

Categories of caring thinking in philosophical, literary stories in connection with the formation of awareness of nature protection and sustainable life

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Abstract

The paper is oriented to reviewing the educational program *Philosophy for Children* concerning its part – philosophical, literary stories. A philosophical, literary story written for the needs of the implementation of the *Philosophy for Children* program belongs to artistic literature. It contains philosophical categories and is characterized by simplicity in the thematic, content, and language components. The given educational program, as a form of applied philosophy by its focus, can provide a wide space for children to reflect on global problems attractively and engagingly. The fundamental reason for introducing philosophizing in the practice of education is that the program is a stimulating way of developing the qualities of thought, communication, and cooperation. Children learn to think for themselves together with others by including literary stories and environmental questions. Individual participants in the community of inquiry can be encouraged to actively think about the possibilities of nature protection, which we consider a prerequisite for changing their behavior concerning a sustainable way of life. The paper aims to reflect on the categories of caring thinking in philosophical, literary stories connected to the environmental issue.

Key words: philosophical, literary story, caring thinking, Philosophy for Children program, sustainable development

Introduction

Several areas of people's practical interests- global problems, values, old and new dilemmas of the world- can be reflected through the critical and analytical approach characteristic of applied philosophy. The educational program *Philosophy for Children* is considered by the authors (for example, White, 2012, Cassidy, 2012, Karikó, 2016) to be one of the forms of applied philosophy intended for the children's world. Matthew Lipman founded the program. Lipman's efforts as a professor at Montclair State University were to awaken the joy of philosophizing not only in his students but much earlier, assuming that applying to philosophize (asking philosophical questions, dealing with ambiguous philosophical concepts, philosophical discussion) already at an early age may have positive effects on the field of thought. The author verified the proposed program through research (1970), and other colleagues joined him, continued the application of the program in school practice, wider research, creation of methodical materials, and expansion to more than 60 countries of the world.

Representatives of *Philosophy for Children* – M. Lipman, A. M. Sharp, F. S. Oscanyan (1980: 117) claim that education should allow children to develop the skills necessary to lead fulfilling lives in society, but they do not want to imply that the role of the educator consists only in supporting critical thinking. This program aims not only to develop critical thinking but also to develop human beings capable of objectively assessing the world and themselves and expressing themselves carefully, creatively, and committed to many aspects of life. In the paper, we dedicated this

program to protecting nature as one of the fields of global problems, but it is not the central theme of *Philosophy for Children*. The conclusion of topics about nature depends primarily on the facilitator (teacher/educator guiding the course of activities, working according to certain rules) and their commitment to the field of nature protection or sustainable living.

Caring thinking in the Philosophy for Children educational program

In this chapter, we characterize caring thinking as such - we give its definition and the reasons for its development, and we also formulate several categories of caring thinking that can be observed in a philosophical, literary text, which, in addition to creating questions with a philosophical context and discussion, is one of the components of Philosophy for Children. A philosophical story provides both a cognitive and an affective experience that is a precursor to philosophical discussion. Out of the three dimensions (critical thinking, creative and caring thinking), caring thinking most affects the affective component of thinking, in contrast to critical and creative thinking, in which the cognitive component predominates.

There is a dilemma, or diversity of opinions, on what the *Philosophy for Children* program should primarily aim for (Murriss, 2009). The program is often perceived as a tool for learning (teaching) philosophy and a comprehensive path to personal development. Although these two views are not mutually exclusive, they mean a significantly different approach to answering the question: what is (isn't) for and what the Philosophy for Children program could serve? In our approach, even with a very strong emphasis on caring thinking, the program has encoded a significant potential for the child's value development. Based on this statement, the subject program can be applied to a wide range of global problems and situations. In any case, we mean problems and situations that have an axiological dimension. We also include the issue of environmental protection and sustainability. In their personal (personality/character) identification and subsequent solution, the value and attitudinal aspect of personality is decisive in our perception.

