



**ADDIS ABABA UNIVERSITY  
SCHOOL OF GRADUATE STUDIES**

**AN EXPLORATION INTO OROMO FOLKLORE PORTRAYED  
IN SECOND CYCLE PRIMARY LANGUAGE TEXT BOOKS**



**Mohammed Kedir**

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**AN EXPLORATION INTO OROMO FOLKLORE  
PORTRAYED IN SECOND CYCLE PRIMARY  
LANGUAGE TEXTBOOKS**

**Mohammed Kedir**

**A Thesis Presented to the School of Graduate  
Studies, Addis Ababa University**

**In partial Fulfillment for the Requirements of the Degree  
Master of Arts in Curriculum and Instruction**



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## DEDICATION

This MA thesis is dedicated to my beloved mother Kababush Hasan Yimam who passed away in 1993 E.C. She was the last daughter of Basha Hasan Yimam who was one of the patriots of the battle of Adwa. The then young man of eighteen years old my grand father, Hasan Had been participated in the battle of Adwa with the troop of Negus Michael of Walo, to defend his country Ethiopia from Italian aggression. As he was a gallant fighter he did his best for his country. After the victory he had been posted as administrator and security head in different regions of the country.

My Mother who always proud of her father taught me his heroic deeds and as I am the only boy for her she gave me every support she could from wise advice to materials of education I need, which shaped my personality for today's life. She was known for her very humble, sociable, generous, and nice behaviour in her days. Upon these she believed in education and knowledge.

When she had been in her death bed she called me and said; "my boy now I am on the verge of death. The Almighty "Allah" calls me. I am on the way to go. Let "Allah" bless you. Please promise me to extend your graduate studies". I promised her with engulfed tears washing my face. Now I think I fulfilled my promise with the help of the Grace "Allah" the Almighty God.

Mom! Let "Allah" provide you peaceful rest in his paradise (Jennet). I will not forget your noble advices up to my death.

He who listened my prayers;

Gave me health & tolerance;

Who flourish my hopes;

The Almighty Allah oh! Grace;

Blessed me for these days;

By alleviating my pains.

*Alhamdulillah!*

## ACKNOWLEDGEMENT

This thesis project is done by unreserved help and advice of my advisor Dr. Woube Kassaye. Therefore, I would like to express my appreciation and gratitude to him wholeheartedly for his constructive and relentless guidance, counseling, encouragement, important suggestions and insightful comments.

I am deeply indebted to Beyena Fufa, Mulugeta Negasa, Rago Berru, Dr. Mohammed Umer; Abera Nefa and Amin Kedir for their material and moral supports.

I would also like to extend my gratitude to the staff of Asella College of Teacher Education, Oromia Education Bureau, Department of Curriculum and instruction, to all my friends and my family who support me in one way or another in my achievements.

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## ABSTRACT

The main purpose of this study is to identify and explore the meanings of folkloric contents included in second cycle primary Oromo language textbooks to be taught as integral part of the four language skills. The method employed to analyze and interpret the folkloric contents was qualitative content analysis. The folkloric contents found in the texts; the curriculum developers; teacher educators and second cycle primary teachers, were the sources of information that had been analyzed and interpreted. Apparently the semi structured interview guide and open ended questionnaires were used as a supportive data collection instruments. All of the folkloric contents found in the texts were purposively analyzed and interpreted under this study.

According to the major findings the entire passages found in the texts were ninety nine. Among these fifteen passages contained folkloric contents. From the four forms of folklore; oral literature and performing folk arts are found in the texts. Between these the oral literature genres are dominantly portrayed. The rest forms such as: social folk custom and material culture are not reflected in the texts. From oral literature genres: eleven folk tales, thirty six proverbs, and twenty five riddles were found in the texts. They were to be learned in all grades except seventh grade. In seventh grade the only oral literature genre to be learned is folktale. Among folk art genres: one pastoral song, two love songs, and one children play ground rhyme were found in the texts. They were to be learned in grade five and grade eight. The identified genres (types) of oral literature and performing folk arts are five and the items of these genres were totally seventy six in number. If not some, the folkloric contents designed in the syllabuses are linked to the texts developed.

With regard to the main recommendations, exploring prior to selecting folkloric contents and selecting genres from all forms of folklore or folk life studies is advisable. The careful linkage of folkloric contents between the syllabuses and textbooks is an important performance in curriculum development. The vertical and horizontal organization of some folkloric contents needs assessment. With respect to teacher education based on folkloric contents, conducting another research is recommended.

# CHAPTER ONE

## Introduction

### 1.1. Back Ground of the Study

To enhance the cultural values of the learners, teaching cultural items by integrating to language is the determining factor. Because culture shapes the learners view of the world, and language is the most representative element in any culture. Any item of cultural behavior, tradition or pattern can only be understood in light of its meaning to the students who practice it in their language (Peck, 2005). This assertion is repleted and elaborated by many scholars. Among these authorities the following are delineated the interaction of culture and language with respect to teaching-learning language.

One of the major ways in which culture manifests itself is through language. Culture is constantly mediated, interpreted and recorded - among other things - through language. It is because of that mediatory role of language that culture becomes the concern of the language teachers. Culture in the final analysis is always linguistically mediated membership into a discourse community. Thus, language plays a crucial role not only in the construction of culture, but in the emergence of cultural change. However, this view is not familiar to language teachers, who tend to consider culture existing independent of language (Kramsch, 1996).

According to the study of Genc and Bada (2005), on language teaching, the dialectical connection between language and culture has always been a concern of language educators. It has been emphasized that, without the study of culture, teaching language is inaccurate and incomplete. Item of cultural values in language classes have a humanizing and a motivating effect on the language learner and the learning process. They help learners observe similarities and differences among various cultural groups. The classes in language and culture aim at improving ones' understanding of the language and the people who speak it. In their final suggestion, a culture class is significantly beneficial in terms of language skills, raising cultural awareness, changing attitudes towards native and target societies, and contribution to the teaching profession.

Regarding the instructional strategies for teaching culture in language, Perterson and Coltrane (2006) suggest some useful ideas for presenting culture in the classroom that cultural activities and objectives should be carefully organized and incorporated into lesson plans to enrich and inform the

teaching content. In their description they verified that using authentic sources (materials) from the native speech community helps to engage students in authentic cultural experiences. To them these authentic resources might be including oral traditions like proverbs, folktales and riddles. Using proverbs as a way to explore culture also provides a way to analyze the stereotypes about misperceptions of the culture, as well as a way for students to explore the values that are often represented in the proverbs of their native culture.

We can grasp from the scholars position above that language and culture are entwined entities in the history of mankind. Language reflects culture and cultural experiences are impossible without language. In general these two prominent aspects are interwoven with human being or society's life at large. The existence of speech community is verified only when it is able to express its culture and experiences in its own language. The society expresses its accumulated experiences and tradition like, love, appreciation, hatred, gratitude, apology, surprise, pleasure, hope, satisfaction, fear, worry, desire, sympathy, invitation, acceptance, rejection, greeting, attraction and so on through the total knowledge and skills gained from the production of material and spiritual artifacts and exposure to the natural environment. Thus, culture can be seen as the sum total of human experience reflected through language. The issue of language as medium in education emanates from the need to impart the desired and essential knowledge, skills, values and attitudes to the children of the society through the language they usually use in life to speak, sing, cry, dream, think, wish, work and interact with their society so that they can convert the knowledge into concrete concepts and easily useable of life (Estman, 1983: 47-49).

Accordingly, language has various purposes than the mere passing of information from the speaker to the listener. Thus, in language teaching-learning activities it is suggested that the learner has to be exposed to the cultural value systems of the society through different facets of language-learning aspects. Among these aspects the renowned one is the folklore. If one needs to teach value systems of one society in language classroom, teaching folklore is considered as a preferable vital activity. Imbedded on this idea an American folklorist Brunvand (1978) states; folklore is a part of culture which in compasses all understanding, values, attitudes, assumptions, feelings, and beliefs transmitted in tradition by words or by customary examples. We can deduce from this assumption that folklore embraces cultural values, traditions and different aspirations of a society. Therefore, the main purpose of any educational system is to provide the learners with basic knowledge, skills and values with the aim of improving their personal, social and professional efficiency. In particular, primary level education is expected to introduce the young generation to the norms and

customs of the society, strengthen their mental and physical capacities, increase their creative and productive abilities as well as qualities of life (Wilkins, 1975). With respect to this idea, the Oromo popular folklore with its long historical and traditional heritage could have a great potential to render useful cultural values for primary level children as overviewed below:

Historiographic studies denote the Oromo People is one of the earliest indigenous inhabitants in Northeast Africa. With regard to pursuing agro pastoral economy, it was shaped as a nation in the early first millennium BC with its own cultural identity. The 15<sup>th</sup> and 16<sup>th</sup> centuries saw and marked the development of Oromo nation as a distinct group and the maturity of the Gada system as a socio-political and economic organization. The Oromo Gada was a complex system. It was intermingled with the Oromo life and governed various aspects. It was also considered as an Oromo ideology or outlook. Further, the Gadaa tradition was at least as complex as the systems we find in western democracies (Ehert, 2000); (Baxter and et al, 1996); (Asmarom, 2000); (Tesema, 2005).

In accordance with the above historiographic facts the regional state of the Oromo's "Oromiya" is located in the very nucleus of Ethiopia between 30<sup>o</sup> 20<sup>1</sup>N, and 34<sup>o</sup> 05<sup>1</sup>E and 43<sup>o</sup> 11<sup>1</sup> E. It has an area of 367,000sq. km. which is 32% of the total area of Ethiopia, a total border line of 5,672km touching all the regions except Tigray, and common borders with Kenya and Sudan. It is relatively fertile, resourceful, has beautiful climate, naturally gifted and attractive to live in. According to Hamid Mudde (1995) and others the population is approximately more than 30 million living in Ethiopia, Kenya and Somalia, which stood the 3<sup>rd</sup> largest indigenous language group in the African continent. Apparently, to the Planning (2000), and Turism (2006), Bureaus of Oromiya the population is to be over 26.2 million and the official administrative city of Oromiya is 'Finfinnee'. The language, "Afan Oromo" is one of the major languages in Africa with about four dialects, viz: North-Western, Central, Southern, Eastern. Oromos wherever they live and speak any dialect they can communicate with each other without any problem. They share also common cultural values (Kebede, 1994), (Baye, 1981), (Tesema, 2005); (Gada Melba, 1989).

In conjunction with the above facts Oromos, who had been the ancient indigenous people in Africa; it is obvious that they have developed and orally transmitted cultural heritage, traditions and folklore. The Oromo folklore embraces all forms and genres of folklore denoted by Dorson's (1972), classifications of folklore and folk life studies, viz: oral folklore (oral literature), social folk customs, material culture, and performing folk arts. But among these a few genres of oral literature were collected or studied. Some of them are: E. Cerulli's (1922), Folk literature of the Oromo of

South Abyssinia, Sumner's philosophical analysis of Oromo literature: proverbs, Folktales, and Folksongs in three volumes, (1995-1997). Jalataa Jafaro's, (1982), Oromo oral poetry and Folktales, Mangasha Riqxu's, (1973), Oromo Folktales for new generation and\* also the Oromia cultural and Tourism Bureau's Department of Language studies, collected and published 52,521 Oromo proverbs in six volumes (1990-1996), 360 Oromo Folktales in five volumes (1991-1998), 5105 Oromo Riddles in one volume (1992), 649 pages of different songs, vis: patriotic, marriage, and cultural or popular songs in one volume (1992). Recently in 2004, Roger (cited in Tafari, 2006) published "Oromo oral poetry", which its foci is content analysis. Accordingly up to 1997, more than 30 senior essays were written on Oromo oral poetry at Addis Ababa University (Fekade, 1999).

These collections and studies are very important for the further studies of Oromo folklore as academic discipline and to the teaching-learning of language or other social science disciplines from primary up to tertiary curriculum. Because folklore is one of the prominent vehicles of cultural values to be taught integratively with other subjects in the classrooms. In respect of culture, the Ethiopian educational policy's general and specific objectives (1994), stress that a curriculum verily has to embed on democratic culture to develop the learners cultural values, skills and attitudes. Thus, the focus of this study is to identify, explore and analyze folkloric contents included in the second cycle primary curriculum of Oromo language texts and syllabi, which are used to teach and enhance values, skills and attitudes of students. As Krasner,(1999) cited in Peterson et al, (2006) emphasizes, the ultimate goal of teaching language is to teach something about the culture in which that language is spoken. It also has been long recognized by linguists and anthropologists that the forms and uses of a given language reflect the cultural values of the society.

## **1.2. Statement of the Problem**

The main focus of sociological foundation of curriculum development is the relation ship of society and its cultural values existing in a given curriculum (Derebsa, 2004: 78). Thus, one of the vital vehicles of cultural values to be taught as integral part of language skills in primary level is the folklore of society. Accordingly the primary Oromo language curriculum has to incorporate cultural values of the Oromo people to cultivate the learners for the active participation of socio economic aspects. Therefore, it is imperative to explore, analyze, interpret and understand how the Oromo folkloric contents are selected and organized to promote the teaching of Oromo language in the

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\* Obtained by researchers inquiry with the head of the Department Oboo Abarraa Nafaa. The publications were also displayed in his office.

newly developed second cycle primary textbooks as well as enhance the cultural values, skills, knowledge and attitudes of the learners.

### **1.3. Research Questions**

Relied on the statement of the problem, this study is designed to answer the following basic questions-

1. What are the folkloric contents, forms, and genres portrayed in the entire passages of the second cycle primary Oromo language textbooks?
2. To what extent do these folkloric contents integrated in second cycle primary Oromo language texts promote the teaching of Oromo language regarding cultural values, skills, knowledge and attitude development of the learners?
3. Is there a linkage between folkloric contents designed in the syllabuses and in the developed textbooks?
4. What are the experiences regarding the selection and organization of folkloric contents in the texts?
5. Do these folkloric contents have any implication for teacher education?

### **1.4. General Objective**

This study will be undertaken to explore and analyze the folkloric contents portrayed in second cycle primary Oromo language texts to be taught as integral part of the four language skills as well as, what cultural values, skills, knowledge, attitudes, they render and develop for the children of the cycle.

### **1.5. Specific Objectives**

This study is expected:

1. To identify the number of passages that contained folkloric contents and the four forms of folklore reflected in the texts.
2. To explore, analyze and interpret the meanings of the identified genres of folklore with regard to their contribution in learning Oromo language.
3. To interpret the themes, cultural values, skills, knowledge, and attitude development these Oromo language folkloric contents render to the children of the cycle.
4. To assess the linkage of these folkloric contents with the syllabuses and the textbooks.

5. To explore the experiences of the selection and organization of these folkloric contents included in the texts.
6. To show whether or not these folkloric contents have implication for teacher education.

### **1.6. Significance of the Study**

The out put of this study will be of some help for the following beneficiaries:

- 1) Curriculum developer's of Oromo language;
- 2) Teacher educator's;
- 3) Teacher's of Oromo language in primary grades;
- 4) Learner's of second cycle primary grades;
- 5) Researchers who tend to conduct further research activities.

### **1.7. Delimitation of the Study**

The scope of this study is delimited to:

- 1) Explore and analyze the folkloric contents portrayed in second cycle primary Oromo language textbooks and syllabi to be taught as integral part of the four language skills with regard to what cultural values, knowledge and attitude development they render to the learners.
- 2) Interpret the supportive data obtained from:
  - Oromiy Education Bureau's Oromo language curriculum developers.
  - Teacher educators of three colleges available in Balerobe, Asella, and Adama who participated in writing or evaluating the textbooks.
  - Second cycle primary Oromo language teachers of eight schools available in Balerobe, Asella and Adama who participated in writing or evaluating the textbooks of the cycle.

### **1.8. Limitation of the Study**

The following are the main limitations of this study:

- 1) The study does not encompass the whole contents of the textbooks and syllabi except folkloric contents.
- 2) It is limited in showing method of teaching the whole contents in the textbooks.
- 3) The scarcity of efficient literature (books) designed for teaching folkloric contents as integral part of language skills in primary grades.
- 4) The shortage of the budget allotted for the study.

## CHAPTER TWO

### Review of related Literature

#### 2.1. The Concept of Folklore

Folklore is a wisdom of people in the history of human being as a social phenomenon. As it is artistic creativity of social group or society, folklore reflects the material and spiritual culture of man kind. According to Bauman, (1992), the concept of Folklore emerged in the later eighteenth century as part of a unified vision of language, culture, literature, and ideology in the service of romantic nationalism. But in the 20<sup>th</sup> century ethnographers began to attempt and record folklore without overt political goals. In 1846 the British antiquarian William John Thoms proposed the word Folklore. This word is a translation of the German term "Volks Kunde", introduced in 1787. It was coined from two components: "Folk" and "lore". "Folk" denotes a group of people who share at least one common factor or have some traditions which it calls its own. "Lore" means the traditional materials like Proverbs, Folktales, Folk music, Folkdance, Legends, Myths and Riddles a group of people uses to express its material and spiritual aspirations.

Ever since the word folklore was coined, folklorists strive continuously to define what it is. Most definitions concern the "lore", but some concern the "folk". Any how, there has been no prevalent agreement among folklorists about how folklore should be defined. This is because the folklorists in diverse countries and within countries do have different views about its nature. Hence, some of the definitions perhaps relied on common criterion which is the means of the folklore's transmission. Particularly, folklore is assumed to be transmitted through "oral tradition" or in oral tradition (Dundes, 1965: 1-10), (Oring, 1986), (Tolken, 1996); (Bauman, (1992).

Apparently many scholars and folklorists of the field define the term folklore by listing and categorizing the items (materials) of the folklore. But according to Oring (1992) these lists are more of the "Lore". Among these folklorists, Dundes (1965) states and lists what the study of folklore includes or embraces as follows:

*Folklore includes myths, legends, Folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, greeting and leave taking formulas (e.g. see you later, alligator). It also includes folk costume, folkdance, folk medicine, folk instrumental music, folksongs (e.g. lullabies, ballads), Falk speech (e.g. slang), Falk similes, folk metaphors, nicknames and place names, folk poetry ranges from oral epics to autograph-book verse, epitaphs, latrinalia (writings on the walls of public bath*

*rooms), rhymes (to bounce children on the knee), nursery rhymes, games, gestures, symbols, prayers, Folk etymologies, food recipes, quilt and embroidery designs, house, barn and fence types, street vendors, traditional conventional sounds used to summon animals, festival, holiday, customs (e.g. Christmas, birthday) etc...(Dundes; 1965: 3).*

This list provides a sampling of the forms of folklore. It does not include all the forms. These materials and the study of them are both referred to as folklore. To avoid confusion it might be better to use the term folklore for the materials and the term folkloristic for the study of the materials.

The American Folklore Society (1991) defines the term folklore by listing what it encompasses.

Folklore is the traditional art, literature, knowledge, and practice that is disseminated largely through oral behavioral example every group with a sense of its own identity shares, as a central part of that identity of things that people traditionally **believe** (planting practices, family traditions, and other elements of world to make music, sew clothing), **know** (how to build an irrigation dam, how to nurse an ailment, how to prepare (architecture, art, craft), and **say** (personal experiences stories, riddles, song lyrics). Folklore is also the name of the field whose members study, analyze, and communicate the world. The field of folklore is a primary humanities discipline, comparable in scope and significance to literary study, and philosophy (1991: 1).

An American Folklorist Jan Brunvand, (1978) also describes what folklore embraces:

Folklore is the traditional, an official, non institutional part of culture. It encompasses all understanding, values, attitudes, assumptions, feelings, and beliefs transmitted in traditional way by word of mouth or by customary examples (1978: 3).

Archer Tayler, cited in Oring, (1986) an eminent American folklorist in one of his essay (1948) intitled "Folklore and the student of Literature" defined folklore based on the relationships between the materials of folklore and literature as follows:

Folklore is the material that is handed on by tradition, either by word of mouth or by custom and practice. It may be folksongs, folktales, riddles, proverbs, or other materials preserved in words. It may be traditional tools and physical objects like

fences or knots, hot cross buns, or Easter-eggs; traditional ornamentation like the walls of Troy; or traditional symbols like the swastika. It may be traditional procedures like throwing salt over one's shoulder or knocking on wood. It may be traditional beliefs like the notion that elder is good for ailments of the eye. All of these are folklore (1986: 34).

The World Book Encyclopedia, (1994), defines Folklore by listing materials as similar as the above authorities:

Folklore is any of the beliefs, customs and traditions that people pass on from generation to generation. Much Folklore consists of ballads, fairytales, Folk tales, legends and myths. But folklore also includes arts and crafts, dances, games, nursery rhymes, proverbs, riddles, songs, superstitions and holiday and religious celebrations (1994: 322).

Wikipedia, the free encyclopedia, (2006), also describes what folklore includes as:

Folklore is the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, material culture, and so forth, common to a particular population, comprising the traditions (including oral traditions) of that culture, subculture, or group. It is also the set of practices through which those expressive genres are shared. The academic and usually ethnographic study of folklore is sometimes called folkloristic (2006: 1).

Up to now we have seen the description of different folklorists. Their approach to define the study of folklore is more of listing the materials or "lore" of the term Folklore. They used a long enumerating list to show us what folklore includes by large in a similar manner.

In fact, there are also other folklorists who strive to define the term in a generalized way or by categorizing. Among these the following are sorted for the purpose of this study: Tolken, (1979: 28-29), defined and elaborated as stated below:

Actually, Folklore is a word very much like culture; it represents a tremendous spectrum of human expression that can be studied in a number of ways and for a number of reasons. Its primary characteristics is that its ingredients seem to come

directly from dynamic interactions among human beings in communal traditional performance contexts rather than through the rigid lines and fossilized structures of technical instruction or bureaucratized education, or through the relatively stable channels of the classical traditions.

Wilson (1988), states folklore in relation to humanities as follows:

Surely no other discipline is more concerned with linking us to the cultural heritage from other than is folklore; no other discipline is more concerned with revealing the interaction ship with different cultural expressions than is folklore; and no other discipline is so concerned with discovering what it is to be human. It is this attempt to discover the basis of our common and the imperatives of our human existence that puts folklore study at the very center of human study (1988: 2).

Glassie, (1989) define Folklore as traditional and variable substance as stated below:

Folklore is traditional. Its centre holds. Changes are slow and steady. Folklore is variable tradition remains wholly within the control of its practitioners. It is theirs to remember, or forget. Answering the needs of the collective for continuity and of the individual for active participation, folklore is that which is at once traditional and variable (1989: 2).

The Japan Museum Foundation (Minakata Kumagusu), (2003), in its description of different terminologies express folklore as:

An academic discipline the subject matter of which (also called folklore) comprises the sum total of traditionally derived and orally or imitatively transmitted literature, material culture, and custom of subcultures within predominantly literate and technologically advanced societies; comparable study among wholly or mainly non literate societies belongs to the discipline of ethnology and anthropology (2003: 1).

Oring, (1986), in his an overview of "Ethnic Groups and Ethnic Folklore", defines and elaborates folklore as which plays a part in the definition of ethnic groups, which comments upon or governs the interactions between different ethnic groups, which contributes to the sense of an ethnic identity, or which constitutes and contributes to any ethnically based action. Further, it should be

obvious that as ethnic groups are recognized on the basis of a particular cultural tradition or style, folklore can and does contribute to this tradition or style and hence may provide the central symbols of ethnic definition (1986: 33-34).

Bauman, (1992: 39), expresses that interest in verbal art and folk aesthetics has become one of the most vigorous sectors of contemporary development in folklore theory. An especially influential definition of folklore that highlights interest in the aesthetic dimension has been put forward by Amos, (1972), cited in Bauman (1992), as stated that:

Folklore is artistic communication in small groups, that is, groups in which people confront each other face to face and relate to each other directly. In conjunction with this definition to Herder, cited in Bauman, (1992), culture and tradition found their highest and truest expression in the poetry of the Folk, its folksong and folklore (1992: 39).

As we can comprehend from the above descriptions and definitions, different folklorists and organizations define the term folklore in different ways. Some of them conclude as if there is no succinct definition of folklore. This is due to the term folklore names an enormous and deeply significant dimension of culture and in particular folklorists emphasize specific parts or characteristics of their own work, their own interests or the particular audiences they are trying to reach. Any how this disagreement of the folklorists with one another is one of the best ways to learn for the reason that they could built a theory of folklore which is open for discussion. However, concerning the culture, cultural values and human life in general, the study of folklore is the ideal tool to reveal all aspects of human tradition, history, art, and philosophy, psychological and socio-economical life. But even though folklorists differ and agree in some ways, they could not state one original definition for the field of folklore. In this respect by believing that instead of enumerating and listing the items (lores) in fragmented and traditional way, the American pre-eminent professor of folklore Richard M. Dorson, (1972), as a writer of great insight classified folklore into four fields of folk life studies and defined briefly. These are:

- 1) Oral folklore (oral literature),
- 2) Social folk customs,
- 3) Material culture,
- 4) Performing folk arts.

These forms of folk life studies are supported and delineated by many folklorists including Ethiopian folklorists like; Oring, (1986), Bauman, (1992), Tolken, (1979), Fekade, (1999), and Sayfu, (1981). In conjunction with this the genres embraced under the umbrella of each of these four forms of folk life studies described shortly as follows.

### **1. Oral Literature (Oral Folklore)**

This field of folk life study is one of the forms of folklore and by oral literature the authorities mean the genres which are produced or formulated orally in words. Some of these are: folk narrative (oral narrative), folk epic (a long heroic poetry), Folk tales (tales), proverbs and proverbial expressions, legends and myths, riddles, narrative folk poetry (oral poetry), and folk speech (sayings).

Oral literature, as its name denotes, has literary substance or artistic character. According to Finnegan Ruth, (1970), oral literature is an oral literary product, which is the base of written literature. As written literature transmitted in written from generation to generation oral literature also transmitted from generation to generation in oral. Moreover Finnegan expresses that oral literature is by definition dependent on a performer who formulates it in words on a specific occasion. There is no other way in which it can be realized as a literary product. In vain with this, she elaborates that the detailed way in which the performer enacts the literary product of his art naturally varies both from culture to culture and also among the different literary genres of one language. We could understand from this assumption that performing these oral literary works are a bridge of cultural values to be learned in the society. Therefore it has to be collected, studied and learned in educational context. Also <sup>†</sup>Fekade, (1999) briefs about the use of studying (learning) oral literature in Ethiopian context from the following perspectives; learning the literary products of oral literature helps to enhance the knowledge of psychology and economic development. Concerning the education of children from the beginning of kindergarten up to the higher level, if the items of oral literature are well selected, integrated, and organized in the curriculum they could be springs of further literary knowledge and develop values, skills and positive attitude of the learners.

### **2. Social Folk Customs**

According to Dorson (1972) social folk custom is a classification of folklore, which encompasses four aspects of studies. These are: 1) Festivals and celebrations, 2) Recreations and Games 3) Folk Medicine 4) Folk Religion.

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<sup>†</sup> Translated from Amharic version by the researcher.

These forms of folk life study deal with group interaction rather than on individual skills and performances. Festivals and celebration involves great many community and family observances connected with villages, manors, landmarks, households, churches, holydays, birth, initiations, marriages, and death. To Dorson's view these customs are often closely bound up with deeply held folk beliefs, which in themselves constitute a folklore genre. Further music, dance, custom, floats, and processions may all enter into festivals, which are based on both religious and secular traditions. Certain games and recreations, or sports are learned through tradition rather than by codified rules and regulations. Folk religion is a traditional belief of a group or community like; rituals, modes of worship, which is outside the established place of religious cermon. Folk religion overlaps at points with folk medicine instances where a famed miracle-maker saves souls and heals bodies. Dorson delineates also folk medicine practitioners as blood stoppers, burn healers, wart charmers, cancer curers, and such specialists who through inherited or transferred powers can remedy ailments beyond the capacities of medical doctors. These practitioners are more of herbalists who inherit the practice traditionally from their ancestors and keep it as a secret treasure. As scholars of the field conventionally agreed folk medicine is a base for modern medical treatment. There for it has a natural science knowledge, value and positive attitude, if it is selected and integrated in the curriculum.

### **3. Material Culture (physical folk life)**

This aspect of folklore and folk life study embraces the study of the following genres like;

1) folk crafts, 2) folk art (paint), 3) folk architecture, 4) folk cookery (Dorson, 1972: 1).

To Dorson and other exponents of the field the study of material culture in compasses techniques, skills, recipes, building houses (homes) make clothes, prepare food, farming, fishing, fashioning tools, designing furniture, utensils, and so forth. Accordingly, this technical and artistic knowledge are the foundations of modern technologies or mechanized industries. Dorson delineates that in tribal society all processes are traditional and hand made products, although of course innovation occurs. This innovation or creativity of traditional material culture was enhanced to modern industrial revolution and make the scientific knowledge prevalent. Therefore, if it is selected and designed in the curriculum children get benefits of developing their knowledge, value and positive attitude out of its cultural, historical and practical aspects.

#### **4. Performing Folk Arts**

Under this sector of folklore and folk life study, folk music (traditional music), folkdance (traditional dance) and folk drama (traditional drama) are studied. Dorson and other proponents of the folkloric fields of study such as; Bascom, (1954), and Dundes, (1965) brief how the regional peasant and tribal dances, songs and music around the world have become increasingly popular entertainment fare for urban and rural audiences. At the consequence of this, the performers adopt sophisticated techniques and mannerisms. This is also true in Ethiopian context. Traditional folk arts are a spring boards for modern sophisticated scientific arts. Therefore, it is very entertaining, motivating and interesting for children if we sort and incorporate it in curriculum. Moreover, children appreciate their culture, get knowledge, and develop positive attitude and aesthetic values.

