



# Sapience: What's That?

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Curriculum Unit for AG/HAG

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Under the direction of Dr. Kristen Stephens

Introduction  
Rational and  
Differentiation

- Why study The Wisdom Concept?
- Wisdom is a universal and time endearing concept. Oral and, eventually, written storytelling on Wisdom has permeated all cultures. Folklore genre, including folktales, myths, and legends, are present in all cultures and are imbedded in history.
- We as humans need to tell stories. We need to tell *meaningful* stories that teach lessons to the young. We need to house wisdom and other life lessons within magical and unrealistic scenarios, possibly to curb the harshness of the true life experience and to help readers personally discover the lesson rather than just plainly be told the lesson.

Introduction  
Rational

Why teach *The Wisdom Concept* through Folklore?

- Research shows that gifted learners must have multiple pathways of learning, advanced critical thinking components, real world contexts, and problem solving contexts.
- To meet the social/emotional and cognitive needs of the learner gifted education must be differentiated. Examples of appropriate differentiation are:

\*Reading material 1 to 2 Lexile levels above the grade level.

\*Primary sources focus over secondary ones.

\*Classic literature spanning a broad spectrum of genres and authors.

(VanTassel-Baska, 2015)

Teaching *The Wisdom Concept* through Folklore meets these standards.

The curriculum lessons that follow are differentiated by the use of research-based curriculum models designed specifically for differentiation. Lesson one utilizes a Questioning Model, lesson two uses Socratic Seminar, lesson three uses Visualization, and lesson four uses Questioning.

Additional differentiation was implemented with the use of a shared online class presence where the students could write to each other and the teacher.

Choices were offered to the learners for the creation of an original folklore writing piece with or without storyboards created online.

Personal differentiation was provided in individual writing sessions with the teacher and individual writing sessions with another peer.

# Introduction Differentiation

The differentiation methods listed were meant to provide the learners with natural scaffolding, personal preferences, personal choices, and open-ended elements in their created writing pieces.

Technology implementation was meant to provide the learners with a modern platform of expression and the opportunity to create authentic writing pieces that represent today's world.



# Introduction Differentiation

An engaging problem-based scenario was used to encourage differentiation in individual and team-based decisions.

As an Excellent Publishing Company, LLC, administrative executive and board member, you have been made aware through a research study by your company that folktale readership has declined among students to less than 20% of all students knowing or reading folktales. Your team understands that learning about Wisdom and other virtues across cultures and throughout time has largely been done through folktales.

At the business meeting your team has been charged with developing a new and modern book of folktales relevant to today's students. As a publisher, writer, and illustrator-yourself- you have been asked to develop one of these folktales that will be published in the book through Excellent Publishing Company, LLC.

As a part of your team's creative process you will all work through some learning workshops and research exercises as you develop the book. Each workshop and research exercise should be viewed through the lens of your expertise as a publisher, writer, illustrator, and publishing executive.

Your workshops, exercises, research, and team meetings are designed to address the following criteria: The concept of wisdom is passed down and taught through stories and made new over and over. Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over. Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward.

Your daily agenda will be distributed at the daily meeting each day. Each day your team will answer one important question related to Wisdom and Behavior. (Questions are listed in the morning meeting agendas and on the following slide.)

The *Excellent Book of Modern Folktales* will be presented at the Folktale Gala attended by teachers, peers, and parents and hosted by Excellent Publishing Company, LLC.

\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influence behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.

You and your team are on a tight deadline. You have 2 days to write, 1 day to illustrate. On the final and 4<sup>th</sup> day you will publish and present the book your gala.

Good Luck!

# Introduction Students

These units were created for rising middle grade students and existing middle grade students.

Content reading level and skill levels was judged based on the grade level and age of the students. Further differentiation was based on individual readiness.

Student planning included thinking of students who may, and most likely were, already in a gifted program and those that likely attended classes such as these before.

The lessons were designed for students specifically interested in literature that fits within the Folklore Genre and for students specifically interested in written composition-

including students interested in publishing personal writing pieces.

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Introduction  
Students



Common Core Standards Used to Create Content Goals

[CCSS.ELA-LITERACY.SL.7.2](#)

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

[CCSS.ELA-LITERACY.SL.7.1](#)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

[CCSS.ELA-LITERACY.RL.8.9](#)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

[CCSS.ELA-LITERACY.RL.8.3](#)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

[CCSS.ELA-LITERACY.RL.6.2](#); [CCSS.ELA-LITERACY.RL.7.2](#);

[CCSS.ELA-LITERACY.RL.8.2](#)

Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

[. CCSS.ELA-LITERACY.W.6.1](#); [CCSS.ELA-LITERACY.W.7.1](#); [CCSS.ELA-LITERACY.W.8.1](#)

Write arguments to support claims with clear reasons and relevant evidence.

[CCSS.ELA-LITERACY.W.6.9](#); [CCSS.ELA-LITERACY.W.7.9](#); [CCSS.ELA-LITERACY.W.8.9](#)

Draw evidence from literary or informational texts to support analysis, reflection, and research.

[CCSS.ELA-LITERACY.RL.7.3](#); [CCSS.ELA-LITERACY.RL.8.3](#)

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

# Content Components and Goals of the Sapience Unit

|   |  |   |   |
|---|--|---|---|
| Content will contain:   | The Socratic Method, Questioning Method, Visualization Strategies Method   | Themes and morals in the literature related to the connection of the Wisdom Concept and Behavior Concept.       | Meanings that show wisdom is passed down and taught through stories and made new over and over.       |
| Wisdom and behavior themes and patterns, character types that portray the themes, and events repeat and/or can recur over and over being made new in the modern literature. | Authors using character dialogue and character actions to reveal aspects of wisdom and behavior through the characters actions and words and to drive a story forward. | Artists and writers that show main idea and supporting details in diverse media related to wisdom and behavior. | Artists and writers that show meaning about wisdom and behavior that can be inferred in the details . |
|   | Art and literature that reveals meanings about wisdom and behavior   | Illustrations that depict meaning about wisdom and behavior.  |   |

# Process Components and Goals

## Students will:

Explain and create an authentic product depicting: the following:

Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over

Character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward

Formulate themes and morals of the stories where wisdom is connected to behavior

Create authentic examples of authors using character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward

Explain with evidence-Wisdom influences behavior:

Collaborate through the Socratic Method

Relate the essential understanding and essential question  
(Wisdom Influences Behavior and How does Wisdom Influence Behavior) to artwork.

Interpret, analyze, and make informed judgements about Wisdom and Behavior

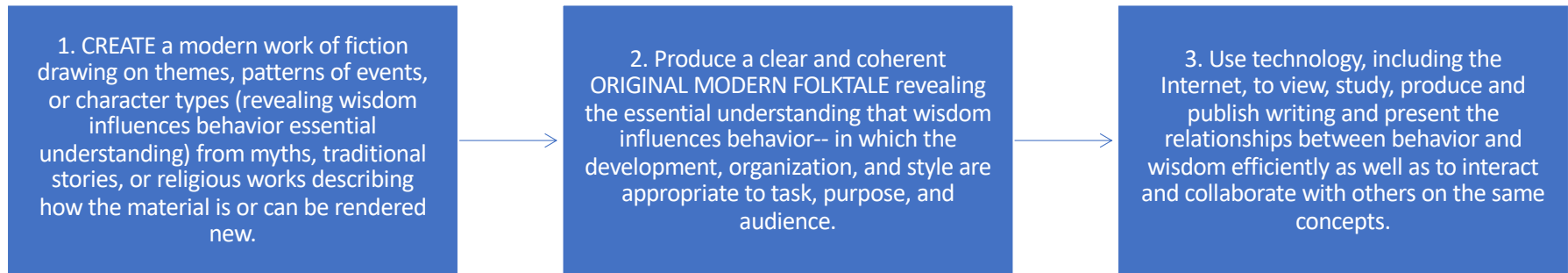
Defend those judgements with evidence from the literature and artwork in relation to the Wisdom and Behavior

Draw inferences from the elements of the art that expound on wisdom and behavior through art.

# Process Components and Goals

## Students will:

- Formulate questions that show curiosity and engagement about wisdom and behavior in literature and art.
- Actively and effectively collaborate orally with peers and with teacher on the topics of wisdom and behavior.
- Use precise language: descriptive details, sensory type language to convey meaning about wisdom influencing behavior.
- Compare and connect different literature pieces and different Art pieces as related to the wisdom/behavior concepts.
- Analyze, DEPICT and CREATE a modern work of fiction drawing on themes, patterns of events, or character types (revealing wisdom influences behavior essential understanding) from myths, traditional stories, or religious works describing how the material is or can be rendered new.
- Evaluate the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by other director or actors relating to the wisdom/behavior connection and synthesize the information into their own creation of a folktale as it relates to wisdom and behavior.
- Produce a clear and coherent ORIGINAL MODERN FOLKTALE revealing the essential understanding that wisdom influences behavior-- in which the development, organization, and style are appropriate to task, purpose, and audience.
- Use technology, including the Internet, to view, study, produce and publish writing and present the relationships between behavior and wisdom efficiently as well as to interact and collaborate with others on the same concepts.