We start from the idea that a literary character can serve as a model of caring and involvement in philosophical dialogue (Bauman, 2013: 13). Lipman added caring thinking to critical and creative thinking only after years of active application of the program (1995) when he noticed that philosophical discussions stimulate other changes in expressions of thought and action.

The categories of caring thinking observable in a philosophical, literary story are:

1. **Appreciation of values** - the goal of literary stories is not only the development of thinking but also the education of character. By integrating emotional experience and mental activities during reading, the value of the affective dimension of thinking is manifested. It is a form of emotional thinking involving all personal values, ethics and beliefs. Pupils learn to search and find inner values through the story. They learn to understand that there are things they can do or improve. Individuals' own identity is also formed when taking care of their own values (Zbudilova, 2013: 146). Other children's fiction books work similarly to the stories because they act, for example, to suppress negative emotions such as anger, selfishness, and mischievousness and strengthen positive emotions such as mutual help, doing good deeds, trust or love. Philosophical and literary stories show exemplary action, exemplary cooperation, and models of kind, sensitive personalities. Sometimes the

child has no idea about the possibility of interaction with friends and is discouraged from using self-reflection, cooperation and discussion. The reader begins to see that something is as it could be and thus begins to think about alternative possibilities of their thinking and actions. However, this does not mean dutifully or uncreatively imitating everything but living in your own unique and creative way, like the characters in the story (Lipman, Sharp, Oscanyan, 1980: 230).

2. **Interest** - By reading a literary story, we can create a certain experience that can increase interest in solving the given topic. We emphasize that in a philosophical discussion, one works mainly according to the interests of its participants. Authors Lipman, Sharp and Oscanyan (1980: 163) draw attention to the decline of children's positive interests. They consider it useful when reading a work of art that the given work can revive those interests that might otherwise go unnoticed.
3. **Non-verbal expressions** - during a philosophical discussion, we notice that caring thinking can be manifested by movement (for example, tilting the body), facial expressions (for example, surprise, astonishment), or even gesture (for example, expressive gesticulation during an individual's speech). We could also identify these expressions in philosophical, literary stories in the narrator's speech.
4. **Empathy** - pupils learn to understand their feelings and the feelings of others and to respect each other's uniqueness. Caring thinking characterizes the aspect of empathy. Through reading stories, it is about empathizing with other human beings. Wolf (2020: 55-56) states that reading stories is about trying to get to know other human beings, understanding what they feel, and at the same time it is about changing our perception of who or what the "other" means. Being empathic means leaving old assumptions behind and deepening intellectual understanding of another person, religion, culture, and time. Wolf (2020: 57) explains that when we take a different point of view, our sense of empathy connects with what we have just read and expands our internalized knowledge of the world. This dimension of reading transforms our consciousness, and through it, we learn how to feel, for example, hopelessness or enthusiasm. Characters in literary stories experience emotions that allow the reader to understand the range of often conflicting feelings within each of us. Wolf (2020: 58 – 59) expresses the belief that deep reading provides space to immerse oneself in the feelings of the heroes but points out the situation when older readers may lose the ability to empathize with feelings outside the circle of their loved ones.

Empathy is not only about compassion for others. Its importance goes much further. It is also a deep understanding of the other person. Wolf (2020: 61) captures research from cognitive neuroscience, which claims that "the art of taking a different point of view" represents a complex combination of cognitive, social and emotional processes that leave extensive traces in the reading pathway of our brain. It follows that stories help children develop the ability to take a different point of view and see the world through someone else's eyes. Wolf (2020: 146) further states that empathy learned through children's literature broadens children's horizons and teaches important human values such as compassion for someone "different". When meeting in a community of inquiry, its members are encouraged to read carefully because they

read the literary story aloud and derive philosophical questions from the text. We can therefore assess that deep reading often occurs in the practice of this program.

5. **Activity** - Wolf (2020: 64) writes about the ability to empathize with the role of other people as an antidote to the "culture of indifference". We can understand this term as the opposite of the active component of caring thinking. Wolf (2020: 72) points out that consistently strengthening the links between analogical and inferential processes, empathy, and basic knowledge will also be useful to us outside of reading. When we learn to link these processes repeatedly while reading, it becomes easier for us to apply them elsewhere in life, to distinguish between our motives and intentions, and to understand with ever greater insight and perhaps even wisdom why other people think and feel the way they outwardly express themselves.

