidence Present Dominant
8. Was cowardly when helping others or solving a problem or conflict
No Evidence Present Dominant
9. Overall, in the whole story, were there POSITIVE consequences for unethical action?
No Evidence Present Dominant
10. Overall, in the whole story, were there NEGATIVE consequences for unethical action?
No Evidence Present Dominant
11. How many Unethical Actions were you unable to credit in the questions above because they were implied instead of explicitly visible in the story?
All actions Many Half Few None

STORIES FOR PRACTICE

1. **The Legend of the Dipper**
2. **The Ant and the Dove**
3. **The Fox and the Goat**
4. *Mother Snowbed*
5. *Androcles*
6. *Damon & Pythias*
7. *Tiger Trouble*
8. The Gift of the Magi
9. The Beggar

1. The Legend of the Dipper

Retold by J. Berg Esenwein and Marietta Stockard

There had been no rain in the land for a very long time. It was so hot and dry that the flowers had withered, the grass was parched and brown, and even the big, strong trees were dying. The water dried up in the creeks and rivers, the wells were dry, the fountains stopped bubbling. The cows, the dogs, the horses, the birds, and all the people were *so* thirsty! Everyone felt uncomfortable and sick.

There was one little girl whose mother grew very ill. “Oh,” said the little girl, “if I can only find some water for my mother I’m sure she will be well again. I must find some water.”

So she took a tin cup and started out in search of water. By and by she found a tiny little spring away up on a mountainside. It was almost dry. The water dropped, dropped, ever so slowly from under the rock. The little girl held her cup carefully and caught the drops. She waited and waited a long, long time until the cup was full of water. Then she started down the mountain holding the cup very carefully, for she didn’t want to spill a single drop.

On the way she passed a poor little dog. He could hardly drag himself along. He was panting for breath and his tongue hung from his mouth because it was so dry and parched.

“Oh, you poor little dog,” said the little girl, “you are so thirsty. I can’t pass you without giving you a few drops of water. If I give you just a little there will still be enough for my mother.”

So the little girl poured some water into her hand and held it down for the little dog. He lapped it up quickly and then he felt so much better that he frisked and barked and seemed almost to say, “Thank you, little girl.” And the little girl didn’t notice- but her tin dipper had changed into a silver dipper and was just as full of water as it had been before.

She thought about her mother and hurried along as fast as she could go. When she reached home it was late in the afternoon, almost dark. The little girl pushed the door open and hurried up to her mother’s room. When she came into the room the old servant who helped the little girl and her mother, and had been working hard all day taking care of the sick woman, came to the door. She was so tired and so thirsty that she couldn’t even speak to the little girl.

“Do give her some water,” said the mother. “She has worked hard all day and she needs it much more than I do.”

So the little girl held the cup to her lips and the old servant drank some of the water. She felt stronger and better right away and she went over to the mother and lifted her up. The little girl didn’t notice that the cup had changed into a gold cup and was just as full of water as it was before!

Then she held the cup to her mother’s lips and she drank and drank. Oh, she felt so much better! When she had finished there was still some water left in the cup. The little girl was just raising it to her own lips when there came a knock at the door. The servant opened it and there stood a stranger. He was very pale and all covered with dust from traveling. “I am thirsty,” he said. “Won’t you give me a little water?”

The little girl said, “Why, certainly I will, I am sure you need it far more than I. Drink it all.”

The stranger smiled and took the dipper in his hand, and as he took it, it changed into a diamond dipper. He turned it upside down and all the water spilled out and sank into the ground. And where it spilled a fountain bubbled up. The cool water flowed and splashed—enough for the people and all the animals in the whole land to have all the water they wanted to drink.

As they watched the water they forgot the stranger, but presently when they looked he was gone. They thought they could see him just vanishing in the sky— and there in the sky, clear and high, shone the diamond dipper. It shines up there yet, and reminds people of the little girl who was kind and unselfish. It is called the big dipper.

2. The Ant and the Dove by Aesop

An ant went to the bank of a river to quench its thirst, and being carried away by the rush of the stream, was on the point of drowning. A Dove sitting on a tree overhanging the water plucked a leaf and let it fall into the stream close to her. The Ant climbed onto it and floated in safety to the bank. Shortly afterwards a birdcatcher came and stood under the tree, and laid his lime-twigs for the Dove, which sat in the branches. The Ant, perceiving his design, stung him in the foot. In pain the birdcatcher threw down the twigs, and the noise made the Dove take wing.

3. The Fox and the Goat by Aesop

A fox one day fell into a deep well and could find no means of escape. A Goat, overcome with thirst, came to the same well, and seeing the Fox, inquired if the water was good. Concealing his sad plight under a merry guise, the Fox indulged in a lavish praise of the water, saying it was excellent beyond measure, and encouraging him to descend. The Goat, mindful only of his thirst, thoughtlessly jumped down, but just as he drank, the Fox informed him of the difficulty they were both in and suggested a scheme for their common escape. "If,"

said he, "you will place your forefeet upon the wall and bend your head, I will run up your back and escape, and will help you out afterwards." The Goat readily assented and the Fox leaped upon his back. Steadying himself with the Goat's horns, he safely reached the mouth of the well and made off as fast as he could. When the Goat upbraided him for breaking his promise, he turned around and cried out, "You foolish old fellow! If you had as many brains in your head as you have hairs in your beard, you would never have gone down before you had inspected the way up, nor have exposed yourself to dangers from which you had no means of escape."

4. Mother Snowbed

A widow had two daughters, one of them beautiful and hard-working, the other ugly and lazy. But she much preferred the ugly and lazy one, because she was her real daughter, and the other one had to do all the work and be the kitchen drudge of the family. She forced the poor girl to sit down every day at a well by the roadside and spin till her fingers bled.

Now it happened one day that the bobbin got quite covered with blood, so she stooped down with it over the well and tried to wash it, but it slipped out of her hand and fell to the bottom. She cried, ran back to her stepmother and told her about the mishap. Her stepmother gave her a terrible scolding and was so hardhearted as to say: "Since you let the bobbin fall down the well, you can jump in yourself and fetch it up again."

The girl went back to the well and had no idea what to do, and in her terror she jumped in to fetch the bobbin. She lost consciousness, and when she woke up and came to herself again she was in a beautiful sunlit meadow covered with thousands and thousands of flowers. She walked on through this meadow and came to an oven full of bread; and the bread was calling out to her: "Oh, pull me out, pull me out, or I'll burn--I'm baked to a turn already." So she went up to it and took the bread shovel and lifted all the loaves out one after another. Then she walked on and came to a tree, and it was covered with apples and called out to her: "Oh, shake me, shake me--we apples are all ripe and ready." So she shook the tree, and the apples fell down like rain, and she shook it up till there was not one left on the branches; and when she had put them all together in a pile, she walked on again.