## Product Components of the Sapience Unit



## Learning Environment

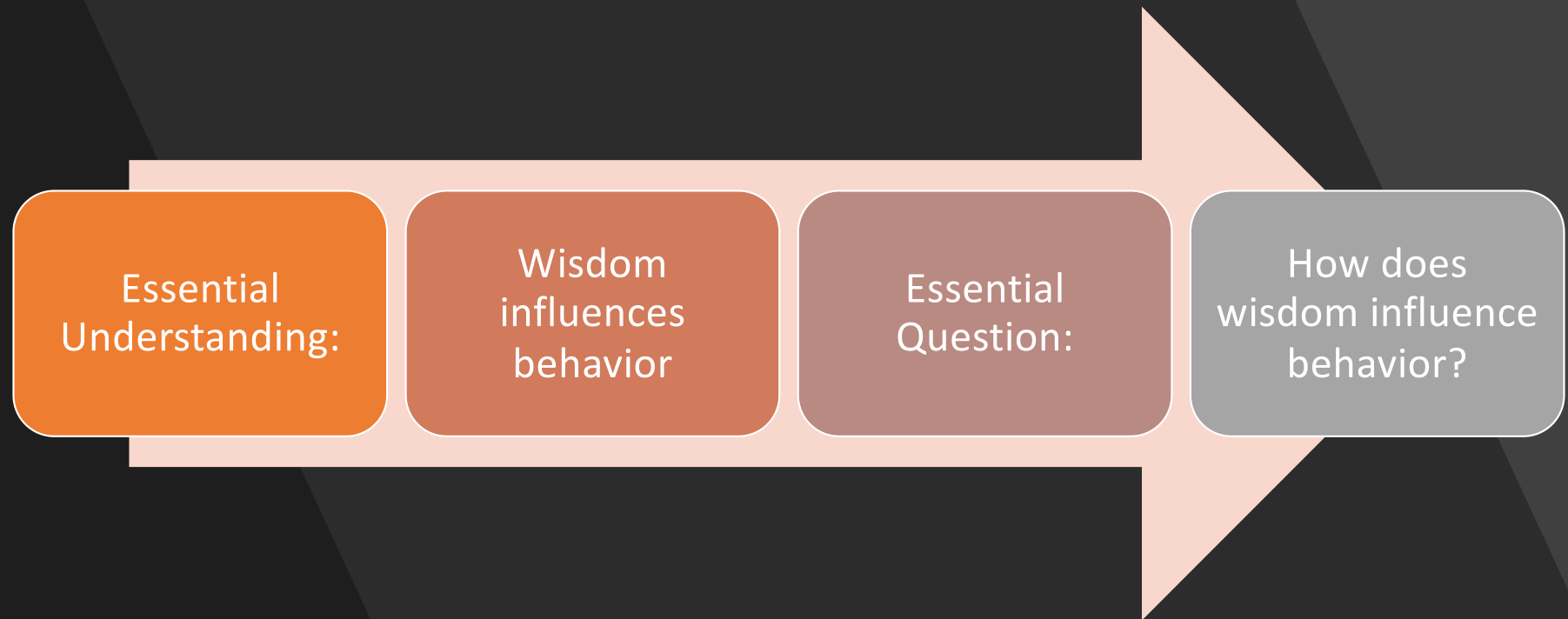
The classroom learning environment and the online classroom were both designed for learners to work independently, in small teams or partnerships, and as a whole group. A simulated business publishing theme was designed so the class could work within the contexts of writing professionals in the real world. An effort to create a “publishing deadline-type atmosphere” was made with book design and writing content determined by the students. Students met in larger teams for the morning publisher’s meeting then broke into smaller partnerships or worked independently to write. Whole group activities included questioning sessions, Socratic Seminar, and visualization strategies sessions. Whole group activities also included a team approach to book design and publishing of the books.

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# Learning Environment Components of the Sapience Unit



# Concept Goal



# Assessment Plan

## Product-Based Assessment

CREATE a modern work of fiction drawing on themes, patterns of events, or character types (revealing wisdom influences behavior essential understanding) from myths, traditional stories, or religious works describing how the material is or can be rendered new.

Produce a clear and coherent ORIGINAL MODERN FOLKTALE revealing the essential understanding that wisdom influences behavior-- in which the development, organization, and style are appropriate to task, purpose, and audience.

Use technology, including the Internet, to view, study, produce and publish writing and present the relationships between behavior and wisdom efficiently as well as to interact and collaborate with others on the same concepts.

Criteria for assessment will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influence behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.

The Excellent  
Book of  
Modern  
Folktales

Student work products





The Excellent Book Of Modern Folktales

Click the Icon Below to View the Book



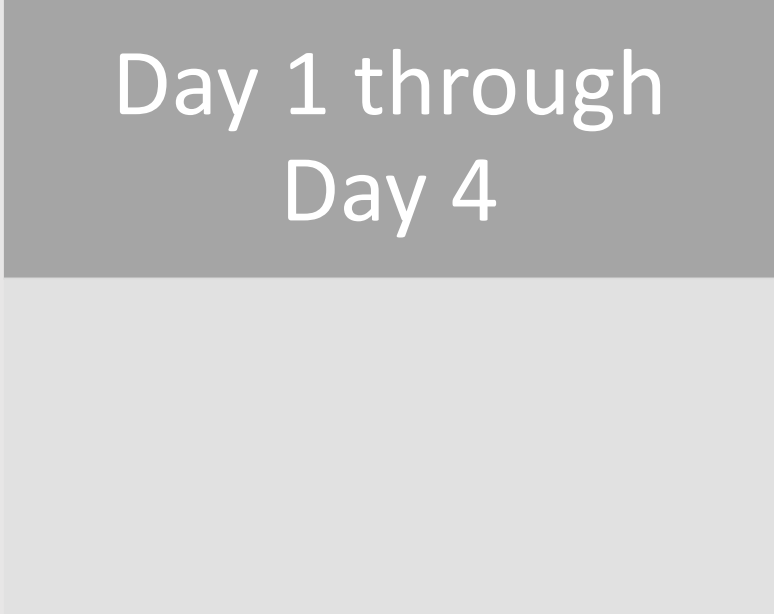
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# Lesson Plans

## Sapience: What's that?



Lessons



Day 1 through  
Day 4



Vaughn Faragher

# Wisdom Influences Behavior



Lesson Plan 1-Questioning Model  
Created for Duke TIPP-Summer 2017  
Duke University AG/HAG Practicum

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# Problem Scenario

for all four days

As an Excellent Publishing Company, LLC, administrative executive and board member, you have been made aware through a research study by your company that folktale readership has declined among students to less than 20% of all students knowing or reading folktales. Your team understands that learning about Wisdom and other virtues across cultures and throughout time has largely been done through folktales.

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Good Luck!

Questioning Model for Day 1  
Topic SAPIENCE  
in Folktales throughout cultures and across time

Essential Understanding-Wisdom Influences Behavior

Essential Question-How does wisdom influence behavior?

CCSS.ELA-LITERACY.RL.8.9

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

CCSS.ELA-LITERACY.RL.8.3

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

# Content Knowledge

for day 1

Elements of folktales old and new

“The Red and Blue Coat”-African Folktale (classic)

“The Duck #1” by Ido Lanuel and taken from

<https://idolanuel.wordpress.com/2012/07/19/the-duck1/> (Modern)

Theme and moral of the stories

The concept of wisdom is passed down and taught through stories and made new over and over

Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over

Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward

# Process Skills

for Day 1

Analyze two or more works of fiction, two folktales, one classic and one modern using comparison and contrasting methods.

Explain how the old is rendered new through story telling through the concept of wisdom

Analyze the characters' actions and dialogue (as related to wisdom and behavior) as related to the story plot and or theme determining how the story develops through the actions and events and through the thoughts feelings and dialogue of the characters

Analyze how a character's wisdom or lack of wisdom impacts his/her behavior and how authors from all cultures use this same theme to teach lessons on wisdom.

Create an original modern-day folktale.

# Red and Blue Coat-an African Tale

There once were two childhood friends who were determined to remain close companions always. When they were grown, they each married and built their houses facing one another. Just a small path formed a border between their farms. One day a trickster from the village decided to test their friendship. He dressed himself in a two-color coat that was divided down the middle, red on the right side and blue on the left side. Wearing this coat, the man walked along the narrow path between the two houses. The two friends were each working opposite each other in their fields. The trickster made enough noise as he traveled between them to cause each friend to look up from his side of the path at the same moment and notice him. At the end of the day, one friend said to the other, "Wasn't that a beautiful red coat that man was wearing today?" "No," replied the other. "It was blue." "I saw that man clearly as he walked between us!" said the first. "His coat was red." "You are wrong!" the second man said. "I saw it too. It was blue." "I know what I saw!" insisted the first man. "The coat was red." "You don't know anything," replied the second angrily. "It was blue!" "So," shouted the first, "you think I am stupid? I know what I saw. It was red!" "Blue!" the other man said. "Red!" "Blue!" "Red!" "Blue!" They began to beat each other and roll around on the ground. Just then the trickster returned and faced the two men, who were punching and kicking each other and shouting, "Our friendship is over!" The trickster walked directly in front of them, displaying his coat. He laughed loudly at their silly fight. The two friends saw that his two-color coat was divided down the middle, blue on the left and red on the right. The two friends stopped fighting and screamed at the man in the two-colored coat, "We have lived side by side all our lives like brothers! It is all your fault that we are fighting! You started a war between us." "Don't blame me for the battle," replied the trickster. "I did not make you fight. Both of you are wrong. And both of you are right. Yes, what each one said was true! You are fighting because you only looked at my coat from your own point of view "

Taken from: Heather Forest Wisdom Tales from around the world Arkansas, August House, 1996

# DUCK #1

taken from: <https://idolanuel.wordpress.com/2012/07/19/theduck1/>

It all began just a few days ago, as I was walking around my neighborhood, when suddenly I heard a call: “Hey you, do you know how to get to the beach?”, as I turned around, I saw this guy —>

“Sure man, Just take the left turn and you’ll hit the main road, and as you arrive there, you can basically take which direction you want”, “10x dude”. Just a few seconds later, I suddenly realized how strange this situation was, so I turned back and ran after him.