Research methods and methodology

Philosophical literary stories written for the needs of the implementation of Philosophy for Children are a specific type of text that contain philosophical elements and are generally characterized by simplicity in terms of theme, content and language. We consider the examination of philosophical, literary stories as a subfield of Philosophy for Children to be beneficial in deepening the research side of this program and improving its implementation in educational practice. We are interested in the research question: Which categories of caring thinking can be reflected in philosophical, literary stories? The research goal is to analyze and reflect in philosophical and literary stories the categories of caring thinking in connection with the issue of the environment. By interpreting selected literary stories, we will uncover the deeper meanings and functions of the text while focusing on a set topic, when it will be a matter of reducing the original text to key statements and, at the same time, creatively communicating meanings. The sample intended for interpretation is represented by a set of stories that are used in the practice of Philosophy for Children. For greater clarity, we divide philosophical, literary stories according to the age they are intended for. The facilitator has a free choice when choosing a literary story for reading and later discussion - taking into account the reading competence and maturity of the pupils. For the needs of this research, we select stories intended for middle school age (10-13/14 years) and older school age (15-18/19 years). In the marginal case of literary stories, we focus on the methodological guide and include some tasks supporting the development of caring thinking.

Analysis of philosophical, literary stories about caring thinking

When interpreting the stories, we focus on the categories of caring thinking while following up on the selected theme of nature protection:

Appreciation of values	The goal of literary stories is also character education. The story teaches readers to search for, find and appreciate inner values. They learn to understand that there are things around them that they can do or improve. Philosophical and literary stories show exemplary action, exemplary cooperation, and models of kind, sensitive personalities.
Interest	Reading a literary story can create a certain experience to arouse interest in solving the given topic. Philosophical

	discussion is mainly based on the interests of its participants. A philosophical, literary story can bring to life these interests or themes that might otherwise go unnoticed, such as the subject matter of nature.
Non-verbal expressions	Caring thinking can manifest through movement, facial expressions, or gestures during philosophical discussions. We could also identify these expressions in philosophical, literary stories in the narrator's speech.
Empathy	Readers of philosophical literary stories learn to understand their feelings and the feelings of others and to respect each other's uniqueness. Through reading fiction, it is about empathizing with other human beings. Being empathic means leaving old assumptions behind and deepening intellectual understanding of another person, religion, culture, and time. Reading increases empathy because what we read forces us to examine our own views and the lives of others.
Activity	When we learn to connect analogical and inferential processes while reading, repeatedly connecting empathy and basic knowledge, it is easier to apply them outside of reading. Characters in philosophical, literary stories act and appear as active creators of their lives, which can be an inspiration for the readers of these stories in their own lives.

The following subchapters present the characteristics and interpretation of several stories intended for middle and older school age.

Harry Stottlemeier's Discovery – Chapter 1

It follows from the title that the story is about a certain discovery, a finding that the reader has probably not encountered yet (creative thinking - originality). The plot of the story begins in a school classroom. After the teacher talked about the solar system, Harry let his imagination get carried away in his natural history class. Subsequently, he cannot answer the teacher's question: *"It has a long tail and it orbits the Sun once every 77 years. What is it?"... Harry knew that he only had a moment to answer, but still enough time to at least come up with something: "All the planets revolve around the Sun - that's how the teacher said it. And that thing with a tail, whatever it is, also orbits the sun. Could it be a planet? You don't give anything for an exam.' 'Planet?' he answered uncertainly.* Harry's guess was wrong and he blames himself for the mistake. If he had been paying attention, he would have known that what the teacher was asking about was Halley's Comet. Harry thinks: *'It's true that comets orbit the sun just like planets, but they're definitely not planets.'*

