The Place of Folklore in Primary Curriculum of Language Education and Its Advantages as a Vehicle of Cultural Values

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Abstract: The main purpose of this study was to assess the place of folklore in curriculum and its merits as a vehicle of cultural values transmitted to primary children via the four language skills in the curriculum of language education. Different books written by the authorities of the field, Journals, website resources, unpublished articles and the 5th grade student textbook of Oromo language were the sources of information in the study. Qualitative method was employed to analyze and interpret the relevant data. The study revealed that folklore is one of the vital vehicles of cultural values, which have a primary place in language curriculum and a great advantage to mold the behavior of primary children. It has been also imperative to authenticate how the selected folklore genres are compatible with the experience of primary children and enhance the cultural values, skills, knowledge and attitude of the learners prior to integrating them with the language sills. Furthermore, the importance of selecting a variety of folklore genres carefully from all classification of folk life studies and integrate them with four language skills has been evident by the exponents of the field. Moreover, the folkloric contents that are selected and integrated with the four language skills have to be well balanced in their distribution at grade level continued, sequenced and integrated vertically and horizontally in the curriculum materials of the cycle. At the end of this study, the importance of establishing Ethiopian Folklore society (EFS)　has been suggested.

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Introduction

Teaching cultural items by integrating to language is the determining factor to enhance the cultural values of the learners. Any item of cultural behavior, tradition or pattern, can only be understood in light of its meaning to the students who practise it in their language (Peck, 2005).Therefore, the dialectical connection between language and culture has always been a concern of language educators. Without the study of culture, teaching language is inaccurate and incomplete. Item of cultural values in language classes have a humanizing and motivating effect on the language learner and the learning process (Kramisch, 1996 and Genc and Bada, 2005).

Culture in language classroom helps students to engage in authentic cultural experiences (authentic sources/materials from the native speech community). 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 for students to analyze the values that are often represented in the proverbs of their native culture (Peterson and Coltren, 2006).

Furthermore, in language teaching-learning activities, it is suggested that a 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 of one society in language classroom, teaching folklore can be considered as a vital activity. Imbedded on this idea, an American folklorist, Brunvand (1978) stated that folklore is a part of culture, which encompasses all understanding, values, attitudes, assumptions, feelings, and beliefs transmitted in tradition by words or customs.

Therefore, the main purpose of any educational system is to provide the learners with basic knowledge, skills and values that aimed at improving their personal, social and professional efficiency. In particular, primary level education is expected to introduce the young generation the cultural values of the society gained through different genres of folklore in order to increase their creative and productive abilities.

So far, as a social phenomenon, folklore is wisdom of people in the history of human being. As it is artistic creativity of social group or society, folklore reflects the material and spiritual culture of human 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. However, in the 20th century ethnographers began to 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, riddles, etc. a group of people uses to express its material and spiritual life (Dundes, 1965)

Many scholars and folklorists of the field define the term folklore by listing and categorizing the items (lores) of the folklore. Among these folklorists, the following are prominent: Dundes (1965), Brunvand (1978), Tolkan (1979), Wilson (1988), Glassie (1989) and Bauman (1992). Their approach to define the study of folklore is more of listing the materials, for instance, tales, legends, myths, folk music, proverbs, riddles, folk medicine and recipes, to show us what folklore includes by large in a similar manner. To them, these materials are considered as folklore and the term folkloristic denotes the study of the materials. However, according to Oring (1992), these lists are more of the "lore". Thus, they could not state one original definition for the field of folklore.

In this respect, instead of enumerating and listing the items (lores) in fragmented and traditional way, the American professor of folklore Dorson (1972), classified folklore into four fields of folk life studies and defined briefly. These are oral folklore (oral literature); social folk customs; material culture and performing folk arts. Similarly, many folklorists such as Fekade (1999), Sayfu (1981), Oring (1986), Bauman (1992) and Tolken (1979) supported these forms of folk life studies.