“Hey” I said, “I have never seen a talking duck!”

“A TALKING DUCK?!” he replied with astonishment, “Here?? where?” “You are!” I said.

“Me? No I’m not!”

“No? Well you look like a duck and walk like one..”

“And still,” He replied “I’m nothing but dots and numbers”



### Duck # 1 continued

“Oh, mmm... right. But your dots are ordered as if you are a duck!” “No they are not. They are randomly distributed”

“No they’re not!” I have suddenly found myself shouting, “The dots are ordered as if you are a duck, and the numbers prove that! If I will draw a line between every 2 consecutive numbers, you will become a duck!” “But who asked you to draw a line between every 2 consecutive numbers?”, “hmm, I’m just saying that..”

“Don’t just say. No one asked you to draw that line. That line exists inside your mind, that’s it. It does not exist in reality. Your eyes doesn’t see it. There are countless ways to draw the lines, and therefore there are countless of shapes that you can draw between these dots, so why do you choose to see a duck?”,

“Truth is.. I don’t know”, “Because that’s what you’ve been taught to see. You were taught that only 1 straight line goes between every 2 dots.

But here is the inevitable truth: A countless number of lines passes between every 2 dots, and not a single one of these lines is straight. There are no straight lines in nature. Just put a mouse in one corner of a room and put some cheese in the opposite corner, and let it go get it. Repeat this little experiment 1000 times.

The mouse will never choose the same path and will never walk in a straight line. A straight line is nothing but a belief. Look, by connecting just some of my dots a bit differently,



### Duck #1 Continued

I could easily become a chicken. Now, instead of being just dots and numbers, I become dots, numbers, the color red and some lines. Your mind automatically completes all the other lines, and colors and gives this new shape a name.

It all happens inside your head, but it is not a part of reality. “Thing is” He than continued, “That our mind is used to see the world that way. It sees lines, and always the same ones, where there are nothing but some dots. And these lines create a limiting perception of the world.





# Pre-lesson Questions

for Day 1

- ▶ How can our mindsets affect our behavior?
- ▶ How can we know the best actions to take in certain situations?
  - ▶ How do you find or get advice?
  - ▶ How have you given someone advice before?
  - ▶ How have you learned lessons before?
  - ▶ How do you know the “right” thing to do in situations?
- ▶ How can your behavior or actions affect others positively or negatively?

# During the lesson questions

## Engage:

*What can you tell me about these sayings as related to wisdom and behavior?  
What do you think about these sayings in light of what you know about wisdom and behavior?  
What are the similarities and differences in these sayings in relation to wisdom and behavior?  
What do these sayings tell you about wisdom and behavior?*

## Explore:

How does the characters' actions and dialogue relate wisdom and or behavior in these fables?  
How does the characters' actions and dialogue determine how the story develops in teaching something about wisdom and or behavior in these fables?  
How do the characters' actions, the characters' dialogues, and or the story events and feelings of the characters or their perspectives show a wisdom behavior connection?  
How does a character's wisdom or lack of wisdom impacts his/her behavior?  
How do the different authors use the same wisdom concept but different characters and settings to teach similar lessons?

## Explain:

How does wisdom influence behavior? 😊

## Elaborate:

How does the tone of this story support a concept of wisdom and a connection between wisdom and behavior?  
How can you show the perspective of your characters in your own story telling that will reveal a connection between wisdom and behavior?  
How can you make your story come alive for the audience?  
How can you use your voice, your gestures, your expression, your speed to enhance the presentation in bringing forth a meaningful connection Between wisdom and behavior?  
How can you highlight or convey the wisdom lesson /moral of the story in your presentation to the audience?  
How can you use emotion to show that wisdom impacts behavior in relationships in your presentation?

## Evaluate:

“How can you highlight or convey the wisdom lesson /moral of the story in your presentation to the audience?”

## Post Lesson Questions

- ▶ In your opinion, how can folktales convey important life lessons?
- ▶ How does wisdom impact behavior in folktales? How is this related to real life?
- ▶ How are wisdom lessons similar and different based on the period in which they are/were written?
  - ▶ In your opinion, to have wisdom, what can you do?
  - ▶ How is empathy and understanding related to wisdom?
  - ▶ How can empathy and understanding affect actions?
- ▶ Judge the amount of wisdom you think is in the world today. Why do you think that?

## Differentiation

### **Questioning Lesson Process:**

A questioning lesson process creates a pathway for students to follow into a deeper experience, an experience that is layered from the surface through the middle and then beyond.

Questioning process provides pathways to knowledge, comprehension, application, analysis, synthesis, and evaluation.

**Engage and Connect** - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

### Icebreaker for day 1 Daily Publisher's Meeting

#### “String Some Fantastic Yarn”

A ball of string or yarn is needed. The group is to sit in one large circle, preferably on the floor. The teacher holds a large ball of string and tells the group that they are now going to discuss learning lessons through folktales.

Each person will say their name and the first thing they think of when they think about learning lessons through folktales.

The teacher begins by telling something about learning lessons through folktales and then tosses the ball of twine to another member of the group seated across the circle.

That person then shares his/her experience in learning lessons through folktales then holds onto a piece of the string and tosses the string to another participant.

This process continues until each member of the team has his/her time to share. By tossing the string around the group, participants weave a web, which connects all the members of the team in the same manner.

Then the class will unravel the string by naming something they think of when they hear the word “Wisdom”.

# Agenda for Day One

to be distributed at the morning meeting

1. Meet and greet-Icebreaker
2. Break into teams to analyze Ancient Quotes about Sapience
3. Come together to discuss
4. Write a general statement about Wisdom in your publishers journal independently using the essential question: **How does Wisdom influence behavior?**
5. Break into groups to review classic and modern folktale examples
6. To understand the effect of the ancient and time honored way folktales have historically been presented your team will present *an oral version of the classic folktale in expressive story telling form/dramatic reading with the students in each group sharing the story telling.*
7. *After the story telling/dramatic reading, the narrator/characters will explain how wisdom influenced behavior in their given folktale and how that same moral or lesson can apply today. How does wisdom influence behavior today?*
8. Finally today you will begin brainstorming, planning, and writing your modern folktale

**Note: All work will be written in your publisher's journal until the final copy is made.**

**Explore** - *In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

*Students are given a list of 10 sayings about wisdom: taken from <http://trevorcrookblog.com/2008/10/08/20-ancient-quotes-from-before-christ-to-ad-the-original-secret/>*

*Each group of 4 students will study the sayings and discuss them in a conversation.*

*Teacher will circulate through the groups to hear the conversations the students are having and teacher will ask the following questions or more questions like the following:*

**These some the questions students will contemplate as they analyze the sayings are as follows:**

- What can you tell me about these sayings as related to wisdom and/or behavior?*
- What do these wisdom sayings have in common as related to wisdom and/or behavior?*
- What is different about these sayings as related to wisdom and/or behavior?*
- What do these sayings tell you about wisdom?*
- How do these ancient quotes still apply to today's time?*

*After time evaluating the sayings the students will write a generalization statement about wisdom based on the sayings they analyzed.*

*Statements will be presented to the class and discussed with the class.*

# Ancient Wisdom Quotes

taken from <http://trevorcrookblog.com/2008/10/08/20-ancient-quotes-from-before-christ-to-ad-the-original-secret/>

Long before Christ, the Roman Emperors, Greek Philosophers,  
Confucius, Buddha. From Plato to Archimedes  
and many other people, whose vision was so insightful,  
their famous words have not only helped craft the world  
as you and I know it . . .  
many of these ancient quotes are still used today



Here are the Quotes

“Every man is the architect of his own future”. Sallust (86 35 BC) Roman Historian

“Your life is an expression of all your thoughts.” Marcus Aurelius Antoninus (121180) -  
Roman Emperor and Stoic Philosopher

“Men are not troubled by things themselves, but by their thoughts about them”. Epictetus (C. 55 -  
C. 135) - Greek Stoic Philosopher

“He has half the deed done who has made a beginning”. Horace (658 B.C.) - Roman Poet and Satirist

“First say to yourself what would you be; and then do what you have to do”. Epictetus (C. 55 -  
C. 135) Greek Stoic Philosopher

“The nature of man is always the same; it is their habits that separate them”. Confucius (551479 B.C.) -  
Chinese Philosopher

“Take charge of your thoughts. You can do what you will with them”. Plato (428327 BC) -  
Greek Philosopher and Prose Writer

“Take charge of your thoughts. You can do what you will with them”. Plato (428327 BC) -  
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“They can do all because they think they can”. Virgil (709 BC) - Roman Poet

“Where fear is . . . happiness is not”. Seneca (4BC - AD65) - Roman Philosopher and Playwright

“What it lies in our power to do, it lies in our power not to do”. Aristotle (383322 BC) -  
Greek Philosopher

# Centers

time permitting and for early finishers and fast workers

## *Research Center 1 Day 1*

### *Compare and Contrast with a Venn-Diagram*

*Students will read and research the two fables-Myth-Folklore of the day.*

- 1. Ares and the Magic Rocks (on the following slides)*
- 2. Aphrodite and the Trojan War (on the following slides)*

*They will compare them using a Venn diagram. After completing the Venn Diagram the students will answer these questions.*

*How does a character's wisdom or lack of wisdom impacts his/her behavior?*

*How can we apply wisdom to our future actions or thoughts based on these folktale stories?*

*How do different authors use the same wisdom concept but different characters and settings to teach similar lessons.*

## Ares and the Magic Rocks

Ares Roman Name: Mars taken from Ancient Greek Gods for Kids

Ares was the god of war. He was true royalty as far as the gods were concerned. His parents were the king and queen of the ancient Greek god world. His father was Zeus and his mother was Hera.