Finally she came to a little house with an old woman looking out of it; but she had such big teeth that the girl was scared and turned to run away. But the old woman called after her: "Why are you afraid, my dear child? Stay with me, and if you do all the housework nicely it shall go well with you. You must just be careful to make my bed properly and give it a good shake to make the feathers fly, because that's when it snows in the world; I am Mother Snowbed." Hearing the old woman speak to her so kindly, the girl plucked up courage, consented to serve her and set to work. And she did indeed look after everything to the old woman's satisfaction and always gave

her bed a mighty great shake, making the feathers fly around like snowflakes. In return she was very well cared for, never given a harsh word and fed every day on roasts and stews.

When she had been with Mother Snowbed for quite a time she began to feel sad, and at first even she herself didn't know what the matter was; finally she realized that it was homesickness. Although she was ever so many times better off here than she was at home, nevertheless she felt a longing to go back. Finally she said to the old woman: "I've got sick for home, and although it's ever so nice down here I can't stay any longer, I must go back up to my family." Mother Snowbed said: "You are a good girl to want to go home again, and because you have served me so faithfully I will take you back myself." Then she took her by the hand and led her to a huge gate. The gate was opened, and just as the girl was standing under it a great shower of gold poured down, and all the gold stuck to her so that she was completely covered with it. "This shall be yours, because you have worked so hard," said Mother Snowbed, and she also gave her back the bobbin. Then the gate was closed, and the girl found herself up in the world, not far from her mother's house. And when she entered the courtyard, the cock was roosting on the well there, and he sang: "Cock-a-doodle-do, doodle-do, Our golden lady is back, doodle-do." Then she went into the house, and seeing her arrive all covered with gold her mother and sister gave her quite a welcome.

Let's say the story ends here. How would you rate it?

Mother Snowbed--PART 2

The girl told them all that had happened to her, and when her mother heard how she had got so rich she wanted to see the same good fortune come to her other daughter, the ugly and lazy one. So she told her to sit by the well and spin; and so that there would be blood on her bobbin, she pricked herself in the finger and stuck her hand into the thorn hedge. Then she threw the bobbin into the well and jumped in after it. She landed, like her sister, on the beautiful meadow and walked along the same path. When she got to the oven, the bread again called out: "Oh, pull me out, pull me out, or I'll burn--I'm baked to a turn already." But the lazy girl replied: "And get myself all dirty? I should think not!" And she walked on. Soon she came to the apple tree and it called out: "Oh, shake me, shake me-- we apples are all ripe and ready." But she answered: "The very idea! One of you might fall on my head," and with that she walked on.

When she came to Mother Snowbed's house she wasn't scared, because she'd been told about her big teeth already, and she entered service with her right away. On the first day she forced herself to work hard, obeying Mother Snowbed and doing everything she told her, thinking of all the gold she would be given. But on the second day she had already begun skimping her work, and on the third she grew idler still, even refusing to get up in the morning. Also she didn't make the snowbed properly or shake it to make the feathers fly. Mother Snowbed soon got tired of this and dismissed her from her service. That was well to the sloven's liking, for now, she thought,

the shower of gold will fall; and sure enough, Mother Snowbed took her to the gate, but as she was standing under it a great cauldron full of pitch was poured over her instead of the gold. "That's your wages," said Mother Snowbed, and shut the gate. So the idle sister got home, but she was covered all over with pitch, and when the cock that perched on the well saw her, he sang: "Cock-a-doodle-do, doodle-do. Our dirty black slut is back, boo-hoo." And the pitch stuck fast to her, so that she was never able to rub it off for the rest of her life.

5. Androcles by Aesop

A slave named Androcles once escaped from his master and fled to the forest. As he was wandering about there he came upon a Lion lying down moaning and groaning. At first he turned to flee, but finding that the Lion did not pursue him, he turned back and went up to him. As he came near, the Lion put out his paw, which was all swollen and bleeding, and Androcles found that a huge thorn had got into it, and was causing all the pain. He pulled out the thorn and bound up the paw of the Lion, who was soon able to rise and lick the hand of Androcles like a dog. Then the Lion took Androcles to his cave, and every day used to bring him meat from which to live. But shortly afterwards both Androcles and the Lion were captured, and the slave was sentenced to be thrown to the Lion, after the latter had been kept without food for several days. The Emperor and all his Court came to see the spectacle, and Androcles was led out into the middle of the arena. Soon the Lion was let loose from his den and rushed bounding and roaring towards his victim. But as soon as he came near to Androcles he recognised his friend, and fawned upon him, and licked his hands like a friendly dog. The Emperor, surprised at this, summoned Androcles to him, who told him the whole story. Whereupon the slave was pardoned and freed, and the Lion let loose to his native forest.

6. Damon & Pythias

Long ago in a far away kingdom, there lived a mean and cruel king. Because of his cruelty, he had made many enemies and his enemies were making plans to find a new king. The king was constantly afraid that his enemies would try to get rid of him.

The king had good reason to fear because there was a good man, named Pythias, who planned to get rid of him. But before Pythias could carry out his plan, Pythias was caught by the king's men. The king said that Pythias must die as punishment for his plan to get rid of the king.

"Have you anything to say before you are killed?" asked the King.

"Yes," said Pythias. "My parents are old and sick. As a good son I want to make sure my parents have enough money for food after I am dead. I ask that you let me go free for five days so that I can sell my house in order to get all my wealth together to give to my parents. Then I will have to walk to my parents' home to give them my money and they live far from here. Bringing them some money for food and medicine would ease the pain of their final years and I could say good-bye as a son should."

"How do I know that you will return in five days?" asked the king. "It would seem logical that you would flee this country and try to save your miserable life."

"You have my word," answered Pythias.

"I do not trust the word of someone who planned to kill me," said the king. "I must have someone to take your place. Someone who will volunteer to give his life to the executioner if you do not return at the appointed hour. Have you such a friend as this?"

"Yes," said Pythias.

"Yes," echoed a young man as he stepped forward from the crowd of watchers. "My name is Damon, friend to Pythias. I will stay in his cell until he returns and, if need be, I will die for him."

"You are a foolish friend," said the king, "for I will order your death at sunset, five days from now, if Pythias isn't here."