To sum up, folklore is a great pool of knowledge, which is developed through the interaction of man kind from the very beginning of prehistoric time. To day it is studied all over the world including Africa/Ethiopia. It is mainly very useful to develop or enhance cultural values, cultural and historical heritages, and aesthetic values, philosophical, psychological, socio-economical and ethical approaches. Moreover as it is belong to the disciplines of humanities, comparable to ethnology, anthropology and philosophy; it reveals the interaction of different cultures and societies material & spiritual life at large. This means, folklore has a vast potential to mold human behavior and develop positive attitude, knowledge, values and skills.

Following this how culture and cultural values interplay with folkloric substances will be presented for the purpose of this study.

#### **2.2. Cultural Values vis-à-vis Folklore**

Different classic definitions of culture focus on the universal and distinct feature of culture. For instance Taylor-an anthropologist, (1871), cited in (Berry and et al, 1992) defines culture as a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities acquired by humans as a member of society. Thus the culture of a people is the way of life of that people, the things its people value, the things they don't value, their habits of life, their work of art, their music, their words, their history, briefly what they are, what they do and what they like. According to (Aggrawal, 2004: 285) culture has two elements; material elements and non material elements. Material elements are meant the whole of mans material civilization, tools, weapons, clothing's, machines, and industry. Non material elements are: language, art, religion, morality, law and government.

To Duffy and Matikainen, (2004) the culture in which each of us lives influences and shapes our feelings, attitudes, and responses to our experiences and interactions with others. Because of our culture, each of us has knowledge, beliefs, values, views and behaviors that we share with others who have the same cultural heritage. These past heritages and experiences, handed down from generation to generation, influences our values of what is attractive and what is ugly, what is acceptable behavior and what is not, and what is right and what is wrong. Our culture also teaches us how to interpret the world. From our culture we learn such things as how to communicate with strangers, when to speak and when to be silent, how to greet friends and strangers, and how to display anger appropriately. Because each culture has a unique way of approaching these situations through out the world.

Similarly Berry and et al (1992) denotes the interplay of human values with culture as considered to be more general in character than attitudes, but less general than ideologies. They appear to be relatively stable features of individuals and societies and hence correspond in this regard to personality traits and cultural characteristics. In anthropology and sociology values become included as one aspect of a culture or society; they appear in definitions of culture and often appear in-field-based descriptions of particular societies and cultures. In conjunction to this, to Aggrawals (2004: 384) assumption, values are of various kinds and named according to their specifications as aesthetic values-in accordance with arts, dancing, painting, dramatization, music etc; spiritual values-concerning spirit as opposed to matter; moral values-relating to ethics; and social values-concerning society. Thus, these values can be sorted and developed in the curriculum development.

Gardner and et al, (2000: 258-261) expresses culture and value as essential ingredients in education and developing/planning curriculum. To him, values education refers to teaching political, social, religious, aesthetics, environment, and a code of behavior. For social psychologists, values are perceived as a central core construct in curriculum development which related to moral concepts and specific attitudes. With respect to this idea, Rokeach, (1973), cited in (Berry et al, 1992), provided a classification which distinguishes between terminal and instrumental values. For instance, terminal values are goals of equality, freedom, happiness, salvation and self respect. The instrumental values are such behaviors as being courageous, honest, polite and responsible.

Therefore value systems are an integral part of any cultural context and where several cultural contexts meet, as they do in pluralistic and multi-ethnic societies. In principle, it is natural that both universal and culture-specific values are given their rightful place in school curriculum planning and a school curriculum that aims to reflect both universal as well as relativistic cultural values may

assist a pluralistic society to exist in harmony (Luther, 2001). With regard to curriculum planning Elleni Tedla, (1995), cited in Woube, (2004), suggested about the cultural experiences and heritages found and encoded in various forms such as: symbols, rituals, design, artifacts, music, dance, proverbs, riddles, poetry, architecture, technology, science and oral traditions that could be included in the curriculum. However she stresses that their inclusion in the curriculum is not an easy task. As Elleni posits, it is not easy task to include folkloric contents in curriculum planning; it calls for careful sorting its philosophical, psychological, sociological, aesthetical, economical, political, historical and lingual meaning before integrating it in the curriculum development.

To summarize the above discussion, culture and human values are interwoven elements which cannot be disintegrated from a societies material and spiritual life. Culture is a bridge of different dimensions of human values and values are a reflection of societies culture. Thus, one of the characteristics of cultural values is to be transmitted from generation to generation in different ways. Among these, education in particular folklore education is the prominent one. By education we mean that the development/design of curriculum. Some of cultural values tend to be developed in curriculum incompasses: aesthetical values, spiritual values, moral values, social values, terminal and instrumental values. These cultural values have to be sorted and incorporated in language curriculum to shape or mold the behavior of children in schools. Therefore one of the basic questions this study is ought to answer is to interpret cultural values in second cycle primary Oromo language texts reflected through folklore, which have a potential to transmit cultural values in some ways. In accordance, we can refine (deduce) some examples of the following cultural values from what the authorities express to be taught in the classrooms through the genres of folklore:

- ***Socio Cultural Values:***

Equity, Freedom, happiness, salvation, self respect, courage, honest, polite, responsible, respecting low, discipline, politics, governance, respect elders, knowledge, skills, attitudes, belief, habit of life, morality, ethic, symbols, ideals & goals, history, wisdom, equality, environment, patriotism, hospitality, sociability, respect work, and speech manner, etc.

- ***Material Cultural Values:***

Tools, weapons, clothings, machines and industries, customs, properties, and economy, recipes, production materials, utensils, architecture, and housing, etc.

- *Aesthetic Cultural Values*

Arts (work of arts), dancing, painting, dramatization, and music, poetry (folk poetry), songs (folk, popular), narration, (Folk tale, tall tale, legend, fairytale, tale), and selected oral & written literature materials, etc.

### **2.3. The Place of Folklore in Curriculum**

The renowned folklorists, Adams (1973), cited in Cathy, (2006), Dundes, (1965: 1-2) and Bascom (1954), discuss about the "Functions of folklore". They name these functions; validation, maintaining conformity or control, escape and education. Folklore, they suggest, validates certain aspects of culture and justifies its rituals and institutions. Also provides rationalizations when institutions and conventions are challenged. The second function which they call "integration" is group cohesion and group feeling. Dundes terms this "maintaining conformity". Dundes' notion emphasizes the way folklore acts as a controlling factor. He considers how folklore can be used to express social approval of those who conform. They label a third function of folklore "compensation" for something lacking in reality, and Bascom, (1954) looks at the same function from a slightly different slant and calls it "escape" in fantasy from a) frustrations and repressions, b) geographical environment and biological limitations. Many agree that a fourth function of folklore is to educate. Folklore can be a vehicle to teach the history of people, cultural values, as well as its cultural norms diligence, respect, perseverance, etc.

Thus, from the discussion of the scholars of the field above we can grasp that one of the prominent functions of folklore is to educate the society at all levels, viz: informally, formally and non formally. Folklore, which is the transmitter of cultural heritage from generation to generation had been learned informally for a centuries. Children and elders at their respected family, village or community have got different experience of cultural values such as; honesty, respect of elders, respect of work, creativity, hospitality, patriotism, and wisdom of socio-economic factors etc through informal entertaining and motivating power of folklore genres. By formal education folklore could be learned in primary and secondary level to enhance cultural values, skills, knowledge and attitudes of the learner around the world (Cornell, 1996).

In this respect, the need to design cultural components in curriculum calls folklore and folk life studies to be integrated and developed in academic disciplines (AFS, 2000). In non formal education folklore also play a motivating and entertaining role upon strengthening skills and

knowledge of the learners in particular with regard to distance and adult education (Sil, 1999). To the authorities of the field and educators, folklore is one of the great vehicles of cultural values to be taught in primary, secondary and tertiary curriculum. Furthermore, within its diverse genres it has a vast potential to mold the behavior of young generation. Therefore, folklore has a great place in curriculum if it is sorted, sifted, and well designed in the curriculum materials (Kononenko, 1998).

Apparently, many countries around the world use to design their curriculum with integrating a folklore genres or items in certain subject matters from primary to tertiary programs. For this and other reasons the term was subsequently adopted by the London folklore society and later incorporated into different languages. For instance: French (traditionism), Spanish (saberpopular), Italian (demologia ordemopsicologia), Danish (folkemunde), and German (Volkskunde) etc Wikipedia, (2000). The genesis of folklore as a taxonomic study of various aspects of society is a recent phenomenon despite the fact that its subject is perhaps as old as the human race. One might even venture to say that folklore come before the more enlightened disciplines of history, science, art, medicine and others, since these in a broad sense are interrelated. Folklore is an important complement to all cultural sciences. Through folklore one can gain insight into the collective mind of a people at a given place and time (Greenia, 2005).

Concerning the curriculum, folklore has a primary place in Language studies i.e. native and foreign (Pederson, 1993); (Maglioco, 1992), Social studies (History and Geography), Health and physical education, Music and Art (aesthetics), Moral and ethics, (Rayan, 1993); (Dumitrana, 2005), also General Science and Maths in kindergarten, primary and secondary schools designed integratively in USA, Europe, Asia, Latin America, and African countries. As an academic separate discipline Folklore curriculum is designed specifically for tertiary programs (undergraduate and graduate levels) to train folklorists around the world (Dorson, 1971); (Longer, 1975). Folklore also studied in colleges and universities integratively with anthropology, Sociology, ethnography, archaeology, (cultural studies), history, literature, linguistics, psychology, philosophy, Law, Architecture, traditional medicine, environmental and life sciences etc (Bak, 2000). The very fascinating analogous research (study) of Armstrong (1958); "The Folklore of Birds" which enquires in to the origin and distribution of some Magico-Religious traditions exemplifies the potential of folklore as an academic discipline to study life science, environmental science and ecology as well.

According to the study of folklore many societies, associations, centers and programs were established to conduct research, to publish the studies or articles in journals and books for further knowledge and research works in respect of strengthening the field around the world.

These societies, associations, centers, programs and others contributed a great academic knowledge for the development of folklore and folklore related education. Today Folklore based pedagogic learning on the web is experimented (studied) in the Chinese university of Hong Kong and it is emphasized that high school students learn by solving problems in a near-real participatory situation. It is also believed that such a paradigm has, on one hand, the advantages of helping students to learn in authentic situation and, on the other, the provision of interesting folklore genres (items) as a stimulating agent for less initiated students; (Man Lee et al, 2005).

Similarly the school teachers attach more importance in written texts than the oral texts in the primary schools. The rich depository of story used in public domain is not found in the schools. But now a day, story telling festivals have become a fascinating profession in English medium schools of Western countries, and it has become a practice in play grounds of urban schools to develop the competencies in speaking and listening skills. In multicultural schools folklore is a source of cultural unity and mutual understanding. Teachers learn from the children and the children learn from the teachers. In conjunction with this, in the bilingual classrooms or in multilingual schools, use of indigenous knowledge and associating the experiential knowledge of the children with the formal curriculum to offer learning from the cultural context is more scientific and systematic than the pedocentric learning which does not bear the cultural context (Factor, 2005).

Folklore as a learning system in the society shapes the cognitive ability of the children through texts; contexts and a language in which they perceive the world around them. So the different genres (items) of folklore have been regarded as the source of learning. The small books with illustrations based on folklore have been used in the schools for enrichment of reading and group learning. It is also expected that with the changing of global order folklore will develop a new cultural meaning in which its definition and function will be more complex than earlier one. At this juncture, the combined efforts of folk and the folklorists could help in using folklore in a more useful manner in different plat form for different purposes particularly in curriculum development.

Following this the role of folklore in language teaching-learning would be discussed according to different authorities in the field.

## 2.4. Folklore in Language Teaching-Learning

Folklore, as a vehicle of cultural values has a great place in language teaching-learning. According to Pederson, (1993), a folklorist and educator as well, in one of his paper presented at the annual meeting of the teachers of English and to speakers of other languages delineates and argued that folklore can and should have a primary place in curriculum materials for learning language. His argument is embedded on the following perspectives: folklore is interdisciplinary, folklore is elastic, folklore is comprehensive, and folklore is timely.

Concerning the interdisciplinary aspect of folklore in language teaching and learning, Pederson elaborates an intersection between the fields of language, arts and culture. It is a form of literature; and like literature, it is both a separate subject to be studied and raw language material to be utilized in language learning. Folklore fosters understanding and acceptance of the languages, culture and underlines their connections. A learner of any language should be exposed to the basic cultural traditions that belong to the language speakers.

Apparently Folklore in its elasticity can be exploited at all learning-levels and ages for a wide variety of purposes. To Pederson, beginning learners, will concentrate on the comprehension and reproduction of the simpler lyric songs and rhymes. Intermediate-level learners can explore the content of stories and begin collecting and sharing folklore-riddling and joking. Advanced learners will be interested in telling their own stories, in gathering slang, in discussing proverb truths, and in studying song backgrounds. Folklore works well with large groups (especially songs), small groups (especially stories), and individual learners (especially folk speech). In the lesson, Folklore can have many roles: as an introduction, as a break, as an example, as a supplement, as support material for the teaching points or as the core element for an entire unit.

Furthermore Pederson argued that folklore is comprehensive and timely as expressed as: through singing, storytelling, and folk speech activities, Folklore integrates all the cognitive tasks, language skills, and learning strategies for example: observing, identifying opinion, recognizing imagery, sequencing, discriminating and pronouncing sounds, exploring cause and effect, anticipating, synthesizing, generalizing, brainstorming, classifying, comparing and contrasting, interpreting facts, analyzing, problem-solving, and evaluating. Retention is excellent with songs, rhymes, etc, because of their melody, rhythm, story-line, and repetition. Folk materials promote fluency through the highly effective model-imitation approach to the realistic, meaningful content. Folklore

personalizes and enriches the language with all its colorful connotations that go far beyond sterile textbook of language.

In vein with this Pederson elaborates how folklore is timely, that albeit its age is old, it is up to date with current language methodology and theory. Stories, speech and songs are basic to the communicative approach, favoring fluency over accuracy, and real language over edited language. A cultural content-based on language teaching-learning program would be incomplete without folklore. The very least it can provide an exciting, language-rich break from the routine; at the most an entire course can be built around its various forms. According to the teaching materials the following genres of oral folklore (oral literature) are categorized and verified in the article (study) of Pederson, (1993): Stories, Songs, and Folk speech.

Stories are the original teaching materials. In some societies they are still the only teaching materials. Whatever new methods and techniques come and go, a simple narrative will always be the cornerstone of education. Stories can be divided into three types: Folk tales, literary tales, and personal experience stories. Folk tales are one of the genres of oral literature, the oldest form of literature, and a prime source of language: epic poetry, hero sagas, myths, legends, fairytales, fables, ghost stories, tall tales, and many more. These stories blend reality and fantasy through the repetition of simple language and story patterns. In traditional tales the common people express their values, fears, and dreams over generations. A folk tale exists to be told in the traditional oral style.

Literary story books have been written for centuries by the world's greatest authors and story collectors: the Grimms, Andersen, Hawthorne, Kipling, etc. some are based on tradition but all have a highly polished, literary style of language. Experts disagree about the value of a dramatic story reading as opposed to a story-telling. Most consider it an inferior exercise because the story's improvised oral qualities are lost, the language is unnatural, and much of the dramatic effect is lacking. Story books tie the silent reader to the author, but, in a sense, separate the oral reader from the listening audience.

Personal experience stories are the most common types of narrative; from telling about what happened yesterday told family stories up to the scholastic classic. There are stories like: "How I spent my summer vacation". These are easily told and easily forgotten, unpolished and often poorly structured. They are usually brand new stories with no cultural or literary background; they haven't

passed the tests of time or public approval as have folk tales. Story telling is a performance art, the original form of drama, the oldest art form. Every story teller tells stories differently and a story is different every time it is told. The teller's building materials are words, sounds, language patterns: the tools are the voice, the face, the hands, the story telling craft; the product is the mutual creation of a special human experience, of a world based on words and imagination (Finnegan 1970).

Songs are poetry, music, literature, history, recreation. Those helpful in language teaching can be grouped into three types: didactic songs, pop songs, and folk songs. Didactic songs are written (often copying the style of folk songs) by course designers, not song writers, for a specific language level and teaching purpose. Like all other language exercises, didactic songs can be beneficial if used properly, but the language of the texts may be contrived; and they have no art, no history, no human quality-in other words, language in a vacuum. Pop songs are the musical descendants of folksongs. They afford the possibility (if you pick the right song) of tying the language lesson into something important in the learners' own lives, a chance for maximum involvement - pop songs are popular because they speak the language of youth.

Folk songs are a sort of national self-portrait that reveals a people's deepest feelings and concerns as well as describing their day-to-day lives. Made up spontaneously to satisfy the musical needs of a social group, folk songs tell stories in authentic vernacular speech. A folk song rarely goes out of style but deepens in beauty and significance as it ages. Folk songs have a simple, serviceable style and include song-types that seem tailor-made for language learning: action songs, game songs, rounds, part songs, story songs, add-on songs, dialogue songs, answer-back songs, and more. Song-leading is an enthusiastic, natural demonstration. An African proverb goes, "If you can walk you can dance, if you can talk you can sing". Song-leading means giving an example, not a performance the emphasis is not on vocal quality.

Folk speech is a play with language. It is most often humorous, creative, lively, and constantly changing. It comes from all age groups, ethnic groups, occupational groups, and religion. To illustrate the nature of Folk speech Pederson divided it into three categories: riddles and jokes, proverb and slang, rhymes and word play. Riddles come in two main types: true riddles, which are guessing games that test the intellect in figuring out the answer. The others are, punning riddles or conundrums, which are a forms of humor-the-response being, "I give up". A joke is a short humorous story, usually with a punch line. The humor of jokes can be based on the situation or their humor may come from the language (Bukenga, et al, 1994).

Proverbs are referred to as "the wisdom of the people". Most proverbs are of unknown folk origin though some are taken from the most popular works of literature throughout history: the Bible, "Money is the root of all evil", Shakespeare, "Brevity is the soul of wit", Franklin, "Honesty is the best policy". A collection of one-liner literature and a complete popular philosophy is contained in any language proverbs. Our language is also full of proverbial similes and folk sayings. People pick up their slang from the many social groups that they belong to at various times in their lives. It is claimed that about 10 percent of our personal language is formed by slang, but it is the portion that is most frequently used, while some slang becomes generally accepted and most of them goes out of style fairly quickly (Bukenga, et al 1994).

Children's rhymes or "playground poetry" can be satirical, nonsensical, and topical; or they can serve a practical purpose, for example, jump-rope rhymes. Wordplay encompasses verbal games. Folk speech activities include: collecting, sharing, and completing language exercises. With folk speech the emphasis is on tasks rather than presentation. Its forms and uses are oral: joke-telling, riddling, rhyming, wordplay, etc, but there are also infinite possibilities for devising folk speech-related written activities that require relatively little preparation and provide the opportunity for learner choice of materials. Both as individual and group projects, folk speech is fully participatory especially because it affords the incomparable experience of folklore collecting, primarily in any language teaching settings (Gloria 1987). In conjunction with teaching materials of folklore expressed above, Folklore-related language activities are posited with respect to the four language skills as stated as by Pederson, (1993) and Magliocco, (1992), below:

To develop the listening skills, listening to folktales or songs are ideal activities for key words and information to complete oral or written comprehension exercises and questions of the definition, semantic, synonym, antonym, homonym, and keyword types. Listening song, story, or spoken word recordings related to the topics of the songs and stories performed in class. Moreover using the language lab to listen to folk tales and songs in groups or individually is very important.

In accordance with listening the speaking skills could be developed by giving an oral summary or an oral report on its topic. Recite folklore-related oral drills, or prepared dialogues from tales or songs. Learn, tell, and explain jokes, riddles, word play, retell favorite tales and re-sing favorite songs. Discuss the humanities topics presented in a song or story: moral dilemmas, attitudes to words work, the environment, war etc. Discuss proverbs in their social, cultural, and historical backgrounds and the relevancy of their "truths". Play oral story fill in or guessing games, spelling bees, cooperative add-on stories, building a tale from keywords, adding an ending to an interrupted

story. Dramatize, mime, act out a skit, do a mock interview, or role-play stories or songs. Perform a song or rhyme with actions, movement or dance. Organizing seasonal or holiday activities and inviting folklore resource people to come interact with the class help to enhance the speaking skill of students. With respect to reading skills, reading for comprehension and to locate specific information and reading passages related to the content of a song or story from poetry, literature and non-fiction etc (Bukenga, et al, 1994).

In activities related to writing, summarize, or paraphrase a song-text in prose as a story or writing a story in song form or as a poem or play. Dictating songs, rhymes, stories and other genres, which are ideal for writing. Translate a song or rhyme text retaining the poetical style and finding equivalent expressions for slang. Completing vocabulary exercises or research related to a song or story: scrambled words, idiom definitions, spelling lists, word analogies, fill-in rhymes, etc. Completing grammar exercises related to a story or song: mixed-order sentences, error detection, phonetic grouping, syllabizing, finding homonyms and antonyms, contraction practice, missing vowel words, cross-words, and word-search puzzles. Splitting and match proverbs, writing a controlled or free essay on a song, proverb, or story topic. Writing a modern version of a folktale; compare different versions of a folksong or tale. Writing creative stories patterned after traditional stories. Writing original lyrics to a song melody either parodying or changing something in a song. Writing an imaginary letter or diary, a character sketch, or a dialogue based on a folktale or song. Researching a song or story topic; gathering family histories, collecting newspaper articles on folklore; compiling a bibliography related to a folk theme. Creating art work related to folklore: drawing illustrating a story, models, crafts like building a folk instrument, puppets, photos, posters, masks, blackboard drawing, etc. Displaying works of art related to a song or story subject and doing map work related to folklore are some activities relied on folklore and folk life studies.

Pederson (1993), concludes his study by expressing the following assumptions that folklore is motivating. It is stimulating, challenging, and entertaining. With folklore activities there are no failures. Learners experience the thrill of discovery and the desire to share the riddles, jokes, rhymes, songs, stories, etc., that they have learned, in other words-communicate. Folklore goes home with learners. It forms a bond between students and teacher and between the students as a group. A story or song session is a time of feelings, of vulnerability, of sharing oneself. Folklore is relaxing. The anxiety barriers to language learning are broken down by the pleasure of performance, the physical release of singing and clapping and laughing, and the sense of emotional security that folklore gives. Folklore is satisfying; a deep sense of fulfillment and accomplishment

remains after a tale, song, or speech activity. It may be in the affective realm that folklore has its strongest impact. Although using folklore, in particular tales and songs, in language instruction is certainly not new; much work still needs to be done to discover how far this relationship can be developed. A great need exists for coherent, sensitive, flexible, teacher-friendly, learner-centered, folklore based language curriculum materials, Hanlon, (1999).

The other folklorist and educator Magliocco, (1992), in his article (study) published in a journal known as "Italica", which is currently published by "American Association of Teachers of Italian", replete the arguments and assumption of the authorities in the field of folklore by delineating his experience of teaching folklore in Italian classrooms. Accordingly he expresses that folklore is an ideal tool for bridging the gap between language and culture in the classroom. By using folk and popular materials to illustrate or expand on grammatical points, students' attention can be drawn to broader cultural issues, including values, worldview, history, and even literature.

The study of folklore and the study of language share a historical link in their early nineteenth-century emergence. The idea of a national language and culture, with roots in the indigenous folk culture of peasants, took form during the eighteenth century. A number of instructors who teach non-western languages indicated in an informal survey that they do use folklore and ethnographic materials as instructional texts, but only because other materials are not readily available. Folklore has long been used in teaching English in the United States, as the popular "Foxfire" series, edited by Eliot (Wigginton, 1972), attests.

But why should folklore be used in the language classroom at all? How can folklore be useful in teaching anything about culture? These key questions are replied by many folklorists and educators like Wise Magliocco. Folklore often exists and often characterizes particular group (regional, ethnic, gender, class or age) that wish to distinguish their identity from that of the dominant group. For this reason, folklore constitutes the perfect entry to a discussion of diversity in culture. Further it illustrates a conception of the world and of life (Oring, 1986). Folklore can be useful in teaching about culture for a number of reasons. First and foremost, at least for the ethnologist is folklore's collective nature. While each item of folklore represents the performance of a single individual in a unique social, historical, and personal context, and thus carries the artistic stamp of that individual, the fact that it usually has no known author, that it is passed on from one individual to the next, that it exists within a community (known as the folk group) and carries the stamp of numerous other individuals characterizes it as community property in many senses. As folklorist Dundes, (1980: 34) has said, folklore often represents collective fantasy; in these

fantasies, we find the projections not of an individual author, but of an entire community. For this reason, folklore often reveals aspects of culture otherwise inaccessible to the ethnologist or student of culture. Such intangible cultural features as values, beliefs and worldview are in fact most accessible through cultural productions exist in individuals on subconscious level.

The accessibility and wide diffusion of folklore in counters much more in daily life than the products of literary and academic culture. This is the other reason for introducing it in to the language classroom because folklore is every where in the societies material and spiritual life. Moreover, as folklore is widely distributed and has analogues in many cultures (proverbs, folktales, folksongs and etc. found everywhere), it is easily accessible to students; every one can immediately identify with it.

Folklore has also contributed heavily to world literature, from Dante and Boccaccio, the Italian authors up to American, Asian and African authors like Achebe of Nigeria and etc. Many authors of the world have drawn from folk narrative, proverbs, and other genres fruitful and beautiful literary substances in the creation of their master pieces. Thus the student with some appreciation of folklore enters the literature class more ready to recognize the influence of popular culture and context on the great masters, and to understand their significance in a literary work. Therefore folklore is not a thing apart, but an integral part of the communities' high culture from philosophy to opera with which students need to be familiar.

Apparently Maglioco, (1992), like wise Pederson, posited the following folklore and folk life genres to be thought in language classroom: Food way and geography, proverbs and riddles, folk narratives, folk songs, festival and customs, legends and folk beliefs, and folk life and material culture.

Foods are one of the folkways most accessible to everyone, because nearly everyone enjoys eating. At the same time, they are strong markers of ethnic and national distinctiveness, and have great persistence and stability in communities. The point of the lesson is to introduce students to the different regions and their geographic features through regional recipes featuring local ingredients. Also they will be benefited to know what the recipe tells them about the climate, social conditions, agricultural versus pastoral economies and the culture of the community at large. Through their discussion they could grasp an important part (item) of the diet from recipe of diverse ethnic groups. Upon that the students can discuss on proverbs, tales, and folk poetries which are relied and composed out of the societies cultural food ways or recipes (Mohammed, (1995). Moreover this

genre of folklore and folk life helps to organize the language subject curriculum) horizontally with geography, biology, chemistry, economics, agriculture, sociology and ethnology.

Proverbs are among the shortest and most stable of the verbal folklore genres, and are thus well-suited to the introductory levels of language instruction. Because they offer a distillation of folk wisdom, they are also one of the most useful genres in gauging worldview-the popular attitudes towards certain subjects. For classroom activities proverbs of balanced equivalence or positive causation usually work best. Proverbs to day appear more often in written form than in oral circulation. One place to look for such proverbs is in cartoons and advertisements in newspapers and popular magazines. These proverbs could help students in developing writing skills through the assignment of gathering and writing down (copying) and to discuss in the classroom (Bukenga, et al, 1994).

Riddles, a genre similar to proverbs because of their formulaic and metaphoric nature, can also be used to good effect. Some contemporary riddles are actually more like jokes in that they have verbal punch lines. These are more suitable for a second or third-year classroom, as they require a fairly sophisticated knowledge of the language. They provide a good starting point for the discussion of double meanings and homonyms in languages.

Folk narrative materials such as folktales, legends, and jokes are among the most rewarding to use in class, but also the most difficult. The greatest difficulty lies in finding an appropriate text. Authentic ethnographic texts which yield the greatest amount of information about a culture are often in a regional dialect and thus are not suitable for use in a standard class on language instruction. Texts which have been edited and "cleaned up" for popular consumption are either aimed at children or standardized; there is no sense for instance, in using translated texts from language to language as it communicates other culture rather than the students' culture. At first it is best to choose variants of tales with which the students are already familiar.

Narrative jokes can be used in a similar fashion and are ideal for classroom use because of their brevity. However texts of jokes should not be carelessly selected. Aside from the obvious dangers in using off-color or discriminatory materials in the classroom, humor is often very culture-specific. Jokes which rely on verbal humor, like riddle jokes, are more difficult to use; contemporary jokes often rely on the verbal humor of word play which is difficult for beginning students to understand. They can, of course, be used in an upper-level language classroom.

According to Magliocco, (1992), a folksong is any song that is orally circulated, regardless of its origin. For classroom use, however, to use tunes and texts which are easy to learn and sing are preferable. The object of the lesson, after all, is not necessarily the appreciation of music, but rather another way of practicing language skills. This makes brief popular songs just as useful as folksongs in illustrating grammatical points and providing opportunities for practice (Meyer 1961). Festivals and customs draw an attention of students towards the occasion and ceremonial life of the society. Often the date itself suggests a theme: charismas season suggests a lesson on many aspects from New Year ceremonial activities up to socialization and recreational performances. As away of introduction, a number of instructional videos have segments on folk customs and religious festivals. These segments are only a few minutes long and can easily be shown in class. But nothing makes these customs come alive like personal slides. Upon all for classroom activities using the students as a resource and guide them to speak, write and discuss on popular and religious festivals and custom develop their language skills, cultural values and attitudes. Also using selected texts to read and to enhance students' comprehension, vocabulary, and grammatical knowledge is very important for classroom instruction.