Ares was tall. He was handsome. He was mean. He was self-centered. Nobody liked him much.

Ares best friend was Eris, the spirit of disagreement. The two often traveled together, and they often brought the spirits of Pain, Panic, and Famine with them. When the ancient Greeks went to war, Ares often got involved. He did not care who won or lost a battle. He just liked bloodshed. His best friend, the spirit Eris, did not care that much about bloodshed, but she loved to cause disagreement the angrier, the better. The pair of them were nothing but trouble. The Magical Rocks A Myth About Ares As the story goes .... Once upon a time, a long time ago,

Ares, the Greek god of war, was fighting against the Greeks in a field in the northernmost tip of ancient Greece. The field was on the border of Macedonia, a country to the north. The Macedonians were forever crossing the line, trying to conquer the Greek city-states, one at a time. Ares kept a close eye on that field as a many a battle had been fought there. Ares did not wish to miss a good battle. Athena, goddess of wisdom, saw her half brother, screaming and shouting happily, as the Greeks died around him. Athena believed the Greek cause was just, as they were simply defending their home. She picked up a rock and threw it as hard as she could at Ares. Ares wasn't paying attention as usual. He was busy enjoying the bloodshed. The rock knocked him out cold.

When he woke up, the battle was over. The Greeks had won! Ares never knew it was his sister, Athena, who had knocked him out of the battle! After that, nobody knows how but somehow, a rumor

started that the great god Ares had been attacked by a magical rock! Nobody listened to the rumor, nobody that is except two young brothers. The brothers owned the field where battles kept happening. It was very hard to grow crops while men were fighting. The boys had grown into giants! Well, not giants perhaps, but certainly tall and manly and strong. The boys quietly collected a huge stack of heavy rocks, hoping one of them would be a magical rock. Their neighbors thought they were building a wall to help protect their field from the Macedonians. But

actually, they were waiting for Ares. They knew Ares would show up sooner or later, because Ares loved bloodshed, and many a battle had been fought in their field. Ares was bound to keep checking. Sure enough, one day, they spotted the great god Ares in their field! They threw rocks at him. They were very fortunate that one of their rocks hit Ares and knocked him out cold before Ares noticed what they were doing. The boys quickly stuffed

Ares into a huge vase and plugged the top securely. Ares was stuck in that vase for a very long time. And for a very long time, the brothers lived a peaceful life. No battles were fought. Their crops flourished. Their neighbors to the north became their friends. Ares might still be in that vase today if one of the brothers had not bragged to a neighbor about what they had done. The god Hermes heard about it. (Sooner or later, Hermes heard about everything.) Hermes rescued his brother, not that Ares said thank you. But Ares never came back to that field, thinking perhaps that the tale of magical rocks was true! Besides, there were many other fields in ancient Greece, and many other battles. As long as there was bloodshed to enjoy somewhere, Ares was happy.

## Ares and Aphrodite



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## Aphrodite and the Trojan War

Aphrodite Roman name: Venus Ancient Greek Gods for Kids

Aphrodite was the goddess of love and beauty. Some people believed she was the daughter of Zeus, king of all the gods. Others insist she simply appeared one day, riding to shore on a wave of sea foam. Zeus had many daughters. As far as he was concerned, the lovely Aphrodite was welcome to be one of them. Nobody actually knows where she came from, but once she arrived, she became part of many Greek myths. Aphrodite had a son, Eros, whom she loved dearly. She had a husband, the handyman to the gods, Hephaestus, whom she tolerated. She often hung out with Mars, the god of war. She also got along with Hera, queen of the gods, most of the time. Not many goddesses did. Trouble seemed to follow Aphrodite. As Aphrodite would often insist, the things that went wrong were not really her fault. Not really. For example, if you believe the old myth, it was Aphrodite's vanity that caused the Trojan War. Aphrodite would tell you that the whole war was her half-sister's fault. But don't take either sister's word for it; decide for yourself as you read the myth Aphrodite and Queen Helen of Sparta. As the story goes ..... As far as Aphrodite was concerned, there really was no comparison between Aphrodite and her half sister, Helen. Poor Helen was married to the king of Sparta. How boring for her. Aphrodite had no interest in being married at all. Both girls were probably Zeus' daughters. But Helen's mother was only a mortal. Everyone knew that Aphrodite's mother was probably a goddess. Helen was attractive certainly. But the truth was, as Aphrodite would tell you herself if you asked her, Aphrodite was the most beautiful goddess in the land. You can imagine Aphrodite's surprise when she heard that Paris, a lowly prince of the city-state of Troy, had proclaimed her half sister Helen as the fairest in the land. Aphrodite was not at all pleased. A short time later, a wedding was announced in the Greek god world. Eris, the spirit of disagreement, had not been invited. Eris made a surprise and most unwelcome visit to the wedding reception. She threw a golden apple of discord on the feasting table. "This apple is for whomever is the fairest," Eris proclaimed haughtily, hoping to cause trouble. Hera, Aphrodite, and Athena all grabbed for the apple. "It's mine," insisted the three goddesses, Aphrodite loudest of all. Zeus thundered, "Enough. Paris will decide who is the fairest. Hermes, go tell Paris he has a job to do." "Paris!" Aphrodite muttered. "Well, well." Paris found himself facing three of the most powerful goddesses in the world, all clamoring for his attention. "Paris will decide! Which one of us is the loveliest, Paris?" they demanded to know. Paris could have said they were all the most beautiful. But Paris was as foolish as he was handsome. Paris told all three goddesses that whomever offered him the best bribe would be declared the fairest. Aphrodite, wise in the ways of foolish men, promised Paris that his brothers would be so jealous when the king of Sparta's wife, the beautiful Helen, fell instantly in love with him. Paris loved the idea. His brothers were always showing him up and making him feel foolish. This would show them! Foolishly, Paris took the bribe. He declared Aphrodite the fairest of them all. Aphrodite kept her promise. That very day foolish Paris and Helen (enchanted) left Greece behind. They traveled together to the city of Troy, where they expected to live happily ever after. No one knows exactly how, but somehow the king heard that his wife, Helen, had been kidnapped by Paris, a prince of Troy. The king of Sparta went after his wife to rescue her. When the king of Sparta called on the other kings of Greece to help, they rallied to his side. A huge navy of Greek warriors set sail for Troy. That was the beginning of the Trojan War. And the end of Troy. Ever after, and for all time, Queen Helen of Sparta, the woman who caused the destruction of an entire city-state, was no longer known as the half sister of Aphrodite. She was known simply as Helen of Troy.

## Explaining and Elaborating

**Explain** - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Students are given the essential question and asked to answer it based on the activities they have done thus far.

Students will answer in a written paragraph.

**How is wisdom behavior connection revealed through stories?**

**Elaborate** –Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways.

*Students will elaborate further in a second written statement, at least one paragraph.*

*Pick 1 question to answer.*

**In your opinion, how can folktales convey important life lessons about wisdom and behavior?**

**How does wisdom impact behavior in folktales? How is this related to real life?**

**How are wisdom/behavior lessons similar and different based on the period in which they are/were written?**

**In your opinion, to have wisdom, what can you do (behave)?**

**How is empathy and understanding related to wisdom and actions?**

**How can empathy and understanding affect actions?**

**Judge the amount of wisdom you think is in the world today. Why do you think that?**

*Share with group*

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

*Evaluate Day 1-Part 1*

*Brain storming and planning:*

- 1. Review the performance task: Today is brainstorming/prewriting/writing*
- 2. Student will --independently but working with their groups for support and collaboration  
---write a modern-day “wisdom influences behavior” themed folktale that will be presented to the class  
and collected in a published book of Folktales.*
- 3. Student’s folktales will have modern fictional characters and modern settings using issues that  
reflect modern times. For example: Technology, Social media, Global Economy.*

*2 Questions to keep in mind:*

*How can you make your wisdom folktale like classic wisdom folktales yet also make it relevant to today?*

**“How can you highlight or convey the wisdom lesson /moral of the story in your presentation (story)  
to the audience?”**

***Performance Task (Problem Scenario) is presented on the 2<sup>nd</sup> slide of this lesson***

*\*Criteria for judgement will be: 1. How closely your folktale is aligned  
with the concept Wisdom, 2. The essential understanding,  
Wisdom influences behavior, and 3. On the use of modern-day elements added  
to render your story new compared to classics.*



Vaughn Faragher

# Wisdom Influences Behavior



Lesson Plan 2: Socratic Seminar  
Created for Duke TIPP-Summer 2017  
Duke University AG/HAG Practicum

<http://fuguestock.deviantart.com/art/Creepy-Puppets-3-270554502>



# Problem Scenario

for all four days

As an Excellent Publishing Company, LLC, administrative executive and board member, you have been made aware through a research study by your company that folktale readership has declined among students to less than 20% of all students knowing or reading folktales. Your team understands that learning about Wisdom and other virtues across cultures and throughout time has largely been done through folktales.

At the business meeting your team has been charged with developing a new and modern book of folktales relevant to today's students. As a publisher, writer, and illustrator-yourself- you have been asked to develop one of these folktales that will be published in the book through Excellent Publishing Company, LLC.

As a part of your team's creative process you will all work through some learning workshops and research exercises as you develop the book. Each workshop and research exercise should be viewed through the lens of your expertise as a publisher, writer, illustrator, and publishing executive.