So the king gave Pythias permission to leave. He left immediately and Damon took his place in prison. It took Pythias two days to sell his house and to get the money. Then he began the long walk to the village of his childhood. It took one day more to reach the river and cross the bridge that led to his parents' home. The fourth day was spent in sadness, for his mother and father were heartbroken. Even the skies wept that night, and a heavy rain fell for hours. On the morning of his final day, Pythias walked a muddy path back to the river.

His heart sank when he arrived at water's edge. He needed a bridge to cross the river. The bridge had washed away during the storm. The current was too swift to risk swimming and there were no boats at hand. He couldn't get to the other side.

Meanwhile, back at the prison, the sun had reached its peak, Damon was brought from his cell.

"Your friend is not going to come and save you," said the king. "Perhaps I should kill you now."

"Pythias will be here before the sun sets," Damon calmly replied.

Three more hours passed, and still Pythias had not arrived.

"You were a fool to take his place!" cried the king. "See? He loves his own life more than yours!"

"You are wrong, sir" said Damon. "He loves me even more than I love him. He'll come."

Two hours later, Damon was led to the chopping block.

"You see? He failed you," said the king scornfully, "just as I said he would."

"I trust him even now," said Damon.

The man who was to kill Damon raised his cruel ax high into the air, but before he could strike the fatal blow, a voice was heard in the distance: "Set Damon free! I'm here!"

Pythias ran into the town square and collapsed at the king's feet. He had run downriver for many miles to find another bridge to cross.

"I'm here," he gasped. "Let my friend go free."

The king found himself strangely moved by their friendship and he said: "Neither shall die!"

7. Tiger Trouble by D. Narvaez

Dazzle's birthday party was over but not all her playmates had to go home. She still had her new gold-striped kitten. He was frisky and pounced on everything. He hissed when someone or something new appeared. So Dazzle decided to name him 'Tiger'.

"Let's go out and play in the yard," Dazzle said to Tiger.

"No, no," said Mrs. Wilson. "Tiger is too small to go outside."

So they played in the living room--until Tiger started pouncing on the drapes.

"No, Tiger!" scolded Mrs. Wilson. "Take Tiger to your room, dear. I am going over to Mrs. Tipton's house, so you be good. We'll have our supper when I get back."

So they went to her room and played. After a while, Dazzle got thirsty. She put Tiger on the bed and gave him a string and went to the kitchen.

When Dazzle returned to her room, Tiger wasn't on the bed. She called his name but Tiger didn't come. She looked everywhere--in the closet, under the bed, in the toybox. Then she noticed that the window next to the bed was slightly open. She looked out and scanned the backyard. No sign of Tiger. Then she thought she saw a flicker of gold near the oak tree. She ran through the house to the back door.

"Tiger, Tiger!" she yelled as she jumped around the back yard looking for him. Then she saw him, up the big oak tree, meowing.

"Tiger, come down!"

But Tiger just sat there meowing louder and louder. The tree was too big for Dazzle to climb. As Dazzle yelled at the kitten to come down, a stranger came by in the alley.

"Tiger?" asked the stranger as he looked up the tree.

Dazzle said, "No, it's not a real tiger, it's my cat and he is stuck in the tree."

The boy motioned that he would get the cat down.

Dazzle frowned at him. He wore a strange ragged robe and his hair was full of grass--as if he had been sleeping outside. He didn't smell very good either.

Dazzle hesitated. But then she remembered that her mother would be home soon.

"Well, okay,"

The boy paused, clutched his stomach, pointed to his mouth and pleaded, "Food?"

Dazzle stared at him and then nodded.

The boy made a motion for sleeping and said "Bad?"

"You mean `bed'? Sure, okay, you can have whatever you want, just hurry up," Dazzle was growing impatient with this smelly boy and wanted him to go away.

The boy came through the gate and walked to the tree. He began to speak in a low, gentle voice in a language Dazzle did not understand and held out his hand. Tiger didn't hiss at him but watched him carefully. As the boy continued to coax the kitten, the kitten began to take steps towards him down the tree. Before long, he had the fur ball purring in his arms.

"Dazzle, Dazzle, where are you? I'm home. Let's have our supper now. Dazzle, Dazzle!" Mrs. Wilson called from inside the house.

"I've got to go now," Dazzle said as she grabbed the kitten and ran into the house.

Her mother had already spooned the noodle salad into two bowls and put them on the table. As they sat down, there was a knock on the door.

"Dazzle, Dazzle, food?"

"Who is that?" asked his mother

Dazzle shrugged her shoulders and reached for her glass.

"Dazzle, Dazzle, food?" The knock and the cry came again.

"Dazzle, tell me what is going on," her mother commanded.

Dazzle explained that the kitten had crawled out the window and up the oak tree. A strange little boy said he would help get her down if she would give him food and a bed.

"Why didn't you let him in?"

"He smells! And he talks funny."

"All the same, you must do what you said you would do," scolded her mother.

Dazzle got up reluctantly and opened the door. The boy came in, saw the bowl of noodles and sat down in Dazzle's chair. He began to eat heartily. Dazzle filled up another bowl for herself and sat down. The boy ate so fast, as though he were starving, that he finished before Dazzle had even started.

"Let him have some more," said his mother.

So Dazzle gave him her new bowl of noodles. After three bowls, the boy sat back and smiled, nodding in appreciation at Mrs. Wilson.

"You need a bath and some clean clothes," said Mrs. Wilson.

"Dazzle, go get some of your gym clothes and I will run the bath water."

Dazzle looked at her mother and rolled her eyes, "My clothes?" But her mother was already running the tub water and couldn't hear her. She shuffled to her room and found clean clothes for the boy.

After the boy had a bath, the strange boy yawned and said "bad" while motioning sleep. There were only two beds, Dazzle's and her mother's, so someone would have to sleep on the couch. Dazzle sighed and showed him to her bed. The boy got in it as Dazzle went to the closet to get a blanket for the sofa. As she turned to reach for her favorite stuffed animal, the boy was bouncing on the bed with a look of wonder, as if he had never slept in a bed before. Dazzle began to feel sad that the boy didn't have his own home and bed. She thought for a moment and then handed the boy her favorite stuffed animal. The boy smiled and reached to kiss Dazzle's hand. Dazzle was horrified and pleased at the same time.

"Good night." Dazzle whispered as she closed the bedroom door. She wondered about the boy--where was he from that he didn't speak English? Why was he alone? Where was his family?

It was still early for bedtime, so Dazzle played with Tiger while she and her mother watched TV. After they had watched for a while, the early news came on.

"It's time for bed," said her mother.