A legend is a realistic narrative in which a supernatural or extraordinary event shatters the calm and ordinariness of the initial situation. Folklorists have long considered legends to be barometers of folk belief and worldview. In other words, telling a legend is no indication of belief on the part of either the teller or the listeners. Legend is more accurately a question about belief; it is intended to provoke debate. The legend, by its very existence, raises questions about the nature of reality and forces us to examine our beliefs about the possibility of other interpretations. Legend texts can be used just as other folk narratives in the classroom. They are to be found in regions which are rural and urban life as well. Legends often turn up in the mass media, as well; legend-like reports in popular magazines can easily be adapted for class use and discussion, especially at the advanced level (Cathy, 2006).

Material culture includes hand made objects which are primarily useful. This extremely broad category covers everything from food ways to folk arts and crafts to folk architecture. These topics are both so broad and so complex that while we inevitably end up discussing them with students to some degree, we seldom devote much time to their detailed study and explanation. Even folklorists have more often focused on "texts" than on folk life and material culture, and the language classroom is hardly the place for the in-depth study of these areas. However, glimpses of folk life

and material culture are often accessible through the use of films, slides, and other visual aids, and do provide students with a feel for life in other culture (Bukenga, et al, 1994).

Magliocco, (1992), in his conclusion depicts that folk materials can bridge the gap between teaching grammar and teaching culture by offering starting points for cultural discussion and analysis. Folk materials also help to enrich the study of language and literature by offering multiple perspectives on the target culture, often from under represented groups. Finally, folklore is an integral part of any curriculum in cultural studies, and in a language and literature program, the study of folklore, like the study of the target culture, begins in the language classroom.

In conjunction with the above scholars' assumptions, Cathy, (2006), a folklorist and teacher in the field, in her study depicts the theme and symbols that students can identify from verbal folklores like oral tradition, Fairytales, Fables and Folk-legend. Accordingly she reveals the use of seeking themes and symbols in folklore genres as expressed as follows. For a student to want to participate in any work, some meaning must be brought to it, or found in it if any retention is to occur. Folklore is rich in themes and symbols which can stimulate the resources a student needs to cope with his difficult inner problems. The fairytales, fables and folk legend each provide their own kind of meaning.

Although Cathy Quoted Bettelheim, (1977), to show how he applies the psycho analytic model of the human personality to the fairytale. He says that; fairy tales carry important messages to the conscious, the preconscious and the unconscious mind, on whatever level each is functioning at the time. The form and structure of fairy tales, suggest images to the child by which he can structure his day dreams and with them give better direction to this life while fairytales are excellent for young children because they present positive solutions to difficult problems, they also give form to what Bettelheim calls his formless, nameless anxieties, and his chaotic, angry, and sometimes violent fantasies. It is specifically this underside of fairytales that will appeal to adolescents.

Fairytales show that struggles in life are unavoidable but that if one perseveres against unexpected and unjust hardships, he can be a winner. Fairytale characters are unusually very clearly drawn and are typical rather than unique. They are not ambivalent as we are in reality, but either all good or all bad, all beautiful or all ugly, all stupid or all smart. It is this polarization which makes identifying with the good or bad, smart or stupid qualities more clear for the child. The fairytale hero is also often in isolation or forced out. It is not solely on the happy ending which to concentrate, but also on the process of finding his way, step by step, through unknown, terrifying circumstances which

will lead to a successful end. Therefore the variety of motifs which appear in the fairytales, fables and folk legend have meaning for children of all ages in school.

To conclude this topic, according to the authorities folklore has a great place in teaching-learning language. Folklore motivates the students to grasp knowledge of language and develop their language skills earnestly and actively. Upon this they could comprehend the cultural values, history, philosophy, psychology and economic aspects of the society. Furthermore, folklore teaches them the material and spiritual life of the community at large. In vain with this the forms and genres of folklore or each item of folklore can be learned if it is sorted, selected and designed in language curriculum. This is also repleted and elaborated with the scholars of the field above. Therefore language curriculum designers and text developers have to assess and be selective to incorporate folklore and folk life genres in the curriculum of language. Folklore, because of its humanities and philosophical approach it is a prominent vehicle of culture to be taught in the classroom.

Next to this the advantages of teaching learning folklore would be discussed according to different authorities' assumption.

## **2.5. Advantages of Teaching-Learning Folklore**

The advantages of teaching-learning folklore are numerous in educational context. It renders many benefits to the learner through well selected and integrated texts to the curriculum. As the culture of a society embrace myriad things, the vehicle of cultural values like folklore to the classroom in compasses a variety of knowledge from different disciplines. Because Folklore is interdisciplinary, comprehensive and elastic as Pederson, (1993), verifies it. It is thematic and symbolic as Cathy, (2006) elaborates it. Moreover by using folk and popular materials to illustrate or expand on lesson points, students' attention can be drawn to broader cultural issues, including philosophy, psychology, history, literature and even natural science (Magliocco, 1992).

Accordingly, Hanlon, (1999), in her general guidelines for teaching with folk tales, fairy tales, fables, ballads and other works of folklore, she suggested the following advantages of teaching with works of folklore:

- 1) ***They are short:*** It is easy to distribute copies of proverbs, short tales or rhymes to a whole class, discuss them during a class period, and compare a variety of examples relating to different topics, without needing time for extensive reading assignments.

- 2) *They are fun*: Many types of folklore are entertaining and most of us have found memories of stories and rhymes we have known since childhood. Viewing illustrated versions or film adaptations can also add variety and enjoyment to class assignments.
- 3) *They are memorable*: Most tales and rhymes from oral traditions use patterns of language and plot that make them easy to retell and dear to the hearts of tellers and listeners.
- 4) *They are found in infinite variety every where*: Every culture has long traditions of oral story telling, verse-making, and joke-telling. Students can learn about different cultures by studying folklore, collect folklore from their own families and communities, and write or dramatize their own variants of traditional tales and rhymes. Once you start looking for them, you find allusions to familiar folk heroes, rhymes, and sayings through out popular culture.
- 5) *They are universal*: Although it is interesting to compare culturally specific details in folklore from different times and places, one of the most intriguing phenomena in human experience is the similarities in stories with universal themes from all over the world. For example, there are stories with similar Cinderella motifs found in ancient African and Asian traditions. There are fascinating theories about the universal elements in world folklore and myth.
- 6) *They are infinitely meaningful*: Because folk and fairy tales represent human experience through symbols and archetypes, there is room for endless debate about how to interpret particular tales. They provide excellent examples of the complex interplay of realism, fantasy, and symbolism in literature. They can be analyzed in papers that do not require research, but there is also a wealth of recent research available on folklore, fairy tales and picture books. They can function as primary sources in complex research projects like any other literature.
- 7) *They link oral and written literatures of the world*: We often forget that all literature developed from oral traditions, and most people in human history have had no writing system to record their languages and stories. Storytelling is still alive as an oral tradition in many places, especially in rural areas. Folklore works well when teaching oral skills, speech and drama.
- 8) *They link popular culture with many academic subjects and skills*: Almost every type of literary and cultural analysis has been applied to folklore, so short or familiar pieces from oral traditions can be used to introduce longer works of literature (many of which have mythological or folkloric roots or themes), as well as topics in history, social studies, fine arts, and science.

- 9) *They enhance transitions from childhood to adult life*: Short works from folklore can provide spring boards as students move from writing about childhood experience to more complex types of analysis. They need to learn, as an important part of their heritage, that widely available children's books and movies do not adequately represent the larger body of folklore that people of all ages have enjoyed for centuries.
- 10) *They unite children and adults*: Many types of folklore have been reprinted and adapted in children's books in the past couple centuries, while older children and adults who don't read or hear folklore or picture books often lose touch with exciting parts of their own culture. Many recent storytellers, dramatists, and film makers endeavor to entertain the whole family, just as traditional story tellers have done around home or campfire for generations. Among other benefits of teaching with folklore, what more worthy goal is there for general education courses than to prepare young adults to share good stories and rhymes with the children in their lives in the future.

In conjunction with the above advantages of teaching with folklore Pederson, (1993), posited the following advantages of teaching learning folklore:

- Folklore is a form of literature in which language, arts, and culture intersect; there fore the learners are benefited to gain diverse knowledge and skills.
- It fosters understanding and acceptance of the diverse language, culture, and traditional folk life wisdoms.
- Folklore can be exploited at all learning levels and ages for varied purposes; integrates cognitive tasks, language skills, and learning strategies; and complements current language teaching methodology and theory.
- Possible classroom activities using folklore for development of each language skills (listening, speaking, reading, and writing) and creativity could be practiced with enthusiastic manner.

Apparently Cathy, (2006), lists some of the benefits of teaching language through folklore:

- Teaching language within folklore genres connects classroom activities with popular culture, history, moral, ethic, philosophy, geographical environment, material or customs and etc. outside the classroom.

- The various motivations for folklore genres warrant class discussion or investigation. Much emphasis would be on basic skills like recalling sequence of events, separating main ideas from details, recognizing fact from opinion, summarizing, outlining and note taking. These activities help the students to broaden their knowledge and skills of learning language.
- There is also a lot of substance in the folklore genres like tales and legends which allows for making comparisons and contrasts, tracing patterns and motifs, translating imagery, relating to a larger frame of reference, making inferences, recognizing cause and effect relationships, determining significance and individual interpretation.
- Teaching folklore in language classroom equip students with broadening their imagination, seeking meanings from the texts, identifying the themes of the texts, and enhance their knowledge of their creativity, grammatical points, skills, values, attitudes, ethnographic and historical background of their culture.

ManLee, Fong and et al, (2005), scholars from the Chinese university of Hong Kong, by their experimental case study in titled "Folklore-based Learning on the web pedagogy" delineates the following advantages of folklore based learning specifically in motivating students to solve problems by actively participating in classroom teaching learning environment:

- ⇒ While the folklore serves to arouse students; interest, the learning activities are basically in the form of problem-solving embedded in the situation. Thus a kind of situated learning but with the folklore as the added interest elements to motivate the students is very vital activity.
- ⇒ It is believed that students will be motivated to solve the problems embedded in the folk story by playing the role of the characters in the story. The story broaden their imagination and they will confront the challenges, pleasure, happiness, annoyance, anger, truth, psychological, and philosophical aspirations of their culture and environment.
- ⇒ The folklore-based learning environment is therefore a role playing problem-based learning paradigm with students motivated by fantasies-help them to grasp and develop their moral, ethic, language skills, attitude and cultural values.
- ⇒ In pedagogical elements the proposed technique is problem based learning with an attractive story plot. The reason for choosing a well-known folklore as the story background is that students are benefited with a familiar story and can fantasize themselves in to the characters role. The main pedagogical tool which is to employed in this system is guided discovery, in which students are assigned tasks and ask questions.

⇒ To their conclusion, results show that the effect of learning methods with story background is better than those without. The success of such learning systems, called folklore-based systems, assures us that it is a kind of learning paradigm that deserves the enhancement of students' exploratory capacity. Furthermore, this folklore based learning system was considered by the students as less boring, more challenging, and more stimulating, and at the same time giving them more confidence. All these are important factors in motivating students to learn. It is believed that, if students' interest persists, and with the improvement of the system, folklore-based learning system can be an important learning tool for ever.

Up to this end we can comprehend the merits of teaching-learning folklore in the classroom as expressed and elaborated by different authorities of the field. All scholars agree that teaching-learning folklore in primary and above classrooms is very useful in shaping the learners behavior by teaching cultural values, moral, ethics, life skills, philosophy, psychology, geography, history, anthropology, sociology, aesthetics, art, literature, language skills, and even natural sciences. Therefore, folklore is a basket of wisdom, a medicine of boredom, a center of motivation, a tool which reveals human pleasure and anger. Accordingly it is an academic discipline, which is studied independently and can be learned with regard to different curricular activities or subjects. More over it is a bridge to link schools with communities' cultural traditions and folk life activities in achieving the objectives or goals of the schools to develop the students' knowledge, value, skills, attitudes and all rounded personality at large.

Following this the analysis conducted on text contents would be overviewed and discussed.

## **2.6. An Overview of Analyses Conducted on Text Contents**

The following studies which are made on different text contents in abroad and inland are based on two aspects. These are: analysis of folklore related texts, and analysis on textbooks of different subject matters. Thus, embedded on these two perspectives the studies would be reviewed precisely as presented as below.

The practice of analyzing folklore texts has been conducted in so many countries for various reasons. But for the convenience of this study I attempt from USA, Cashman, (2000), and Hart, (1964), and from Malawi-Africa, Chimombo, (1988).

In Ethiopia different related analytical studies were made particularly in graduate thesis projects and PHD dissertation of Addis Ababa University. The analyses were conducted on textbooks and folklore related texts as well. Among these the following are reviewed for the purpose of this study: Woube Kassaye (1995) and (2000), Tafari Getahun, (2000), Tesfaye Tessema, (1998), Muluaem Tesema, (1998), and Shitaye Minale, (2001), Anduaem Chere, (1994).

Cashman, (2000), analyzed a textual and inter textual of a song poem written by Kavana and Woods, (1989), in titled "Yong Ned of the Hill" who was assumed as Irish outlaw and folk hero of seventeenth-century campaign through Ireland. The then outlawed personalities were termed as "rapparees" and "tories" by crown authorities. The stories, legends and lyrics of such characters were also called "rapparees" or "tories" folklore by contemporary folklorists. "Young Ned of the Hill" is a lyric song based on these traditions of Ireland and Specifically its history of three decades. The song is published with other songs in an album in titled "peace and love" by an eclectic Irish folk band known as Pogues in 1989.

According to Cashman, (2000), the purpose of his study is to explore, through a close attention to text and inter textual references, why "Ned" has reemerged as a symbolic figure and what messages are conveyed by the representation of the outlaw in "young Ned of the Hill". He directly focuses more to potential interpretations of the song and their consequences, rather than to authorial intent.

To the findings of Cashman, (2000), "Young Ned of the Hill" is a traditional text which helps to conceive all texts as simultaneously traditional and innovative of the past and the present. It refers to an imagined listener in an imagined story telling event, and the audience of the song are the targeted listeners. It has important implications for twentieth century audiences understanding the song as a commentary on political conflict in Northern Ireland. The narrator, then, is credible possibly as "Ned's fellow resistance fighter, and therefore a "gallant" man. On one hand, the song depends on its audience's familiarity with other texts and other genres that provide the details of Ned's legend. On the other his name is known in song and story or his deeds are legend still. Needs distraction is consistent with almost all Irish outlaw legends: the rapparee can only be defeated by foul or unfair men, most often through betrayal. To reconceive Ireland as a cultural unity, it requires the reinterpretation of traditional texts, including "rapparees" folk stories and songs are recommended.

Apparently Hart, (1964), analyzed 909 collected Riddles from Philipino (Bisayan) folklore by categorizing in ten main subjects. These main categories are: **Agriculture, Wild and Domesticated Fauna, Human:** anatomy, secretions and physiological functions. **Food and Food processing, Climate, Dwelling:** grounds, parts and furnishings. **Religion, Clothing, Foodquest:** fishing, hunting and associated equipment. **Records:** communication, letter, book and pen.

The finding of this analysis depicts that agriculture is the largest subject category of philipino riddles. The group is subdivided into eight sections: arboriculture, silviculture, floriculture, textile agriculture, vegetable production, cereal production, special crops, non domesticates and unidentified plants. Nineteen percent of all riddle subjects fall into this broad category; the largest single section is arboriculture. The Five most common subjects, in order of their frequency, are: coconut, banana, pineapple, bamboo, and rice. These plants include about 35 percent of all the riddle subjects in this category.

In a basically agricultural nation, one might expect that economically important, widely distributed, and indigenous agricultural plants and products would receive emphasis in the riddle corpus. Besides yielding copra (dried coconut meat), a vital export, the coconut furnishes Filipinos with thatch for rural dwellings, boles for fish corrals (traps), husks for fuel, shell for bowls and ladles, and charcoal for the family iron. The meat and "milk" are important in cooking; the fermented sap of the fruit bud makes a popular alcoholic beverage, tuba. Coconut oil is still used by some barrio folk for illumination, allegedly possesses medicinal value, and is an ingredient in magical rituals.

The popularity of bananas as a riddle subject can also be explained on the same basis as coconuts. Because of its many uses, it is found in most backyards. After the bananas are harvested, the stalk may be chopped and pounded in a mortar for pig food. The wide leaf serves, in rural areas, as a sunshade or umbrella, to wrap fish or various rice cakes before cooking, and to line the inside of earthen ware cooking pots. The bud is boiled and eaten as a vegetable, and parts of the plant are used for medicinal purposes. Bisayan riddles give a better balance to Philippine folklore, for Bisayan Filipinos are the country's largest group.

The other folklorist of Africa-Malawi, Chimombo, (1988), analyzed the Oral Narrative of Malawi known as "The Hare and The Well", which is published in the book titled "Malawian Oral literature" (page 96-127). Chimombo commences his analysis by forwarding the concept of oral narrative performance. To him performance refers to face-to-face oral presentation of a text to one

or more persons by single narrator. Accordingly the Malawian story narrators have about three opening formulas: first the narrators throw a riddle to which the audience is required to respond. The second is a form of song which serves as a title to the story so that the audience knows in advance what the story will be. Normally the song is specific to a particular narrative i.e. thematically part of the narrative. The third signal performed when riddles or songs do not act as a signal to narrative, the narrator might simply say "story! story!" and the audiences respond "yes!". These three forms of signaling to tell a story are preliminary to any narrative.

Thus the popular trickster tale of Malawian "The Hare and The Well" analyzed by Chimombo starting from the narrator's performance of sounds or tone of voice, repetitions of words, phrases, sentences, grammatical features, direct addressing the audience, and the variant of the story as well. According to the content of the story he analyzed the character, theme, plot and action with reference to literary theories posited by different scholars of the field. Concerning the trickier which is obviously revealed in the story is that the story involves animal characters but to Chimombo analogy this characters are performing like human being or a society. For instance, the animals meet and agreed to solve the problem of water created because of drought time by digging water well. They dug and got water. But one of the animals called "Hare" disagree to accompany them during the work of digging. However "hare" deceived the animal world and use to draw water from the well. Finally, after the animals learn its trick, they captured, severely beat and imprisoned it for ten years.

The findings of Chimombo's analysis denote that this story gives us a profound insight, into not only how the society is structured, but also the ties that govern it. In times of crises the society acts together as an organic whole. Yet the expected responses do not come from every individual. There are some members of the society who do not conform to the standards of behavior expected of them. Above all there is clearly a certain amount of greed, exploitation and corruption in the story but the forces of good, or the institutions built to protect the society from such types, will always win in the end.

From analytical studies conducted in Ethiopian context, Woube Kassaye's M.A. Thesis is the prominent work on popular Amharic songs. These songs are a secular songs produced in cassettes from 1972-1994, which have a course of history about 36 years. Woube collected 475 cassettes and by using stratified and random sampling techniques, he identified 96 out of 475 cassettes, i.e. 20% of the population as a sample of his study. From the 1015 songs on the same cassettes, 288 songs,

i.e. 33% were selected for the analysis. Upon this to him, relevant information for the study was obtained largely through questionnaire. Semantic categories consisting of 11 items, which emphasize the content of the text and form of the melody, were also prepared by him. According to the designated categories, the unit of analysis was the content of each song as a whole.

Regarding the findings of this analysis with respect to its basic questions it depicts that different values were reflected in the songs. However "love" is predominantly portrayed. In the course of 36 years of history a change in the content of songs had been occurred. Among these, themes of geographical, personal, social and cultural development were exposed to objective changes. But others like: love, politics, social occasions and miscellaneous themes had not exposed to significant changes.

Accordingly, in the educational implications, these analyzed contents of songs were comparable to Amharic and social studies in the general education. This implies that the integration of songs can enrich the contents of different subjects rather than music. Hence, the study recommends that the curriculum and syllabus designers has to take due attention to relevant songs to be incorporated during their curricular planning and development.

The same author (2000) analyzed culture for planning curriculum, with regard to the case of songs produced in the three main languages of Ethiopia: Amharic, Oromigna, Tigrigna for his PHD dissertation. The main purpose of this study is: taking song as one of the important cultural element, to reveal theoretical framework (model) and the process of cultural analysis in curriculum planning. The method preferred for analyzing the songs is content analysis technique. The result of the analysis indicates that different contents such as: Love, political, spatial, gender, norms and values, personal, social, cultural and economic development, occasional, ceremonial, and children related were portrayed. Among the contents "Love" was prominently reflected. To select core messages that has significance for education, 107 (57.5%) in Amharic, 45 (24.2%) in Tigrigna and 34 (18.3%) in Oromigna reflected the objectives of the Education and Training Policy of Ethiopia 1994.

Similarly, Teferi Getahun, (2000), analyze Awngi proverbs in his thesis. The main goal of his thesis is analyzing the form and content of Awngi proverbs. He expresses that the Awngi proverbs are part and parcel of culture which exist and used under cultural sets of principles. Their performance is embedded on a response of communicational activities. These items are expressive items used in

daily conversation. As the consequence of these performances the analysis is carried out under the socio physical context of the communication events. During analysis of the situations of proverb application the basic cultural and social systems that govern a communication process are taken into consideration.

This study finds out that as rhetorical devices these proverbs are used to effect the purpose of persuasion. They are applied in situation of tension, crisis or conflict. This is to mean that they are used to solve a society's problem. Their contents are instructive and their forms are concise. They are also poetic in character and form, rhetorical in purpose, instructive in content and applicable at times of different problems in a society.

The following studies are conducted on different curriculum materials (subject texts) for various reasons rather than seeking folklore genres or items:

Apparently, Tesfaye Tessema's (1998), analysis was made on college English text in terms of Gender. The purpose of this study was to determine the adequacy of college English in bridging the gender-gap in English as foreign language learning. The sources of data were the student text and the instructors manual of volume one. The data were collected and analyzed by qualitative research method. The main analytical categories were seven and as over all results they reveal the following findings:

The course book is adequate in promoting fair treatment of both sexes for effective learning. The contents of textual material were of common interest to both sexes. Cultural and traditional stereo types were effectively counteracted without affecting the goal of language teaching. The language items were presented and practiced meaning fully in contexts and the tasks were participatory. Concerning the role allocation the text reflects gender-equity. All pictures are rid of gender bias, and discriminatory language use was effectively avoided.

Mulualem Tesema, (1998), also in her thesis analyzed the portrayal of female and male sexes in primary school text books of Amhara Region. The purpose of the study is to identify if the contents and illustrations of the newly developed textbooks have gender biased (sex-stereotyped) messages.

This study revealed that out of the total 42 textbooks analyzed 26 text books were found gender biased. Among these only one was female biased and the other 25 were male biases. The rest, 16

texts were found fairly gender balanced. The problem was most serious in social studies texts of grade 7 and 5. The cumulative result indicated that women/girls were depicted only 23 percent while men/boys 77 percent. In the activities and occupations male and female sexes were depicted stereotypically. No sex demanding messages were transmitted and pictures of men/boys and women/girls were fairly balanced. English subject texts of all grade levels were found fairly balanced.

Like wise Mulalem, Shitaye Minale, (2001), in her analysis studied the verbal and visual content of grade nine textbook with respect to the portrayal of gender. The study revealed the following results: in the verbal and visual coverage of all textbooks (nouns, pronouns and adjectives) of the two sexes, male were covered more frequently than females. To see order of appearance of verbal expressions, first, middle, and last appearances were counted, male was more presented than female in the first appearance, while females were absent in the first and few in the middle appearance. There was balanced treatment of both sexes in visual order of appearances. There is also observed a significant difference between male, and female in verbal and visual representation of different activities and work role in which male was dominant. Concerning character traits or personal attributes, the result indicates that, male were more portrayed than female in verbal representation. But the visual representation particularly in character there was no significant difference between male and female.

With the same manner of content analysis above Andualem Chere (1994) analyzed in his study, the work-oriented character of the Ethiopian primary curriculum textbooks. The finding of this analysis shows that 37% of the contents are work referenced. From these work referenced paragraphs, 33% are blue collar and 41% are white collar work referenced. Students' occupational aspiration is inclined to white-collar categories. Accordingly in most aspects, the then content of the Ethiopian elementary school textbooks do not contain a balanced proportion of contents which reflect work orientation. To Andualem, as a result of few work bias the contents fail to develop students' positive attitude to wards manual work. The analysis was conducted on 21 textbooks and subject wise: Amharic, social studies, agriculture and science were incorporated.

Up to this end we could comprehend the analysis conducted by foreign scholars and the Ethiopian's on different texts of folklore genres (items) and curriculum materials or subject matters for various reasons. Thus the questions, which inquires such as: what is their relation to this study? What is their difference? And in what respect are? To be replied here. With regard to these questions the

prominent relation that all analysis has with the present study is in respect of analyzing text contents by content analysis technique. But the differences between the reviewed analysis and this study are:

- 1) Scholars who analyzed texts of folklore genres (items), focused only on contents, which denotes generic messages with respect to anthropological, ethnographic and more of literary perspectives. But this study is designed to analyze the contents of folklore items that are selected and integrated in second cycle primary Oromo language curriculum for the purpose of teaching-learning the language.
- 2) Researchers who analyze different curricular aspects in different textbooks differ from this study regarding to their topic on which they made their analysis. These are for instance like: Gender in many facets, work oriented characters, verbal and visual contents. The subject matters they dealt with are: Ethiopian languages, foreign language, science, social studies, agriculture, maths, psychology and etc. Regarding the grade levels, they incorporated from primary up to college education in their studies. But this study is intended to analyze Oromo folklore in second cycle curriculum, which included in the textbooks for developing students' language skills, knowledge, values and attitudes.

By this the researcher would proceed to chapter three, which present the research design, methods and procedures.

## CHAPTER THREE

### Research Design, Methods and Procedures

#### 3.1. Design and Methods

A research design is a plan for collecting and analyzing data in order to answer the investigator's questions. In short a good design answers that theory, data gathering, analysis and interpretation are integrated (Holsti, 1969). Further, the procedural network of analytical steps through which scientific information is processed is called the research design. For content analysis, the research design as a whole must be appropriate to the context from which the data stem or relative to which data are analyzed. Content analysis research designs have to be context sensitive and tend to be sequential in nature (Krippendorff, 1980); (Best and Kahan, 2002).

Thus, this study is designed to analyze the Oromo language folkloric contents portrayed in the texts of second cycle primary grades (5-8) to answer the research questions. These folkloric contents are included in the curriculum materials to teach the four language skills, some aspects of linguistics, literature and vocabularies of the Oromo language as integral part. The focus of this research design is therefore to identify these folkloric contents and analyze what cultural values, skills, knowledge and attitudes they render to the children of primary grades.

According to the literature, text contents could be explored and analyzed using quantitative either qualitative research methods or mixed approach (Gallagher, et al, 2003); (Marying, 2000); (Creswell, 2003). Embedded on this assumption the researcher used qualitative content analysis based on (Marying, 2000), (Gallagher, et al, 2003), (Flick, 2002) and (Creswell, 2003), Procedures of qualitative content analysis. In vain with this, two approaches are central to the procedures of qualitative content analysis. These are: Inductive category development and deductive category application (Marying, 2000); (Flick, 2002). By and large, inductive category development is selected for this study because the analysis would be commence from interpreting the meaning and message of a single genre (item) or unit of folkloric content and develop categories. Then, define the categories briefly and discuss or narrate the cultural background as well as what values, skills, knowledge and attitudes they transmit for the children of primary grades.

To Flick, (2002), categories are the essential features of content analysis, which are often derived from theoretical models. They are brought to the empirical material and not necessarily developed from it, although they are repeatedly assessed against it and modified if necessary.

Accordingly, Gallagher, et al, (2000) posited that since one of the major characteristics of content analysis is systematic analysis, categories should be constructed systematically and well-structured on the basis of the conceptual framework of the study. However, as there are no standard categories applicable to different contents, researchers need to develop their own categories and coding scheme. The most important in the development of categories is that the categories should reflect the research questions and purposes of the study.

Similarly, Mayring, (2000), expresses that within the framework of qualitative approaches it would be of central interest, to develop categories related to the purpose of the study and aspects of interpretation. For this reason, qualitative content analysis has to be developed procedures of inductive category processes.

Creswell (2003), also delineates that qualitative research is fundamentally interpretive. This means that the researcher makes an interpretation of the data. This includes developing a description of an individual or setting, analyzing data for themes or categories, and finally making an interpretation or drawing conclusions about its meaning personally and theoretically. Although the reasoning is largely inductive, deductive approach is also employed.

As the theoretical positions of the above authorities vividly show, there has to be a defined approach or a rule for developing categories and coding schemes according to the research questions and purpose of the study. With regard to this assumption Gallagher (2000), posited three approaches to creating categories and coding system. These are:

- 1) A predefined approach, through which basic categories are created in advance, from conceptual frameworks, research questions, hypotheses, problem areas, and key variables in the study.
- 2) A post-defined approach or inductive approach, in which the researcher prefer examining a document first, so as to create content-specific categories and coding system relied on the research questions and purpose of the study.
- 3) A middle ground between the two is an accounting-scheme guided approach. Before examining the content, a researcher can create a basic coding scheme that is not content specific. Then specific categories can be developed inductively based on the coding scheme made.