On the way home, Harry worries that he didn't answer correctly in class and tries to remember again how he came to the conclusion that the answer is a planet. He says to himself: *All the planets revolve around the Sun - the teacher must have said it that way. And the thing with the tail also orbits the sun, except it's not a planet.* Harry then experiments (creative thinking): *"So there are things that go around the sun, but they're not planets," thought Harry. "All planets orbit the Sun, but not all things orbiting the Sun are planets. And that's when it dawned on him: "Sentences cannot be overturned. If we take the end of the sentence and put it at the beginning, it will no longer be true. For example, the sentence: 'All oaks are trees.' When we reverse it, we get: 'All trees are oaks.' But that is not true. So... it is true that 'all*

planets revolve around the Sun', but when we turn it around and say that 'all things that revolve around the Sun are planets', it will no longer be true! This game with sentences intrigued Harry so much that he continued his experiment further: *'All cucumbers are vegetables.'* *The reversed sentence, of course, did not fit. 'All vegetables are cucumbers.'* Harry was overjoyed at his discovery. He said that it was a shame that he didn't know this in the morning.

But his joy at his own discovery is thwarted by Lisa. She is his friend and classmate: *"She was in the same class, but she certainly wasn't one of those who laughed at him."* In this excerpt, the category of **caring thinking** - appreciation of value - friendship is noticeable. When Lisa arrives, Harry tells her from afar that he has discovered something funny: *"If you reverse the ending and the beginning of a sentence, the sentence will no longer be true!"* He then invites Lisa to tell him any sentence. Harry explains to her in more detail: *"Just any sentence that contains two kinds of things: for example, a dog and a cat, ice cream and food, or astronauts and ordinary people."* Lisa answered him: *"No eagle is a lion."* Harry immediately turns the sentence around: *"No lion is an eagle."* He stops right then – both sentences are true, disconfirming the rule he'd come up with before Lisa arrived. Harry was sorry because he had failed for the second time that day. However, he appreciated that Lisa did not laugh at him and wanted to help him discover this mistake (caring thinking - appreciation of value).

After a little while, Harry described to Lisa some of the examples he had tried: *"I tried sentences like: 'All planets revolve around the sun.' and 'All model airplanes are toys.' and 'All cucumbers are vegetables.' - I found that when in I change the beginning and the end of those sentences, they stop being true."* Lisa comes up with a solution to the problem: *"But my sentence wasn't like yours," Lisa replied. "Your sentences started with the word all, but mine started with the word none."* Harry is happy with Lisa's discovery, but this time he questions the finding: *"But is it possible that the difference is in this?" So he decides to try the new rule on a few in other sentences beginning with the word none. "If it's true that 'No submarine is a kangaroo,' Harry began, then what about 'No kangaroo is a submarine?'" "That's true, too," Lisa nodded. "And if 'No gnat is a lollipop,' it's also true that 'No lollipop is a gnat.'" There's a distinct category of **caring thinking** here - **interest** because results are important to children. For them, solving these sentences is significant and meaningful. They tirelessly test and investigate new statements, the problem of truth is important to them.*

In the part where Harry and Lisa discover that certain sentences expressing relations can be reversed and some cannot, these characters are engaged in inferential relations between groups of sentences (**critical thinking**). They find that the sentence *"Kangaroos are not lions"* can be reversed to *"Lions are not kangaroos,"* but the sentence *"All peas are vegetables"* cannot be reversed because the reversed sentence does not give the meaning: *"All vegetables are peas."* Here is the occurrence of syllogisms (**critical thinking - logical thinking - inference**), we give an example: *"All mammals are creatures that can experience pain. All dogs are mammals. Therefore, all dogs are creatures that can experience pain."* The characters rejoice at their findings, and Harry exhibits a category of critical thinking – self-correction, as he discovers the presence of exceptional rules where the reversal of sentences does not make sense.