Your workshops, exercises, research, and team meetings are designed to address the following criteria: The concept of wisdom is passed down and taught through stories and made new over and over. Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over. Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward.

Your daily agenda will be distributed at the daily meeting each day. Each day your team will answer one important question related to Wisdom and Behavior. (Questions are listed in the morning meeting agendas and on the following slide.)

The *Excellent Book of Modern Folktales* will be presented at the Folktale Gala attended by teachers, peers, and parents and hosted by Excellent Publishing Company, LLC.

\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influence behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.

You and your team are on a tight deadline. You have 2 days to write, 1 day to illustrate. On the final and 4<sup>th</sup> day you will publish and present the book your gala.

Good Luck!

Socratic Seminar for Day 2  
Topic SAPIENCE  
in Folktales throughout cultures and across time  
Essential Understanding-Wisdom Influences Behavior  
Essential Question: How does wisdom influence behavior?

- ▶ [\\*CCSS.ELA-LITERACY.RL.6.2](#); [CCSS.ELA-LITERACY.RL.7.2](#); [CCSS.ELA-LITERACY.RL.8.2](#)  
Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- ▶ [\\*CCSS.ELA-LITERACY.RL.7.3](#); [CCSS.ELA-LITERACY.RL.8.3](#)  
Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
- ▶ [\\*CCSS.ELA-LITERACY.W.6.1](#); [CCSS.ELA-LITERACY.W.7.1](#); [CCSS.ELA-LITERACY.W.8.1](#)  
Write arguments to support claims with clear reasons and relevant evidence.
- ▶ [\\*CCSS.ELA-LITERACY.W.6.9](#); [CCSS.ELA-LITERACY.W.7.9](#); [CCSS.ELA-LITERACY.W.8.9](#)  
Draw evidence from literary or informational texts to support analysis, reflection, and research.
- ▶ [\\*CCSS.ELA-LITERACY.SL.6.1](#), 7.1, 8.1  
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

# Content Knowledge day 2

Folktale from Burma: *The Four Puppets*

<http://www.aaronshep.com/stories/043.html>

Explain with evidence-Wisdom influences behavior

Theme and moral of the stories where wisdom is connected to behavior

The concept of wisdom is passed down and taught through stories and made new over and over

Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over

Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward

the Socratic Method

# Process Skills

## day 2

Develop a modern folktale about wisdom and behavior-making the old new again

Relate the concepts of wisdom and behavior to more than one culture

Determine how wisdom relates to knowledge and strength and impacts behavior

Use specific textual evidences and inferred textual evidences to argue a point/opinion clearly about Wisdom and behavior

Collaborate orally in various groupings using a clear set of rules and procedures for doing so

Think critically and evaluate topics and issues related to higher level concept of Wisdom and how it influences behavior and how the Wisdom concept is universal and repeats through history

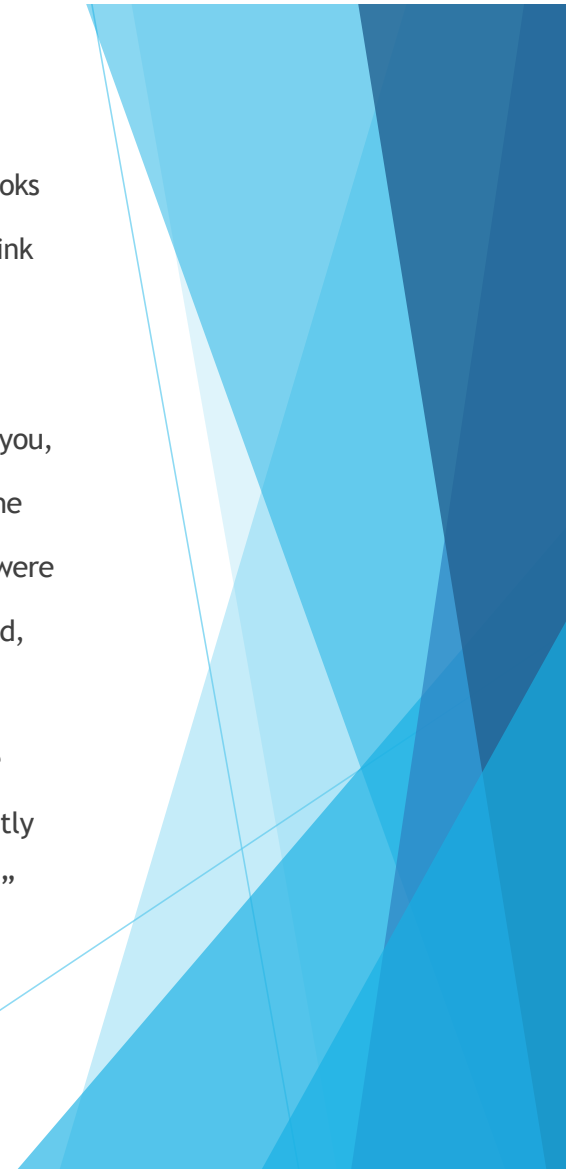
# The Four Puppets- retold

taken from <http://www.aaronshep.com/stories/043.html>

Once there was a puppet maker who had a son named Aung. The father always hoped his son would grow up to be a puppet maker like himself. But to Aung, such a life was far from exciting. "Father," said Aung one day, "I've decided to leave home and seek my fortune." The puppet maker looked up sadly from his work. "I wish you would stay, my son. The life of a puppet maker is an honorable one. But if you must go, let me give you companions for your journey." He showed his son four wooden puppets he had carved, painted, and costumed. "Each puppet," he said, "has its own virtue and value." The first puppet was the king of the gods. The puppet maker said, "The god's virtue is wisdom." The second puppet was a green-faced ogre. "The ogre's virtue is strength." The third was a mystic sorcerer. "The sorcerer's virtue is knowledge." The fourth was a holy hermit. "The hermit's virtue is goodness." He told his son, "Each of these virtues can help you on your way. But remember, strength and knowledge must always serve wisdom and goodness." Aung started off the next day. On his shoulder he carried a bamboo pole, with food and clothing tied at one end, and the puppets hanging by their strings from the

### The Four Puppets continued

other. When night came, Aung found himself deep in the jungle. He stopped beneath a banyan tree. "This looks like a good place to sleep," he said to himself. "But I wonder if it's safe." Then Aung had a funny idea. "I think I'll ask one of the puppets!" He turned with a smile to the king of the gods. "Tell me, is it safe here?" To his amazement, the puppet came alive. It got down from the pole and grew to life size. "Aung," said the god, "open your eyes and look around you. That is the first step to wisdom. If you fail to see what is right before you, how easy it will be for others to misguide you!" And the next moment, the puppet was hanging again from the pole. When Aung had gotten over his shock, he looked carefully all around the tree. There in the soft earth were the tracks of a tiger! That night he slept not on the ground but in the branches above. And he was glad he did, for in the middle of the night, he saw a tiger come prowling below him. The next day took Aung into the mountains, and at sunset he left the road and camped a little way up the mountainside. When he awoke the next morning, he saw a caravan coming along the road below. A dozen bullock carts were piled high with costly goods. "That caravan must belong to some rich merchant," Aung told himself. "I wish I had wealth like that." Then he had a thought. He turned to the green-faced ogre. "Tell me, how can I gain such riches?"



## Four Puppets -continued

Aung watched in wonder as the puppet left the pole and grew to life size. “If you have strength,” boomed the ogre, “you can take whatever you like. Watch this!” He stamped his foot and the earth shook. “Wait!” said Aung. But it was too late. Just below them, dirt and rocks broke loose in a landslide. It rushed down the mountain and blocked the road. The terrified drivers jumped from their carts and ran off. “You see?” said the ogre. “Is it really that easy?” said Aung, in a daze. He hurried down to the carts and rushed from one to another, gaping at the heaps of rich fabrics and piles of precious metals. “And all of it’s mine!” he cried. Just then, Aung heard a sob. Lying huddled in one of the carts was a lovely young woman his own age. She cried and shivered in fear. “I won’t hurt you,” said Aung gently. “Who are you?” “My name is Mala,” she said in a small voice. “My father is the owner of this caravan. We were on our way to meet him.” All at once, Aung knew he was in love. He wanted to keep Mala with him forever. “Don’t worry,” he said. “I’ll take you with me and care for you.” Mala sat up angrily. “Go ahead! Take me, like you’re taking everything else! But you’re just a thief, and I’ll never, ever speak to you!” Aung was shocked. Was he really just a thief? He didn’t know what to say. The ogre came up beside him then. “Don’t listen to her. She’ll change her mind—and anyway, the important thing is you got what you wanted. Now, let’s go.” The ogre cleared the road, then helped Aung lead the caravan. That afternoon, they came out of the mountains, not far from the capital city. Aung asked the ogre, “What should I do, now that I have all these riches?”