Thus, the researcher of this study prefers a post defined or inductive approach as a rule for the reasons that; the researcher examined the curriculum materials first and identified the folkloric contents, classified the content items (genres) according to their types, develop categories and selected units of analysis. As to the authorities above, there are no standard categories applicable to different contents; therefore it is an obligation for the researcher to develop his own categories based on the meanings and messages of folkloric genres or items, which were checked and rechecked according to the purpose of the study.

To the scholars of the field like; Strause and Corbin, (1990), Denzin and Lincoln, (2000b), and Adrian, (2002); even the experience, autobiography and the genuine participation of the researcher could be used and has a great role in analyzing and interpreting qualitative data with regard to their meanings in natural settings. This assumption is also repleted by Amare Asgedom, (2004). Relied on the above assumptions the researcher would be using the following procedures (steps) of analysis to answer the research questions as follows:

### **3.2. Procedures (steps) of Analysis**

#### **3.2.1. Focusing on the entire passages of the textbooks, which tend to teach the language based on different contents:**

- A) Identifying the passages which contained folkloric contents from the entire passages in the textbooks by developing categories of the whole passages according to their contents and messages in grade level using table.
- B) Defining and discussing briefly each category of the passages relied on their contents.

#### **3.2.2. Focusing on the identified passages incorporate folkloric contents, which are integral parts to teach the language:**

- A) Among the forms of folklore or classification of folk life studies, Dorson, (1972), vis: oral literature, social folk custom, material culture and performing folk arts-identifying, which are available in the passages with their genres in grade level using table.
- B) Discussing about the forms of folklore and their genres, which are identified and available as well as not available briefly.

- C) Concentrating on the identified and available forms of folklore in the passages, which are: oral literature and performing folk arts; showing the genres (types) and the numbers of their items to be learned in grade level using table.
- D) Based on the table, discussing the genres (types) and the number of items appeared in grade level. These are: folktales, proverbs, and riddles, which are the oral literature genres and cattle praising (pastoral) song, love songs, and children, play ground rhyme, which are the folk art genres.

### **3.2.3. Focusing on the oral literature genres (types) identified**

- A) Analyzing the folktales, the corpus of proverbs and the corpus of riddles step by step by developing categories and defining the categories as well as by selecting sub units of analysis from each category and interpreting the themes, what cultural values, skills, knowledge and attitudes they render to the learners using tables.
- B) Discussing each table briefly.

### **3.2.4. Focusing on the folk art genres (types) identified**

- A) Analyzing the cattle praising (pastoral) song and two love songs by categorizing and discussing step by step according to their cultural background, setting, occasion, performance and interpret what cultural values, skills, knowledge and attitudes they transmit to the children.
- B) The children play ground rhyme would be analyzed narratively with other genre as a selected unit of analysis from folk art genres for the whole texts analytical study.

3.2.5. In final analysis of the overall folkloric contents, in the texts, one folktale (story) and the children play ground rhyme would be interpreted and analyzed narratively as a selected units from all categories of analysis by briefly discussing their cultural background and showing cultural values, skills, knowledge and attitudes they render to the children.

3.2.6. Analyzing the linkage between the syllabuses and textbooks.

3.2.7. Interpreting the data obtained from: Oromiya Regional Education Bureau's Oromo language curriculum experts, teachers college's instructors and second cycle primary teachers, who participated in writing or evaluating second cycle primary Oromo language textbooks.

3.2.8. Summarizing and interpreting the findings according to the basic research questions.

3.2.9. Drawing conclusion.

3.2.10. Positing recommendations and suggestions.

3.2.11. Answering the validity questions.

### **3.3. Sources of Data and Sampling Techniques**

#### **3.3.1. Sources of Data**

- a) The folkloric contents in second cycle primary grades Oromo language curriculum materials in particular the textbooks and the syllabuses.
- b) The Oromiya Regional Education Bureau Oromo language curriculum experts.
- c) Teacher Education College's instructors, who participated in writing or evaluating second cycle primary grades Oromo language textbooks.
- d) Primary school teachers, who participated in writing or evaluating Oromo language textbooks prepared for the second cycle primary grades.

#### **3.3.2. Sampling Technique**

The sampling technique selected is purposive sampling. Also the folkloric contents obtained from the texts and all supportive data are totally the subjects to be analyzed under this study.

According to the scholars in the field the idea behind qualitative research is to purposefully select participants or sites, documents or visual materials that will best help the researcher understand the problem and the research question (Gallagher et al, 2000); (Kumar, 1999); (Creswell, 2003); (Flick, 2002). Therefore no sampling is used for this analytic study.

### **3.4. Instruments and procedures of Data Collection**

#### **3.4.1. Instruments**

The following supportive instruments are used for data collection of this study:

- A) A semi structured interview guide for curriculum experts of Oromiya Regional Education Bureau.
- B) An open ended questionnaire for instructors of Teacher Education colleges and primary school teachers, who are participated in writing or evaluating the texts.

According to the authorities, using different instruments upon content analysis make the study reliable. Employing in conjunction with other research tools such as questionnaire, interview, observation or focus group discussion makes the result of the research powerful (Krippendorff, 1980), (Cresswell, 2003), (Flick, 2002); (Solomon Areya, 2004).

### **3.4.2. Procedures of Data Collection**

The procedures of data collection are the following:

- A) Identifying and obtaining folkloric contents (data) from the entire curriculum materials; textbooks and syllabi.
- B) Conducting semi structured interview to collect supportive data from Regional Education Bureau's curriculum experts.
- C) Collecting supportive data through open ended questionnaire from instructors of three colleges of teacher education, who participated in textbook writing or evaluation. Namely: Balerobe, Asella and Adama.
- D) Collecting supportive data through open ended questionnaire from primary second cycle teachers, who participated in text writing or evaluation and available in Baleroobee, Assella and Adama.
- E) The validity of supportive data collecting instruments is evaluated (checked) by fourteen teacher educators of Asella Teachers' college before distributed to the respondents.
- F) The folkloric data collected from the curriculum materials and the responses obtained through semi structured interview and open ended questionnaire would be analyzed step by step according to the procedures already stated to answer the research questions.

So far we could grasp how this analytic study would be conducted from the very beginning of its design (methodology) up to its procedures of data collection and analysis to answer the research questions. The next step is analyzing the folkloric contents obtained from second cycle Oromo language textbooks and syllabuses as well as the collected supportive data step by step, relied on the methods and procedures of analysis in chapter three, which would be presented in chapter four following this.

## CHAPTER FOUR

### Analysis of Folkloric Contents in the Text Books

#### 4.1. The Passages:

Identifying the passages, which incorporates folkloric contents from the entire passages of the texts is the first step prior to analyzing and interpreting the folkloric contents portrayed in second cycle primary Oromo language textbooks. The entire passages in the textbooks embraced different contents rather than folkloric contents, which tend to teach the Oromo language through different selected topics like: health, environment, population, wildlife, economy etc. Also in the textbooks of the cycle a passage within its exercise is considered as a chapter of teaching the language. Therefore, the four student texts in second cycle primary grades embrace about 99 passages. Among these 26 passages are available in 5<sup>th</sup> grade, 25 passages are in 6<sup>th</sup> grade, 24 passages are in 7<sup>th</sup> grade and 24 passages are in 8<sup>th</sup> grade (please see appendix 1). After their titles with respect to their messages are translated in equivalent meaning to English, they are categorized and defined in 8 categories according to their contents to identify the passages, which incorporates folkloric contents. The following table shows the categories of different contents in the passages by grade level and their amount of total appearance in number and percentage.

**Table1: The categories of different contents in the entire passages of 2<sup>nd</sup> cycle primary Oromo Language Texts**

№	Categories	Grades				Total	%
		5	6	7	8		
1	Health	6	4	4	4	18	18.19
2	Science and Technology	2	2	-	2	6	6.06
3	Population and Education	2	3	4	4	13	13.13
4	Biography	1	1	1	-	3	3.03
5	Wild Life	2	1	4	-	7	7.07
6	Environment	3	3	2	1	9	9.09
7	Socio Economic Development	6	7	5	10	28	28.28
8	Folkloric Contents	4	4	4	3	15	15.15
<b>Total</b>		<b>26</b>	<b>25</b>	<b>24</b>	<b>24</b>	<b>99</b>	<b>100%</b>

The passages relied on health education are totally 18 in number and they are 18.19% out of the total percentage. These passages denotes about contagious diseases, environmental sanitation and

hygiene. They are found in all grades. The passages which are related to science and technology posited about electricity, fabricating paper, photographing, cottage industry and chemicals in plant life. These passages are also found in all grades except 7<sup>th</sup> grade. They are 6 in number and 6.06% out of the total percentage.

The passages categorized under the title of population and educations are about 13 in number and 13.13% out of the total percentage. These passages reflect about the growth of population, the ways of family planning, women/girls education, teacher student relation, and the use of books. They are found in all grades.

The passages categorized under biography are 3 in number and 3.03% out of the total percentage. They are found in all grades except 8<sup>th</sup> grade. They collaborates different biographies to read and exercise.

The passages categorized under wild life are 7 in number and 7.07% out of the total percentage. They are found in all grades except 8<sup>th</sup> grade. These passages portrays about the life of different wild animals like: Fox and zebra, manner of Elephant, ostrich and crocodile.

The passages categorized under the environment denotes about planting trees, natural resources, urban life, vegetation and human life, tourism and preserving soil. They are 9 in number and 9.09% out of the total percentage. They also found in all grades.

The passages categorized under socio economic development shows; the use of rivers for development, the use of domestic animals, geological development., social development, unity for working, agriculture: (horticulture, bee farming, gardening, cattle breeding), meeting and decision of the community, traditional law and system, working discipline, calendar and symbols of the community. They are 28 in number and 28.28% out of the total percentage. These passages are dominantly found in all grades.

The final category is the category of folkloric contents which this study deals with. The passages embraced under this category are 15 in number and 15.15% out of the total percentage of the passages. They are found in all grades.

Following this the folkloric contents would be separately classified in their forms of folk life studies, identified and analyzed step by step. According to the review of literature and procedures of this study, after the passages, which incorporates folkloric contents are known, the next step is

identifying their forms of folklore or folk life studies based on Dorson's (1972), classifications and show how they are reflected in second cycle primary Oromo language text books. Thus, the following table reveals how the four forms of folklore (folk life studies) and their genres reflected in the texts by grade level.

**Table 2: The Four Folklore Forms or Folk life Studies and Their Genres Reflected in the Texts by Grade Level**

№	Forms of Folklore or Folk life studies	Grade Level and Genres			
		Grade 5	Grade 6	Grade 7	Grade 8
1	Oral literature (oral folklore)	Folktales	Folktales	Folktales	Folktales
		Proverbs	Proverbs	-	Proverbs
		Riddles	Riddles	-	Riddles
2	Social Folk customs	-	-	-	-
3	Material culture	-	-	-	-
4	Performing Folk Arts	Children play ground Rhyme	-	-	-
		Love song	-	-	Love song
		Cattle praising song (pastoral song)	-	-	-

As table two reveals, among the four forms of folklore or classification of folk life studies, some genres of oral literature are dominantly reflected in second cycle primary Oromo language textbooks. Next to oral literature genres some performing folk art genres are also used in the textbooks. The rest classifications of folk life studies like; the genres of social folk custom and material culture are not reflected or used in all texts. Accordingly the genres of oral literature, which are reflected in the texts by grade level, are three in number, vis: folktales, proverbs and riddles. These genres are used in all texts by grade level except grade seven. In grade seven the only oral literature genre to be learned is folktale. The performing folk art genres are also two in number. These are: children's ground play rhyme and popular songs. They are used only in grade five and grade eight text books.

Having this in mind, after the forms or classifications of folklore above, which are reflected in the texts are identified, the next step is to show the genres and items of the two identified classifications, vis: oral literature and Folk arts in number and grade level in the following table.

**Table 3: The Genres (types) and Items of Oral Literature and Folk Arts Portrayed in the Texts in Number and Grade Level**

№	Forms or Classifications of Folklore Identified in the Texts	№	Genres and Items Identified in the Texts	Grades				Total
				5	6	7	8	
1	Oral Literature	1	Folktales	3	2	4	2	11
		2	Proverbs	12	12	-	12	36
		3	Riddles	5	5	-	15	25
2	Performing Folk Arts	1	Pastoral Song (cattle praising)	1	-	-	-	1
		2	Love Song	1	-	-	1	2
		3	Children play ground Rhyme	1	-	-	-	1
*	<b>Total Items</b>			<b>23</b>	<b>19</b>	<b>4</b>	<b>30</b>	<b>76</b>

As table three shows the genres (types) of oral literature and performing folk arts, portrayed in the texts are five. These are: folktales, proverbs, riddles, songs and children play. Also the items of these genres are totally 76 in number. Among these the oral literature genres such as: folktales are 11 in number, proverbs are 36, and riddles are 25. The performing folk art genres like: pastoral song (cattle praising song) is one in number, love songs are two and the children's ground play rhyme is one.

Apparently among the oral literature genres folktales are three in grade five, two in grade six, four in grade seven and two in grade eight. This means that they are reflected in all texts. Proverbs are also reflected in all texts except grade seven. They are twelve in each five, six, and eight grade textbooks. Also riddles are reflected in all texts except grade seven textbook. In grade five they are five, in grade six they are five and in grade eight they are 15 in number. Concerning the genres of folk art, pastoral song is one in number, which appeared in grade five texts. Love songs are two in number, which are found in grade five and eight text books. The children's play ground rhyme is also one in number and it is available in grade five textbook. The songs are in general reflected in grade five textbook except one love song found in grade eight. Thus it is clear that the genres (types) of folkloric contents such as: folktales, songs and children play are not well continued and sequenced regarding vertical organization in the texts. Accordingly, the proverbs and riddles are

sorted out not only from the passages but also from scattered exercises in the texts. This is because of the reasons that some of them are repeated from grade to grade textbooks and emphasize similar meaning or message. Therefore, to avoid these redundancies the researcher selects or sorts out from different exercises and passages as well. In fact, the above discussion shows lack of balanced distribution concerning the genres at grade level.

Up to this end, based on the research questions, the literature review and the procedures in the research methods, we identified the folkloric contents from the entire passages, refined forms or classifications of folklore and depicted the genres under the umbrella of oral literature and performing folk arts, which are reflected (used) in second cycle primary Oromo language student textbooks. The following step is to analyze each genre in oral literature and folk arts by transcribing in to semantic categories.

#### **4.1.1. The Folk Tales**

According to the authorities of the field in the literature review, folktales are among the most rewarding teaching materials in language classes. They are the original teaching materials. Further they have paramount benefits to develop the four language skills and render cultural values, knowledge and attitudes to the learner. Above all folktales are motivating, participatory, entertaining, ideal for learner centered approach and active learning in language classrooms (Pederson, 1993); (Maglioco 1992); (Cathy, 2006). Thus, the eleven folktales, which are found in the texts are categorized in to two semantic categories and would be analyzed according to their advantage in teaching learning activities step by step in table form below:

**Table 4: The Categories of Folk Tales**

Code	Title of the Folktales in Oromo Language	Grade	Equivalent Meaning to English	Categories
01	Saawwaniifi Handaaqqoo	5	Cows and Hen	<b>Advice, Truth and Love</b>
	Jaarsaafi culullee	5	An old man and an eagle	
	Mala beekaa	6	An advice of a Wiseman	
	Eebba	6	Blessing	
	Gowwummaa	7	Foolishness	
	Gorsa Diddu, Du'a diddaa?	8	You can ignore elder's advice but do you think you escape death?	
	Hantutaafi raacha	8	A Rat and a Frog	
02	Re'ee raajii	5	A surprising goat	<b>Resolving social problems and human need</b>
	Umrii	7	Age	
	Gamna gamna caalu	7	A wise better than a wise	
	Qocaafi sinbirroota	7	A tortoise and Birds	

As it is stated in the above table the folktales included in the second cycle curriculum to teach primary grades children are categorized in to two categories. These are: 1) **Advice, Truth and Love**. 2) **Resolving social problems and human need**. Under the first category about seven folktales are categorized. Under the second category about four folktales are categorized. The main criterion for categorizing these folktales is the message they deliver to the learner (reader). Apparently those folktales categorized under "Advice, Truth and Love" reveals; the advantage of wise advice in human life, respect of elders and wise personalities, the truths in the society, a struggle for the respect of truth and the consequence of true love in social relation. The folktales categorized under "resolving social problems and human need" depicts; a problem solving mechanisms in the society, a human need to development and well being of the society at large.

Following this the next step is to select two folktales, which best represent each category as a subunit of analysis and explore according to their meaning, central idea (theme), cultural values, skills, knowledge and attitude they render to the learner. Concerning the theme as Krippendorff, (1980: 62-63) and Cathy, (2000) denotes, it is an ideal to analyze folklore genres especially stories relied on their thematic contents.

language in second cycle primary grades develop the cultural value that denotes a wise leaders are verily respected for their wise thinking to seek solutions for the problems arise in the society. By reading the story intensively, listening and discussing comprehensively and working on writing different exercises they will develop their four language skills. Upon this they can also gain the knowledge of leadership, the ways of problem solving mechanisms and develop positive attitude towards thinking wisely to solve any problem.

As we grasp from the above expressions, folktales (stories) are the best materials to teach primary grade children. They reveal the economic, social, political, psychological, philosophical and historical truths to the learner through developing cultural values, skills, knowledge and attitudes. According to the authorities in the literature review, these are also true for all forms of folklore and their genres (Cathy, 2006); (Man Lee and et al, 2005). Following this the next step is to analyze proverbs by categorizing, defining, and selecting sub units to show their theme, what cultural values, skills, knowledge and attitudes they deliver to the children.

#### **4.1.2. The Proverbs**

According to the review of literature proverbs are referred to as "the wisdom of people". It is a collection of one-liner literature and contained a complete popular philosophy in any language. Our language is also full of proverbial similes and sayings. They are among the shortest and most stable of the verbal folklore genres, and are thus well-suited to the introductory levels of language instruction. Because they offer a distillation of folk wisdom, they are also one of the most useful genres in gauging world view-the popular attitudes towards certain subjects. For classroom activities proverbs of balanced equivalence or positive causation usually work best (Maglioco, 1992); (Pederson, 1993); (Hanlon, 1999). The proverbs actually found in the texts are about 42 but to avoid redundancy 36 proverbs are selected for this study. Thus, the 36 proverbs which are under this study are categorized in five semantic categories (please see appendix 2) and analyzed step by step in conjunction with the merits they have to teaching learning language in primary grades. The categories are:

01. Social problems and peace
02. Self confidence and tolerance
03. Saving and using time
04. Selfishness and trickery
05. Capacity, truth and manner

Under the category 01 there are about 10 proverbs. These proverbs reflect how social problems are resolved and peace making mechanisms to the well being of society. Naturally when any problem arises in the society it would be resolved by that society itself. Unless problems are resolved the society could not run its peaceful life. Thus solving problems and sustaining peace are vital for a society. For instance the proverb:

"Duuti biyya wajjinii hiriba".

"Facing death which indiscriminately takes a way every one is like sleeping".

This proverb denotes the unity of people to avoid problems and live together peacefully. Further it reflects the consolidation of the society to establish sustainable peace and socialization by abolishing pretexts.

Category 02 embraces about 6 proverbs. These proverbs reveal how self confidence and tolerance are useful in social (Human) life. They are very psychological to the personalities who live in the community. For example the proverb:

- "Akka ebaluun sirbaan morma nama cabsa".

"Imitating somebody's dance break a neck".

- "Obsan aannan goramsaa dhuga".

"He who tolerates would drink a heifer's milk".

The first proverb shows that one who has no self confidence but try to work like others would damage his life. Further it denotes to be confident by self knowledge and work is very advantageous for future career of personalities life. Although the second proverb reflects that tolerance and working tolerately is the best behaviour to be developed in the society to get a sweet fruit of life at the end.

Category 03 incorporates about 4 proverbs. These proverbs portray how saving and using time are useful for human being and a society at large. Moreover time management and saving are a basic principle of development or prosperity of any society. For instance the proverbs:

- "Boru hinbeekneen godaan bukoo sagal"

"for who don't know tomorrow its baking utensils are nine".

- "Ifaan guratan dukkanaan daakkatu."

"Gathered in day light is milled in darkness".

The first proverb depicts the benefit of saving to develop economically and how saving is a basic mechanism for sustainable life of a human being and a society at large. Moreover it is very difficult for any person or society to use every thing extravagantly for the time being in order of thinking for the future life. Similarly the second proverb denotes using the right time for the right job results in effective human life situations, the English proverbial equivalent reflects: "A stitch in time saves nine".

Proverbs categorized under 04 are about five. These proverbs reflect the negative aspects of selfishness and trickery. Selfishness or trickery are the most evil things in human life and a community at large. For example the proverb:

"Karaan sobaan darban deebitti nama dhiba".	"A street passed by trickery is difficult to pass when return back"
------------------------------------------------	------------------------------------------------------------------------

This proverb reveals the selfishness of personalities who used trickery and lied to get some benefit through misguided manner. But selfishes and liars could use trickery for the time being. In the long range they would become annihilated from a societies social life.

Proverbs categorized under 05 are about eleven. These proverbs reflect the capacity (knowledge) of human being to perform different activities and the true manners or characteristics of personalities. For instance the following proverbs:

- |                                                      |                                                                                       |
|------------------------------------------------------|---------------------------------------------------------------------------------------|
| a) "Tafkiin hamma humna<br>ishee utaalti".           | "Flea jumps as could as its<br>capacity"                                              |
| b) "Beekaan baargamattuu,<br>Wallaalaan of jalattu". | "A knowledgeable thinks up to abroad,<br>but ignorant does not know what nearby him". |

These proverbs depict the truth that capacity or knowledge is a power to perform any activity through the right thinking; no body performs anything beyond his capacity. Further to mold the behavior of a personality one has to recognize the ability (capacity) of that person, albeit knowledgeable personality's are good thinkers or farsighted to solve the society's problem.

Up to this end we comprehend the messages of proverbs, which are categorized in five semantic categories with the help of some examples. Now next to this by selecting one proverb, which best

represent each category as a subunit and show their central idea, what cultural values, skills, knowledge and attitude they render for primary grade children in table form.

**Table 5: The Central Idea (theme), Cultural Values, Skills, Knowledge and Attitudes in Selected Five Proverbs**

No	Proverbs and Their Equivalent Meaning in English	The Central Idea (theme)	Cultural Values	Skills	Knowledge	Attitude Development
1	<ul style="list-style-type: none"> <li>• "Badaa nyaatanii bara bahu".</li> <li>• "One eats a sour food and pass a sour time".</li> </ul>	Difficult problems could be solved through commitment.	Commitment to solve problems and to be honestly tolerates.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Problem solving</li> <li>▪ Tolerance</li> </ul>	Positive attitude towards problem solving through commitment
2	<ul style="list-style-type: none"> <li>• "Fardi biliblaan leenji'ee, sokkossa rarootin hin dammaqu".</li> <li>• "A horse which trained by bell, will not disturbed by the noise of a leather".</li> </ul>	Self confidence emanate from more knowledge and experience.	Self confidence, knowledge and experience from environment.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Respect of knowledge and experience.</li> </ul>	Positive attitude towards gathering knowledge and experience.
3	<ul style="list-style-type: none"> <li>• "Waan qabaniin gabaa bahu".</li> <li>• "One goes to market with what he has".</li> </ul>	One cannot perform anything beyond his knowledge, experience, capacity and saving.	Performing everything according to what is saved, experienced and capacity.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Knowledge of saving and using own capacity.</li> </ul>	Positive attitude towards saving and capacity.
4	<ul style="list-style-type: none"> <li>• "Raafuu fixee rafuu dide".</li> <li>• "He eats all of a cabbage and refuse to sleep".</li> </ul>	Selfishness or to be greedy is an evil of socialization.	Culturally these greedy or selfish personalities are condemned for moral reasons.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Reading</li> <li>▪ Listening</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Knowledge of socialization through imparting or equally sharing and respecting each other.</li> </ul>	Negative attitude to wards selfishness.
5	<ul style="list-style-type: none"> <li>• "Amalaa fi gaaddidduun abbaa wajjin deemi".</li> <li>• "Character of a man and his shadow goes with him."</li> </ul>	Good or bad manner or character always lives with the person in social life.	Identifying characters or manners of a person which are accepted or rejected by the society.	<ul style="list-style-type: none"> <li>▪ Listening</li> <li>▪ Speaking</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Knowledge of human character or behavior.</li> </ul>	Positive attitude towards good character or manner of personalities.

As stated above in the table the proverbs which are selected to show the theme, cultural values, skills, knowledge and attitudes reveals what the children of primary grade gain out of learning them in language class. Concerning cultural values the students grasp commitment, honesty, tolerance, self confidence, saving, evil of socialization like selfishness, human behavior in social life and truth. All proverbs help the learners by enhancing their four language skills, develop positive attitudes and knowledge.

So far the researcher strived to analyze what the proverbs, which are found in the texts, reflect and render for the second cycle primary children. The next step is to analyze the corpus of riddles found in the texts as follows.

#### **4.1.3. The Riddles**

The riddles found in the texts are actually 30 in number but five riddles are redundant or have similar meaning. For the reason to avoid these redundancies, 25 riddles are sorted out for this study. Thus, these twenty five riddles are categorized into two main subjects (please see appendix 3) and analyzed according to (Hart, 1964); (Pederson, 1992); (Maglioco, 1992) assumption and technique of analysis in the review of literature.

To Pederson, (1993), riddles come from all age groups, ethnic groups, occupational groups and religion. They are classified into two main types, vis: true riddles and punning riddles. True riddles are guessing games that test the intellect in figuring out the answers. Punning riddles are a form of humor. The corpus of riddles found in the texts are more of true riddles, which denotes testing the intellect and important for teaching in language classes. Similarly, Maglioco, (1992), posited how riddles are used in language classes to good effect for the reasons that their formulaic and metaphoric nature is like proverbs. To him, they provide a good starting point for the discussion of double meanings and homonyms in languages.

Therefore the categorized corpus of riddles are analyzed in accordance with technique of Hart, (1964), which relied on the subject the riddles denote and show how they reflect cultural values, skills, knowledge, and attitudes for the primary children. The main subjects of the categories are:

**01- Agriculture, Food and Natural Environment.**

**02- Useful Materials and Parts of Human body.**



- "A black calves are cavorting in the watering hole". A roasted coffee seeds frying in the pot with butter.

Similarly, the grains, which are obtained through agricultural production in Oromia and used for food, are of many kinds. Among them the following are relatively surplus for the region and for the country at large. Some of them are like: wheat, barley, teff, maize, (corn) and bean. Some of the vegetables and fruits, which are the products of agriculture and used for food are also such as: cabbage, onion, potato, sweet potato, kidney beans, pumpkin, squash, carrot, peppers, tomato, cucumber, beetroot, banana, grapes, avocado, watermelon, lemon, orange, pineapple, and mango. The other very useful production of agriculture is cotton. Cotton is a traditional useful plant for waving cloths especially a type of big blanket known "Bullukkoo". Traditionally this type of cotton blanket is worn by elder fathers and mothers. The young group has worn the smallest one like a bed sheet known as "Gocaa". The women's/girls wore a colored shirt known as "Waandabee" and use a long cotton fabric belt. Among the domestic animals like; cattle breeding, horticulture and bee farming are also vastly practiced in the region. Traditionally the region is known by pastoral economy and galloping horses. The following riddles show agricultural products used for food and clothing.

- |                                         |           |                                             |            |
|-----------------------------------------|-----------|---------------------------------------------|------------|
| A) "Abbaa gabaabaa bullukkoon dhibbaa". | Boqqollo  | "A short father who have hundred blankets". | Maize      |
| B) "Du'aa jiraa qabate".                | Midhaan   | "A dead thing which hold living things".    | Food/grain |
| C) Tumaaleessa hudduun duudaa.          | Dabaaqula | "A fat goat which do not have anus".        | Pumpkin    |
| D) Mukni muka caalu maalii?             | Jirbii    | "What is a tree biggest than a tree?"       | Cotton     |

In conjunction with the above expression this category also incorporates riddles which reveal the natural environment such as: River, sky, rain, stars and sunrise. Through practicing these riddles in the classrooms the children of primary grades benefited to grasp environmental (geographical) knowledge upon developing their language skills and cultural values. Some instances are the following:

A) "Hang majii geessi biyya waliin geessi"	biftuu	"A small thing like a traditional grinding stone available every where".	Sunrise
B) "Eleen bal'atte, bukoon qal'ate, ijjoollaan baay'atte".	Samii rooba urjii	"A baking pan become wide, a flour become a watery fluid, children are increasing."	Sky (wide pan) Rain (flour) Stars (children)

The riddles in the second category denote useful materials and parts of human body. The useful materials are like: needle, thatched house, spoon, a clay jar, and a sack of goat's lather. Similarly the parts of human body are such as: an eye, tooth, esophagus and stomach. Among these the house (cottage) built from wood, thatch and mud have about four compartments or sections. These are: the seating room, the bed room with kitchen materials and fire place, a section for domestic animals such as: sheep, goats, calves, chickens and a compartment for storing food materials and utensils. The fire place in the house is one of the places where riddles are practiced commencing from night fall up to dinner time. In Oromo culture riddles are traditional teaching oral materials for children and also they are mechanisms for developing the children thinking power as well. After all the family members and cattle's have got to their shelters, the elders and children sat around the fireplace and practice or play different riddles. In this occasion the performers are two young children male or female and the elders. Traditionally as it is known riddling is performed among two personalities.