The story also offers a surprising bridge to "real life" (creative thinking - usability). When Harry and Lisa fail to deduce that "All A's are B's" and that "All B's are A's", they notice that some adults also think the same way, and the phenomenon is not considered correct by these children. Harry comes home and his mother is talking to the neighbor in the kitchen. Harry overhears their conversation: *"Imagine," said Mrs. Careful, "do you know Mrs. Bartos? Every day I see her going to the store on the corner that sells alcohol. It is a horror when I see those unfortunate people who have*

succumbed to drinking. She also goes there every day. So I'm thinking, do you understand if Mrs. Bartos..." *"That she also has a drinking problem?"* asked Harry's mother in disbelief. *The neighbor nodded. But that's when it dawned on Harry, "Ms. Careful," he said, "even if everyone who has a drinking problem goes to that store on the corner, that doesn't mean that everyone who goes there has a drinking problem."* Harry's mom reminded him that it was none of his business, but Harry could see in her face that she was pleased by what he said.

Readers of the story may recognize that these inferential relations attach to the meanings of words like "all" or "none." Apart from the fact that this area belongs to logic, they can address the ethical consequences of jumping to conclusions and false induction. In this story, it is a process of interweaving different views and approaches to thinking, and they can also be an example for pupils who have problems forming their own opinion. By reading this story, they can realize that it is important to understand the world, others and themselves better. The events that followed Harry's mistake are examples of how children can acquire the ability to think and act independently. The story encourages the search for solutions, argumentation, highlights the development of alternative ways of thinking and imagination, and shows how children can learn from each other (Lipman, Sharp, Oscanyan, 1980: 43).

Lipman, Sharp and Oscanyan (1980: 167) comment on the first chapter of Harry Stottlemeier's Discovery that in real-life discussion the strict rules of logic are not likely to be adopted as in the case of characters, but dealing with logic at least in the text equips readers with tools for extracting precise meanings from what has been read.

Categories of Caring Thinking in Harry Stottlemeier's Discovery - Chapter 1

Appreciation of values	In the story, Harry credits his friend for not laughing at him for his mistake: "She was in the same class as him, but she certainly wasn't one of those who laughed at him. He thought that if he told her what he had just discovered, she would definitely appreciate it." Harry also highlights the patience that the teacher had.
Interest	Harry and Lisa represent characters enormously motivated to solve a given problem. We prove it with excerpts: <i>"Harry was overjoyed at his discovery."</i> , <i>"Lisa, I discovered something funny," he announced from afar. Lisa smiled at him. She wondered what she would come up with."</i> , <i>"Harry was so grateful to Lisa that he didn't even know what to say."</i> We consider this case to be a model of philosophical research which its participants enjoy.
Non-verbal expressions	Caring thinking can be seen in the description of the facial expressions of the characters, for example in the excerpt: <i>"Lisa, I discovered something funny," he reported from afar. Lisa smiled at him. She wondered what he would come up with.</i> Lisa didn't find Harry's initial discovery interesting, <i>"And what's so great about that?" she wrinkled her nose.</i> The head movement is at the part where Harry is testing the new rule: <i>"That's true too," Lisa nodded.</i> An indirect reference to non-verbal communication is made in a passage where Harry calls out a neighbor for her misjudgment and his mother, despite admonishing him, appears to be pleased by her son's statement: <i>"But Harry could see in his mother's face that she was pleased by what he said."</i>

Empathy	The reader has room for empathy in the part where the pupils in the class laugh at Harry's wrong answer. Similarly, the reader's empathy can also occur when Harry is happy with his discovery or when the neighbor Mrs. Cautious indirectly refers to Mrs. Bartos as an alcoholic, although she does not have direct proof.
Activity	The manifestation of the activity takes place in the way of a dynamic solution to the problem of reversing sentences by the main characters.

Lisa – To like animals and eat them at the same time? Chapter 1

At the story's beginning, the main character, Lisa, deals with adequacy. Lisa believes there is nothing beautiful about her face and questions the appearance of her characteristic features against her face as a whole concerning a certain ideal. Aesthetic questions are addressed here when Lisa is self-critical, so we do not consider this main character's thinking to be a model for young readers. However, children at this age can deal with this problem, which is probably the author's intention for including this excerpt.