To sum up, folklore is a great pool of knowledge, which is developed through the interaction of humankind from the very beginning of prehistoric time. Nowadays, it has been studied all over the world. It is mainly very useful to develop or enhance knowledge of cultural values, aesthetic values, cultural and historical heritages, philosophical, psychological, socio-economic and ethical approaches in any society. Moreover, as it belongs to the disciplines of humanities, comparable to ethnology, anthropology and philosophy, it reveals the interaction of different cultures and societal materials and spiritual life at large. This means, folklore has a vast potential to mold human behavior and develop positive attitudes, knowledge, values and skills.

The main purpose of this paper, hence, is to review the place of folklore in primary curriculum of language education and its advantages as a vehicle of cultural values.

Cultural Values vis-à-vis Folklore

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

Therefore, the culture in which each of us live influences and shapes our feelings, attitudes, experiences and interactions with others. Because of our culture, each of us has knowledge, beliefs, values, views and behaviors that we share with others. These past heritages and experiences, handed down from generation to generation, influence our values of what is acceptable behavior and not. Our culture also teaches

us how to interpret the world in general and how to communicate with strangers, when to speak and be silent, how to greet friends and others in particular (Duffy and Matikainen, 2004). According to sociological foundation of education, it is natural that both universal and culture-specific values have been given their rightful place in school curriculum planning. A school curriculum that aims to reflect both universal and relativistic cultural values may assist a pluralistic society to exist in harmony (Luther, 2001).

Cultural values are essential ingredients in developing or planning curriculum. For social psychologists, values been perceived as a central core construct in curriculum development. With respect to this idea, Rokeach (1973), as cited in Berry et al. (1992), provided a classification that distinguishes between terminal and instrumental values. Terminal values are goals of equality, freedom, happiness, salvation etc. Instrumental values are being courageous, honest, polite and responsible. Therefore, cultural values are an integral part of any curricular context of education.

To summarize, culture and human values are interwoven elements, which cannot be disintegrated from a society's material and spiritual life. Culture is a bridge of different dimensions of human values and values are a reflection of society's culture. Thus, one of the characteristics of cultural values is to be transmitted from generation to generation in different ways. Among these, folklore in particular is the prominent one in developing/designing curriculum. Some of cultural values tend to be developed in curriculum encompasses aesthetic, spiritual, moral, social, terminal and instrumental values. These cultural values have to be sorted from well-authenticated folklore genres and incorporated in language curriculum to shape or mold the behavior of children in primary schools.

Therefore, folklore has a potential to interpret and transmit cultural values to the young generation through well-designed, developed and integrated curriculum with four language skills. 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, politeness, responsible, respecting low, discipline, politics, governance, respecting elders, knowledge, skills, attitudes, belief, habit of life, morality, ethic, symbols, ideals & goals, history, wisdom, equality, environment, patriotism, hospitality, sociability, respecting work, and speech manner, and so on.

- ***Material Values:*** Tools, weapons, clothing's, machines and industries, customs, properties, and economy, recipes, production materials, utensils, architecture, and housing, and the like can also be incorporated.

- ***Aesthetic Values:*** Arts (work of arts), dance, painting, drama, and music, poetry (folk, poetry), songs (folk popular), narration, (folk tale, tall tale, legend, fairytale, tale), and selected oral & written literature materials, can be included in language education.

The Place of Folklore in Curriculum

One of the prominent functions of folklore is to educate the society at all levels, viz: informally, formally and non-formally, (Dundes, 1965). According to Bascam (1954) folklore, which is the transmitter of cultural values from generation-to-generation, had been learned informally for a century. Children and elders at their respected family, village or community have different experiences of cultural values such as honesty, respect to elders and work, creativity, hospitality, patriotism and wisdom of socio-economic factors through informal entertaining and motivating power of folklore genres.