While practicing or playing riddles by asking and replying the answers around the fire place, they roast a maize or corn on the cob and eat it cheerfully. This is done if it is a time for maize to ripe but the other time they eat roasted barley, wheat, beans and the like. Also on this occasion elders drink traditional ale known "booka" prepared from barley and maize malt with honey or with out honey. Also coffee, "Hojaa" known as a boiled coffee leaves with milk and "Qariiboo" similar to an ale or "booka" but prepared only from barley malt with honey or without honey. Children drink milk, "hojaa" and Qariiboo". "Booka" is not so much allowed for children for the reason that its fermentation rate is higher than "Qariiboo". Riddles are played only during the night time before dinner. It is traditionally believed and forbidden to play it during the day time.

According to the belief of the community, if riddles are played during the day time, the riddlers might grow a horn on their head. Riddles have their own opening and closing formulas. The one who want to ask a riddle start his riddling by saying "Hibboo!". The audience said "Hibiib" or "Hibbakka". Then he/she ask the riddle to be answered and the asked child or person answers the riddle. If he/she knows the answer, now it is his/her turn to ask a riddle. If he/she does not replied the right answer, he/she would be criticized through short oral poetry which is popular for criticizing personalities who do not answer the riddles. One of this oral poetry is the following:

"Anaa mi'iifi itittuu; siif baaduu bubbultuu."	"For me a condensed and fresh sweet milk; For you skimmed rotten milk."
---------------------------------------------------	----------------------------------------------------------------------------

After the criticism through oral poetry above the riddler say:

"Ani kana caalaa si hin arrabsu;  
obboleessa/obbooleetti kiyyaa yoo lachuu."  
Galchaan hibboo kooti \_\_\_\_\_ jedhama.

"You are my brother/sister any how;  
I don't insult you beyond this now".  
The answer of my riddle is \_\_\_\_\_ and tells the answer.

By this way they asked each other turn by turn, answer the riddles by intertaining and charming themselves. The riddles, which are relied on household materials such as: a clay jar, needle, spoon, and sack of goat's lather reflect or portray the traditional use of the materials, from what kind of materials they are fashioned and their development. These materials are a starting point for discussion on cultural values in language classes through riddling practices.

With regard to the above discussion of riddles the next step is to select the best two representatives of riddles from each category (sub unit of analysis) and show how these riddles reveal cultural values, skills, knowledge and attitudes through their central idea (theme) to the second cycle primary children in table form as follows:

**Table 6: The Central Idea (theme), Cultural Values, Skills, Knowledge and Attitudes in Selected Riddles**

Code	Riddles and Their Equivalent Meaning in English	Answer	Central Idea (theme)	Cultural Values	Skills	Knowledge	Attitude
1	<ul style="list-style-type: none"> <li>▪ "Deemeehin dadhabu".</li> <li>▪ "It goes on but not tired".</li> </ul>	<ul style="list-style-type: none"> <li>▪ Bishann lagaa</li> <li>▪ River water</li> </ul>	The use of river for different developments.	Using natural environment for development.	<ul style="list-style-type: none"> <li>▪ Reading</li> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Geographical and environmental knowledge</li> </ul>	Positive attitudes towards development of environment.
	<ul style="list-style-type: none"> <li>▪ "Gaafaan seenanii gaafa malec bahu".</li> <li>▪ "When they inter they have horn but they come out without horn".</li> </ul>	<ul style="list-style-type: none"> <li>▪ Biqila</li> <li>▪ Malt</li> </ul>	The process of changing grains like barley to another use like drinks.	Comparing traditional and modern drinks.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Knowledge of chemistry, combination, mixture and fermentation</li> </ul>	Positive attitudes towards science and technology.
2	<ul style="list-style-type: none"> <li>▪ "Yammuu jiru marga nyaata, yammuu du'u midhaan nyaata".</li> <li>▪ "When it is alive it eats grass, after it died it eats grain".</li> </ul>	<ul style="list-style-type: none"> <li>▪ Qalqalloo re'ee</li> <li>▪ Sack of goat's leather.</li> </ul>	A traditional material for storing grain and its difference b/n the modern one.	The use of traditional materials like sack of goat's leather and their development.	<ul style="list-style-type: none"> <li>▪ Speaking</li> <li>▪ Listening</li> <li>▪ Reading</li> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ How to product use able materials from environment and their development in the society.</li> </ul>	Positive attitudes towards traditional useable materials and their development.
	<ul style="list-style-type: none"> <li>▪ "Sulula qal'aa hotara bal'aa".</li> <li>▪ "A thin basin having a wide gorge".</li> </ul>	<ul style="list-style-type: none"> <li>▪ Qoonqoo fi garaa.</li> <li>▪ Esophagus and stomach</li> </ul>	Human body (elementary canals) and their use.	Comparing the traditional names given to human body with scientific codes or names.	<ul style="list-style-type: none"> <li>▪ Reading</li> <li>▪ Speaking</li> <li>▪ Writing</li> <li>▪ Listening</li> </ul>	<ul style="list-style-type: none"> <li>▪ Biological knowledge about elementary canals or human body.</li> </ul>	Positive attitudes towards the scientific knowledge of human body.

The above table depicts how the practice of riddling in language classrooms plays a great role through its themes to transmit cultural values, the four language skills, knowledge and attitudes. In respect of the cultural values, using natural environment traditionally and comparing with modern development, the traditional drinks brewed from different grains and comparing with the modern one, the traditional useable materials to store and keep grains like sack of goat leather and human body prominently known for human life. These human bodies are like esophagus and stomach which render knowledge of elementary canals to the children of primary grade. Accordingly the learners grasp geographical and environmental knowledge, aspects of chemistry and biological

knowledge horizontally with the language skills. In attitude development the children gain positive attitudes towards using natural environment and keep it scientifically. Also developing traditional materials recipes and drinks technologically and understanding how the human body works in human life.

So far the oral literature genres like: Folktales, proverbs, and riddles, which are found in second cycle primary Oromo language text books are analyzed according to their use and practice in language classrooms, their cultural background and values, skills, knowledge, and attitudes they transmit for primary children with respect to the assumption of authorities in the field. The next step is to analyze the folk art genres like: songs and children playground rhyme found in the text books.

The performing folk art genres, which are found in the texts, are four in number. These are: one cattle praising (pastoral) song in grade five, two love songs in grade five and eight, and one children ground play rhyme in grade five. They are categorized as "**praise and love**". In this part (step) I analyze only the praising and love songs. The children play ground rhyme is selected to be analyzed narratively in the unit of analysis with other genre, which represent the whole analysis of oral literature and folk art content genres analyzed at the end of this study. Therefore following this the contents of songs would be analyzed step by step according to the categories formulated for them as follows:

#### **4.1.4. The Cattle Praising (pastoral) Song**

The cattle or pastoral song found in grade five textbook reflect the cultural background of the Oromo's socio economic life. Traditionally Oromos were pastoralists, who breed different cattle or domestic animals for the reason that the region was very favorable to breed cattle and use for their life. The region has relatively a wide grazing land and many rivers for drinking water. Also a thick vegetation for shading, equilibrium air condition for human and animal's life.

According to the authorities in review of literature a folksong is any song that is orally circulated regardless of its origin. For classroom use, however, to use tunes and texts, which are easily to learn and sing are preferable. The object of the lesson, after all, is not necessarily the appreciation of music, but rather another way of practicing language skills (Maglioco, 1992). Folksongs are a sort of national self-portrait that reveals a people's deepest feelings and concerns as well as describing

their day-to-day lives. Folksongs tell stories in authentic vernacular speech. They have a simple, serviceable style and include song type that seem tailor-made for language learning: action songs, game songs, rounds, part songs, story songs, add-on songs, dialogue songs, answer-back songs, and more (Pederson, 1993); (Cashman, 2000).

Thus, the cattle praising (pastoral) song, which is found in grade five Oromo language textbook is one of the popular folksong the Oromos have sung for many centuries to reveal their love and respect for their cattle, which are the bases of their life. As folklore is dynamic in its nature, this popular song is sang in different poetic conditions from place to place in the region. It is very essential for language classroom teaching learning activities for the reasons: its clear socio economic message and simplicity, motivates the students to sing it enthusiastically and also the children experienced it before they come to the schools. This is also true for all oral folklore genres such as: folktales, proverbs and riddles.

In language classes the children able to perform it as traditionally they learned it from their respected families. Traditionally this song is performed from the month of February onwards for the reason that the rainy season starts from this month. Commencing from this month water for the cattle is available in the rivers, streams, watering holes and the grazing land become green with a grass. The occasion of performing this song is during the day, especially from about four o'clock local time, when the sun rise is very bright and start to be hot. At this time the cattle herded on to the river by herds men and boys for drinking water. The singers are especially the womens and girls of the village, though men and boys also participate occasionally.

The women and girls of the village who have related house or clustered cottage calling each other to the clearing place in front of the cottages and spread their animal leather and mats. Then they sat down in line placing a jar like material traditionally known as "Barree" used to skim condensed milk from its cream (butter). "Barree" is a big decorated container of milk, which they make (sewed) it from colored thatch. They used to push slightly this material within its milk back and forth to skim butter. Now the song is started and led by one woman and the others (audience) said what the leading women said after the sound e...e...e...e.... Their physical body movement caused by pushing the "Baarree" back and forth intermingled with the tone of the song and the sound of the milk creates a very beautiful melodious rhythm. Some of the instances from the text shown below:

"Arriyyoo boonaa kiyyaa; Loon malee firri hin jiru". * dish... sh... di... ba... baa * e... e... e...	"A redish-browns, which are my pride; There are no relatives with out a herd". * dish... sh... di... ba... baa (sound of milk) * e... e... e...
"Lowwan abbaan tikifatuu; Dirri isaa hin hanqatuu". * dish... sh... di... ba... baa * e... e... e...	"A cattle, which owners take care; would never decrease in number". * dish... sh... di... ba... baa * e... e... e...
"Saani maal hin taane? Kotteen shinii ta'ee; Foon irbaata ta'ee; Gogaan waaluu ta'ee; Gaafni geeba ta'ee".	"Is there a thing what cow is not produce? A hoof become a mug; A meet become dinner; A lather become cloth; A horn becomes cup".

As the above song reveals cattle breeding is a prominent life for the community. The community respect cattle and praise from the very beginning of their economic benefit up to how to keep (treat) cattle. Furthermore in the community prosperity of an individual is measured by the cattle he owns. Therefore everybody in a community is working to have more cattle. If a person is prosperous in cattle breeding, every body needs to marry his daughter. This is for the reason that traditionally the father of the daughter gives many cattle and household materials for the bride and groom on their wedding occasion. The man who marry a daughter gives other materials such as: a big blanket known as "Bullukoo" for father and mother with different clothes, a flour of different grains in many sacks, butter and honey in big containers, different clothes for brothers and sisters of the bride, traditional jewellery and clothes for the bride and a big amount of money in cash for the family.

Apparently the children of primary grade would have a great opportunity to discuss on these cultural values in language classroom by singing the song. They also gain knowledge of environment, agriculture and develop their language skills by practicing on different exercises the song render. They would have a positive attitude towards socio economic life of the society and criticize some backward cultural aspects, which are a pretext to modern agro-economic development.

Up to now we grasp what the content of the cattle praising song culturally portrayed and what the children of primary grades benefited out of learning it in the language classes. The next step is to analyze love songs found in the texts as follows:

#### 4.1.5. The Love Songs

The love songs found in the texts are two in number. One is in grade five and the other is in grade eight text books. The 5<sup>th</sup> grade love song to be learned by the children is a song of two lovers (male and female). It is a dialogue song to be sung turn by turn. First we concentrate on the cultural background of such song in Oromo community. This song is to be sung by young girls and young men who are in an age of marriage. The men seek girls to marry to them and girls too. According to the cultural tradition this song is not sang everywhere. It is forbidden to sing it in front of the public. It is a hidden agenda of the lovers. Therefore the occasion is during the day time when the girl went to the river to fetch water or firewood with her friends. At this time the one who loved the girl went to the river with his friends and hide himself in the forest around where she can saw him and started singing the love song by calling her name. An example of dialogue love song found in the text is the following:

##### The Man

"Harki koo si danda'ee,	My hands tolerated,
Kan qilxuu muree gogsuu;	Which cut a big tree and dry it;
Milli koo si danda'ee,	My legs tolerated,
Kan roggee muree galuu.	Which can go a steepy slope street.
Iji koo si danda'ee,	My eyes tolerated,
Kan alaatiin dorgomuu;	Which compete with birds;
Garaan koo si dadhabee,	My heart can not tolerate,
Kan halkanii guyyaa booyuu".	Which sobs day and night.

##### The Girl

"Deebitee karaa kana baataa;	Would you come back by this street;
Deemsi kee garaa nama nyaataa.	your departure moved my heart.
Gadamsi na nyaate gaafaan na jigfate;	Using its horn a wild animal eat me;
Qalbii fuute galchii abbaan nahifate.	please return back my heart for me.
Faradoon kee lamaa maaf sakaalte	Why do you tied one of your mare horse;
dhalaa?	I am suit for you and convenience;
Darabeen kee anaa maaf jabaatte garaa?	Why do you be a strong hearted please.

The eight grade love song is sung by the group of men and women. The occasions of this song are: wedding ceremonies, celebrations and festivals. All performers wore their cultural customs and the men hold beautiful sticks. The song is mostly led by a man and the audience say what the leading man say. Their dance is known "ragada", which each performer slightly jump and shake his/her neck. Some instances are the following.

"Habaaboo mana gidduu,	A flower in between the house;
Eessa essa oolta ree?	Where, where had you been?
Gaaf gaafoo mana hinjirtuu".	You are absent for some days.
"Daalachoo binnee gallaa	We bought hyenas lather;
yaa gogaa waraabeessaa	Which is gray in colour.
Jaalallo qixxee wayyaa	Equal love is better;
Maaf qofaa na raateessaa".	Why lonely it makes me bother.

The two songs, which are to be learned in language classes of primary grades above portrayed aesthetic values in the culture of Oromos. The children also appreciate the language of the songs, gain aesthetic values and learn the socio cultural norms of the society as well. They also develop their language skills by reading, discussing and writing their feelings. Furthermore they could grasp environmental and socio economic knowledge out of the society's life. They develop a positive attitude towards society's socialization process and the benefit of true love.

According to the authorities in review of literature, those helpful songs in language teaching can be grouped in to three types: didactic songs, pop songs, and folk songs. Among these didactic songs are written (often copying the style of folksongs) by course designers, not song writers, for a specific language level and teaching purpose. Like all other language exercises, didactic songs can be beneficial if used properly (Pederson, 1993); (Catty, 2000); (Maglioco, 1992).

Thus, some of the songs we already strive to analyze above are didactic songs, which are copies of folk songs and written by textbook designers for teaching Oromo language as integral part. To the authorities didactic songs are beneficial, if their contents are carefully selected for the level of children who learning it and used properly. To me the content selection of some love songs, which some of them are already analyzed above have some problems for the following reasons:

- Some songs are incompatible with the age & capacity (scope) of the children.
- The messages of some songs are not clear because of elevated language use and dialect.

The age and capacity of the children are determining factors in any curriculum design. A curriculum design which excludes or does not consider the age and capacity of the children calls a great problem, which affects the teaching learning process. Accordingly if the message transmitted to the learner (children) is not clear and simple to understand, the objective of the lesson create a vacuum, which cannot easily be filled. Having this in mind, some contents of songs selected to be learned as integral part with Oromo language are not compatible to the scope of primary children. Further their messages are not clear except provoking emotions to wards opposite sex. For in stance the following songs denote what is said above.

- |                                       |                                        |
|---------------------------------------|----------------------------------------|
| 1) Re'een teenya baddee               | our goat is disappeared                |
| Qaxamee jalattii                      | under the bush known "Qaxamee"         |
| Qarxam nahaa godhuu                   | let it chop up me                      |
| Morma kee jalattii                    | beneath your neck.                     |
| 2) Lukkuu warra gamaa adii adiinanaa  | A white, white hen of yonder family,   |
| Lubbuu kiyya badii na birattu dhaanaa | He kick my sweet heart in front of me. |
| Irraa oorgi jedhee warri ollaa kiyyaa | My neighbors said save her from attack |
| Harki si haa cabuu                    | Others said let your hands be break    |
| Cadhi jonbaa kiyyaa                   | say nothing don't speak.               |

As we comprehend from the above content of songs the messages are not clear, even they are some what difficult to sing. The first song portrayed the vanished goat under the bush but at the same time some body said "let it chop me under your neck". This means let God or some powerful thing chop the one who love girl/women under or beneath her neck. This message is very vague to the children mind and it is beyond their scope to understand in this level. To me if it is to be learned in the higher level or tertiary program the students might appreciate the literary meaning.

The second song also reflect that "there is a white, white hen far yonder", at the same time some body kicks or hits a women/girl in front of her lover. The neighbor who knows that she is his lover advised him to save her free of her attacker. Others, who know the power of the attacker, might be as a husband advised him not to react. They also cursed him that if he reacts to save her let God or some powerful thing "breaks his hands". This song is also very vague to the scope of primary children. Above all its message is kicking or hitting a woman for the reason very silly and not clear. It might seem that the women loved another man rather than her husband. But the meaning it implies for the children is also that women's are to be insulted in front of the public rather than respected. Therefore the contents of such songs are beyond the capacity of primary children to

grasp cultural values out of learning them. It is fair selection for higher grades who can appreciate every style and cultural reflections in the society's life. For primary grades we can select what the authorities posited, such as didactic songs, which are simple to sing and have clear messages. For instance patriotic songs, different professional or work songs, different praising songs vis: country, custom, knowledge, socialization, economy, recipes, beauty and etc.

So far we have seen what the songs in primary texts portrayed through the analytical discussion and comments. The next step is the final step of analysis on the folkloric contents of the whole texts. According to the qualitative content analysis, this final analysis is known as selected units of analysis. The selected units of analysis would be analyzed by narrative unit analysis according to Flick, (2002) and Mayring, (2002), assumptions. These units of analysis are relied on the oral literature and performing folk arts genres (items), which are found in the texts and the whole categories as well as sub units used to analyze them up to this end. The reasons for selection of the units are: 1) The cultural background and values they render to the learner. 2) The skills, knowledge, and attitudes they develop for primary children. In light of this, the selected units are the following:

- |                                   |          |
|-----------------------------------|----------|
| 1) "Gorsa diddu, du'a diddaa?"    | Sheekkoo |
| You can ignore elder's advice but | Folktale |
| do you think you scope death?     |          |
|                                   |          |
| 2) Tapha Ijoollee                 |          |
| "Children ground play rhyme       |          |
| (performed by dialogue)           |          |

#### **4.1.6. The Interpretation of Selected Genres as a Unit of Analysis**

##### **4.1.6.1. An Overview of Folk Tale (folk narrative) in Oromo Culture and Interpretation**

In Oromo culture telling folktales or telling a narrative story is a popular performance as other Ethiopian/African or world wide folks. As Chimombo, (1988), state it in analyzing the Malawian folk narratives in the literature, "performance" here also refers to face-to-face oral presentation of a text to one or more persons by a single narrator. Oromo folktales are also told by a single narrator to an audience for many reasons. Among these reasons the following are prominent:

- 1/ for making peace,      2/ for teaching the young generation,      3/ for recreational purposes.

The elders use folktales accompanied by proverbs for making peace among the quarreled families, neighbors or groups in the ethnic. They reveal the core problems and the ways of resolving these problems using folktales as an advice. In teaching the young generation, the elders use folktales or folk narrative stories to shape or mold the manner of children. These stories are selected to advice children with respect to ethics, moral, history, cultural norms and discipline. More over it is a technique or method of enhancing knowledge of socialization, psychology, life skills, philosophy and natural environment, etc, among the children. Concerning the recreational purposes naturally folktales and other oral literature genres and folklore by large are recreational. They are artistic and attractive in nature. Therefore the people use folktales as intertaining tool after tiresome labor work during the day time.

The name given for folktale and proverb is identical in some places in the region. Both are called "Mammaaksa". I think that is why proverbs accompanied the theme of folk narratives. But as the region is relatively wide enough, the names given for folktale are varied from place to place. For instance in some places they called it "Sheekkoo". This is now used in the textbooks. In other places they called it "Durdurii" or Oduudurii". The opening and closing formulas also varies as its names. The opening and closing formulas for all varieties are as follows:

A) **Opening:** Narrator "Sheekkoo! Sheekkoo!" Folktale! Folktale!  
 Audience "Hayyee! Hayyee!" Ok! Go ahead!  
 Narrator After checking the audience attention, he/she commence his/her folk narrative.

**Closing:** Narrator "Dabareen kessanii, "It is your turn,  
 martinuu kessanii" everything is yours"  
 Audience "eeyyeen, eyyeen," Yes!... yes!...

B) **Opening:** Narrator "Durdurii" ("oduudurii") Folktale, folktale!  
 Audience "Nu turii!" Stay for us!  
 Narrator After checking the audience attention, he/she start his/her folk narrative.

**Closing:** Narrator "Durdurii/Oduudurii kiyya kessan wajjin naaf galchaa"  
 "Return back my folktale with yours"  
 Audience "eeyyeen! eyyeen! Yes! Yes!

The social occasions to present folk narratives are so many. Among these the following are popular: 1/ Elders meeting for special purpose, 2/ Family gathering, 3/ A long journey. In Oromo cultural Gada system elders are called; "Jaarsa, Manguddoo, or Gadaamoojii". As they are verily respected personalities, they are considered as leaders of the society in many aspects. They make peace among the people. They are responsible to solve problems that arise among the community. Therefore they meet and discuss many matters about the wellbeing of the people. They advice the people based on their long social life experiences. When they meet they start their discussion by praying to "Waaqayyoo" the almighty God, although they bless the meeting to be fruitful. Through their discussion they used folk narratives accompanied by proverbs to show the reality, to convince each other and to intertain themselves as well.

Family gathering is the other social occasion to present folk narrative. In this occasion the family members: children, elders, male and female all gathered around the fire place, during the nightfall after the day's labor work is completed and the cattle went to their shelter. This time is a time before dinner and bed time. Then the elders narrate their long story, which intertain the audience and have substance of knowledge. At this time the narrator uses selected words or diction, which makes the whole message to be revealed artistically accompanied by body movement and facial expression. The audience also moves cheerfully with the narrator. Some folk narratives also accompanied by songs. The songs could be sung by the narrator as well as the audience. For instance, a folk narrative known as: "Jarri Sadan Imala Deeman". "The three persons went for journey" has a song, which is sung by a messenger bird. The bird saw the three persons went for journey together, but accidentally they had been attacked by some attackers and two of them died. The third one was thrown to the hill and saves his life by cluching to some tree branch. The bird that saw this episode flew to his family's house and arrives on the fence of the house. Then she delivers the message by singing as follows:

"Namooni sadi, imala deeman,	Three men went for journey,
Tokko hafee, lama du'an,	Two died attacked by enemy,
Ka hafe qilee keessattii arge,	I saw one alive in the hill,
Gaalee mukaattu isa birmate".	Saved by a branch of tree.

A long journey on horse back or on foot is very tire some, if a group of people goes together for such journey, they entertain themselves by folk narratives. The narrator narrates his story joyfully and the audience listens cheerfully. They rejoice their tiresome journey by telling and listening folk narratives. Sometimes dancing and singing are common on this occasion.

From the above discussion the reader could grasp a short overview of folk narratives in Oromo culture. Following this the folktale, which is selected as a unit of analysis for this study would be analyzed based on its literary elements and what it renders to the primary children.

### **The Folk Narrative or the Story**

**Title:** **Gorsa Diddu Du'a Diddaa?** (*Original Oromo version*)

- **You can Ignore Elder's Advice but Do You Think you Escape Death?** (*Literal translation in English*)
- (*Please see appendix 6 for original Oromo version*)

Once a colony of seven hyenas were roaming around. One of them was old. But the rest were young enough. As they were walking together, they saw a cow that has fallen into a well. This time, the young ones proposed to the elderly one saying, “What about getting into the well and eat up the cow?” The elderly one warned them saying, “You had better leave the cow alone. It would not have chosen to remain in such place certainly if it hadn’t been helpless itself?”

This time, they grumbled in protest saying, “We never go away until we get into the well and devour the cow!” The wise old one however kept saying, “I have told you, you had better obey my advice and spare the cow!” Still they refused to obey and got into the well to eat up the cow.” Desperately, the elderly one went on his duty and when he returned to the well where he had left them, they stared up at him from the depth of the well. He asked them, “So why don’t you get out of the well?” They replied, “We could find no way out of here; so what shall we do?” He in turn replied, “Now that you have already finished the cow and satisfied yourselves, there is nothing you can do except waiting in there”.

After a while, they became much more worried about the situation. Even they felt much hungry once again and asked the elderly, “What shall we do?” Then he advised saying, “Six of you should eat one of you together”. Six of them ate up one all together. The survivors again asked him saying, “What shall we do now?” He said, “Five of you should eat up one of you together”. Then the five hyenas ate up the sixth one together as the elderly advised them.

Despite doing all this, they couldn’t resolve the dream of finding their way out and back home. They couldn’t devise any means of getting out of the deep well. Again they asked, “We remain unable to get out of here; so what shall we do?” He said, “Four of you should eat the fifth one”.

Three of them survive doing as advised. After some time, they asked what to do next and they were told to eat the third one together until two of them remained. These ones also asked, "What means is left for us?" He said again, "The stronger of you two should eat the other one".

The two survivors fiercely rolled one another before one of them finished eating the other and remained alone. As usual, this one also said, "What shall I do now again?" So it is told that the elderly one said to him, "You too should wait for death in there!"

The analysis of the above Oromo folk narrative or story lies on its plot, conflict, setting, theme or the central idea, characters, a message it transmit to the primary children and what cultural values, skills, knowledge and attitudes it develops. Accordingly the plot of this story is:

*Seven hyenas were roaming around the hill side. One of them was old & the rest are youngsters. They saw a cow that has fallen in the well. The young one asked the elderly to eat up the cow. The elderly warned them not to do. They disobey the advice, got to the well and eat up the cow. When the elderly went and come back from his duty, they are glaring up from the deep well. They asked him an advice how to get out of the well. He told them to eat each other turn by turn. They did this and finally one is left alone. He asked what to do. The elderly advices him, "he too should wait for death in there".*

Within this plot the organizing principle underlying the story is one of repetition. Although we seem to be carried progressively forward as the narrative continues, we find that the same or similar incidents recur in similar ways. This is a structural repetition observable in most folk stories (Chimambo, 1988). The conflict which built the plot and makes the story progressive is relied between obeying and refusing the wise advice. Naturally in life some youngsters are fast to decide many things without analyzing deeply and vastly. But on the other hand the elderly are stable to think and analyze every problem according to their life experience and knowledge. Furthermore some youngsters are very bold to use their energy at most effort to get what they want illegally. But they regret after they are on the verge of death and life. That is like the hyenas that eat the innocent cow in the well and consequently couldn't come up from the deep well. They regretted and desperately replied the question of the elderly as follows:

Elderly	"Maal hin baatanii?"	"So why don't you get out of the well?"
hyenas	"Akka asi ittibanuu dhanbnee; maal goonu?"	"We could find no way out of here; so what shall we do?"

Therefore one can suggest the conflict is also relied between knowledgeable elders in social life and muddle headed, greedy, ignorant young buddies or personalities.

Apparently the time is not told by the narrator except the place in the setting. The place is around a hill side or a well. But concerning the time some listeners/readers might imagine during night time, because the hyenas roam in group during the night. Others might imagine during the day light, because if it is a hill in the forest there would be a favorable condition for the hyenas to flock together around. This is also common in folk stories because of its dynamic characteristics Finnegan, (1970). The narrator narrates folk stories as he/she listened orally from another narrator. Therefore he/she could miss or changed some aspects of the story.

The theme or the central idea of the story relied on or revolve around the following paragraph:

#### **Original Oromo Version:**

*...yeroo kana warri dargaggoon, "sa'a kana qilee keessa buunee nyaannaa," jedhanii waraabeessa isa jaarsaan mariatan. Innis, "Lakkisaa dhiisaa, isheenuu waa rakkattu malee achi keessa dhaabbattee hin hafnee" jedhe gorse. Yeroo kana isaanis, "Lakkii sirumaayyuu ammuma qilee kana keessa seennee nyaannu malee asii hin deemnu," jedhanii didan. Inni raagaan garuu, "ani isinitti himeera, gorsa koo dhaga'aati dhiisaa" jedheen....*

#### **Translated English Version:**

*...This time, the young ones proposed to the elderly one saying; "what about getting into the well and eat up the cow"? The elderly one warned them saying; "you had better leave the cow alone. It would not have chosen to remain in such place certainly if it hadn't been helpless itself?" This time, they grumbled in protest saying, "we never go away until we get in to the well and devour the cow!" The wise old one however kept saying, "I have told you, you had better obey my advice and spare the cow!"*

As we can grasp from the quotation the theme or the central idea of this story depict disobeying the elders' advice and be in trouble for ever or losing life. In Oromo culture as expressed in an overview of cultural background, elders are the most respected personalities. To disobey or refuse elders advice is meant to be annihilating from the social life of the community, because elders are believed and accepted in the society as wise and well experienced figures. Even though the characters of this narrative story were wild animals like hyena, they were playing the role of human being in social relation. At this juncture, Gray, (1975) cited in Chimombo, (1988: 123) delineates that the point or meaning or theme of a work is understood when the event presented is recognized as being analogous to an aspect of human behaviour. This does not mean that the characters

depicted have to be human, or even creatural. The particular kind of human behaviour to which the event is analogous is what provides the controlling idea, the organizing principle and the theme of work. Thus such as the hyenas behaviour in this story are analogous to an aspect of human behaviour. That is why the listener/reader is obliged to interpret it according to the human social interaction.