The central theme of this chapter is the relationship of humans to animals. There are several rights-related questions in the story: *"Do animals have rights?" "Do children have rights?"* These questions arise out of curiosity (**critical thinking – extra-cognitive factors**), but they are also thought-provoking enough to be considered philosophical. Lisa and her friends discuss the difference between killing animals for food and killing animals just for sport and fun. Here the characters argue (**critical thinking - argumentation**): some say that hunting animals is useful because it prevents them from overbreeding, for example: *"Animals are overpopulated," replied Rado, "if the hunters didn't shoot them, they would be full of them everywhere."* But this is contradicted by the opinion of the character Mark, who argues that it is only a small step from killing overpopulation animals to killing people in order to prevent the overpopulation of the planet. The kids here don't think about the fact that meat might contain some important nutrients (this argument could come up in a real discussion).

Several thought-provoking passages arise from the conversation between Harry and his father. Mr. Stottlemeier explains to his son to consider as many relevant circumstances as possible when making a decision: *"Dad, what do you think people should eat animals?" "Unless they're cooked, raw meat isn't very good." "Dad, seriously: we talked about it at school today. Wouldn't it be better if people stopped eating meat?" "Why? Is it not enough of meat?" "No, but what if it's wrong to kill animals just to eat them?" "If you want people to stop eating meat and fish, you should make sure they have plenty of other food." "That's easy after all. Just grow more grain and vegetables." "Easier said than done." "Maybe there's a lot of people in the world." Harry felt weird as soon as he said it. He remembered the Rado saying that the ducks had to be shot because there were so many of them. He shook his head. "I do not understand. One has to take into account so many things!" "Well, if you want to see the whole problem, you have to take everything into account. Either you think killing and eating animals is okay or you don't. You have to take all the facts into account: what happens when we eat animals and what happens when we don't?" "So what are we supposed to do?" "Don't you think what we do depends on what kind of world we want to live in?" "I guess so." "Well, that's my answer. Doing a thing may seem wrong at first, but when one considers everything, it may turn out to be right. Or on the contrary: at first it may seem right, but then, all things considered, it is found to be wrong."*

In this section of the text, we identify **critical thinking - the category of context sensitivity** in Mr. Stottlemeier's warning that there is more to consider than meets the eye. From the excerpt above, Harry is trying to generalize the issue at hand with the idea (category of creative thinking): "*Wouldn't it be better if people stopped eating meat?*" However, his father warns him not to forget to consider how the world would change if everyone stopped eating meat. Since people would have to eat something, the consumption of cereals, vegetables, etc. would increase. Here, Mr. Stottlemeier emphasizes the importance of anticipating the consequences of one's actions. Afterward, Harry complains about how many things he must consider when making every decision. His father tells him that unless he considers everything completely, he will not be able to see the whole problem. So there is a certain criterion here - the criterion for solving problems, which is completeness/integrity - critical thinking - criteria.

The behavior towards animals is also depicted in the part when the neighbor Mares hits the dog with a branch, and the angry Lisa stops him and shouts: "*I'm a dog too!*" We can understand this act as a manifestation of **caaring thinking** - and its part - **activity** aimed at stopping unwanted behavior. In addition, this manifestation can also be understood as a manifestation of the ability of **empathy (caaring thinking)**, when the character takes on the role of someone (or in this case, something) else.

In the methodological manual for this story (Lipman, Sharp, 1995: 66), for example, exercises developing empathy are formulated (what a person may think and feel):

1. Yesterday, someone scolded you for something you didn't do at all. You are very disappointed. Today you saw how someone scolded George for something he did not do. How does he feel?
2. You hit the ball five times in gym today. You were very proud of yourself. Denisa hit the ball into the basket seven times. How does she feel?
3. Karin is your best friend. She promised to go to the cinema with you this Saturday to see a new movie. You call Karin and she tells you that she can't go with you because she has to go visit her grandma. How do you think Karin feels?
4. You meet your older brother on the way home from school. It looks like he was crying. You ask him: "What happened?" He answers that someone stole his bike. How do you think he feels?
5. Your whole class is planning how to enjoy Alex's birthday party. Nothing else is talked about all week. The day before the party, one of your classmates gets sick, so he can't go to the party. How does he feel?