## The Four Puppets Continued

“Don’t ask me!” said the ogre. “Ask the sorcerer!” Aung turned to the mystic sorcerer. “Can you tell me?” The puppet came to life and floated before him, as Mala looked on with wide eyes. “If you want your wealth to grow,” said the sorcerer, “you must learn the secrets of nature.” He tapped Aung with his red wand, and together they rose high in the air. Looking down, Aung saw everything in a new way. He could tell what land was best for farming, and which mountains held gold and silver. “This is wonderful!” said Aung. “Just think how I can help people with what I know!” “Certainly you could,” said the sorcerer. “But knowledge is power. Why not keep it all for yourself instead? Isn’t that what other people do?” “I suppose so,” said Aung. So they came to the capital city. Aung became a merchant, and with the help of the ogre and the sorcerer, he grew many times richer than at first. He bought a palace for himself and Mala, and kept the puppets in a special room of their own. But Aung was not happy, for Mala still would not speak to him. One day, he placed before her a headdress fit for a queen. The heavy gold was set with dozens of large rubies, sapphires, and emeralds. The magnificent piece had cost Aung a third of his wealth. Mala took one look and pushed it away. Aung was heartbroken. He said, “Don’t you know I love you?” But she only glared at him and said not a word. The next morning, Aung went to the puppets’ room and spoke to the ogre and the sorcerer. “Mala’s father must now be very poor, while I have more than I need. I’ll help Mala find him so I can pay him for what I took. Maybe then she’ll speak to me, and even learn to love me.” “A terrible idea!” said the ogre. “You should never give up what is yours. You’re just being weak!” “Besides,” the sorcerer told him, “you’re too late. Mala ran away last night.” “What?” cried Aung. He rushed through the palace, but Mala was nowhere to be found. Aung returned to the puppets’ room in despair. “What good is all my wealth if I’ve lost what I care for most?” For once, the ogre and the sorcerer were silent and still. Then Aung remembered there was one puppet he had never called on. He turned to the holy hermit. “Tell me, why has everything gone wrong?”



## The Four Puppets continued

The puppet came to life. “Aung, you imagined that wealth brings happiness. But true happiness comes only from goodness. What is important is not what you have but what you do with it.” The king of the gods then came to life and stood beside the hermit. “You forgot what your father told you, Aung. Strength and knowledge are useful, but they must always serve wisdom and goodness.” “I won’t forget again,” said Aung. From that day on, Aung used his wealth and his talents to do good. He built a splendid holy pagoda, and offered food and shelter to those who visited the shrine. One day among the visitors, Aung saw a young woman he knew well. An older man stood beside her, both of them wearing humble clothes. “Mala!” cried Aung. He rushed over to the startled young woman and knelt before her puzzled father. “Sir, I have done you great wrong. I beg your forgiveness. All I have is yours, and I give it up gladly. I will be content to return to my village and make puppets.” “Father,” said Mala softly, “this is Aung. But he has changed!” “So it would seem!” said her father. “And if so, it would be a shame to let go of a young man of such talent. Perhaps he would like to work for me, and live with us in the palace.” So Aung became the merchant’s assistant, and before long his partner, and when Mala’s heart was won, his son-in-law. As for the puppets, Aung still called on them as needed. But though he was helped often by strength and knowledge, he was guided always by wisdom and goodness.

## About the Four Puppets

### About the Story

In Burma—or Myanmar, as named by the current regime—puppet plays have been performed since at least the 1400s. In the 1700s, the royal court began to formally sponsor and regulate the puppet theater, causing it to quickly grow in prestige. In the 1800s, puppet theater was considered the most highly developed of the entertainment arts, and was also the most popular. Though no longer as popular today, the tradition is still maintained by a small number of performing troupes.

A Burmese puppet troupe includes puppet handlers, vocalists, and musicians. Plays are based on Buddhist fables, historical legends, and folktales, among other stories. The shows are performed for adults and children together, and typically last all night.

The puppets themselves are marionettes, ranging in height from about one to three feet. Nearly all are stock figures, changing their names but keeping their characteristics for each play. Some of these puppet types have been standard for centuries—especially those developed from Buddhist fables, which probably formed the puppeteers' first repertoire.

The story retold here features four familiar figures. The king of the gods is Thagyarmin, the Burmese name for the deity called Sakka by Indian Buddhists and Indra by Hindus. (The rest of India's heavenly gods—called *devas*—have been replaced by the Burmese with native gods called *nats*.) For Buddhists, a god is a powerful being still of lower rank than one who becomes a Buddha or Bodhisattva.

## About the Four Puppets Continued

The figure here called an ogre is more accurately termed a demon—*yaksha* in Sanskrit. But with its great strength and its habit of eating people, it comes closer to the ogre in Western fairy mythology.

The sorcerer—*zawgyi*, in Burmese—is a survivor from pre-Buddhist Burma. The *zawgyi* practices alchemy to attain immortal life, along with lesser attainments such as the power of flight. An almost exact parallel is in the Chinese popular concept of the Taoist “Immortal.” The “dance of the *zawgyi*” is one of the most popular portions of the puppeteers’ pre-play warm-up.

Finally, the hermit is a seeker who lives in solitude and strives for spiritual advancement. Though he is more characteristic of the Hindu tradition—which many Buddhist fables draw on—the puppet is costumed as a Buddhist monk.

As with the puppet theater, most of Burmese society and culture is steeped in the dominant Buddhist faith. In Burma, no deed is considered more worthy than to build a pagoda—a towering shrine that typically houses holy relics or a sacred image. Making a pilgrimage to such shrines is also considered a worthy religious act.

This tale is retold chiefly from “The Four Puppets,” retold by Khin Myo Chit, in *Folk Tales from Asia for Children Everywhere*, Book 3, UNESCO, 1976. For more on Burma’s puppet theater, see *Burmese Puppets*, by Noel F. Singer, Oxford University Press, 1992. A good general introduction to the country is *Myanmar*, by Wilhelm Klein, APA Publications, 1992, from the Insight Guide series.

### How to Say the Names

Aung - AWNG (rhymes with “wrong”)

Mala - MAH-la

## Pre-lesson Questions

Teacher:

How have stories been used throughout history to teach important concepts or lessons like wisdom and behavior are connected?

Why do you think we have so many stories about making wise choices (genre: folklore-sub genre-myth, tall tale, legend, fairy tale) throughout history?

Why do you think these stories about wisdom and behavior are often similar across cultures?

Why do you think that these types of stories have lasted and stayed with us so long through history?

Students during teacher 1st oral reading:

*How is Aung's desire to leave home related to wisdom and/or behavior?*

*How does Aung's desire's differ from his father? How can this be wise and/or unwise?*

*Why might Aung's father characterize what he wants for Aung as an honorable profession? How can this idea be wise or unwise?*

*How did the companions sent by the father support or not support wisdom in the story?*

*How did the puppets further the idea of wisdom in the story?*

*What are virtues and how can different virtues have a different amount of value in connection with wisdom and behavior?*

*Why didn't Aung really listen to his father's instructions? How were his actions wise or unwise?*

Pre-lesson Questions continued

*Teacher for second reading:*

*Keep in mind:*

*How are certain words, phrase, or concepts important in connection to wisdom?*

*How are the character(s) learning a lesson and why is it important? How is wisdom negatively or positively impacted?*

*How are the characters or beings/images supporting the theme? How are they related to wisdom and behavior?*

*How is this text surprising in relation to behavior and wisdom?*

**Source used:**

<https://www.paideia.org/socratic-questioning/>

## During the Lesson Questions

Types of questions that could go into the seminar itself:

- \*How can there be symbolism in the number and types of virtues that were given to the boy by the father be related to wisdom and/or behavior?
  - \*How can this story be relevant in today's world for teaching wise choices?
- \*How can wisdom ideas in different cultures be expressed in folktales or stories?
  - \*How can one virtue be more important than another when considering the concept of wisdom?
- \*How can fate or choice relevant to this story? How is that related to wisdom and/or behavior?
- \*How are the actions and characteristics of the ogre, the sorcerer, and the hermit reflective of the virtue they represent? How is this wise or unwise?
  - \*How is action related to virtue and virtue related to wisdom?
    - \*How does wisdom influence behavior?
    - \*How is goodness related to wisdom?

During the Lesson Questions Continued

**How does the method of teaching wisdom through stories have benefits to the learner or listener or reader?**

**How would the original audiences have reacted to the story in relation to their thoughts on wisdom and behavior?**

**Why do you think author's used magic, unreal characters, and other fantasy elements to convey the wisdom and behavior theme?**

**Elaborate:**

**Why do strength and knowledge need wisdom and goodness and how are these qualities related to behavior?**

## Post Lesson Questions

?

How will your modern folktale compare to the Four Puppets? Alike? Different?

How would our daily lives be different without the idea of wisdom concept or idea?

In your opinion, how are virtues relevant today and how are they related to wisdom and behavior today?

In your opinion, was it then and would it be now - morally right and wise to take the action the father took as described in this text?

How is it important to learn lessons through your own experiences like Aung did?

In your opinion, how can we learn from the successes or mistakes of others real or fictional?  
How can it be wiser to learn from others? How is learning from others or learning from personal experience related to wisdom? Behavior? Suffering?

Based on this story, do you think people's actions are determined by fate or by choice?

Why do you think the father did what he did? How do you think he came up with what to do?

Which character are you most like? When have you behaved like the any of the characters?

How does wisdom influence behavior and how can having wisdom change behavior?

How can changing behavior make you wise?

<https://www.paideia.org/socratic-questioning/>



Agenda for Day 2  
to be distributed at the  
Morning Publisher's Meeting

1. Morning publisher's meeting team building activity (on the next slide-"Concentric Circles"). (10 minutes)
2. Read *The Four Puppets* 3 times for depth and develop initial questions and follow up questions (30 minutes)
3. Teams are then assigned to develop a short Reader's Theater skit from one scene in the story that they feel supports the essential understanding. (15 minutes)
4. Each team will perform for another team. (10 minutes)
5. Teams come back together to analyze more thoroughly the questions developed and to introduce the Socratic Method (rules posted). (10 minutes)
6. Complete Socratic Seminar (10 to 20 minutes)
7. Independently write a short argument in publisher's journal (10 minutes)
8. Day 2 of writing the *Excellent Book of Folktales* to be published by the [Excellent Publishing Company, LLC](#) (Remaining time)

# Team Building Day 2

<https://www.cultofpedagogy.com/classroom-icebreakers/>

## CONCENTRIC CIRCLES

### How to Play

This icebreaker has students arrange themselves in an inside circle and an outside circle, the inside facing out, forming pairs. Pairs discuss their answers to a getting-to-know-you question, then rotate for the next question, forming a new partnership. This game gives students the chance to have **lots of one-on-one conversations** with many of their classmates and helps them quickly feel more at home in your class.