As she reached to turn off the television, a report on missing children came on. They stopped to watch. The report showed pictures of several children missing in the last few weeks. The strange boy was one of them. His name was Negusse. He had recently arrived

from Somalia with his family. They had been visiting a state fair when they got separated. The authorities were worried about his survival because the boy could speak only a few words of English and was used to living in a country where you could only trust your own tribe. Mrs. Wilson and Dazzle smiled at one another excitedly. Mrs. Wilson called up the hotline phone number and reported that they had found the boy, Negusse.

In the morning, Negusse's family came with the police to pick him up. They were so happy that they took a picture of Negusse holding Tiger and of Dazzle and her mother. Everybody kept hugging everybody else. Dazzle let Negusse keep her favorite stuffed animal.

8. The Gift of The Magi by O. Henry [William Sydney Porter]

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad. In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young." The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid \$30 per week. Now, when the income was shrunk to \$20, the letters of "Dillingham" looked blurred, as though they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. Tomorrow would be Christmas Day, and she had only \$1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for

him. Something fine and rare and sterling-- something just a little bit near to being worthy of the honour of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an \$8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. Her eyes were shining brilliantly, but her face had lost its colour within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the Queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her, rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mme. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade. "Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she that it must be Jim's. It was like him. Quietness and value-- the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a truant schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! What could I do with a dollar and eighty- seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayers about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again--you won't mind, will you? I just had to do it. My hair grows awfully fast. Say 'Merry Christmas!' Jim, and let's be happy. You don't know what a nice--what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs--the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims--just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And then Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men--wonderfully wise men--who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

9. The Beggar by Guy De Maupassant

He had seen better days, despite his present misery and infirmities.

At the age of fifteen both his legs had been crushed by a carriage on the Varville highway. From that time forth he begged, dragging himself along the roads and through the farmyards, supported by crutches which forced his shoulders up to his ears. His head looked as if it were squeezed in between two mountains.

A foundling, picked up out of a ditch by the priest of Les Billettes on the eve of All Saints' Day and baptized, for that reason, Nicholas Toussaint, reared by charity, utterly without education, crippled in consequence of having drunk several glasses of brandy given him by the baker (such a funny story!) and a vagabond all his life afterward--the only thing he knew how to do was to hold out his hand for alms.

At one time the Baroness d'Avary allowed him to sleep in a kind of recess spread with straw, close to the poultry yard in the farm adjoining the chateau, and if he was in great need he was sure of getting a glass of cider and a crust of bread in the kitchen. Moreover, the old lady often threw him a few pennies from her window. But she was dead now.

In the villages people gave him scarcely anything--he was too well known. Everybody had grown tired of seeing him, day after day for forty years, dragging his deformed and tattered person from door to door on his wooden crutches. But he could not make up his mind to go elsewhere, because he knew no place on earth but this particular corner of the country, these three or four villages where he had spent the whole of his miserable existence. He had limited his begging operations and would not for worlds have passed his accustomed bounds.

He did not even know whether the world extended for any distance beyond the trees which had always bounded his vision. He did not ask himself the question. And when the peasants, tired of constantly meeting him in their fields or along their lanes, exclaimed: "Why don't you go to other villages instead of always limping about here?" he did not answer, but slunk away, possessed with a vague dread of the unknown--the dread of a poor wretch who fears confusedly a thousand things--new faces, taunts, insults, the suspicious glances of people who do not know him and the policemen walking in couples on the roads. These last he always instinctively avoided, taking refuge in the bushes or behind heaps of stones when he saw them coming.

When he perceived them in the distance, 'With uniforms gleaming in the sun, he was suddenly possessed with unwonted agility--the agility of a wild animal seeking its lair. He threw aside his crutches, fell to the ground like a limp rag, made himself as small as possible and crouched like a hare under cover, his tattered vestments blending in hue with the earth on which he cowered.

He had never had any trouble with the police, but the instinct to avoid them was in his blood. He seemed to have inherited it from the parents he had never known.

He had no refuge, no roof for his head, no shelter of any kind. In summer he slept out of doors and in winter he showed remarkable skill in slipping unperceived into barns and stables. He always decamped before his presence could be discovered. He knew all the holes through which one could creep into farm buildings, and the handling of his crutches having made his arms surprisingly muscular he often hauled himself up through sheer strength of wrist into hay-lofts, where he sometimes remained for four or five days at a time, provided he had collected a sufficient store of food beforehand.

He lived like the beasts of the field. He was in the midst of men, yet knew no one, loved no one, exciting in the breasts of the peasants only a sort of careless contempt and smoldering

hostility. They nicknamed him "Bell," because he hung between his two crutches like a church bell between its supports.

For two days he had eaten nothing. No one gave him anything now. Every one's patience was exhausted. Women shouted to him from their doorsteps when they saw him coming:

"Be off with you, you good-for-nothing vagabond! Why, I gave you a piece of bread only three days ago!"

And he turned on his crutches to the next house, where he was received in the same fashion.

The women declared to one another as they stood at their doors:

"We can't feed that lazy brute all the year round!"

And yet the "lazy brute" needed food every day.

He had exhausted Saint-Hilaire, Varville and Les Billettes without getting a single copper or so much as a dry crust. His only hope was in Tournolles, but to reach this place he would have to walk five miles along the highroad, and he felt so weary that he could hardly drag himself another yard. His stomach and his pocket were equally empty, but he started on his way.

It was December and a cold wind blew over the fields and whistled through the bare branches of the trees; the clouds careered madly across the black, threatening sky. The cripple dragged himself slowly along, raising one crutch after the other with a painful effort, propping himself on the one distorted leg which remained to him.

Now and then he sat down beside a ditch for a few moments' rest. Hunger was gnawing his vitals, and in his confused, slow-working mind he had only one idea-to eat-but how this was to be accomplished he did not know. For three hours he continued his painful journey. Then at last the sight of the trees of the village inspired him with new energy.

The first peasant he met, and of whom he asked alms, replied:

"So it's you again, is it, you old scamp? Shall I never be rid of you?"

And "Bell" went on his way. At every door he got nothing but hard words. He made the round of the whole village, but received not a halfpenny for his pains.

Then he visited the neighboring farms, toiling through the muddy land, so exhausted that he could hardly raise his crutches from the ground. He met with the same reception everywhere. It was one of those cold, bleak days, when the heart is frozen and the temper irritable, and hands do not open either to give money or food.

When he had visited all the houses he knew, "Bell" sank down in the corner of a ditch running across Chiquet's farmyard. Letting his crutches slip to the ground, he remained motionless, tortured by hunger, but hardly intelligent enough to realize to the full his unutterable misery.