The text contains numerous manifestations of **critical thinking**. Rado claims that hunters have the right to hunt: "*Hunters have the right to do that,*" Rado tells Mark, "*there are laws for that.*" In this section, we identify the manifestation of **critical thinking - the argument**, but we do not evaluate the correctness of the argument. But Mark immediately contradicts Rado: "*Right? There is nothing in the Charter of Fundamental Rights and Freedoms about shooting animals,*" replies Mark, "*there is only that a person can defend himself - even with a weapon in his hand. Also tell me that they can organize a hunt for whoever they want - for example, even humans.*" Mark's opinion is sharpened in the part about the hunt for humans. On the

other hand, however, there is an example of a **counterargument (critical thinking)** in that the character cites a certain well-known document to support his claim. However, this argument is not considered relevant by the other characters because the Charter of Rights does not define the rights of animals.

In the section *"If I really cared about animals, I wouldn't eat them. But I eat them, so I don't really care about them,"* Lisa used a **syllogism (critical thinking - inference)**. She formulated the main premise as follows: *"If I really cared about animals, I would not eat them."* This reasoning is unacceptable to Lisa, despite the fact that it is valid from a logical point of view. In this case, the logical point of view outweighs the ethical problem, which is that, according to Lisa, all living things have the right to live.

At the end of the story, Harry tells Lisa that people shouldn't contradict themselves because they say something that contradicts what they do: *"But there's something to it,"* Harry disagreed. *"How can you say one thing and do another?"* *"Shouldn't what we think correspond to what we do? Shouldn't our behaviour be consistent with our beliefs?"* The only reason why our thoughts should be consistent with our actions is because someone might accuse us of hypocrisy.

Categories of Caring Thinking in Lisa – Chapter 1

Appreciation of values	Through this story, readers learn to appreciate human and animal rights values. Based on the story, they can realize that some matters can improve, for example, the relationship with animals, as we can see the most in the part when Lisa takes action against Mr. Mares beating his dog: <i>Finally, he broke a strong rod in a nearby bush and began to use it to beat the dog beat the ground. Lisa watched the whole scene in horror. Her breath hitched. She suddenly jumped up and tried to catch the rod. "Stop it!" she shouted. Mr. Mares, surprised, dropped the rod and turned to Lisa: "What are you getting into?!" Lisa growled in anger: "I'm a dog too!"</i>
Interest	Lisa devoted herself to the topic of animal rights so much that she aroused interest in solving the problem of killing animals in several characters in the story.
Non-verbal expressions	We find non-verbal expressions in two excerpts of the text. The first excerpt represents a dialogue between Rado and Mark. Mark does not agree with the hunting, which is defended by Rado, and expresses his attitude in addition to words with a grin: <i>On the second day at school, Rado spoke enthusiastically: "Guys, this weekend was great! Dad took me hunting. We were shooting ducks." "Then you are a hero," grinned Mark. "Ducks are always armed to the teeth!"</i> We examine the second non-verbal expression in the part where Lisa joins the conversation by leaning in and thereby expressing her interest in the topic: <i>"Lisa listened to the whole conversation without intervening." But now she leaned over and said:..."</i>
Empathy	In the part where Mr. Mares beats his dog, there is a situation in which Lisa empathizes with the dog by

	growling at Mr. Mares and saying: "I'm a dog too!"
Activity	Due to her interest in the problem, Lisa decides not to eat meat, which we consider a certain manifestation of activity. However, the end of the chapter suggests that this solution was probably not appropriate: <i>"Lisa didn't want to have dinner that night. Her parents tried to convince her, but she refused, so they sent her to the room. The smell of the roast wafted up the stairs to her room, where she was lying on the bed. The wonderful smell tormented her, but at the same time, it made her feel satisfied. But somehow it didn't help. She rolled on the bed, but at the same time, she was proud that she was able to refuse meat... But that night, before she fell asleep, she went down to the kitchen and ate everything from the fridge."</i>

Pedagogical interpretation of research and discussion

Through the method of artistic text interpretation, we identified categories of caring thinking in selected philosophical, literary stories. The research question was: "What elements of caring thinking can be reflected in philosophical, literary stories?" In philosophical, literary stories, characters show their care in the sense that they engage in philosophical inquiry. The results are important, meaningful and significant for the protagonists. Lipman, Sharp, and Oscanyan (1980: 274) state that probably all participants in the real philosophical inquiry will not approach it with the same degree of responsibility as Harry or Lisa.