There are some human beings in social life, who run after their own gluttony like the hyenas in the story. These personalities are very poor to analyze things or problems. They are not interested to learn from others or listen to a wise advice. Always they are thinking in one angle or side, which is to their own ego like the hyenas "thinking":

"...nyaannu malee asi hin deemnu!"	"...we never go away until we get in to the well and devour the cow!..."
---------------------------------------	-----------------------------------------------------------------------------

There fore they damage others life and gradually they destroy themselves as stated by the elderly hyena:

"Ati taa'iittii du'a eeggadhu".	"You too should wait for death in their".
---------------------------------	-------------------------------------------

The message of this story is very deep as the well where the cow has fallen. For many reasons refusing elders advice or seniors thinking, signifies refusing reality in life; disobeying authenticated socio cultural laws and guidance or disrespecting the law of nature. Moreover the story reveals or depicts conspicuously an evil human behaviour through fable narrative.

The primary children who listen/read this fable narrative story would grasp the cultural values such as: respecting the advice of elders in the society; thinking tolerantly in diversified way; analyzing problems before fast decision; learning from others; understanding each other; accepting the objective reality; believing in authenticated reasons; working for others well being rather than only for own ego; share ideas for building socialization; comprehending life skills; save self and others from danger.

Accordingly they develop their four language skills through listening, reading, speaking or discussing on ideas they gather from the story and writing different notes, summaries & working different exercises. Through listening and reading this story they also would be benefited to harvest knowledge of environment, problem solving, social norms, ethics, aesthetics, appreciating artistic

writings and literature at large. In conjunction with this their attitude would be developed to wards learning wise experiences of others and use it in social life. Moreover, the story helps to enhance the attitude of the children in shaping responsible, confident, honest and transparent behaviors or manners.

Up to this end of discussion we could grasp the short cultural background of telling folk narratives in Oromo social life and the analysis of folk narrative that depicts the cultural values. Next to this the children play ground rhyme would be analyzed as a second unit of analysis, which is selected from performing folk art genres in the text books.

#### **4.1.6.2. A Short Background of Children Play in Oromo Culture and Interpretation**

As we all are children once, now we all share what children are playing in folkloric contexts, (Mechling cited in Oring, 1986). We all have splendid memories of our childhood peers. The rhymes we had been played together, the stories we listened and told to each other are unforgettable, (Blatt, 1987).

As the scholars of the field denotes above, the children rhymes played in Oromo culture are also a memorable activities for an adults or elderly. The Oromo children play different rhymes in twos often among peers or groups. The rhymes are more of verbal dialogue song types in character. They are practiced by the children for different purposes. Among these purposes the vital ones are; 1/ to develop their thinking power and memory, 2/ to enhance their physical strength, 3/ to teach them the vocabularies in the language and 4/ to teach them the social norms of the society. For instance in developing their thinking power and memory they practice the following verbal plays in dialogue:

1/ <u>Group "A"</u>	<u>Group "B"</u>	<u>Group "A"</u>	<u>Group "B"</u>
• Tokkeen maalii?	Tokkuma,	What is one?	One is one,
• Lama maalii?	Mucha ree'ee,	What is two?	Goats breast
• Sadi maalii?	Sunsumman,	What is three?	Three clay stones around fire oven
• Afur maalii?	Mucha Sa'aa	What is four?	Breast of cow
• Shan maalii?	Qubbeen namaa.	What is five?	Fingers

This verbal dialogue play is tend to teach numbers for the children. The numbers are symbolized by different materials, cattle, human body and other symbols as an aid to teach children. These symbols are what the children priorly know in their environment.

<u>2/ Group "A"</u>	<u>Group "B"</u>	<u>Group "A"</u>	<u>Group "B"</u>
• Hibboon ten	Ten	Riddle "ten"	Ten (untranslated morpheme)
• Sangaa	Ten	Anox	Ten
• Raada	Ten	Calf (female)	Ten
• Jibicha	Ten	Calf (male)	Ten

The second one above is also symbolic. It is played to identify a family and its members in the surrounding neighbors. The husband and wife are symbolized by an ox and cow. The children are symbolized by calves. There fore the children count these cattle and identify which family is it in the surrounding neighbors and tell to the group. This verbal dialogue play is some times accompanied by clapping hands and body movement.

<u>3/ Group "A"</u>	<u>Group "B"</u>	<u>Group "A"</u>	<u>Group "B"</u>
• Gogorriin mal baatti?	Haaduuf Qarabaa	What do the pheasant hold?	a blade
• Morma ishii	Shaf	Her neck	shaf (cut)
• Morma ishii	Shaf	Her neck	shaf
• Morma ishii	Shaf	Her neck	shaf
• Morma kee	?	Your neck	? ?

The third verbal play above is a type of language game to test a children memory through rapid repetition of two wards, which the speakers in the dialogue saying them again and again. Finally the inquirer group shifts the word from "her neck" to "your neck". At this moment if the other replies the word "shaf" it is defeated. But if a group say nothing or shut up, the play would continue turn by turn. This verbal play game also accompanied by clapping hands and body movement.

4/ <u>Group "A"</u>	<u>Group "B"</u>	<u>Group "A"</u>	<u>Group "B"</u>
• Binoo	bineensa	Hyena	Hyena
• Maal faa	gogorrii	What do you eat	pheasant
• Maal faa	sangaa	What do you eat	an ox
• Maal faa	sa'a	What do you eat	cow
• Maal faa	ree'ee	What do you eat	goat
• Maal faa	Hoolaa	What do you eat	sheep

The fourth verbal dialogue play above is also a type of language game to test the memory of children. But this one is concentrated on animals, which are used for human food. The purpose is to teach children which of them are edible or not. The game would be over, when the group who replies call an edible animal. Then the play continues turn by turn.

The above instances and other so many play ground rhymes are played in a village where children follow and keep herds in a field of grazing. There they come together and play different verbal and play ground rhymes in peers during the day time. They learned these play ground rhymes from their folks during the night time when the family gathered around the fire place. Then during the day time each child or teenager practiced the play ground rhymes, which he/she had learned from his/her family with his/her peer in herding field. There fore we can say that the setting for playing verbal rhyme games are in the house of family at night and in the field of play or herding cattle during the day time.

The social occasion to play a dialogue rhyme or verbal game is also of two aspects. These are: the family gathering at night around fire place and when the children gathered to play in the fields. When all family members are gathered around a fire place during night fall, an elder ask a children to play different rhyme or verbal games they know previously. The children of the family would play different rhymes or games joyfully in dialogue, sometimes accompanied by songs and body movement in two divisions. This moment is a moment of cheerful activities like: laughing, clapping hands and dancing. Then the family elders teach them another play rhymes or games by participating and showing or demonstrating for them practically.

As we can comprehend from the above discussion, the short cultural background of playing dialogue rhymes and games among the children of Oromo's is expressed concisely. Now next to this the play ground rhyme, which is selected as a unit of analysis from the folk art genres in the textbooks, would be analyzed as follows:

## The Children Play Ground Rhyme in Dialogue:

### Original Oromo Version:

### English Version (Literal Translation)

Group "A"	Group "B"	Group "A"	Group "B"
• Ijoollee gamaa hoo!	Ookoo!	Hey! Buddies over there.	Hey!
• Koottaa hora buunaa!	Dhiyaana hin nyaane	Join us for the beach.	I have not eaten yet.
• Maaf nyaachuu didde?	Warratu na dhowwate	Why haven't you eaten?	My parents refused to provide
• Maaf hin dhaanne?	Dhaaneera	Why didn't you hit them?	I have hit them.
• Eessa, cessa dhaante?	Harma, harma jala	Which, which part did you hit?	The breast, beneath the breast
• Harmi maalsii buuse?	Amartii	What did the breast drop for you?	A bracelet
• Amartii maal goote?	Hiriyaafan kenne	What did you do with the bracelet?	I gave it to a friend
• Hiriyaan maal siiigoote?	Ulee qallayyoo naa kennite	Then what did she do for you?	She gave me a slender stick
• Ulee maal goote?	Waaqattin aarse	What did you do with the stick?	I smoked it up
• Aarii eessa dhaqe?	Waaqa seene	Where has the smoke gone?	It got into the sky.
• Waaqni maal rooba?	Bokkaa	What does the sky unleash?	The rain.
• Bokkaan maal biqilcha?	Marga	What is grown by the rain?	The grass.
• Marga maaltu dheeda?	Horii ayyoo tiyyaa	Who grazes it?	My mum's cattle.
• Horii malitti elman?	Okolee Sibiilaa	What container do they use to milk the cows?	Metal hand basin.
• Maalitti fannisan?	Xaaxessaa	Where do they hang it?	Onto a "tatessa" tree.
• Xaaxessaa maaltu mura?	Qottoo	Who cut the "tatessa" tree?	An axe.
• Qottoo enyutuu tuma?	ogessa	Who forges the axe?	A blacksmith.
• Ogeessi kun eenyu?	Kan dandeettii qabu	Who is this blacksmith?	A well-skilled one.
• Dandectti maaltu fida?	Jireenyaa fi barnoota	Where does the skill come from?	From life and education!

*(Grade 5 student textbook page 2-3)*

The above play ground rhyme, which is to be played or demonstrated in the classroom by primary children, is a symbolic play ground rhyme, and could be played in dialogue among peers or groups. The researcher interprets and would analyze this children's play ground rhyme according to its symbolic meaning, the message it render to the children and what cultural values, skills, knowledge and attitudes it develop among the children of primary grades.

The play is structured by dialogue, which is one of asking and answering cases. It is a play performed by some sort of song and body movement. Commencing from the first stanza of the three stanzas, this children play ground rhyme would be interpreted according to its symbolic meaning and analyzed step by step as follows:

### 1/ Oromo Version

- *Ijoollee gamma hoo!* *Ookoo!*
- *Koottaa hora buunaa!* *Dhiyaana hin nyaane.*
- *Maaf nyaachuu didde?* *Warratu na dhowwate.*
- *Maaf hin dhaanne?* *Dhaaneera.*
- *Eessa, eessa dhaante?* *Harma, harma jala.*
- *Harmi maal sii buuse?* *A martii.*

### English Version

- *Hey! Buddies over there.* *Hey!*
- *Join us for the beach* *I have not eaten yet.*
- *Why haven't you eaten?* *My parents refused to provide.*
- *Why didn't you hit them?* *I have hit them.*
- *Which, which part did you hit?* *The breast, beneath the breast.*
- *What did the breast drop for you?* *A bracelet.*

As it is clearly seen that the beach "hora" shows a water, which human and cattle uses for drinking and other purposes. This beach "hora" is not a natural beach. It is an artificial wide water hole dug by the community and full of water collected from rain and other sources on the earth. The place is surrounded by different vegetations and kept beautiful for a long time by the villagers. This is why it is relatively similar to natural beach. The children of the village always visit this place and play different entertaining plays including verbal dialogue rhymes at the side of it. With playing they also keep guard the beach from different things that spoil the water. Upon this they help a cattle drink water from this wide lake like beach.

In accordance with the above assumption, as we know naturally families do not refuse to provide food for its children. Also a child who has not provided food by his/her family could not hit his/her family due to the reasons of socio cultural norms. But the children play ground rhyme denotes refusing to provide food and hitting the breast for getting food in its dialogue. This symbolizes two things: Firstly, one who wants to get food to eat has to work. The food would be available or plenty as a result of human labor or sweat. There fore the children might ask food without participating or helping the family by sharing their labor. So, the play is designed to teach them that they have to help their family in working what they could and respect working as a basic thing in human life. Secondly, the breast is a symbol of earth or it is analogous to earth, which grows every thing for

human life. As the breast is a spring of milk to brought up children and human being at large. The children hit the breast and beneath the breast. Then the breast drops for them a bracelet, which is a substitute of breast milk. This reveals that if human being work hard and exert his/her sweat on earth he/she would get a beautiful or sufficient wealth like jewellery to lead a very nice life. Hitting here symbolizes working hard like harvesting and traditionally hitting a cereal crops to produce a grain. The bracelet symbolizes the fruit of working hard like the grain or a property which avoid poverty.

## 2/ Oromo Version

- *Amartii maal gootee?* *Hiriyaaafan kenne.*
- *Hiriyaan maal sii goote?* *Ulee qallayyoo naa kennite.*
- *Ulee maal goote?* *Waaqattin aarse.*
- *Arii eessa dhage?* *Waaqa seene.*
- *Waaqni maal rooba?* *Bokkaa.*
- *Bokkaan maal biqilcha?* *Marga.*
- *Marga maaltu dheeda?* *Horii ayyoo tiyyaa.*
- *Horii maalitti elman?* *Okolee sibiilaa.*

## English Version

- *What did you do with the bracelet?* *I gave it to a friend.*
- *Then what did she do for you?* *She gave me a slender stick.*
- *What did you do with the stick?* *I smoked it up.*
- *Where has the smoke gone?* *It got in to the sky.*
- *What does the sky unleash?* *The rain.*
- *What is grown by the rain?* *The grass.*
- *Who grazes it?* *My mum's cattle.*
- *What container do they use to  
Milk the cow?* *Metal hand basin.*

The second stanza commence with the bracelet, which is dropped from the breast and given to a friend. This giving the bracelet to a friend depicts or symbolizes sharing the fruit of work or wealth with others and makes peace, love and happiness among others or the community at large. The slender stick, which has been got in return of the bracelet symbolizes environmental vegetation, that beautifies the environment and calls rain for human, cattle and other living things to sustain their life. The word "qallayyoo" "slender" shows beautifulness or handsomeness of a thing or

human. This beautiful stick is also smoked and sent to the sky. Also this activity symbolizes that environmental vegetation, if it is well protected, calls rain and evaporate it to the sky to bring rain again and again for the use of living things on the earth. As every one knows rain is a useful natural gift to grow every kind of vegetation, crops, human being and cattle. A grass is one of environmental vegetations used for cattle grazing. Among cattle a cow gives milk for human use. A cattle and milk here reveals the traditional economic aspects of the Oromo people. The metal hand basin container of the milk symbolizes the wealth of the people that has to be saved and kept in a safe place intact.

### 3/ Oromo Version

- |                                  |                               |
|----------------------------------|-------------------------------|
| • <i>Malitti fannisan?</i>       | <i>Xaaxeessaa.</i>            |
| • <i>Xaaxeessaa maaltu mura?</i> | <i>Qottoo.</i>                |
| • <i>Qottoo enyutuu tuma?</i>    | <i>Ogeessa.</i>               |
| • <i>Ogeessi kun eenyu?</i>      | <i>Kan dandeettii qabu.</i>   |
| • <i>Dandeettii maaltu fida?</i> | <i>Jireenyaa fi barnoota.</i> |

### English Version

- |                                          |                                 |
|------------------------------------------|---------------------------------|
| • <i>Where do they hange it?</i>         | <i>On to a "tatessa" tree</i>   |
| • <i>Who cut the "tatessa" tree?</i>     | <i>An axe.</i>                  |
| • <i>Who forges the axe?</i>             | <i>A black smith.</i>           |
| • <i>Who is this black smith?</i>        | <i>A well skilled one.</i>      |
| • <i>Where does the skill come from?</i> | <i>From life and education.</i> |

In the final stanza of the play above, the metal hand basin is also hanged on "tatessa" tree. This shows two things: 1/ The "tatessa" tree is a very huge and strong tree with small leaves, and grow a slender branches for shade and other purposes. Therefore the metal hand basin within its milk hanged on this tree mean that milk, which is symbolized by wealth of the people, is kept in strong material as well as put in the house strongly built from a strong material like a wood of "tatessa" tree to be safer from danger. 2/ As it is discussed before, a tree is a basic thing to attract rain and beautify an environment. A rain also grows grass. A grass is grazed by cows. A cow gives milk, which depicts the property of Oromos. Thus, growing and protecting trees emanate tools of environmental protection and development for human life. In conjunction with this the "tatessa" tree again cut down by an axe. An axe is a tool symbolized for destroying environmental

vegetation. The echoes of this point are protecting soil, water, and air condition from danger by growing different trees rather than to abolish the natural vegetation of an environment.

Accordingly the black smith who forges an axe signifies that the respect, which the children had to have for hand craft or cottage industry. The assumption denotes that hand craft is a respected skill used for socio economic development. Furthermore a black smith here also reveals the need for skilled man power and the respected place given for it. Although life and education are the prominent aspects in producing skilled man power as referred in the play. It is obvious that any skill comes from no where rather than life and education. Yes! Life experience and education are solely the two vital facet for skilled manpower development.

The primary children who read/listen the play and demonstrate it in the class room would comprehended the cultural values like: respecting work and believing that working is the only means of development; helping each other and working to gather; sharing ideas, materials and properties; living together peacefully and tolerantly; saving wealth or economy from damage; respect elders and using natural environment carefully.

In conjunction with these they enhance their four language skills by listening to the play ground rhyme demonstrated in dialogue. They would develop their speaking skill by discussing on the content of the rhyme and by playing it in groups. They also read and comprehend the message as well as practice it in the classroom and out of the classroom. Also they could write the message of the rhyme, the summary and different vocabularies to strengthen their writing skills. By practicing this play ground rhyme performed in dialogue in different ways they could grasp knowledge of environmental protection, socio economic situations, geographical surroundings and appreciating nature horizontally. Apparently their attitude would be developed towards respecting work; treat an environment for human social life; protecting natural vegetation; peaceful socialization and working collaboratively by sharing experiences.

As we grasp from the discussion above, the interpretation of symbolic meanings in the children play tend to teach the background of cultural values for primary grade children. Next to this the linkage between the student textbooks and the syllabuses designed to develop the textbooks would be discussed, in particular according to the folkloric contents, selected to be taught in second cycle primary grades.

## **5. Linkage of Folkloric Contents in the Syllabuses with Textbooks**

A syllabus of a particular subject is the core design of curriculum, which incorporates the main objectives, contents, methods of teaching, the time allotted, instructional materials and methods of evaluations. A subject syllabus is a spring board to develop a student textbook to be learned in the classrooms. Which means a textbook is a vehicle of subject ingredients inculcated in a syllabus. Thus, the linkage of a subject syllabus contents with a textbook is a prominent question of curriculum designers or developers. The carefully selected contents have to be designed in the syllabus and carefully developed in the textbooks. This careful design and linkage is a vital activity to enhance the values, skills, knowledge and attitudes of the learners. Apparently this study would inquire how the Oromo folkloric contents, which are selected and designed in the syllabuses for teaching Oromo language as integrated part in second cycle primary grades, are linked with the textbooks.

The second cycle primary grades Oromo language syllabuses are designed generally to teach and develop the four language skills, some aspects of linguistics, literature and vocabularies. But the highest target is enhancing and strengthening the four language skills. The folkloric contents are also designed for the purpose of strengthening language skills, cultural values and literary knowledge. Apparently the Oromo language folkloric contents integrated in the syllabuses of second cycle primary grades are analyzed according to the linkage they have with the textbooks in grade level step by step as follows:

The Oromo language folkloric contents designed in the syllabus for 5<sup>th</sup> grade learners are: Folktales, riddles and children play ground rhyme (page 1). Proverbs are to be collected from the community with the above genres. Also different oral poetries such as: folksongs, patriotic songs and farmers work songs are to be given as a project work for students to collect and organize in written form (page 41). As could be understood, the above folkloric contents, which are designed in the syllabus of grade five, have linkage with the textbook of grades already analyzed. But the proverbs which are said only to be collected by students appeared in the text to be learned and exercised. Also their number is more than 12. The other genres like oral poetries of different songs have no even one example in the text except oral poetry of one love folksong. The folkloric contents appeared in the syllabus of this grade are the genres of oral literature and folk arts.

The 6<sup>th</sup> grade Oromo language folkloric contents designed in the syllabus are folktales and riddles. The others such as proverbs, children rhyme, patriotic folksong oral poetries, jokes, and different

popular songs are to be collected from the community and present in the classroom for discussion and perform them according to their cultural tradition (page1, 46-50). Apparently the folkloric contents such as: Folktales and riddles posited in the syllabus are available in the textbooks. But like wise 5<sup>th</sup> grade the proverbs which are said to be only collected by the students are available in the text to be exercised. They are more than 12 in number. The other genres which are said to be collected and organized in written form and performed in the classroom have no any example or guide in the textbook. The genres appeared in the syllabus are oral literature and folk art genres but in the textbook the only appeared genres are the oral literature genres.

In 7<sup>th</sup> grade Oromo language textbook the only folkloric contents to be learned are folktales. They are four in number. But the syllabus designed for the grade says: "the proverbs and riddles are presented in different chapters to be exercised". Furthermore the students would present jokes to be discussed in the classroom. However the only folkloric contents to be learned in this grade are the folktales. The others do not have any example or guide in the text. Folktales are the genres of oral literature (page 12, 27-28).

The 8<sup>th</sup> grade Oromo language textbook embraces the folkloric contents such as: Folktales, proverbs, riddles and love folksong. Accordingly the syllabus designed for the grade says "the students would reflect the messages of folktales, and proverbs and they also write the known ones in the environment (page 69). There is nothing said about riddles and the love song. But the text incorporates about 15 riddles and one love song to be exercised by the learners. The forms of folklore genres reflected in this grade are the oral literature and folk art genres.

To sum up the above discussion, the second cycle primary Oromo language syllabuses incorporates some of Oromo language folkloric contents to be developed in the textbooks. Accordingly these Oromo language folkloric contents are developed in the textbooks. But what appeared as content in the syllabus has to be appeared also in the textbooks. For instance the proverbs are available in grade 5 and 6, any how the syllabuses denote only collecting proverbs from the environment. This is very contradictory. The textbook has to say what the syllabus says clearly. Furthermore some folkloric contents are posited in the syllabuses to be collected or performed in the classroom but there is no any example or guide in more of the textbooks. For instance in grade 5, different oral poetry's of songs; in grade 6, children rhyme, jokes and popular songs in grade 7, proverbs and riddles; and in grade 8, the riddles as well as love songs are the problem areas according to the effective linkage between the syllabuses and textbooks.

From the very beginning of identifying the folkloric contents from the entire passages in the second cycle primary Oromo language student textbooks up to analyzing the folkloric contents and the linkage they have with the syllabuses, we could grasp what interpreted and discussed step by step according to the procedures of this analytic study. In the next step the data collected from curriculum experts, college instructors and primary second cycle teachers would be interpreted step by step as follows:

## **6. Interpretation of Data Collected From Curriculum Experts, Instructors and Teachers**

### **6.1. Interpretation of Data Collected From Curriculum Experts**

The data was collected from Oromia Education Bureau's Oromo language curriculum panel senior experts or developers. It was collected by semi structured interview guide and recorded tape recorder. The experts were two in number and all of them are male. They have more than ten years of experience as curriculum developers and teaching the language. All of them have undergraduate degree in language and literature. The semi structured interview guide is relied on three points, vis: the objectives, the selection of folkloric contents, and the organization of these folkloric contents to be developed in the curriculum materials.

Thus, the interviewees expressed that the objectives to include the Oromo folkloric contents in second cycle primary curriculum materials (syllabi and texts), were based on the four language skills, knowledge of vocabularies, some aspects of linguistics and literature. These objectives were designed to select folkloric contents, which in particular integrated to the learner's life and make the teaching learning process participatory, entertaining and strengthen their knowledge of life skills as well. The criteria for selecting these contents are: their relations with the life of the learners, their cultural meaning, their message or knowledge, their practicality in class room activities and their potentials to develop the four language skills. Apparently the folkloric contents included in curriculum materials are selected more of from oral literature and performing folk arts genres or items. This is for the reasons that these forms of folk life studies are more of ideal for teaching learning language. But to them despite the scarcity of source materials they used to select contents from all forms of folk life studies such as: material culture, social custom, oral folklore and folk arts. However to their assumption their concentration was on what messages and types of language skills these folkloric contents were to transmit or develop.

Although the sources for selecting those folkloric contents included in primary second cycle curriculum materials were:

- The collection of oral literature items like: proverbs, folktales and riddles that were published in six series (volumes) in 1990 for teaching children by the help of Oromia Education Bureau.
- The journals in Oromo language known as "Bariisaa" and "Kallacha Oromyaa".
- The proverbs and folk tales published in five volumes by tourism and cultural bureau of Oromia.

Accordingly, the organization and development of these folkloric contents in the curriculum materials with regard to their continuity, sequence, integration, relevance and compatibility were expressed by the experts stressed on the selection of contents. To them, the continuity and sequence of these folkloric contents were evaluated and checked from the very beginning of their objectives up to the selection of contents step by step from grade to grade and within the grades. The integration of these contents horizontally either vertically were also verified through the careful selection of the contents. With respect to compatibility of the folkloric contents integrated in the curriculum materials, they reflect that the contents were naturally selected upon what the students priorly knows from their environment. Meaning according to them they add a new content on the experiences of the children in grade level. There for regarding the compatibility of folkloric contents with the ability of the children is not a problem area. Although the relevance of the folkloric contents was tested before the materials were launched to the schools through careful selection of the contents.

In conjunction with the above expressions the experts posited that the cultural values, skills, knowledge and attitude development, these folkloric contents render to the children was checked according to the message of each item (genre) of folkloric contents. An item of folklore selected as content to be learned in the classroom was assessed pre hand, how it would transmit the cultural values of the people, the four language skills, knowledge and attitude. The attitude development of the children would be tested by using self evaluation of the students. A self evaluation questions or exercises were well prepared before and included in the textbooks. According to the interviewees, the participants in the development of the curriculum materials rather than the experts are; college's instructors, primary and secondary school's teachers, students, representatives of the community or school committees, university lecturers, different experts from different sectors of ministries like:

health, agriculture, culture and tourism, and transport. The curriculum materials were developed and tried as of 1994, revised in 1998, 2004, and taught since 1995.

Continuing to this the next step is to interpret the response gained from college instructors as presented as follows.

## **6.2. Interpretation of Data collected From Colleges Instructors**

According to the curriculum department of the regional Education Bureau, when curriculum materials are developed instructors, teachers and experts from other related sectors would be invited to evaluate, write or discuss on the textbooks. This is why the researcher preferred to collect data from teacher educators and primary school's teachers who participated in evaluating, writing or discussing on the preparation of second cycle primary grades textbooks. Apparently the data was collected from three colleges of teacher education Oromo language instructors, namely: BaleRobe, Asella, and Adama. The instructors who responded the open ended questionnaire are nine in number. Six of them have under graduate BA degree and three of them have MA degree in language and linguistics. The range of their experience in evaluating or writing textbooks lies between two and seven years. Their experience as instructors of teachers' collage ranges between five and twelve years. The open ended questionnaire, which they responded is based on two points. These are: the process of folkloric content selection and the organization of these contents included in the textbooks.

With respect to the selection of folkloric contents included in the second cycle primary grades curriculum materials, they posited that the items or genres are more of oral literature items, such as: Folktales, proverbs and riddles. Even though they are ideal and efficient to be learned by primary children, they are relatively few in number and have no a variety of cultural messages. Thus, there are more items that could be carefully selected from other folk life studies like: traditional medicines, customs, recipes, popular songs, children play and more. The sources of these folkloric contents are also very few. They are some published materials and experience of the writers. Upon this to their assumption the contents were not well assessed or explored through conducting a sort of study. Regarding the assessment and exploration prior to selection of contents, the developers has to work more with schools, colleges, and the society at large. In conjunction with this the organization of these folkloric contents had have the problems of sequence, continuity, integration, relevance and compatibility with the capacity of the children.

Apparently the sequence and continuity of these folkloric contents, some of folktales, proverbs and riddles are more stressed but other genres like different songs and children play are not learned in all grades except in grade five. Even in grade five there are only one from each item. Also for instance in grade seven the only item to be learned is folktale. The other genres or items like: proverbs, riddles, children play and songs are not selected to be learned. Concerning integration of these contents horizontally with other knowledge and vertically within them selves they are not well integrated for the reason that their continuity and sequence have their own problems expressed above. Thus, we can say these contents do not have efficient sequence, continuity and integration by large.

The relevance and compatibility of these folkloric contents also could be reflected according to the messages they render for the learner. In this regard some of these contents such as: love songs or popular songs in grade five and eight are incompatible with the experience of the children tend to learn it. Further if some of the selected contents are incompatible for the learners' capacity it means the contents are not relevant to transmit efficient message to the children.