He awaited he knew not what, possessed with that vague hope which persists in the human heart in spite of everything. He awaited in the corner of the farmyard in the biting December wind, some mysterious aid from Heaven or from men, without the least idea whence it was to arrive. A number of black hens ran hither and thither, seeking their food in the earth which supports all living things. Ever now and then they snapped up in their beaks a grain of corn or a tiny insect; then they continued their slow, sure search for nutriment.

"Bell" watched them at first without thinking of anything. Then a thought occurred rather to his stomach than to his mind--the thought that one of those fowls would be good to eat if it were cooked over a fire of dead wood.

He did not reflect that he was going to commit a theft. He took up a stone which lay within reach, and, being of skillful aim, killed at the first shot the fowl nearest to him. The bird fell on its side, flapping its wings. The others fled wildly hither and thither, and "Bell," picking up his crutches, limped across to where his victim lay.

Just as he reached the little black body with its crimsoned head he received a violent blow in his back which made him let go his hold of his crutches and sent him flying ten paces distant. And Farmer Chiquet, beside himself with rage, cuffed and kicked the marauder with all the fury of a plundered peasant as "Bell" lay defenceless before him.

The farm hands came up also and joined their master in cuffing the lame beggar. Then when they were tired of beating him they carried him off and shut him up in the woodshed, while they went to fetch the police.

"Bell," half dead, bleeding and perishing with hunger, lay on the floor. Evening came--then night--then dawn. And still he had not eaten.

About midday the police arrived. They opened the door of the woodshed with the utmost precaution, fearing resistance on the beggar's part, for Farmer Chiquet asserted that he had been attacked by him and had had great difficulty in defending himself.

The sergeant cried:

"Come, get up!"

But "Bell" could not move. He did his best to raise himself on his crutches, but without success. The police, thinking his weakness feigned, pulled him up by main force and set him between the crutches.

Fear seized him--his native fear of a uniform, the fear of the game in presence of the sportsman, the fear of a mouse for a cat--and by the exercise of almost superhuman effort he succeeded in remaining upright.

"Forward!" said the sergeant. He walked. All the inmates of the farm watched his departure. The women shook their fists at him the men scoffed at and insulted him. He was taken at last! Good riddance! He went off between his two guards. He mustered sufficient energy--the energy of despair--to drag himself along until the evening, too dazed to know what was happening to him, too frightened to understand.

People whom he met on the road stopped to watch him go by and peasants muttered:

"It's some thief or other."

Toward evening he reached the country town. He had never been so far before. He did not realize in the least what he was there for or what was to become of him. All the terrible and unexpected events of the last two days, all these unfamiliar faces and houses struck dismay into his heart.

He said not a word, having nothing to say because he understood nothing. Besides, he had spoken to no one for so many years past that he had almost lost the use of his tongue, and his thoughts were too indeterminate to be put into words.

He was shut up in the town jail. It did not occur to the police that he might need food, and he was left alone until the following day. But when in the early morning they came to examine him he was found dead on the floor. Such an astonishing thing!

THE FOUR PROCESSES OF ETHICAL BEHAVIOR

Dr. Darcia Narvaez, Department of Psychology

I. ETHICAL SENSITIVITY

*Interpreting the situation according to who is involved,
what actions to take and what possible reactions and outcomes might ensue*

ETHICAL SENSITIVITY

Identify the interested parties (critical thinking)

- Who are the people who will be affected by this decision (students, staff, parents, community, other groups)?
- Who should be consulted in this decision?
- Who has faced this problem before and how did they handle it?
- With whom could I talk about the problem?



Weigh the possible outcomes (short-term and long-term) (creative & prospective thinking)

- What the possible consequences to me & constituent groups for each possible action?
- What are the possible reactions of these interested parties?
- What are the potential benefits for me and these groups for each possible action?
- Who and what else might be affected? Have I thought of everything?
- How will my choice affect the rest of the world now and in the future?

TO INCREASE ETHICAL SENSITIVITY

1. Spend a lot of time identifying ethical problems and laying them out

(a) in many contexts

(b) with guidance from someone more expert

2. Spend time with people who are different from you, learning about their perspectives

DEVELOP SKILLS IN

Understanding Emotional Expression

Taking the Perspectives of Others

Connecting to Others

Responding to diversity

Controlling Social Bias

Interpreting situations

Communicate Well

II. ETHICAL REASONING (Selecting the most ETHICAL action)

Reasoning about the possible actions in the situation and judging which action is most ethical

ETHICAL JUDGMENT

List all possible options (creative thinking)

How could the problem be solved?
 What are the choices I have for solving the problem?
 How would my affiliative groups solve the problem?
 What are the choices my (professional, personal) code allows?
 Should I consider other options?



Make a decision (logical thinking)

What is the best action to take?
 What choice should I make?

THREE SCHEMAS AND SIX STAGES OF CONCEPTIONS OF COOPERATION

Personal interests

- Stage 1: The morality of obedience to avoid punishment: Do what you're told
- Stage 2: The morality of instrumental egoism and instrumental exchange--Let's make a deal
- Stage 3: Interpersonal concordance: Be considerate, nice and kind and you'll make friends

Maintaining Norms

- Stage 4: Law and duty to the social order: Everyone in society is obligated to & protected by the law

Postconventional

- Stage 5: The morality of consensus-building procedures: You are obligated by the arrangements that are agreed to by due process procedures
- Stage 6: Non-arbitrary social cooperation: How rational/impartial people would organize cooperation

TO INCREASE ETHICAL REASONING

- 1. Create cognitive conflict:** Challenge your thinking.
- 2. Discuss reasoning with peers (especially peers with different viewpoints)**
- 3. Practice perspective-taking:** View the world from multiple perspectives

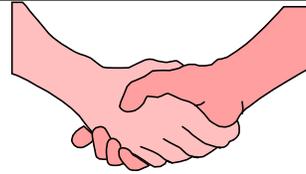
DEVELOP SKILLS IN:

Reasoning generally
 Reasoning ethically
 Understanding Ethical Problems
 Using Codes and Identifying Judgment Criteria
 Understand consequences
 Reflect on the Process and Outcome
 Coping and Resiliency

III. ETHICAL FOCUS/ MOTIVATION

*Prioritizing the ethical action over other goals and needs
(either in the particular situation, or as a habit)*

| <u>ETHICAL FOCUS</u> |
|--|
| <p>Value identification (motivational thinking)</p> <ul style="list-style-type: none"> • What are the values of my family/religion/culture/community? • How should these values influence what is decided? • How does each possible option fit with these values? <p>Prioritize the action (practical thinking)</p> <p>I put this action at the top of my 'to-do' list. Am I willing to forego the benefits of NOT taking this best action?</p> |



TO INCREASE ETHICAL FOCUS/MOTIVATION

1. Build a self concept as an ethical person
2. Visualize completing specific ethical actions
3. Learn to habitually focus on the ethical parts of any situation (how does this affect others)

DEVELOP SKILLS IN:

Respecting Others
Cultivating Conscience
Acting Responsibly
Helping Others
Finding Meaning in Life
Valuing Traditions and Institutions
Developing Ethical Identity & Integrity

IV. ETHICAL ACTION

Implementing the ethical action by knowing how to do so and following through no matter what

ETHICAL ACTION

Judge the feasibility of the chosen option (critical thinking)

- What is my attitude about taking this action?
- Do I believe it is possible for me to take this action?
- Do I believe that it is likely I will succeed?