In formal education, folklore can be learned in primary, secondary and tertiary levels to enhance cultural values, skills, knowledge and attitudes of the learners around the world (Cornnell, 1996). In this respect, the need to design cultural components in curriculum calls folklore or folk life studies to be integrated and developed in academic disciplines.

In non-formal education, folklore also plays a motivating and entertaining role on strengthening skills and knowledge of the learners with regard to distance and adult education. To the authorities of the field and educators, folklore is one of the great vehicles of cultural values to be taught in curriculum designed for all levels (Kononenko,1998). Furthermore, within its diverse genres it has an extensive potential to mold the behavior of young generation. Therefore, folklore has a vast place in curriculum if it has been sorted, sifted, and well designed in the curriculum. It is also 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).

Many countries around the world use folklore genres to design their curriculum in certain subject matters from kindergarten to tertiary programs. Folklore, as a vehicle of cultural values has a primary place in language studies. In addition, it has a great place in social studies, physical education, aesthetics, ethics, science and math and other subjects in primary education (Maglioco, 1992).

As an academic discipline, folklore curriculum is designed specifically for tertiary programs to train folklorists around the world (Dorson, 1971), and studied in colleges and universities integrated with anthropology, sociology, ethnography, archaeology, history, literature, linguistics, psychology, philosophy, law, architecture, traditional medicine, environmental and life sciences (Bak, 2000).

In addition, many societies, associations, centers and programs have been established and contributed a great academic knowledge for the development of folklore, by conducting research and publishing articles around the world. 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. Thus, combined efforts of folk and folklorists could help in using folklore in different manner particularly in curriculum development (Factor, 2005).

In a nutshell, 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 socio-economic aspects of the society. Furthermore, folklore teaches students the material and spiritual life of the community at large. 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. 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 humanity and philosophical approach, it is a prominent vehicle of cultural values designed in the curriculum and taught in the classroom.

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 compasses a variety of knowledge from different disciplines. Because Folklore is interdisciplinary, comprehensive and elastic (Pederson, 1993). It is thematic and symbolic (Cathy, 2006).

Moreover, by using folk and popular materials to illustrate or expand on lesson points, students' attention can be drawn to broad cultural issues, including philosophy, psychology, history, literature and even natural science (Magliocco, 1992).

Accordingly, Hanlon (1999) in her general guidelines for teaching language with folk tales, fairy tales, fables and other genres of folklore, suggested the following advantages.

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 everywhere. Every culture has long traditions of oral story telling, verse making, and joke telling. Students can learn about different cultures by studying folklore, collecting folklore from their own families and communities, and writing or dramatizing 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, speeches and dramas.

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 springboards to student's analysis. Students need to learn folklore as an important part of their heritage, which 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 recent storytellers, dramatists, and filmmakers 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 to prepare adults to share good stories and rhymes with the children.

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

- **Folklore is interdisciplinary.** In which language, arts, and culture intersect; therefore, the learners are benefited to gain diverse knowledge and skills.

- **Folklore is elastic.** It can be exploited at all learning-levels and ages for a wide variety of purposes. Folklore works well with large groups, small groups and individual learners. In the lesson, folklore can have many roles: as an introduction, as a break, as an example, as a supplement, as a support material for the teaching points or core element for a unit.
- **Folklore is comprehensive.** it integrates all the cognitive tasks, language skills and learning -strategies. In addition, folklore is

timely, that albeit its age is old, it is up to date with current language methodology.

- **With folklore activities, there is no failure.** Folklore goes home with learners. It forms a bond between students and teacher and between the students as a group. In multicultural schools, folklore is a source of cultural unity and mutual understanding. In bilingual classrooms or in multilingual schools, use of indigenous knowledge of the children with the formal curriculum is more scientific and systematic.

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

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

- o 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.

- o There is also a lot of substance in the folklore genres like tales and legends which allow 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.