The possibilities for questions in this kind of configuration are endless; be sure to use more open-ended questions that can get students talking, rather than those that simply ask for a yes or no answer. Here are some sample questions:

Do you play any sports? If so, which ones?

Describe your perfect dinner.

What is one thing you're good at?

Change to Concept questions

Describe how you make wise decisions;

In our story today there's a boy named Aung and four puppets-Describe what you think will happen in a story with the title (the Four Puppets) and main character Aung from Burma>

Describe what wisdom is and how it can impact behavior.



# Differentiation-Socratic Method

**Socratic Seminar: Engages students in a literary dialogue built on critical thinking much like that used in literary writing processes. Analyzing text through questioning and dialogue to uncover the deepest meanings. Prepare a written response clearly noting the main themes. Because of the collaborative process and opinion based approach students are likely to develop their own “voice” in writing.**

**Engage and Connect** - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

*Some guiding questions revealed by the teacher after the students ask some initial questions and teacher read aloud of The Four Puppets.*

*Why was Aung's behavior wise or unwise when he did not really listen to his father's instructions?*

*How do the puppets represent wisdom and/or behavior and what do virtues have to do with it all?*

*How is Aung's desire to leave home related to wisdom and/or behavior?*

*How does Aung's desire's differ from his father? How can this be wise and/or unwise?*

*Why might Aung's father characterize what he wants for Aung as an honorable profession? How can this idea be wise or unwise?*

*How did the companions sent by the father support or not support wisdom in the story?*

*How did the puppets further the idea of wisdom in the story?*

*What are virtues and how can different virtues have a different amount of value in connection with wisdom and behavior?*

*Why didn't Aung really listen to his father's instructions? How were his actions wise or unwise?*

## Engage and Connect continued

*2<sup>nd</sup> reading--read with a partner*

*Keep in mind:*

*How are certain words, phrase, or concepts important in connection to wisdom?*

*How are the character(s) learning a lesson and why is it important? How is wisdom and or behavior negatively or positively impacted?*

*How are the characters or beings/images supporting the wisdom influences behavior idea? How are their actions or symbolism related to wisdom and behavior?*

*How is this text surprising in relation to behavior and wisdom?*

*After reading the text a 3<sup>rd</sup> time (Independently)*

*students will answer all the guiding questions orally. Students will then add any new questions that arise.*

*The teacher will bring to focus that their new questions are more insightful by asking:*

*“How are the new questions different than the first questions we wrote down. Why do you think this happened? What does any of this have to do with wisdom? How do readers questioning techniques change with each new reading of the text? How do we get deeper into our concept of wisdom by asking more and more questions?”*

*Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.*

**Students will work in small groups to prepare a short Reader's Theatre skit depicting one scene from the text that they deem reflective of wisdom influencing behavior in the text.**

**Teacher will float and circulate through the groups as they prepare and teacher will facilitate the process. Students perform their scenes for each other. (Each team to another team only) And then orally explain how wisdom influences behavior in their scenes with their alternate group.**



**Explain** - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

The students and teacher come back together as a group to analyze more thoroughly the questions written down at the start narrowing the questions down to the most relevant ones for the given text to about 10 to 15 questions to use in the seminar.

Students will use small sticky notes to highlight where the evidence is in the text to support the answers to the questions.

This is where the Socratic seminar happens

Teacher will then introduce and outline the rules of the Socratic seminar which will be posted. (Figure 1 Rules from “to find yourself, think for yourself”, by Barbara Fink Chorzempa & Laurie Lapidu (2009) taken from TEACHING Exceptional Children, vol. 41, no. 3, pp. 54-59—but will not include hand raising during the discussion.

Students will use the inner-outer circle method with two students watching and recording each other during their discussion time. Recording sheet will be handout that were given out at the Socratic Seminar face to face class.

Kick off Question:

**How is goodness related to wisdom?**

*Other types of questions that could go into the seminar itself*

*USE ONLY if needed:*

*How can there be symbolism in the number and types of virtues that were given to the boy by the father?*

*How can this story and its themes be relevant in today's world?*

*How can culture be expressed in folktales or stories?*

*How can one virtue be more important than another?*

*How can fate or choice relevant to this story? How are the actions and characteristics of the ogre, the sorcerer, and the hermit reflective of the virtue they represent?*

*How is action related to virtue?*

**How does wisdom influence behavior? (essential question)**

**Elaborate** —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

### Following the Socratic Seminar:

Students will write an argument in their publisher's journal using this text and personal experience to prove that wisdom influences behavior—interjecting any relationships they find between other qualities and wisdom and behavior.

**Thesis:** Wisdom influences actions of people.

Arguing points will come from the text and from students' own experiences or experiences of others they know, and or the Socratic Seminar itself. Arguments may have 2 or 3 main points, an short opening thesis statement and a short conclusion statement.

Students will write a short argument about the wisdom and behavior in *The Four Puppets*.

Answering this question:

How does Wisdom influence behavior?





**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

### *Evaluate Day 2-Part 2 Rough Draft to Final draft Day*

- 1. Review the performance task: Today is Rough Draft to Final Draft*
- 2. Student will --independently but working with their groups for support and collaboration --write a modern-day "wisdom influences behavior" themed folktale that will be presented to the class and collected in a published book of Folktales.*
- 3. Student's folktales will have modern fictional characters and modern settings using issues that reflect modern times. For example: Technology, Social media, Global Economy.*

*2 Questions to keep in mind:*

*How can you make your wisdom folktale like classic wisdom folktales yet also make it relevant to today?*

**“How can you highlight or convey the wisdom lesson /moral of the story in your presentation (story) to the audience?”**

***Performance Task (Problem Scenario) is presented on the 2<sup>nd</sup> slide of this lesson***

*\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, and The essential understanding, Wisdom influences behavior, and 2. On the use of modern-day elements added to render your story new compared to classics.*

Centers day 2  
time permitting and for arrival -early finishers- and fast workers

*Center 2 Day 2-Online Folktale Research Center*

*Medusa-Pegasus & Pegasus and Bellerophon*

[http://www.sanjuan.edu/cms/lib8/CA01902727/Centricity/Domain/4026/Medusa.p  
df](http://www.sanjuan.edu/cms/lib8/CA01902727/Centricity/Domain/4026/Medusa.pdf)

<http://www.mythweb.com/encyc/entries/bellerophon.html>

*They will compare and contrast three story characters using a self-made diagram/display. After completing the diagram/display the students will answer 1 or more of these questions.*

*How does a character's wisdom or lack of wisdom impacts his/her behavior?*

*How can we apply wisdom to our future actions or thoughts based on these Mythical stories?*

*How do different authors use the same wisdom theme but different characters and settings to teach similar lessons?*



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<http://publicdomainpictures.net/view-image.php?image=114190&picture=cabeca-medusa>





<https://www.flickr.com/photos/ell-r-brown/8687365622/>



<http://nadanoslibradeescorpio.blogspot.com/2011/08/manipulacion-genetica.html>





Arrival of Yama, Lord of Death

[http://www.indianetzone.com/35/savitri\\_wife\\_king\\_satyavan\\_mythical\\_character.htm](http://www.indianetzone.com/35/savitri_wife_king_satyavan_mythical_character.htm)

Vaughn Faragher

# Wisdom Influences Behavior

Lesson Plan 3-Visual  
Thinking Strategies

Created for Duke TIPP-  
Summer 2017  
Duke University AG/HAG  
Practicum

# Problem Scenario

for all four days

As an Excellent Publishing Company, LLC, administrative executive and board member, you have been made aware through a research study by your company that folktale readership has declined among students to less than 20% of all students knowing or reading folktales. Your team understands that learning about Wisdom and other virtues across cultures and throughout time has largely been done through folktales.

At the business meeting your team has been charged with developing a new and modern book of folktales relevant to today's students. As a publisher, writer, and illustrator-yourself- you have been asked to develop one of these folktales that will be published in the book through Excellent Publishing Company, LLC.

As a part of your team's creative process you will all work through some learning workshops and research exercises as you develop the book. Each workshop and research exercise should be viewed through the lens of your expertise as a publisher, writer, illustrator, and publishing executive.

Your workshops, exercises, research, and team meetings are designed to address the following criteria: The concept of wisdom is passed down and taught through stories and made new over and over. Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over. Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward.

Your daily agenda will be distributed at the daily meeting each day. Each day your team will answer one important question related to Wisdom and Behavior. (Questions are listed in the morning meeting agendas and on the following slide.)

The *Excellent Book of Modern Folktales* will be presented at the Folktale Gala attended by teachers, peers, and parents and hosted by Excellent Publishing Company, LLC.

\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influence behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.

You and your team are on a tight deadline. You have 2 days to write, 1 day to illustrate. On the final and 4<sup>th</sup> day you will publish and present the book your gala.

Good Luck!

Visual Thinking Strategies Model  
for Day 3  
Topic SAPIENCE  
in Folktales throughout cultures and across time

Essential Understanding-Wisdom Influences Behavior

Essential Question-How does wisdom influence behavior?

CCSS.ELA-LITERACY.SL.7.2

Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

CCSS.ELA-LITERACY.SL.7.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.W.7.3.D

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.