Take action (practical & prospective thinking)

- What steps need to be taken to complete the action?
- Whose help do I need from my colleagues and friends?
- What back up plan do I have if this doesn't work?

Follow through (practical thinking)

- How do I help myself follow through on this action?
- How can others help me follow through? How do I resist giving up?
- How do I muster the courage to do it?

Reflect (ethical judgment, critical thinking)

- What were the consequences of my decision?
- How did the decision affect the constituents and other groups?
- Did the results turn out as I planned?
- In the future, should I change the decision or the decision process?



TO INCREASE PERSEVERANCE:

1. Learn 'self-talk.' Distract yourself from temptation. Encourage yourself (e.g., 'you can do it')
2. Get support from others for the ethical action

INCREASE IMPLEMENTATION SKILLS

1. Discuss how to implement specific skills
2. Practice implementing, step by step, a particular ethical action

DEVELOP SKILLS IN:

Resolving Conflicts and Problems
 Asserting Respectfully
 Taking Initiative as a Leader
 Planning to Implement Decisions
 Cultivating Courage
 Persevering
 Working Hard

OTHER TOOLS FOR Researchers, Educators and Parents

Most of these you can download from:

<http://www.nd.edu/~dnarvaez/> Or from <http://cee.nd.edu>

TOOLS FOR TEACHERS: ETHICAL SKILL INSTRUCTION

Free from cee.nd.edu/curriculum

Narvaez, D. with Endicott, L., Bock, T., & Mitchell, C. (2001). *Nurturing character in the middle school classroom: Ethical Action*. St. Paul: Minnesota Department of Children, Families and Learning.

Narvaez, D. & Bock, T., with Endicott, L., & Mitchell, C. (2001). *Nurturing character in the middle school classroom: Ethical Judgment*. St. Paul: Minnesota Department of Children, Families and Learning.

Narvaez, D., & Endicott, L., with Bock, T., & Mitchell, C. (2001). *Nurturing character in the middle school classroom: Ethical Sensitivity*. St. Paul: Minnesota Department of Children, Families & Learning.

Narvaez, D. & Lies, J. with Endicott, L., Bock, T., & Mitchell, C. (2001). *Nurturing character in the middle school classroom: Ethical Motivation*. St. Paul: Minnesota Department of Children, Families and Learning.

Updated versions for purchase (each \$10 or all four for \$30):

Nurturing character in the classroom, EthEx Series, Book 4: Ethical Action. (Narvaez) Notre Dame, IN: ACE Press.

Nurturing character in the classroom, EthEx Series, Book 2: Ethical Judgment. (Narvaez & Bock) Notre Dame, IN: ACE Press.

Nurturing character in the classroom, EthEx Series, Book 1: Ethical Sensitivity. (Narvaez & Endicott) Notre Dame, IN: ACE Press.

Nurturing character in the classroom, EthEx Series, Book 3: Ethical Motivation. (Narvaez & Lies) Notre Dame, IN: ACE Press.

Integrative Ethical Education: Guide (Narvaez)

TOOLS FOR RESEARCH AND ASSESSMENT

Citizenship Scale *For Elementary and Secondary School Students: Guide*. Laboratory for Ethical Development and Education, University of Notre Dame

Ethical Goodness Scale *For Elementary and Secondary School Students: Guide*. (Narvaez, Bock & Vaydich) Laboratory for Ethical Development and Education, University of Notre Dame

Community Bonding Scale: Guide. (Narvaez) University of Notre Dame: Center for Ethical Education.

Attitudes Towards Human Rights Inventory: Guide. (Narvaez, Thoma, Getz) University of Notre Dame: Center for Ethical Education.

Positivity Scale: Guide. (Narvaez) University of Notre Dame: Center for Ethical Education.

Moral Theme Inventory (MTI): Guide. (Narvaez & Bock) South Bend, IN: Notre Dame University.

Assessing Ethical Skills: Guide (Narvaez)

Checklist for an Ethical Classroom: Guide (Narvaez)

Checklist for an Achieving and Ethical Classroom: Guide (Narvaez)

Tuning into Ethical Behavior: Guide (Narvaez)

Multicultural Experiences Questionnaire (MEQ) (Narvaez, Endicott, & Hill)

Rating Ethical Content System (RECS) for children's media (Narvaez)

TOOLS FOR PARENTS

Tuning into Ethical Behavior: Guide (Narvaez)

Nurturing a Peaceable Child (Warren, Vaydich & Narvaez)

RATING ETHICAL CONTENT SYSTEM

What do you think about the movie you just saw?

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1. What are the themes in this story? What messages or lessons do you think the author wants the reader/viewer to remember? Write your theme in a full sentence.