- o Teaching folklore in language classroom equip students with broadening their imagination, seeking symbolic and other meanings from the texts, identifying the themes of the texts, and enhancing their knowledge of their creativity, grammatical points, skills, values, attitudes, ethnographic and historical background of their culture.

Fong et al. (2006) delineated the following advantages:

►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 broadens their imagination and they will confront the challenges, pleasure, happiness, annoyance, anger, truth 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.

►The main pedagogical tool, which is employed in this system, is guided discovery, in which students have been assigned tasks and ask questions. The success of folklore-based systems assures us that it is a kind of learning paradigm that deserves the enhancement of student's exploratory capacity.

We can comprehend the merits of teaching-learning folklore in the classroom as expressed and elaborated by different authorities of the field. 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 that reveals human pleasure and anger. Accordingly, it is an academic discipline, which is studied independently and learned with regard to different curricular activities or subjects. Moreover, folklore is served as a bridge to link schools with communities' cultural traditions and folk life activities in achieving the objective or goals of the schools to develop the students' knowledge, value, skills, attitudes and all rounded personality at large.

The Places of Folklore in Primary Education Teaching Materials

Next an attempt will be made to discuss and analyze, "The children play Ground Rhyme in dialogue" selected from 5th grade students textbook in Oromoo language would be analyzed using qualitative method as an example of folklore genre in building the cultural values, knowledge, skills, and attitudes of primary School Children.

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, eessa 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 siigoote?	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?	Ogeessa	Who forges the axe?	A blacksmith.
• Ogeessi kun eenyu?	Kan dandeettii qabu	Who is this blacksmith?	A well-skilled one.
• Dandeetti maaltu fida?	Jireenyaa fi barnoota	Where does the skill come from?	From life and education!

Source: Grade 5 Student's textbook (Biiroo Barnoota Oromiyaa, 2004, PP. 2-3)

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

The play has been 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 playground rhyme would be interpreted according to its symbolic meaning and analyzed step by step as follows:

1. First Stanza Rhyme Oromo Version

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

English Version

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

As it is seen above, the beach "hora" shows water, which human and cattle use for drinking and other purposes. This beach "hora" is either anatural or artificial. The artificial one is a wide water hole dug by the community and full of water collected from rain and other sources on the earth. The place has been 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. While 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 their children. In addition, 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. However, the children playground 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 because of human labor or sweat. The children might ask food without participating or helping the family by sharing their labor. Therefore, the play has been 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 everything for human life as the breast is a spring of milk to bring 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 eradicats poverty.

2. Second Stanza of the rhyme Oromo Version:

1. *Amartii maal gootee?*   *Hiriyaafan kenne.*
2. *Hiriyaan maal sii goote?*   *Ulee qallayyoo naa kennite.*
3. *Ulee maal goote?*   *Waaqattin aarse.*
4. *Arii eessa dhaqe?*   *Waaqa seene.*
5. *Waaqni maal rooba?*   *Bokkaa.*
6. *Bokkaan maal biqilcha?*   *Marga.*
7. *Marga maaltu dheeda?*   *Horii ayyoo tiyyaa.*
8. *Horii maalitti elman?*   *Okolee sibiilaa.*

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

The second stanza commences 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. 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 repeatedly 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 show 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. Third stanza of the Rhyme Oromo Version:
1. *Malitti fannisan?*   *Xaaxeessaa.*
2. *Xaaxeessaa maaltu mura?*   *Qottoo.*
3. *Qottoo enyutuu tuma?*   *Ogeessa.*
4. *Ogeessi kun eenyu?*   *Kan dandeettii qabu.*
5. *Dandeettii maaltu fida?*   *Jireenyaa fi barnoota.*

English Version

1. *Where do they hang it?*   *On to a "tatessa" tree*
2. *Who cut the "tatessa" tree?*   *An axe.*
3. *Who forges the axe?*   *A black smith.*
4. *Who is this black smith?*   *A well skilled one.*
5. *Where does the skill come from?* *From life and education.*