There is a strong interaction between the dimensions of critical, creative and caring thinking, and it is not possible to determine absolute boundaries between them with complete precision. In a real discussion, it is not a matter of distinguishing them, but through our research, we demonstrate the occurrence of categories of caring thinking and, at the same time, their connection with critical and creative thinking. We are also thinking about the broader context of *Philosophy for Children*, because literary stories are part of this program intended for later philosophical discussion and additional activities aimed not only at developing the level of thinking but also at the advancement of the personality in other areas of its life. Lipman, Sharp and Oscanyan (1980: 72) assess that not all children are constantly curious, like characters from philosophical literary stories. However, when educators are skilled in developing the thinking of their learners, the result is children who can think creatively, critically and caringly. We consider the set goal - to examine the field of philosophical, literary stories with regard to the occurrence of caring thinking fulfilled from several points of view. Above all, it is a depiction of the given type of text from a philosophical, literary and pedagogical point of view. In the research part, we draw attention to the interconnectedness of the mentioned three dimensions and their necessity for effective thinking.

In the case that teachers want to include philosophical, literary stories for the need to implement *Philosophy for Children*, it is necessary for them to thoroughly familiarize themselves with the given program and also to know the methodology of working with stories. In connection with reading, M. Wolf (2020: 99) states that reading is an important part of a person in the sense of shaping his thinking and deciding what his future will look like. In this case, the power of literature should not be underestimated, and it is necessary to choose such stories that amplify these positive changes even more. As one of these examples, we consider philosophical, literary stories in the context in which we write about them in this paper. Characters

like Harry and Lisa, together with their friends, parents and teachers, engage in collaborative inquiry through dialogue: they reflect on their thinking and, if necessary, change their minds. They often ask each other questions and in the process of research, create a more comprehensive and complex understanding of many phenomena. They are interested in ideas, research processes and each other. Whether the children return to the story itself during the philosophical discussion will depend on the direction of inquiry and the interests of the participants, but this step is not necessary.

From the above conclusions, we can conclude that precisely by developing the third dimension of thinking of the *Philosophy for Children* program, i.e. by focusing on caring thinking, we primarily monitor the fulfillment of the pedagogical goal of the program. It would be difficult to determine a hierarchy of meaning when comparing creative, critical, and caring thinking. The program's complexity lies precisely in the interconnectedness of all three dimensions, which is also evidenced by the presented research. The difficulty of comparing the results during their development is often caused by a different research design, where caring thinking is examined almost exclusively with qualitative research tools, while quantitative methodological methods are also used in the research of creative and critical thinking. The value development of the personality, as one of the most important factors in building and developing the character of a child (but also of an adult), represents a current challenge for the further development and application of the *Philosophy for Children* program in the future, as well as a meaningful goal for future research on applied topics at the border of philosophy and pedagogy.

Conclusion

Neither *Philosophy for Children* nor the philosophical, literary stories formulated for this program tell children what to think: that is left to the children themselves. But what this program does is provide them with the intellectual, social and emotional tools they need to make their thinking quality (Gregory, 2018: 26). We assess that the combination of philosophy and literature in the education process does not have to mean something outdated and distant from real life. The participants in the community of inquiry are often exposed to situations in which they search for solutions to problems with joint efforts, listen to others, and express an opinion and an argument which we perceive as a positive shift of the personality forward. Philosophy in connection with literature can be a suitable tool for enriching the lives of children, pupils, teachers or other participants of the research community so that it brings joy, knowledge and understanding of oneself and the world around.

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