Theme **How is the theme/lesson/message presented?**

1. _____
 Stated Directly Implied Hard to tell what message is

2. _____
 Stated Directly Implied Hard to tell what message is

2. TOPIC OF STORY: What is this story about? Mark all that apply.

- Self-enhancement (feeling good about who you are, striving for excellence)
- Prudence (self-focused, taking care of your own needs)
- Morality (relating to others, being a good person)
- Descriptive General (no tension, description of events only)
- Descriptive of Causes (e.g., how things came to be in the world)
- Imaginative (e.g., fantasy)

3. VIRTUES and VICICES: Mark 3-5 virtues that were emphasized in the story. *Note:* a virtue can be emphasized by having a character who clearly fails in this virtue. For example, if the main character completely lacks compassion and this is the focus of the story, then compassion is emphasized. **VIRTUES:**

| | | | |
|------------------------|--------------|-------------------|-----------------------|
| NONE | Fairness | Humility Includes | Reflection |
| Altruism | Faith | others | Respect |
| Citizenship | Forgiveness | Kindness | Social-Responsibility |
| Compassion | Friendship | Love | Self confidence |
| Cooperation | Frugality | Loyalty | Self control |
| Courage | Generosity | Moderation | Self discipline |
| Courtesy | Gratitude | Obedience | Self sacrifice |
| Creativity | Graciousness | Optimism | Strength |
| Duty | Hard work | Patience | Tolerance |
| Ecological-citizenship | Helpfulness | Persistence | Trustworthiness |
| Excellence | Honesty | Planning | Wisdom |
| | Hope | Prudence | Other _____ |

| | | | |
|---|---|---|---|
| VICES: NONE Anger Arrogance Blaming others Bragging Contempt Cowardice Cruelty Cynicism Destructive-to-environment/Ecocidal Dishonesty Disloyalty | Disobedience Envy Excludes-others Foolishness Greed Hatred Holding-grudges Impatience Impulsiveness Injustice Inconstancy | Intemperance Intolerance Jealousy Laziness/Sloth Obstinate/Uncooperative Reckless Ruthless/Do-anything-to-ge- your-way Selfish Slander Thoughtless Unreflective/Don't-think-of-consequences-of-acts | Undisciplined Unkind Untrustworthy Vanity Weakness Wrath or vicious-anger Other _____ |
|---|---|---|---|

Guidelines for Ratings Questions: Remember, we are rating the stories for what they can teach children.

- **CAN YOU SEE IT?** If not, mark “No Evidence.” Try not to make assumptions about thoughts and actions that were not visible in the story.
- **IS IT A FOCUS OF THE STORY PLOT?** Then rate it. If it is not a focus of the story plot and it seems important, say something in the comment section.
- **DOES IT INVOLVE THE MAIN CHARACTERS?** Then rate it. If the behavior does not involve the main characters and it seems important, say something in the comment section.
- **IT IS BETTER TO UNDERRATE** than overrate the presence of something. If you are unsure, mark “No Evidence.”
- **IF CHARACTERS CHANGED MORALLY DURING THE STORY** and it is difficult to choose behaviors to rate, judge them on how they were at the end of the story (unless it was a brief change).

On the following pages, mark the behaviors you saw in the story.

4A. ETHICAL SENSITIVITY

- 9. Cared about other characters' feelings

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. Noticed what other characters' needs were

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. Noticed things that were wrong or that hurt others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 12. Expressed emotions in a way that didn't hurt other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 13. Listened to and took to heart what other characters said

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 14. Understood or tried to understand other characters' thoughts and opinions

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 15. Understood or tried to understand characters who were different or from different cultures

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 16. Showed care for others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

9. Overall, in the whole story, were there *POSITIVE* consequences for being sensitive?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

10. Overall, in the whole story, were there *NEGATIVE* consequences for being sensitive?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All Actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

4B. ETHICAL INSENSITIVITY

- 9. Cared only about own feelings, not others'

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. Cared only about own needs, not others'

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. Ignored things that were wrong or that hurt others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 12. Expressed emotions in a way that hurt other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 13. Disregarded what other characters said

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 14. Disregarded other characters' opinions or ways of thinking

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 15. Disrespected characters who were different or from different cultures

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 16. Acted like a bad friend or enemy

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

9. Overall, in the whole story, were there *POSITIVE* consequences for being insensitive?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

10. Overall, in the whole story, were there *NEGATIVE* consequences for being insensitive?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All Actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

5A. ETHICAL JUDGMENT

9. Understood or tried to understand the problem before deciding what to do
No Evidence Present Dominant

10. Thought about how others might be upset by his or her choices, actions or decisions
No Evidence Present Dominant

11. Thought about doing the right thing
No Evidence Present Dominant

12. Thought about his or her decision afterwards
No Evidence Present Dominant

13. Followed or tried to follow the rules
No Evidence Present Dominant

14. Was positive or optimistic about solving the problem
No Evidence Present Dominant

15. Did or tried to do things that helped the neighborhood or community
No Evidence Present Dominant

16. Wanted things to be fair for everyone in the community
No Evidence Present Dominant

9. *Overall, in the whole story, were there POSITIVE consequences for good judgment?*
No Evidence Present Dominant

10. *Overall, in the whole story, were there NEGATIVE consequences for good judgment?*
No Evidence Present Dominant

11. *Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?*

All Actions Many Half Few None

5B. POOR ETHICAL JUDGMENT

9. Acted on impulse without thinking about complications
No Evidence Present Dominant

10. Disregarded how others might be upset by his or her choices, actions or decisions
No Evidence Present Dominant

11. Thought about doing the wrong thing
No Evidence Present Dominant

12. Did not reflect appropriately on decisions afterwards
No Evidence Present Dominant

13. Broke or tried to break the rules
No Evidence Present Dominant

14. Was negative about solving problems
No Evidence Present Dominant

15. Chose goals and things to do that hurt the community
No Evidence Present Dominant

16. Wanted things to be fair only for him or herself or family and friends
No Evidence Present Dominant

9. *Overall, in the whole story, were there POSITIVE consequences for poor judgment?*
No Evidence Present Dominant

10. *Overall, in the whole story, were there NEGATIVE consequences for poor judgment?*
No Evidence Present Dominant

11. *Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?*

All Actions Many Half Few None

6A. ETHICAL FOCUS

9. Showed good self control and discipline over his or her own impulses and behaviors

No Evidence Present Dominant

10. Cooperated with others (teamwork) for good ends

No Evidence Present Dominant

11. Was committed to helping others

No Evidence Present Dominant

12. Focused talents and energy on good ends

No Evidence Present Dominant

13. Followed through on promises and agreements

No Evidence Present Dominant

14. Was good or tried to be good and do the right thing even when it was easier to not be good

No Evidence Present Dominant

15. Was a good steward of resources

No Evidence Present Dominant

16. Focused on the positive meaning in life

No Evidence Present Dominant

9. Overall, in the whole story, were there **POSITIVE** consequences for ethical focus?

No Evidence Present Dominant

10. Overall, in the whole story, were there **NEGATIVE** consequences for ethical focus?

No Evidence Present Dominant

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

All Actions Many Half Few None

6B. UNETHICAL FOCUS

9. Showed poor self control and discipline over his or her own impulses and behaviors

No Evidence Present Dominant

10. Cooperated with others for bad ends

No Evidence Present Dominant

11. Was committed to hurting others

No Evidence Present Dominant

12. Focused talents and energy on bad ends

No Evidence Present Dominant

13. Broke promises and agreements

No Evidence Present Dominant

14. Chose to do the wrong thing even when it was easier to do the right thing

No Evidence Present Dominant

15. Wasted resources

No Evidence Present Dominant

16. Focused on negative meaning in life

No Evidence Present Dominant

9. Overall, in the whole story, were there **POSITIVE** consequences for unethical focus?

No Evidence Present Dominant

10. Overall, in the whole story, were there **NEGATIVE** consequences for unethical focus?

No Evidence Present Dominant

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

All Actions Many Half Few None

7A. ETHICAL ACTION

- 9. Fixed or tried to fix problems or conflicts without hurting other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. When someone was picked on, tried to stop it