In the final stanza of the play above, the metal hand basin been also hanged on "tatessa" tree. This shows two things: One, the "tatessa" tree is a very huge and strong tree with small leaves, and grows slender branches for shade and other purposes. Therefore, the metal hand basin within its milk hanged on this tree mean that milk, which has been 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. Two, as it is discussed before, a tree is a basic thing to attract rain and beautify an environment. A rain also grows grass. Cows graze grass. A cow gives milk, which depicts the property of Oromos. Thus, growing and protecting trees emanate from 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 abolishing 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 handcraft 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 manpower and the respected place given for it. Although life and education are the prominent aspects in producing skilled manpower as referred in the play it is obvious that any skill comes from nowhere rather than life and education. That is, life experience and education are solely the two vital facets for skilled manpower development.

Conclusion

The focus of sociological foundation of curriculum development is the relationship of society and its cultural values existing in a given curriculum. The objectives of the Educational Training Policy (TGE, 1994) also reflect that the curriculum at any level have to incorporate cultural values of the people to cultivate the learners for the active participation of socio economic development. Thus, one of the vital vehicles of cultural values , which has a primary place in language curriculum and a great advantages to mold the behavior of primary children is the society's folklore. Therefore, it is imperative to explore how the folkloric content selected and organized in the curriculum promotes the teaching of language in primary grades. It is also essential to authenticate how the selected and organized folklore genres are compatible with the experience of primary children and how they enhance the cultural values, skills, knowledge and attitudes of the learners prior to integrate them with language skills.

Selection of a Variety of folkloric genres carefully from all classifications of folk life studies is very important to develop cultural values, skills, knowledge and attitudes of the primary grade children. Therefore, to select from all sources of folk life studies it calls for careful sorting of its philosophical, psychological, aesthetical, sociological, economical, political, historical and lingual meaning before integrating it in the curriculum development.

The folkloric contents selected and integrated with the four language skills have to be well balanced in their distribution at grade level, continued, sequenced and integrated in the curriculum materials of the cycle. Therefore, it calls to explore the vertical and horizontal organization of folkloric contents regarding their continuity, sequence, integration and relevance before designing and incorporating it in language curriculum.

Recommendation

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.

Implication

The primary children who read/listen play and demonstrate it in the classroom would comprehend the cultural values like respecting work and believing that working is the only means of development. They can also deduce how to help each other and work together; share ideas, materials and properties. Living together peacefully and tolerantly; saving wealth or economy from damage; respect elders and using natural environment carefully.

In line with these, they enhance their four language skills (listening speaking, reading, and writing) using the playground rhyme demonstrated in dialogue, and strengthens their memorization capacity. That is, 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 or the meaning as well as practise it in the classroom and out of the classroom. In addition, they could write the message of the rhyme, the summary and different vocabularies to develop their writing skills.

Moreover, by practicing this playground rhyme performed in dialogue in different ways they could grasp knowledge of environmental protection, socioeconomic situations, geographical surroundings and appreciating nature horizontally. Apparently, their attitude towards respecting work; treating environment for human social life; protecting natural vegetation; peaceful socialization and working collaboratively by sharing experiences would be developed.

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ስዕሽ መ• ፅሪÁ፣ (1973)፡፡ *ሥነ/ኪነተ-ቃል በኢትዮጵያ፡፡ ለትውፊት ሰሚናር የቀረበ ጥናታዊ መጣጥፍ፣ አ.አ. ዩኒቨርሲቲ፣ ያልታተመ (1981 እ.አ.አ.)፡፡*

ፈቃደ አዘዘ፣ (1999)፡፡ **የሥነ-ቃል መምሪ̱Á፣** አዲስ አበባ፣ በአዲስ አበባ ዩኒቨርሲቲ የመጻሕፍት ማዕከል፣ ቦሌ ማተሚያ ቤት፡፡