The instructors posited also that these second cycle primary grades folkloric contents included in the curriculum materials will have an immense implication for teacher education. This is for the reason that the trainee teachers, who are training in the colleges of teacher education like Balerobe, Asella, and Adama, would be a second cycle primary teachers. One of the prominent objectives of these colleges is also to train trainee teachers who would be teach different subjects in second cycle primary grades. Thus, these trainee teachers have to learn how to state folkloric objectives; how to select efficient folkloric contents integrated to the four language skills; the methods to teach these selected contents; how to select the teaching materials; and how to evaluate or assess the contents learned with regard to their objectives. In conjunction, with this they have to be introduced with the second cycle primary curriculum materials, which incorporate folkloric contents and they have to evaluate them according to their knowledge gained in the colleges.

With regard to the response of the instructors the trainee teachers who are training in their respected colleges are not learning efficiently how to teach folkloric contents as integral part of the four language skills. Because the course designed for them is not incorporate all the ways of teaching folkloric contents posited above and it is not efficiently linked with second cycle primary curriculum materials. Accordingly the folkloric contents included in the textbooks of primary grades transmit some cultural values, skills, knowledge and develop attitudes in some respects. But

some contents like love songs have their own problems emerged from the very beginning of their selection.

Up to this end the responses of experts and college instructors are interpreted. In the next step the response gained from second cycle primary school's teachers would be interpreted as follows.

### **6.3. Interpretation of Data Collected From Second Cycle Primary Teachers**

The second cycle primary grades Oromo language teachers, who participated in evaluating, discussing or writing the textbooks at regional or school level, are the respondents of an open ended questionnaire. These teachers are teaching in different second cycle primary schools available in Bale, Arsi and East Showa. The researcher identified them by the information he got from the Regional Education Bureau and by the help of the schools principals. The teachers who responded to the questionnaire are twelve in number. Among them three teachers are female and the rest are male. All of them have college diploma to teach in the cycle. The experience they have as evaluator or writer of the texts range between two years and six years. Their experience as a teacher of primary schools lies between nine and twenty five years. The open ended questionnaire, which they responded is relied on two points like wise college's instructors, vis: the selection of folkloric contents integrated in the curriculum materials and the organization of these contents.

Regarding the selection of folkloric contents integrated in second cycle primary Oromo language textbooks and syllabi, the respondents expressed unequivocally that more of the selected folkloric contents to be learned as integral part in the curriculum materials are satisfactory to teach children of the cycle. But some of them are inefficient for the reason that the items are selected only from oral literature genres such as: a few proverbs, riddles and folktales in each grade level. The other genres like popular songs and children play are one or two in number, which were to be learned only in grade five and eight. So, the selection of folkloric contents has to encompass all genres (items) of folk life studies like: traditional materials, recipes, customs, celebrations, different songs, music, jokes and the like. According to the sources of these folkloric contents it seems that the developers used published materials but it was very nice if they had been gathered them from the community through the help of teachers and students in different schools. Upon this the content has to be studied or explored in respect of their message, compatibility and relevance.

Apparently, some of the contents selected for the cycle are not well selected as compatible to the capacity or experience of the children. For instance the love songs in grade five and grade eight are incompatible with the experience of the children learning in the cycle. Further these love songs are included to the texts as to be sang by the children, but in the classroom the students could not sing these songs due to the language or vocabularies used in the songs, the vague message they deliver and the relevance of their potential to transmit cultural values, skills, knowledge and attitude development. In conjunction with this to replace these incompatible items, we used to teach different folkloric contents by collecting other variety of items, from different folkloric genres in the community by the help of students. Rather than this the other problem we have is the availability of textbooks, teachers' guides and the syllabuses. These curriculum materials are not well distributed to all schools. For this reason we and our students are sharing the texts or the teachers' guides in group. In some schools even we do not have the syllabuses and teachers guides.

The teachers also posited about their training in how to teach folkloric contents as integral part to the four language skills by expressing that the training was inefficient to equip them for teaching folkloric contents integrated to the four language skills interactively. To them the training in compasses many language teaching ways but the place given to teaching folklore in primary grades is few and it is unsatisfactory. In vain with this they suggested that the trainee teachers, who are training in teachers training colleges have to be trained efficiently in this regard and they have to be introduced with the folkloric contents, which are tend to be learned in primary grades.

To sum up, as we could comprehend from all respondents expression, the folkloric contents selected and included in the curriculum materials of second cycle primary grades to be taught as integral part to the four language skills are efficient to transmit cultural values, skills, knowledge and develop the learner's attitude. But some folkloric contents like love songs are not well selected. They are incompatible to the experience of the children. Also all instructors and teachers agreed that the genres selected and integrated in the curriculum materials are few in grade level and they are selected from few folklore forms. But to the experts view there is no problem regarding compatibility, relevance, continuity and sequence of the selected contents.

According to the organization of these folkloric contents with respect to their sequence, continuity and integration, all respondents emphasized that the sequence and continuity of the contents has problems emerged from the selection of contents in grade level and from grade to grade. The

integration of the contents with other knowledge horizontally and vertically within themselves is also more of inefficient due to the problem of sequencing and continuity.

With regard to the implication of these folkloric contents for teacher education, the instructors express that the trainee teachers are not efficiently trained in how to teach these folkloric contents in second cycle primary grades due to the inefficiency of the course designed for them. Similarly the primary teachers responded that the training they gained from teachers college to teach folkloric contents in the cycle is not satisfactory for the reason that the chapter given to folklore is very short.

Up to this end the interpretation and analysis of folkloric contents found in the textbooks, syllabuses and the supportive data collected from curriculum experts, instructors and primary teachers are presented step, by step to answer the research questions. The next step is to summarize the major findings of this analytic study according to the research questions; to draw conclusion; to posit recommendations, suggestions, and answering the validity questions in chapter five as follows:

## CHAPTER FIVE

### Summary, Conclusion, and Recommendations

#### 5.1. Summary

The study was conducted to analyze and interpret the folkloric contents portrayed in second cycle primary Oromo language curriculum materials: (textbooks and syllabi) to be learned as integral part of the four language skills in the cycle. To this effect, the qualitative content analysis was employed as the method of the study. Accordingly the folkloric contents found in the four textbooks and syllabuses; the regional Oromo language curriculum developers; teacher educators; and second cycle primary teachers were the sources of information that had been analyzed and interpreted. The main data analyzed and interpreted were the folkloric contents obtained from the texts. The supportive data collecting instruments are: semi structured interview guide and open ended questionnaire.

Therefore, relied on the analysis and interpretation of the folkloric data portrayed in the texts and the data collected through the above supportive instruments the following major findings of the study are summarized with respect to the basic research questions posited.

**First**, the four Oromo language student texts in the second cycle primary grades: (5-8), embrace about ninety nine passages. Among these fifteen passages contained folkloric contents. In grade level in each of fifth, sixth, seventh, grades four passages and in eighth grade three passages are available.

**Second**, among the four forms of folklore or folk life studies, two forms or folk life studies of folklore are identified in the texts. These are: oral literature and performing folk arts. Accordingly, the genres of oral literature were dominantly portrayed in second cycle primary Oromo language texts. Next to oral literature genres some performing folk art genres are also reflected in the texts. The rest classifications of folklore or folk life studies like: the genres of social folk customs and material culture are not reflected in all textbooks of the cycle.

**Third**, the genres of oral literature and performing folk arts identified in second cycle primary Oromo language texts are five in number. They are: folktales, proverbs, riddles, songs and children play. Among these proverbs and riddles are used in all grades except seventh grade. In grade seven the only genre to be learned is folktale. The past oral song and children play are used

only in grade five text. The love songs are used in grade five and eight text books. Also the identified items of the two forms of folklore are totally seventy six in number. From these; folktales are eleven, proverbs are thirty six, riddles are twenty five, pastoral song is one, love songs are two and children play rhyme is one in number.

**Fourth**, the major themes (central ideas) found in all oral literature and performing folk art genres identified in the texts are; the use of wise advice for socialization; the need of wise thinking to solve problems; the need of commitment to avoid problems; the use of confidence, knowledge, experience, saving and time management; the good and evil manners of human in socialization; the socio economic and cultural development.

**Fifth**, the main cultural values mined from all folkloric texts in the cycle are; respecting elders advice and wise leaders; developing manners like: honesty, tolerance, confidence, peaceful socialization, love and truth; learning from others, believing in reasons, working for others well being and share ideas; respect work and working together, saving wealth and using environment carefully.

**Sixth**, the study also depicts all genres of folklore found in the texts develop the four language skills of the learners in the cycle. Similarly, the main knowledge children could harvest from practicing all folkloric genres are: the knowledge of life skills, vocabularies, linguistics, literature, history, ways of problem solving, leadership, using own capacity, socialization, human character, geography, biology, environmental science, agriculture, social norms, moral, ethics and aesthetics.

**Seventh**, the study again reveals the major attitudes that children could develop through practicing all folkloric genres. These are; positive attitude towards respecting work; treat environment for human life; protecting natural vegetation; peaceful socialization; working collaboratively; sharing experience; learning wise experiences from others; responsibility, honesty, thinking wisely to solve problems; saving and using time for the development of science and technology.

**Eight**, the folkloric contents designed in the syllabuses were well linked with the developed textbooks. But there are some variations in what the syllabuses said and the textbooks embrace. For instance the proverbs are available in grade five and six textbooks to be exercised. However the syllabuses denote only to collect them from the community. In seventh grade the only genre of oral

literature developed in the textbook is folktale. They are four in number. But the syllabus expresses as different proverbs and riddles are presented in different chapters to be exercised. Similarly in grade eight syllabus there is nothing said about riddles and love songs. But the textbook contained fifteen riddles and one love song. These all depicts that there are some variations between the syllabuses designed and the textbooks according to the effective linkage of folkloric contents.

**Ninth**, with regard to the experiences of the selection and organization of folkloric contents, the study found that almost the contents were fairly selected for the cycle. But they were not selected from all forms of folklore except a few at grade level. Also some love songs are not well selected for the experience of the learners. In conjunction with this only four folktales are selected for grade seven. The pastoral song, children play and love songs were not also selected for grade sixth and eight. These all shows the folkloric contents were not thoroughly explored prior to selecting and organizing. It is vividly understood from what the study depicts and the respondent's agreement that they are lacking in continuity, sequence, compatibility and balanced distribution in grade level.

**Finally**, most respondents agreed that the folkloric contents selected, designed and developed in the texts have a great implication for teacher education regarding the training of second cycle primary teachers. According to them, the trainee teachers have to be introduced with these materials and learn how to teach folkloric contents integrated with the four language skills. In this respect the teacher educators responded that the training is not efficient due to the inefficiency of the course designed for the trainees and not well linked with the second cycle primary curriculum materials. The primary teachers also responded that their training how to teach folkloric contents in the cycle was not equipped them to teach efficiently for the reason that in the colleges they were trained, the portion given for how to teach folkloric contents in second cycle primary grades was very short and in efficient. All respondents suggested that regarding the training of teachers and linkage of these contents a research has to be conducted. Also for primary teachers a refreshing and continuing course has to be provided.

## **5.2. Conclusion**

From the ground of findings depicted, the following conclusions may be refined:

- ❖ The second cycle primary Oromo language folkloric contents found in the curriculum materials: (textbooks and syllabi) were selected from the genres of two forms of folklore or classifications of folk life studies, vis: oral literature and performing folk arts. The rest forms of

folklore or folk life studies such as: the genres of social custom and material culture were not selected and included in the materials. Thus, it has been evident from the authorities delineation in the field and all respondents of this study, that even though the genres of oral literature are ideal for language learning, it is very important to select a variety of folkloric genres carefully from all classifications of folk life studies for the reason that they could develop cultural values, skills, knowledge and attitudes of the learners deeply.

- ❖ It has been evident by this analytical study and all respondents, that more of folkloric contents found in the materials render cultural values, develop the four language skills, knowledge and attitudes for the learners of second cycle primary grades. Accordingly the policy objectives concerning the development of cultural values are well reflected in the curriculum materials.
- ❖ Regarding the linkage between the syllabuses designed and the textbooks, more of the folkloric contents designed in the syllabuses were linked to the textbooks developed. But some of the folkloric contents designed were not effectively linked to the materials of teaching in the cycle.
- ❖ The folkloric contents integrated in second cycle Oromo language texts were almost fairly selected for the learner's capacity. But some love songs are not well selected for the experience of the children. Also the genres such as: cattle praising song, children play and love songs are lacking balanced distribution in grade level, continuity, sequence and integration. Therefore this failure reveals that some genres were not effectively explored or studied prior to selection.
- ❖ The respondents agreed unequivocally that the folkloric contents selected, designed and developed in the texts have a great implication for teacher education with regard to the training of second cycle primary teachers. In this respect it has been evident from the teacher educators and primary teachers responses, that the training is not efficient due to the inefficiency of the course designed for the trainees and not well linked to the second cycle primary curriculum materials. Also the primary teachers were not well equipped to teach folkloric contents integrated with the four language skills in the cycle for the reason that they were not trained efficiently.

### **5.3. Recommendations**

Relied on the findings and conclusion drawn the following recommendations are posited:

- ❖ It has been evident by the authorities of the field and respondents of this analytic study, that to select a variety of folkloric genres from all classifications of folk life studies is very important to develop cultural values, skills, knowledge and attitudes of the primary grade children.

Therefore, it is advisable, that the developers has to select from all sources of folk life studies and has to study, explore and verify the folkloric contents before including it in the materials.

- ❖ To the finding of this analytic study, some of the folkloric contents were not well linked between the syllabuses and textbooks. Thus it is believed, that the linkage of the selected folkloric contents between these curriculum materials is an important performance in curriculum development.
- ❖ The folkloric contents such as: cattle praising song, love songs, and children play were not well balanced in their distribution at grade level, continued, sequenced and integrated in the curriculum materials of the cycle. Therefore, it calls for the developers to explore the vertical and horizontal organization of folkloric contents regarding their continuity, sequence, integration, and relevance.
- ❖ The inefficiency of teacher education for second cycle primary teachers and trainees regarding teaching folkloric contents integratively with the four language skills and the linkage of college course to second cycle primary curriculum materials were shown in this study. There fore this point calls for another research to be conducted by the scholars of the field.

#### **5.4. Suggestions**

1. To develop a course material how to teach folkloric contents as integral part of language skills, which is used in teacher education colleges is very important to solve the problem of teaching folkloric contents in primary schools.
2. Establishing Ethiopian folklore society is very useful to develop folklore education and to study our multicultural traditions, anthropology, philosophy and exploiting experiences from well developed folklore societies around the world.

By this the researcher would answer the validity questions according to qualitative content analysis research procedures and wrap up this study.

#### **5.5. Answers of validity Questions**

According to the authorities like: (Flick, 2002:221-222) and (Cresewell, 2003:195-196), the reliability and generalizability play a minor role in qualitative inquiry. Validity, on the other hand, is seen as strength of qualitative research trust worthiness, authenticity, and credibility. Meaning validity receives more attention than reliability. Thus, the researcher of this study refined validity

questions posited in addition to the above authorities by: (Gallagher, et al, 2000), (Laws, et al, 2003), and answered as follows:

### **The Validity Questions and their Answers**

1. Do the research topic appropriate for the analysis?  
*Ans.-* The research topic specified was well appropriated for the analysis.
2. Are the research objectives specified?  
*Ans.-* The general and specific objectives were well stated.
3. Are the research questions specified?  
*Ans.-* The research questions posited and specified were related to the purpose of the analysis.
4. Did you review relevant literatures on this topic?  
*Ans.-* The relevant literatures were reviewed and also used in the analysis.
5. Did you use qualitative or quantitative method of data analysis?  
*Ans.-* I used qualitative content analysis research method to answer the research questions.
6. Has the procedures of analysis made explicit?  
*Ans.-* The procedures (steps) of the analysis were presented briefly and explicitly.
7. Has the instruments of data collection made explicit?  
*Ans.-* The instruments of data collection were presented briefly and explicitly.
8. Has the procedures of data collection made explicit?  
*Ans.-* The procedures of data collection were presented briefly and explicitly.
9. Are the categories clearly linked to the research questions and the purposes of the research?  
*Ans.-* The categories were clearly linked to the research questions and the purposes of the analysis. The analyzed folkloric contents were categorized and checked according to their items, subjects and the messages they transmit.
10. Are the units and subunits of analysis linked to the categories?  
*Ans.-* The units and subunits of analysis were well linked to the categories formulated.
11. Are the findings of the analysis answered the research questions and fulfill the purposes of the study?  
*Ans.-* The findings of the analysis were well answered the research questions and fulfill the purposes of the study.

12. Are the data interpretation and conclusions consistent with data analysis?

*Ans.-* The data interpretation and its conclusions were well consistent with the data analyzed.

13. Are the findings of the analysis triangulated with different instruments and respondents?

*Ans.-* The findings of the analysis were well triangulated with different supportive instruments and respondents.

14. Has the data analysis been presented in context?

*Ans.-* The data analyzed and interpreted according to their meanings were presented in context, except using some figures to identify or show the number of some genres

15. Does this study have inherent content value today?

*Ans.-* The study have inherent content value for the reason, that it is a new topic or input to strengthen the newly developed primary curriculum in the context of Ethiopian education today

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## Appendix 1

Grade	No	Title of the Passage	Equivalent Meaning to English	Page
5	1	Bareeda	Beauty	1
	2	Sardiidaa fi Hardiida	Fox and Zebra	4
	3	Omisha Kallii	Planting (producing) vegetables	7
	4	Horsiisa Lukkuu	Breeding Chickens	9
	5	Maanguddoo Qonnaan Bulaa	An Elder Farmer	12
	6	Lagoota Keenyatti Fayyadamu	Using with our Rivers	15
	7	Waraqaa	Paper	19
	8	Ogeess Ganda Keenyaa	The Black Smith of our Village	22
	9	Faayyidaa Kannisaa	The Use of Bee	24
	10	Qulqullina Mana Baadiyaa Eeguu	Sanitation of Rural Household	28
	11	Fayyaa Gurraa Eeguu	Keeping the Health of Ear	32
	12	Naannoo Jireenyaa	An Environment to Live in	35
	13	Eedsi	AIDS	37
	14	Qonnaan Bulaa fi Daldala	Farmer and Merchant	40
	15	Ameebaa Irraa of Eegaa	Keep your Selves from Ameba	44
	16	Qabeenya Ummamaa	Natural Resources	47
	17	Sinbira Halkanii	A bat and its life	50
	18	Talaallii Daa'immanii	Vaccination of Children	54
	19	Dhibeewwan Tisiisaan Daddarban Irraa of Eeguu	Keeping self from contagious Disease Caused by Flies	59
	20	Re'ee Raajii	Surprising Got	61
	21	Haasawa Duree Barsiisaa	Speech of Teachers Chairman	63
	22	Walaloo	Poetry	66
	23	Xalayaa	Letter	71
	24	Saawwanii fi Handaaqoo	A Cows and Hen	74
	25	Bashaadaa Roobaa	Bashada Rooba's Biography	78
	26	Jaarsaa fi Cululle	An Old man and the Bird	80
6	1	Sheekkoo Caqasuu	Listening Folktale (advice of an elder person)	1
	2	Guddisa Daa'immanii	Raising (bring up) children	3

Grade	№	Title of the Passage	Equivalent Meaning to English	Page	
6	3	Marii Qonnaan Bultootaa	A meeting of Farmers	7	
	4	Falmii Barattootaa	A Student's Debate	9	
	5	adaamaa	Adama Town	12	
	6	Bu'aa Hawwatoota Turizimii Oromiya	The values of Turistic Attraction in Oromiyay	15	
	7	Jequmsa Madaalii Umammaa	Unbalanced Disturbance of Nature	18	
	8	Aramaa To'achuu	Controlling weeds	21	
	9	Faayidaa Saayinsii fi Teeknoolojii	The use of science and Technology	25	
	10	Eebba	Blessing	29	
	11	Obboo Sibiiluu fi Ogessa Fayyaa	M.r. Sibiiluu & Health Professional	34	
	12	Amala Arbaa	Characteristics of Elephant Life	37	
	13	Fayyaan Cululleedha	Helth is Like a Bird	41	
	14	Obboo Turaa fi Barattoota Isaanii	Mr. Tura & his Students	43	
	15	Gaagura	Bee Hive	47	
	16	Nijiraam?	Is there any one who don't know this?	50	
	17	Busaa	Malaria	54	
	18	Aduree fi Saree	A cat & A dog	58	
	19	Shaayii Dhuguu Enyuutu Eegale?	Who Start Drinking Tea?	61	
	20	Omisha Shaayii	Planting & Producing Tea	64	
	21	Faayidaa Elektiriikii	The Use of Electricity	68	
	22	Xalayaa Barreessuu	Writing a Letter	71	
	23	Afoola	Oral literature	74	
	24	Walaloo	Poetry	77	
	25	Seenaa Jireenyaa	Biography	82	
	7	1	Handhuraa	A gift of cow for children	1
		2	Guchii	Ostrich & its life	5
3		Umrii	Age of Human	10	
4		Bishaan Gahaa Dhuguu	Drinking Efficient Water	15	
5		Eedsii	AIDS	20	
6		arbilllee Nagaa Walgaafata	Elephants also Greeting Each other	25	

Grade	No	Title of the Passage	Equivalent Meaning to English	Page
7	7	Baay'ina Ummataa	Population Growth	30
	8	Dhahaa Oromoo	Oromo Calendar	36
	9	Jireenyaa fi Naannoo	Environment & Life	40
	10	Sirna Haasaa fi Marii	System of Meeting & Discussion	45
	11	Ofitti Amanuu	Self Confidence	48
	12	Aadaa Hojii	Culture of Work	51
	13	Gamna Gamna Caalu	A Wise Better than a Wise	55
	14	Hanqina Nyaata Daa'iummanii	Malnutrition of Children	59
	15	Gowwummaa	Foolishness	63
	16	Misooma Qonnaa	Development of Agriculture	68
	17	Wal'aansa	Health Treatment	73
	18	Naacha	Crocodile & its life	79
	19	Bosonuu	A wild Animal, which is a family of Nyala	82
	20	Xalayaa Barreessuu	Writing Letter	85
8	1	Moggaasa Maqaa	Giving Sure Name	1
	2	Beeylaada Oromiyaa	Domestic Animals of Oromiya	6
	3	Loon Ulee Tokkoo	Herding Cattle with one stick (traditional discipline of herding)	11
	4	Kolfillee Hiriyyaa Wajjin	Laughing is convenient with equal friends	17
	5	Bu'aa Karoora Maatii	The value of Family planning	21
	6	Kitaaba Malkaa Obaa	Book is like a river from which cattle drink water	27
	7	Soorataa fi Sirna Soorataa	Nutrition & its scientific system	33
	8	Sirna Gadaa	Gada Administrative system	38
	9	Guddina Hawaasaa	Social Development	42
	10	Mirga Dhala Namaa	Human Right	46

Grade	Nº	Title of the Passage	Equivalent Meaning to English	Page
8	11	Gorsa Diddu Du'a Diddaa?	Can you Disobey Death as you do the Advice?	49
	12	Jiruu Moo Waggaa Lakkawuu?	Is it conting life or Age?	56
	13	Tokkummaan Bu'uura Guddinaati	Unity is a base for Development	59
	14	Hibboo, (Hantutaa fi Raacha Sheekkoo)	Riddles, (The Rat & Frog) Falk tale	62
	15	Misooma Albuudaa	Geological Development	67
	16	Dubartootaa fi Barnoota	Women/Girls & Education	71
	17	Qullubii Adii	Garlic	75
	18	Eegumsa Biyyoo	The preservation of soil	79
	19	Abbaa Sangaa	A disease of cattle especially an oxen (Abasanga)	83
	20	Gaachana Biqilootaa	A substance, which Detect life of plants	87
	21	Wedduu	Popular song	90
	22	Maafan Tamboo Xuuxaa?	Why I smoke cigarette?	95
	23	Xalayaa Barreessuu	Letter Writing	100
	24	Suura	Photograph	104

## Appendix 2

Code	№	Proverbs	Equivalent Meaning to English	Categories
01	1	Duuti biyya wajjinii hiriba	A death with the well being of people is like sleeping peacefully	01. Social Problems and Peace
	2	Ollaan akkam bultee beeka, akka ittibule abbaatu beeka.	A neighbor know to greet good morning, but the one who been greeted know how he pass the night	
	3	Mana aanu male mana aaru hinseenan.	No one prefers to inter a hot nice house at the surrounding, rather than a relative house	
	4	Bakka nama dhukkubu amma amma qaqqabatu	A man touches repeatedly a spot where his pain or sickness is appeared.	
	5	Lafa oolan irra lafa bulantu caala	The place where one pass the night is better than the place where one pass the day.	
	6	Gurri dabarsu ollaa walitti naqa	A passive ear makes a neighbor to quarrel.	
	7	Abbaan iyyatu, Olaan birmata	When the householder appeals, a neighbors help.	
	8	Nama olla nagaatu, naga qaba	One could have a peace if there were a peace around his neighbors.	
	9	Badaa nyaatanii bara bahu	One eats a sour food and pass a sour time.	
	10	Mana onaa mannaa niitii ontuu wayya	A lousy wife is better than a deserted house.	
02	1	Akka ebaluun sirbaan morma nama cabsa	To dance like others break a neck	02. Self confidence and tolerance
	2	Obsaan annan goromsaa dhuga	He who tolerates drink heifer's fresh milk	
	3	Eega gufatee sangoomaa baye, eega mufate gamnoomaa baye	If it is slipped over, an ox is not longer an ox. If it is disappointed it is not longer to be wise.	
	4	Tiruun bulte, lafee taati.	A liver pass a night will be a bone	

Code	№	Proverbs	Equivalent Meaning to English	Categories
	5	Leenci rafe waan du'e fakkaata	A lion slept seems died.	
	6	Fardi bilbilaan leenj'ee, sokkossa rarootin hin dammaqu	A horse which trained by bell, will not disturbed by the noise of a leather.	
03	1	Ifaan guuratan dukkana daakkatu	What during the day light gathered (collected) could be milled at dark or night	03. Saving and using time
	2	Boruhin beekneen qodaan bukoo sagal	For who don't know tomorrow, its baking utensils are nine.	
	3	Waan qabaniin gabaa bahu	One goes to market with what he has.	
	4	Olka'aniif hin fuudhan, olkaa'aniif fudhan	No one gets anything by standing up to find rather than what he had saved or put before.	
04	1	"Sagal elmanis, sagaltama elmanis tiya kurree hin luftu" jette adurreen	"Even they milked nine cows or ninety, mine is not more than a lid of bottle" said a cat	04. Selfishness and trickery
	2	Albeen abbaan qare abbaa qale	One who grind his knife slaughters himself.	
	3	Karaan sobaan darban deebitti nama dhiba	A street passed by trickery is difficult to pass when return back.	
	4	Bofa, garaa isaa ilaalee miila isa dhowwate	The Almighty God saw the evil trick of snake & refuse to give it legs	
	5	Raafuu fixee rafuu dide	He eats all of a cabbage and refuse to sleep.	
05	1	Bararaa olii allaattiin reffi lafa	A bird can fly the whole day but its death is on the ground.	05. Capacity, truth and manner
	2	Qall'atuullee abbuma warraatu diinqa taa'a.	Even he is thin, a husband sits at the inner room.	
	3	"Gabaabbadhuuyyuu, anumatu abbaa keeti" jedhe harren gaangedhaan.	"Even I am short, I am your father" Said a donkey to mule.	

Code	№	Proverbs	Equivalent Meaning to English	Categories
05	4	Amalaa fi gaaddidduun abbaa wajjin deemti.	Ones self characteristics or manner & his shadow goes with him.	05. Capacity, truth and manner
	5	Beekaan baargamattu, wallaalaan of jalattu.	A knowledgeable thinks up to abroad, but ignorant does not know what nearby him.	
	6	Mila lama qabaniif mukalama hin Koran.	By having two legs, one can not climb two trees.	
	7	Tafkiin hamma humna ishee utaalti.	Flea jumps as could as its capacity.	
	8	Lafa ilaalanii farda dhahatu.	By observing the condition of the place, one prompt his horse to race, riding or galloping.	
	9	Walaalaan bishaan keessa dhaabbate dheebota.	An ignorant stand in the middle of water and thirsty.	
	10	Sokida woo! ofii jettu mi'aayi ykn dhakaa jedhani si darbu	Oh salt! be sweet for the benefit of your self, either you will be thrown like a stone.	
	11	Kan si tumeetu naqaree.	A black smith who shapes & makes you was grind me.	