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. Tried to help other characters

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 12. Tried to change rules that were unfair

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 13. Made a plan to solve a problem or conflict

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 14. Followed through on a moral goal even when something got in the way and plans were changed

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 15. Did not give up on solving the problem or conflict when it was hard

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 16. Put self at risk when helping others or solving a problem or conflict

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

9. Overall, in the whole story, were there *POSITIVE* consequences for ethical action?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

10. Overall, in the whole story, were there *NEGATIVE* consequences for ethical action?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All Actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

7B. UNETHICAL ACTION

- 9. Tried to fix problems or conflicts by hurting other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 10. Encouraged other characters to hurt others

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 11. Hurt or tried to hurt other characters or things

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 12. Changed or tried to change rules to help him or herself

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 13. Ignored a problem or conflict

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 14. When trying to solve a problem, stuck to the plan even when it wasn't working

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 15. Gave up on solving the problem when it was hard

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|
- 16. Was cowardly when helping others or solving a problem or conflict

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

9. Overall, in the whole story, were there *POSITIVE* consequences for unethical action?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

10. Overall, in the whole story, were there *NEGATIVE* consequences for unethical action?

| | | |
|--------------------|----------------|-----------------|
| No Evidence | Present | Dominant |
|--------------------|----------------|-----------------|

11. Overall, how many actions were you unable to credit because they were implied in the story rather than explicit?

| | | | | |
|--------------------|-------------|-------------|------------|-------------|
| All Actions | Many | Half | Few | None |
|--------------------|-------------|-------------|------------|-------------|

8. STRONG LANGUAGE

PRESENCE : Is there strong language in the story? Yes No

TYPE: The strong language is

Pseudo-swearing (“fricking,” “What the”)
 Bad words (quasi-swearing) (e.g., crap, suck, butt, stupid)
 Religious swearing (e.g., damn, mother of god, jesus christ)
 Scatological swearing (e.g., shit, asshole)
 Sexual swearing (e.g., fuck)
 Derogatory and racial slurs (e.g., nigger)

AMOUNT: How much strong language is there?

Not explicitly stated
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

10. PHYSICAL VIOLENCE: LIVING CREATURES AS VICTIMS

Physical violence is any threat to harm, intention to harm, or actual physical harm from a slap to a beating from another character or from malevolent force

PRESENCE : Is there physical violence in the story? Yes No

DEGREE: The physical violence is

Left to the imagination or implied
 Not Graphic
 Slightly Graphic
 Moderately Graphic
 Strongly Graphic
 Extremely Graphic

AMOUNT: How much physical violence is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

Is physical violence presented as humorous? Always Sometimes Never

9. SCARINESS

PRESENCE : Is there scary content in the story? YES NO

1. *death of a parent or harm to children* Yes No

2. *grotesque or distorted visual images*: scary-looking characters (whether they are real or make-believe; and whether they are kindly or villainous), vicious animals, monsters, mutilated or deformed characters Yes No

3. *natural disasters, accidents, and violence* shown vividly Yes No

4. *transformations* of characters from one form to another (especially when a nice-looking character becomes grotesque) Yes No

DEGREE: The scary content is

Left to the imagination or implied
 Not Graphic
 Slightly Graphic
 Moderately Graphic
 Strongly Graphic
 Extremely Graphic

AMOUNT: How much scary content is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

11. RELATIONSHIPS

Do all people show respect towards one another? YES NO

COLD SOCIAL CLIMATE characterized by little emotional communication?

None Present Dominant

NEGATIVE SOCIAL CLIMATE characterized by a predominance of negative communications (complaining, nit-picking, pessimism, or humorous but negative put-downs)?

None Present Dominant

EMOTIONAL ABUSE such as name-calling, belittling, demeaning, yelling, or other negative actions which cause psychological pain or undermine other persons self-worth?

None Once A Couple of Times Half the Time A Lot Nearly Always

PSYCHOLOGICAL VIOLENCE characterized as carrying implied threats of physical violence, or attempts to intimidate or control the other person?

None Once A Couple of Times Half the Time A Lot Nearly Always

12. RUDENESS

PRESENCE: Is there rudeness in the story? Yes No

AMOUNT: How much rudeness is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

Is rudeness presented as humorous? Always Sometimes Never

13. DESTRUCTION of NONLIVING THINGS

PRESENCE: Is there destruction in the story? Yes No

DEGREE: The destruction is

Left to the imagination or implied
 Not Graphic
 Slightly Graphic
 Moderately Graphic
 Strongly Graphic
 Extremely Graphic

AMOUNT: How much destruction is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

Is destruction presented as humorous? Always Sometimes Never

Is destruction rewarded? Always Sometimes Never

14. IRONY

(use of words to express something different from and often opposite to their literal meaning; Incongruity between what might be expected and what actually occurs)

Is there IRONY in the story? None Some A Lot

15. LIVING THINGS GET HURT

PRESENCE: Is there hurt in the story? Yes No

DEGREE: The hurt is

Left to the imagination or implied
 Not Graphic
 Slightly Graphic
 Moderately Graphic
 Strongly Graphic
 Extremely Graphic

AMOUNT: How much hurt is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

Is **hurt** presented as humorous? Always Sometimes Never

AMOUNT: How much sexual content is there?

Nothing explicitly shown
 One scene, briefly
 One scene, graphic and extensive
 More than one scene, but superficial or humorous
 More than one scene, graphic
 More than one scene, extensive and graphic
 Lots of scenes, but superficial
 Lots of scenes, graphic
 Lots of scenes, extensive and graphic

Is the sexual content presented in a positive context (e.g., committed relationship of love)?

Yes No

16. SEXUAL CONTENT

PRESENCE: Is there sexual content in the story?

Yes No

DEGREE: The sexual content is

Left to the imagination or implied
 Not Graphic
 Slightly Graphic
 Moderately Graphic
 Strongly Graphic
 Extremely Graphic