### Appendix 3

Code	№	Riddles in Oromo	Answer in Oromo	Answer in English	Equivalent Meaning to English	Categories
01	1	Raaddan gugurraatiin hara keessaa buraaqxi.	Buna qalaa	A black calves are cavorting in the watering hole	A roasted coffee seeds frying in the pot with butter	01. Agriculture, Food & Natural Environment
	2	Deemee hin dadhabu	Laga/bishaan	It goes on but not tired	River/water	
	3	Gaafaan seenanii gaafa malee bahu	Biqila	When they inter they have horn but they come out without horn	Malt	
	4	Du'aa jiraa qabate	Midhaan	A dead thing which hold living things	Food/grain	
	5	Abbaa gabaabaa bullukkoon dhibbaa	Boqqolloo	A short father who have hundred blankets	Maize/corn	
	6	Roobaaf hin jiidhuu, aduu ta'eef hin gogu	gaanfa	In rain it does not soak, in sun shine it does not dry	Horn of animal	
	7	Mukni muka caalu maalii?	Jirbii	What is a tree biggest than a tree?	Cotton	
	8	Fayyaa du'aa baatu, du'aa fayyaa baatu	Fardaa fi koraa	An alive holding dead; a dead holding alive	A horse & its saddle	
	9	Fayyaa du'aa dhalu, du'aa fayyaa dhalu	Handaaqqoo fi killee	An alive born a dead, and a dead born alive.	A hen & egg	
	10	Ni nyaatu malee sanyii hin kaawwatan.	Ashaboo	They eat it but no one reserve its seed for planting.	Salt	

Code	№	Riddles in Oromo	Answer in Oromo	Equivalent Meaning of Riddles to English	Answer in English	Categories
01	11	Tumaaleessa hudduun duudaa	Dabaaqula	A fat goat which do not have anus	Pumpkin	01. Agriculture, Food and Natural Environment
	12	Abbaan gabaabaan lafa jala daldala	Maarashaa	A short father who trade under earth	Traditional farming iron	
	13	Eeleen bal'atte, bukoon qal'ate, ijjoollen baay'ate	Samii rooba urjii	A baking pan become wide, a flour become a watery fluid, children are increasing	Sky (wide pan) Rain (flour) Stars (children)	
	14	Hanga majiigeessi biyya waliin geessi	biiftuu	A small thing like traditional grinding stone but available every where.	Sunrise	
02	1	Karaan Gibee naannoo naannoo	Sabbata	A street of gibe is spiral (serpentine)	A traditional belt of cotton fabric	02. Useful Materials & Parts of Human Body
	2	Sulula Qal'aa hotara bal'aa	Qoonqoo fi garaa	A thin basin having a wide gorge	esophagus & stomach (belly)	
	3	Ija tokko qabaa gurra hin qabu	Lilmoo	It has one eye but it has no ear	Needle	
	4	Yammuu jiru marga nyaata, yammuu du'u midhaan nyaata	Qalqallo re'ee	When it is alive it eats grass, after it died it eats grain.	A sack of goat's leather	

Code	№	Riddles in Oromo	Answer in Oromo	Equivalent Meaning of Riddles to English	Answer in English	Categories
02	5	Afaan qaba hindubbatu, mataa qabaa hin filatu	Mana citaa	It has mouth but not eat, it has hair but not combed	Thatched house	02. Useful Materials & Parts of Human Body
	6	Uleen abbaan koo naa mure hin cabu hin badus	Maqaa	A stick my father gave me do not broken nor vanish	Name	
	7	Wajjin nyaannaa maaf huqqata?	Fal'aana	We are eating together but why do you become thin?	Spoon	
	8	Harkaan facaasanii ijaan guuran	Barreffama	A scattered by hand and collected by eyes.	Written material	
	9	Re'oonni adaadiin midhaan fixan	Ilkaan	A white goats eats & finished a grain	Tooth	
	10	As taa'ee gamatti waraana	Ija	It seats here but stabbing yonder.	An eye	
	11	Afaan qabaa hin dubbatu, gurra qabaa hin dhaga'u	hubboo	It has mouth but not speak, it has ears but not listen.	A jar (pot) of clay with handles, traditionally used for carrying water	

## Appendix 4

### Mala Beekaa

Bara durii gurbaan tokko intala takka jaallateetu akka itti heerumtu cimsee gaafate. Ishiinis, baay'ee miidhagduu waan taateef gurbaa tuffatteetu, "Sitti hin heerumu," jetteen.

Innis intala kana akka malee waan jaallateef itti dedeebi'uudhaan akka itti heerumtu kadhatee rakkise.

Intallis gurbaa kana ofirraa kutuudhaaf mala inni gochuu hindandeenye tokko yoo raawwate qofa akka itti heerumtu itti himte, Kunis, "Yoo lafa kana dachaafte sittan heeruma," kan jedhu ture.

Gurbaanis waan jedhu wallaalee nama biyya keessaa mala dha'uu beeka jedhamu tokko bira dhaqee rakkoo isa quunname itti himate.

Namichi gamni sunis waan itti himame sirriitti erga dhaggeeffatee booda, "Dhaqiitii, ani lafa kana walitti dachaasuuf qophaa'eetan dhufe, ati dafiitii irraa naa ka'i jedhii irree kee itti raasaa akka ajjeesaa dhaadatu ija babaasaa gamaa gamanatti utaali," jedheetu gorse.

Gurbaanis akka gorsa mala beekaatti yoomin achi ga'ee raawwadhee waan ta'u arga jechaa intala bira dhaqe "Kunoo egaa ani qophaa'ce dhufeeraa ati dafiitii lafa irraa naa ka'i! Dafii, ka'i irraa!" jedhee gamaaf gamana quphanee irree raasee ija babaase.

Intallis wanti dhageessee fi haalli gurbaan itti jiru raajii itti taanaan rifattee gara lixxu dhabde.

"Dafii Ka'i! Ani dachaasuu kootii bari," jedhee muddee qabnaan naasuudhaan lafti itti naanna'eetu waan dhageessu hundumtuu dhugaa itti fakkaatee itti heerumuuf waadaa galteef jedhama.

## Appendix 5

### RE'EE RAAJII

Biyya tokko keessatti hattuun hammaatee ture. Qabeenyi namoota baay'ees akkuma hatametti hafa ture. Kanaaf, namoonni biyya sanaa bulchaan isaanii hattuun nama rakkisu kana hordofee akka saaxila baasuuf gaafatan. Bulchaan biyyasiis namoota walitti qabee qorannaa gochuu jalqabe. Garuu hattichi kun eenyu akka ta'e baruu hin dandeenye.

Bulchaan kun booda mala tokko argate. Innis, "Ani re'ee takkan qaba. Re'een kunis hatticha saaxila baasuu ni dandeessi. Dandeettii waan dhokate ittiin baaftu qabdi. Re'een kun mana dukkanaa keessatti hidhamti. Namoonni asitti walitti qabamtan marti dabareedhaan mana dukkanaa keessa sentu. Re'ettiis eegge ishii qabdaniis dabartu. Re'ettiinis namtichi hattuun sun yoo eegge ishee qabu ni mari'atti. Kanaan hattuun ta'uun isaa beekama," jedhee ummata mara amansiise.

Namoonni akkuma jedhametti hiriiraniis mana dukkanaa sana seenanii dabareedhaan re'ettii eegge ishee qabuudhaan karaa golaa bahuu qaban. Namichi inni hattuun sun mana dukkanaa sana keessa gale. "Amma re'ettii kana eegge ishii yoon harkaan qabe mar'atee ani qabamuu kooti", jedhee sodaatee utuu eegge re'ettii hin qabin dhiisee bira dabree golaan bahe. Bulchaanis namoota mana seenanii bahan hundumaa harka isaanii fuunfachaa dabarsaa ture. Eegge re'ettii urgooftuu addaa dibee waan tureef harka namichaa yoo fuunfatu urgooftuu irraa dhabe. Kanumaan namichi eegge re'ettii utuu hin qabin hafe kun hattuun ta'uun isaa beekamee saaxila bahe jedhama.

## Appendix 6

### GORSA DIDDU DU'A DIDDAA?

Waraabessoonni torba ta'anii adeemu turan. Isaan keessaa inni tokko jaarsa ture. Warri hafan garuu dargaggeeyyiidha. Isaan martuu osoo adccamanii sa'i tokko qileefhallayyaa! buutee argan. Yeroo kana warri dargaggoon, "Sa'a kana qilee keessa buunee nyaanna," jedhanii waraabessa isa jaarsaan mari'atan. Innis, "Lakkisaa dhiisaa, isheenuu waa rakkattu malee achi keessa dhaabattée hin hafnee," jedhee gorse.

Yeroo kana isaanis, "Lakkii sirumayyuu ammuma qilee kana keessa seennee nyaannu malee asii hin adccannuu," jedhanii didan. Inni raagaan garuu, "Ani isinitti himeerra, gorsa koo dhaga'atii dhiisaa," jedheen. Isaan garuu gorsa jaarsaa didanii sa'attii nyaachuuf qileelti gadi seenan. Jaarsi qileelti keessatti isaan dhiisee bakka dhimma isaa gahee yeroo deebi'u, hundi isaaniyyuu qilee keessaa ija ol babaasu. Innis, "Maal hin baatanii?" jedheen. Isaanis "Akka asii itti baanu dhabnee, maal goonu?" jedhanii jaarsicha gaafatan. Innis deebisee, "Egaa sa'a dur daaraa dhooftanii, amma quuftaniittuu, achuma taa'aa malee wanti gochuu dandeessan hin jiru," jedheen.

Takka turranis yaaddoo itti ta'e. Beellis itti hammaatte. Irra deebi'anii, "Maal goonu?" jedhanii jaarsicha gaafatan. "Jaha ta'aatii tokko nyaadhaa," jedheen. Jaha ta'anii isa tokko nyaatan. Warreen hafan deebi'anii, "Ammammoo maal goona?" jedhan. Innis, "Maal gooturee, shan ta'aatii tokko nyaadhaa," jedhe. Akkuma inni jedhe shan ta'anii tokko nyaatan.

Kunis ta'ee karaan galaa abjuu taate. Mala qilee keessaa ittiin of baasan dhawuus hin dandeenye. Ammas, "Nuyi hoo bahuus dadhabnee asittis hafnee, maal nuu wayya?" jedhanii gaafatan. "Afur ta'aatii tokko nyaadhaa," jedhe. Akka inni jedhe godhanii sadi qofatti hafan. Takka jedhanii akkuma sana jedhanii gaafannaan ammas haala sanaan gorse lamatti hafan. Isaanis "Malli keenya maali?" jedhan. Innis, "Abbaan danda'e isa tokko haa nyaatu," jedhe.

Warri lamaan hafan walgangalachanii inni tokko moo'ee nyaatee kophaatti hafe. Innis akkuma duraan barame, "Amma hoo maal godhu?" jedheen. Jaarsichis, "Ati taa'iitii du'a ceggadhu," jedheen jedhama.

## Appendix 7

Addis Ababa University, College of Education  
Department of Curriculum & Teacher  
Professional Development Studies

A semi structured interview guide questions to be replied by Oromiya Education Bureau's Oromo language curriculum developers or experts

Dear Colleagues,

The main purpose of this semi structured interview questions is to gather relevant information for the study I conduct on the folkloric content analysis, which were inculcated in Oromo language curriculum materials (texts & syllabi). Your reflections, would be of great help to the success of this study. Therefore, please respond all questions cooperatively as could you can. I assure you that your responses will be kept confidential and only used for academic purposes. Do not write your name on any part of this questionnaire.

Thank you for your cooperation

### I. Back Ground Information

- 1.1. Sex:        Male                   Female
- 1.2. Your current responsibility - \_\_\_\_\_
- 1.3. Qualification (BA, BSC, MA, MSC, PHD) \_\_\_\_\_
- 1.4. Your experience (service) as a curriculum developer \_\_\_\_\_
- 1.5. Your experience (service) before working as a curriculum developer \_\_\_\_\_
- 

### II. Objectives & Content Selection

- 2.1. What were your objectives to include (integrate) the Oromo folkloric contents in second cycle curriculum materials (texts & syllabi)?

- 2.2. How do you select folkloric contents to be integrated in second cycle Oromo language curriculum? Please brief if there were some criteria's for selection?
- 2.3. As you knows folklore incorporates four forms or classification of folk life studies, vis: oral literature, social folk custom, material culture & performing folk arts. Among these contents which are/is more reflected in the second cycle curriculum? Why?
- 2.4. What would you think & suggest if folkloric contents selected form all classifications of folk life studies & inculcated in the curriculum materials?
- 2.5. What and who were the sources of these folkloric contents? Please brief if there were some prior studies or exploration to use.

### **III. Content Organization & Development**

- 3.1. How does the folkloric contents organized to the Oromo language curriculum materials? Please brief it with respect to its continuity, sequence, integration, relevance & compatibility?
- 3.2. Suggest how these folkloric contents render cultural values, skills, knowledge & attitude to the learner?
- 3.3. Who were the participants in the development of the curriculum materials rather than the experts? Please brief their occupation & their amount of participation?
- 3.4. When does the curriculum materials developed, tried, launched, & revised? Please brief if there were any enhancement or change concerning folkloric contents?

**Thank you very much!**

## Appendix 7

### Oromo Language Version

Yunivarsitii Addis Ababaattii Kolleejii Barnootaa,

Muummee Sirna Barnootaafi Qu'annoolee

Guddina Ogummaa Barsiistootaa

Afgaafannoolee Banamaa fi Xiyyeeffannoo, Isaan Caaseeffama Walakkaa,  
Kan Ogeeyyii Qophii Sirna Barnoota Afaan Oromootin Deebi'an

### Jaalatamtyoota Ogeeyyii Sirna barnootaa,

Kaayyoon guddaan isa afgaafannoolee kanaa; qu'annoo qaaccessaa (analysis) ani qabiyyee fokloorii isaan kitaabbilee fi siilaabasii afaan oromoo sadarkaa tokkoffaa, marsaa lammaffaa keessattii argaman irrattii adeemsiisuuf, oddeeffannoo gahaa fi barbaachisoo ta'an argachuudha. Yaadni, qeeqni (criticism) fi ibsi keessan Qu'annoo kanaaf gargaarsa guddaa gummaacha jedheetin abdadha. Kanaafuu, afgaafannoolee armaan gaditti isiniif dhiyaatan hundumaa deebisuudhaan atomsa ogummaa akka naaf laattan kabajaa guddaa waliin isin gaafadha. Deebiin keessan hundumtuu tajaajila akkaadaamiitin ala iccittiidhaan kan isiniif qbamu ta'uu isaa waadaan isiniif gala.

### Gargaarsa Keessaniif Galatoomaa!

#### I. Odeeffannoo Dub-duubee (*Background Information*)

- 1.1. Koornaya (sex): Dubra  Dhiir
- 1.2. Sadarkaa barnootaa (BA, BSC, MA, MSC, PHD) \_\_\_\_\_
- 1.3. Muuxannoon keessan akka oggessa sirna barnootaa, waggaa \_\_\_\_\_
- 1.4. Ogeessa sirna barnootaa ta'uu keessaniin dura muxannoon qabdan, waggaa \_\_\_\_\_
- 1.5. Itti gaafatamummaan amma irra jirtan \_\_\_\_\_

#### II. Kaayyoolee fi Filannoo Qabiyyeelee (*Objectives & Content Selection*)

- 2.1. Qabiyyeelee fokloorii kitaabaa fi siilaabasii sirna barnoota afaan oromoo keessattii dabaluuuf, kaayyoolee irrattii hundoftan akkamittii ibsitu?
- 2.2. Ulaagaalee (criterias) Qabiyyeelee fokloorii kana itti filattan osoo naaf ibsitani?

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2.3. Akkuma beektan gaaddisa fokloorii jalatti dameeleen hammataman afurii.

Isaanis:

- 1) Afoola (oral literature) FKN: sheekkoo, mammaaksa, hibboo, K.K.F.
- 2) Aad-barfatahawaasaa (social folk custom) FKN: Ayyaana, taphaa fi bashannana, Qoricha aadaa, amantii, K.K.F.
- 3) Mesh-aadaa (material culture) FKN: bobbooca, fakkii, uffata, nyaata, ogummaa harkaa, K.K.F.
- 4) Artii ummataa (Folk art) FKN: sirba aadaa, wedduu, welluu, draamaa, K.K.F.

Qabbiyyeelee kanneen keessaa kamii fi kamfaanti kitaabbilee fi siilaabasii sadarkaa tokkoffaa, marsaa lammaffaa kessattii akka calaqqifaman osoo naaf ibsitani?

- 2.4. Dameelee fokloorii afranuu keessaa Qabiyyeelee adda addaa filanii kitaabbilee fi siilaabasii keessatti dabaluu ni danda'amaa? mee yaada itti kennaa?
- 2.5. Qabbiyyeelee fokloorii filatuuf kan akka burqattii isin fayyadan maal, maal akka ta'an osoo naaf ibsitani (source)?

### III. Gurmaayina Qabiyyeelee fi Qopii (*Content Organization & Development*)

- 3.1. Qabiyyeeleen fokloorii akkamittii kitaabbilee keessatti gurmaayanii dabalaman? Kanaan waliin walhordoffii, ittifufaa fi qindoomina; (sequence, continuity & integration) faayidaa fi walgitoma (relevance & compatibility) qabiyyeeleen kun qaban osoo naaf ibsitani?
- 3.2. Qabiyyeewwan fokloorii kan sirna barnoota afaan oromoo keessattii dabalaman kun akkaataa aad-sona (cultural value), dandeettii (skills), beekumsa (knowledge), fi ilaalcha (attitude) barattootaaf dabarsuu danda'an irrattii osoo yaada keessan naaf ibsitani?
- 3.3. Namoota (oggeeyyii) qophii sirna barnoota Afaan Oromoo kana irrattii hirmaatanii fi haala itti hirmaatan osoo naaf ibsitani?
- 3.4. Sirni barnoota Afaan Oromoo yoom qophaa'ee? yoom sakkata'ame (tried)? yoom hojii irra oole? yoom foyya'ee? Adeemsa kana keessattii guddinni fi jijjiramni qabiyyeelee fokloorii irrattii ta'e yoo jiraate mee naaf ibsaa?

**Galatoomaa!**

## Appendix 8

Addis Ababa University, College of Education  
Department of Curriculum & Teachers  
Professional Development Studies

Open ended questionnaire to be filled by Oromo language instructors of teacher colleges, who participated in writing or evaluating textbooks.

Dear Colleagues,

The main purpose of this questionnaire is to gather relevant information for my analytical study of Oromo folklore contents inculcated in second cycle primary curriculum materials, (texts & syllabi). Your suggestions are of great support for this study. Therefore, I kindly request you to reply all questions as you could. I assure you your answer & suggestions would be kept strictly in confidential. Do not write your name on any part of this questionnaire.

Thank you!

### I. Back Ground Information

- 1.1. Sex: Male  Female
- 1.2. Qualification (BA, BSC, MA, MSC, PHD) \_\_\_\_\_
- 1.3. The subject you instruct \_\_\_\_\_
- 1.4. Your experience as a instructor \_\_\_\_\_ years & as a text writer or evaluator \_\_\_\_\_ years.
- 1.5. Have you taught in primary grades? Yes  No  \_\_\_\_\_ years.
- 1.6. Have you taught in secondary high school? Yes  No  \_\_\_\_\_ years.

**II. Please write your suggestion, opinions & comments on the space provided after each question**

- 2.1. As an Oromo language instructor & text writer of primary Oromo language curriculum, what do you understand about the selection of folkloric contents integrated in the texts & syllabi?
- 2.2. What do you suggest about the sources of Oromo folkloric contents, which are inculcated in the primary second cycle texts & syllabi?
- 2.3. Please brief shortly about the organization, vis: sequence, continuity, integration, relevance, & compatibility of Oromo folkloric contents with regard to the second cycle curriculum materials?
- 2.4. Folklore incorporated four forms or classification of folk life studies, vis: oral literature, social folk custom, material culture & folk arts. Among these contents which are more reflected in the second cycle curriculum? Why?
- 2.5. What do you suggest about the implication of these Oromo folkloric contents integrated in second cycle curriculum materials for teachers education? Do trainee teachers acquaint with these contents? In what manner?
- 2.6. What do you think about the efficiency of these contents to render cultural values, skills, knowledge & attitudes to the learner?

**Thank you very much.**

## Appendix 8

### Oromo Language Version

### Yunivarsitii Addis Ababaa, Kolleejii Barnootaatti

### Muume Sirna Barnootaafi Qu'annoolee

### Guddina Ogummaa Barsiistootaa

Gaafannoolee Banamoo (open ended questionnaire) isaan Caaseeffama Walakkaa, kan Barsiistota Afaan Oromoo Kolleejii Barnootaaisaan kitaaba barreessuu ykn. qaacceessuu irrattii hirmaataniin kan deebi'an.

#### Jaalatamtoota Barsiistota,

Kaayyoon isa guddaan gaafannoolee kanaa, Qu'annoo Qaacceessaa (Analysis) ani qabbiyyee foklorii, isaan kitaabbilee fi siilaabasii afaan Oromoo sadarkaa tokkoffaa marsaa lammaffaa keessattii argaman irrattii adeemsisuuf, odeeffannoo gahaa fi barbaachisoo ta'an argachuufii. Yaadni fi ibsi keessan Qu'annoo kanaaf gargaarsa guddaa gumaacha jedheetin abdadha. Kanaafuu, gaafannoolee armaan gadittii isiniif dhiyaatan hundumaa deebisuudhaan atomsa ogeessa tokko irraa barbaadamu akka naaf laattan kabajaadhaan isin gaafadha. Deebiin deebifan hundumtuu tajaajila akkaadaamiitiif malee iccittiidhaan kan isinii qabamu ta'uu isaa waadaa isiniif gala.

#### Gargaarsa Keessaniif Galatoomaa!

#### I. Odeeffannoo Dub-duubee (*Background Information*)

- 1.1. Koornaya Dubra,  Dhiira
- 1.2. Sadarkaa barnootaa (BA, BSC, MA, MSC, PHD) \_\_\_\_\_
- 1.3. Gosa barumsaa barsiisaa jirtan \_\_\_\_\_
- 1.4. Muuxannoo keessan akka barsiisaa kolleejitti waggaa \_\_\_\_\_
- 1.5. Muuxannoo keessan akka qopheessa sirna barnootatti waggaa \_\_\_\_\_
- 1.6. Mana barnoota sadarkaa tokkoffaa keessatti barsiiftanii? Eeyyeen  Lakki
- 1.7. Man barnoota sad 2<sup>ffatti</sup> hoo? Eeyyeen  Lakki

## II. Deebii Keessan (yaada keessan) gaafaannoo tokko, tokkotti aanee bakka isiniif kennametti barreessaa

- 2.1. Akka barsiisaa Afaan Oromooti fi hirmaata qophii meeshaalee sirna barnootaa sadarkaa tokkoffaa marsaa lammaffaa, waa'ee filannoo qabiyyeelee fokloorii kitaabbilee fi siilaabasii keessatti hammataman osso naaf ibsitanii? Akka mittii filataman (content selection)?
- 2.2. Waa'ee burqaa qabiyyeelee fokloorii isaan kitaabbilee keessattii hammataman irratti osoo yaada naaf laattanii (sources of contents)?
- 2.3. Qabiyyeeleen fokloorii kunniin gurmaayina (organization) niqabu jettu? Mee waa'ee walhordoffii fi ittifufa (sequence & contunity), qindoomina (integration) faayidaa fi walgitooma (relevance & compatibility) hamma beektan naaf ibsaa?
- 2.4. Akkuma beektan gaaddisa fokloorii jalattii dameeleen hammataman afurii. Isaanis:
  - 1) Afoola (oral literature), FKN: sheekoo, mammaaksa, Hibboo K.K.F.
  - 2) Barfata aad-hawaasaa (social folk custom), FKN: Ayyaana, taphaa fi bashannana, qoricha aadaafi amantii K.K.F.
  - 3) Mesh-aadaa (material culture), FKN: bobboca, Fakkii, uffata, nyaata. ogummaa harkaa, K.K.F.
  - 4) Artii ummataa (folk art), FKN: sirba aadaa, wedduu, welluu, fi diraamaa, K.K.F.

Qabiyyeele kanneen keessaa kamii fi kamfaatu kitaabbilee fi siilaabasii keessattii calaqqifame? Maaliif isinitti fakkaata?
- 2.5. Qabiyyeeleen fokloorii kan meeshaalee sirna barnootaa keessatti argaman kun leenjii barsiistotaa keessattii faayidaa qabuu? Haala kamiin? Mee yaada irratti laadhaa?
- 2.6. Gahumsa qabiyyeele fokloorii kanneenii ilaalchisee, aad-sona (cultural value), dandeetti (skills), beekumsa (knowledge), fi ilaalcha (attitude), isaan barataadhaaf dabarsan osoo naaf ibsitanii?

**Galatoomaa!**

## Appendix 9

Addis Ababa University, College of Education

Department of Curriculum & Teachers

Professional Development Studies

Open ended questionnaire to be filled by Oromo language teachers of primary second cycle, who participated in text writing or evaluation.

### Dear Colleagues,

The main objective of this questionnaire is to gather relevant information for my analytical study of Oromo folklore contents inculcated in second cycle primary curriculum materials, (texts & syllabi). Your suggestions are of great support for this study. Therefore, I kindly request you to answer all questions as you could. I assure you your answers & suggestions would be kept strictly in confidential. Do not write your name on any part of this questionnaire.

Thank you!

### I. Back Ground Information

- 1.1. Sex: Male  Female
- 1.2. Qualification: Certificate  College  Diploma
- 1.3. The subject you teach \_\_\_\_\_
- 1.4. Your experience as a teacher \_\_\_\_\_ years. As a text writer or evaluator \_\_\_\_\_ years.

### II. Please write your suggestion, opinions & comments on the space provided after each question.

- 2.1. What do you suggest about the selection of folkloric contents integrated in second cycle primary Oromo language texts & syllabi?
- 2.2. What do you suggest about the sources of Oromo folkloric contents in the curriculum materials you use to teach?
- 2.3. What do you think about the efficiency of folkloric contents in the texts to render cultural values, skills, knowledge & attitudes to the learner?
- 2.4. Write down the items of folkloric contents from the text that you teach in the classroom?
- 2.5. What is your opinion about your training how to teach folkloric contents integratively & interactively in language class?
- 2.6. Do you think that trainee teachers have to be acquainted or learn how to teach folkloric contents in their respected college? Why?

## Appendix 9

### Oromo Language Version

### Yunivarsitii Addis Ababaa, Kolleejii Barnootaatti

### Muume Sirna Barnootaafi Qu'annoolee

### Guddina Ogummaa Barsiistootaa

Gaafannoolee Banamoo (open ended questionnaire) isaan Caaseeffama Walakkaa, kan Barsiistota Afaan Oromoo Sadarkaa tokkoffaa marsaa lammaffaa isaan kitaaba barressuu ykn qaaccessuu irrattii hirmaataniin kan deebi'an.

#### Jaalatamtoota Barsiistota,

Kaayyoon isa guddaan gaafannoolee kanaa, Qu'annoo Qaaccessaa (Analysis) ani qabbiyyee foklorii isaan kitaabbilee fi siilaabasii afaan Oromoo sadarkaa tokkoffaa marsaa lammaffaa keessattii argaman irrattii adeemsisuuf, odeeffannoo gahaa fi barbaachisoo ta'an argachuufii. Yaadni fi ibsi keessan Qu'annoo kanaaf gargaarsa guddaa gumaacha jedheetin abdadha. Kanaafuu, gaafannoolee armaan gadittii isiniif dhiyaatan hundumaa deebisuudhaan atomsa ogeessa tokko irraa barbaadamu akka naaf laattan kabajaadhaan isin gaafadha. Deebiin deebifan hundumtuu tajaajila akkaadaamiitiif malee iccittiidhaan kan isinii qabamu ta'uu isaa waadaa isiniif gala.

#### **Gargaarsa Keessaniif Galatoomaa!**

#### **I. Odeeffannoo Dub-duubee** (*Background Information*)

- 1.1. Koornaya: Dubra,  Dhiira
- 1.2. Sadarkaa barnootaa: Sartafikeetii  Diplooma
- 1.3. Gosa barumsaa barsiisaa jirtan \_\_\_\_\_
- 1.4. Muuxannoo keessan akka barsiisaa waggaa \_\_\_\_\_
- 1.5. Muuxannoo keessan qopheessaa sirna barnootaatti wagga \_\_\_\_\_

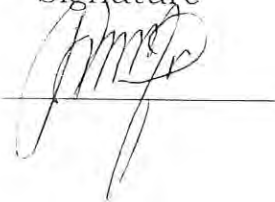
## II. Deebilee Keessan gaafaannooleetti aananii bakka isiniif

### kennamanittii barreessaa

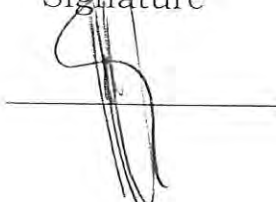
- 2.1. akkaataa qabiyyeen foklorii kan kitaabbilee keessatti argaman itti filaman irratti osoo yaada keessan naaf ibsitanii? (content selection)
- 2.2. Waa'ee burqaa qabiyyeelee foklorii isaan kitaabbilee keessatti hammataman irratti osoo yaada naaf laattanii? (sources)
- 2.3. Gahumsa qabiyyeelee foklorii ilaalchisee, aad-sona (cultural value), dandeettii (skills), beekumsa (knowledge), fi ilaalcha (attitude) isaan barataadhaaf dabarsan irratti osoo yaada keessan naaf ibsitanii?
- 2.4. Mee akaakuu afoolaa (oral literature) kan kitaaba keessatti argamanii fi isin barsiisaa jirtan armaan gaditti barreessaa?
- 2.5. Mala afoola (foklorii) barumsa afaanii wajiin itti barsiisuu isin dandeessisu ilaalchisee lenjii qabdan naaf ibsaa?
- 2.6. Leenjii barsiistotaa ilaalchisee kaadhimamtonni mala foklorii itti barsiisan irratti leenjii argachuu niqabu jettu? Maaliif?

## DECLARATION

I here by declare that this thesis is my original work and has not been presented for a degree in any other university, and that all sources of material used for the thesis have been duly acknowledged.

Name	Signature	Date of Submission
Mohammed Kedir		<u>16/07/07</u>

This thesis has been submitted for examination by my approval as a university advisor.

Name	Signature	Date of Submission
Woube Kassaye (PHD)		<u>16/07/07</u>