# Content Knowledge

for day 3

Main idea and supporting details are present in diverse media. (in this lesson painting)-wisdom and behavior are depicted in these paintings

Meaning about wisdom and behavior can be inferred using details

Details build to show meaning related to wisdom and behavior

Art can reveal meaning about wisdom and behavior

Development illustrations that depict meaning about wisdom and behavior

Wisdom influences behavior as seen through artist depiction

## Process Skills day 3

Relate the essential understanding and essential question  
(Wisdom Influences Behavior and How does Wisdom Influence Behavior) to artwork.

Interpret, analyze, and make informed judgements about Wisdom and Behavior

Defend those judgements with evidence from the artwork in relation to the Wisdom and Behavior

Draw inferences from the elements of the art that expound on wisdom and behavior through art.

Formulate questions that show curiosity and engagement about wisdom and behavior in art.

Actively and effectively collaborate orally with peers and with teacher on the topics of wisdom and behavior.

Use precise language: descriptive details, sensory type language to convey meaning about wisdom influencing behavior.

Comparing and connecting different paintings as related to the wisdom/behavior concepts.

# Differentiation

## Visual Thinking

Visual Thinking Strategies is a research-based method that is learner driven and based on the learners internal ideas about the product and how they articulate their justifications and evidences for their ideas.

It gives the learner more power which increases critical thinking and language development. It makes a great cognitive choice as an approach because it gives the gifted learner multiple pathways for expression and naturally differentiates to meet the learner at their level allowing for higher-level thinking processes and more critical analysis and synthesis of numerous ideas. It allows for integration across content areas.

One other aspect is that it requires students to provide evidence to support their thoughts and ideas

**Agenda for Day 3**  
to be distributed at the morning publisher's meeting

1. Morning publisher's meeting team building activity
- A. Character Study on yourself share with a partner (pick 5 questions to answer about yourself from the handout provided)
2. View and analyze each painting provided
  - A. Analysis rating questions
3. Create an argument-based one of the following questions:  
*Is art without the intent to convey meaning really art?*  
*Can you make art without conveying some meaning?*
  - A. Argument organizer
  - B. Argument language doc
4. Read the folktales for each painting (already done for homework)-discuss in class  
Use character builder and character study questions
6. Write an original modern day folktale to be published
7. Go To:  
<https://www.storyboardthat.com/storyboard-creator>

## **CHARACTER SKETCH: Self** 15

1. What is your **dominant characteristic**?
2. What are your other **good and bad characteristics**?
3. What are some of your **quirks, moods**, etc?
4. Describe your **skills and talents**.
5. What are your core **values and morals**?
6. What are your **conscious goals**? (What you know you want now, in future, etc.)
7. What are your **unconscious inner needs**? (What deep inside of you really motivates you /drives you in life?)
8. What **flaw or flaws do you have that get in the way of you fulfilling your needs**?
9. Describe the **“outward you”** (how people see you; what people might say about you, etc.)
10. Describe the **“inner you”** (what people do not see or know about you)
11. What will most people never know about you?
12. What do people not understand about you?
13. What makes you happy?
14. What makes you sad?
15. What are your innermost concerns?
16. What are your innermost insecurities?
17. What are your innermost fears?
18. What are your deepest thoughts?
19. What do you think about when you are alone?
20. What gives you self-esteem?
21. What takes away from your self-esteem?
22. What do you like about yourself?
23. What do you dislike about yourself?
24. Describe the relationships in your life (friends, family, etc.) and how you feel about them.
25. Write your **BACK STORY**: Looking back at your entire life to this point, discuss the **things** (experiences, people, mistakes, discoveries, events, incidents, decisions, influences, lessons learned, challenges, etc.) that **add up to “who you are”** today

Retrieved from:  
[www.wvph1079fm.com/download/advselfc.doc](http://www.wvph1079fm.com/download/advselfc.doc)

# Pre-Lesson Questions

day 3

**What can you tell me about Wisdom and or Behavior as depicted in Art that you have seen .  
What can you tell me about paintings/sculpture/drama/drawing (different art mediums) that is related to  
Wisdom and behavior that you have seen?**

**How can art tell a story about the relationship between Wisdom and Behavior?**

**How can art be a window into the past or the present as related to Wisdom and/or Behavior?**

**How can art have a main idea that is related or connected to Wisdom and Behavior?**

**How can art have details that give away a meaning about  
Wisdom's relationship with Behavior?**

**How can Art reveal, define, or change Wisdom?**

**How can Art reveal, define, or change behavior?**

**How does/can art reveal meaning related to Wisdom and Behavior?**

## Explore

*Students will be given the Evaluating Art document to use while evaluating the given portraits.*

*The questions are on the previous slide.*

*Students will work in groups of 3 or 4.*

*Students will be shown the first painting; questioning will go with each painting separately.*

*First painting : From the folktale*

*Then students will be given the second painting after evaluating the first- From the Folklore: Lady Whit Snake*

**What's going on in this picture related to behavior or wisdom?**

**What else is happening?**

**What else do you see?**

**Can you add to that?**

**Does everyone agree?**

**Does anyone see something different about behavior or wisdom in this work?**

**Why do you think that?**

**How do you know?**

**Describe that to me.**

**What do you mean by that?**

**What do you see that makes you say that?**

**What else can you find?**

**Who do you think these people are?**

**What can you tell by their surroundings, clothing, body language facial expressions about their behavior and/or their wisdom?**

## Evaluating Art

On a scale from 1-10 with 10 being the best rating the painting can get

In your opinion, how well does color help inform us about the behavior and wisdom of the characters.

\_\_\_\_\_.

Say why\_\_\_\_\_

In your opinion, how well does the spatial arrangement, placement, and size of people and things  
(Composition) inform us about behavior and wisdom \_\_\_\_\_.

Say why\_\_\_\_\_

In your opinion, how well does the piece use symbolism to convey meaning about behavior or wisdom?

\_\_\_\_\_

Say why\_\_\_\_\_

In your opinion, how well does the artwork accurately depict and express behavior and wisdom on the  
part of the characters \_\_\_\_\_

Say why\_\_\_\_\_

In your opinion, how well does the painting show the relationships of the characters in expressing their  
behavior and choices to or with each other? \_\_\_\_\_

Say why\_\_\_\_\_





Arrival of Yama, Lord of Death

[http://www.indianetzone.com/35/savitri\\_wife\\_king\\_satyavan\\_mythical\\_character.htm](http://www.indianetzone.com/35/savitri_wife_king_satyavan_mythical_character.htm)



<https://www.flickr.com/photos/ngader/335235232>

## More Examples of During the Lesson Questions day 3

Explore:

What's going on in this picture related to behavior or wisdom?

What else is happening?

What else do you see?

Can you add to that?

Does everyone agree?

Does anyone see something different about behavior or wisdom in this work?

Why do you think that?

How do you know?

Describe that to me.

What do you mean by that?

What do you see that makes you say that?

What else can you find?

Who do you think these people are?

What can you tell by their surroundings, clothing, body language facial expressions about their behavior and/or their wisdom?

What do you think they are feeling and how will that determine what will happen next?

What can you tell me about the mood of the painting, the mood of the people in the painting? Can the mood inform us about behavior or wisdom?

What is happening?

What just happened?

What will happen next?

Where do you think they are?

Why do you say that?

What can you tell me about the details that support certain behavior conclusions or wisdom conclusions about the characters?

When you look closer-more deeply into the painting tell me what you see that can inform us about Wisdom or Behavior?

When do you think this happened?

What day time year or place is it?

What time in history?

Why do you say that?

How do you think Wisdom may be influencing behavior in this artwork?

## During the Lesson Questions Continued day 3

*Tell me about the similarities and differences between the written folktales and the artwork as related to behavior and Wisdom viewed here today depicting a scene from one of the folktales we read.*

*How did the artist use elements in art like color, line, lighting, texture, space to depict certain behaviors and lead us to certain conclusions about behavior and about the wisdom of the characters?*

*How did the artist used art principles like balance, contrast, emphasis to inform the viewer about actions, decisions, and characteristics of the people?*

*How does a way of writing and using words end up as comparable, equal or unequal, to the color, line, lighting, texture, and space or balance, contrast, emphasis when considering the actions and wisdom of the characters?*

*What is your opinion of the quality of the paintings in reflecting information to the viewer about the behavior and wisdom of the characters?*

*Tell how you would change the paintings to reveal a behavior and wisdom connection if given a chance. What would you do the same or different?*

## Explain

**After all we have said.....**

**What do you think the artist wanted to tell us about wisdom? GOOD QUESTION!**

**How do these paintings tell a story about wisdom, behavior, and other virtues? GOOD!**

*Students will stay in their groups but will write their own arguments.*

*Students will write a brief argument (thesis) based on one of the questions presented.*

*Documents given are the Argument Organizer and Argument Language Document.*

*Teacher will circulate-Teacher will facilitate.*



**Vocabulary for Essay Writing**  
Common Connectives to connect/link multiplex sentences

| ADDITION  | SEQUENCE  | CONSEQUENCE  | CONTRAST   |
|---|---|--|--|
| in addition to<br>and<br>similarly<br>likewise<br>as well as<br>besides<br>another<br>furthermore<br>also<br>moreover<br>and then<br>too<br>not only.....also<br>even<br>besides this/that<br>in the same way | first(ly)<br>initially<br>in the first stage / phase<br>one reason / advantage<br>to begin with<br>second(ly) etc<br>in the second stage / phase<br>another reason / advantage<br>then<br>earlier / later<br>after this / that<br>at this point<br>following this / that<br>following this / that<br>a further reason / advantage<br>in the final stage / phase<br>the final reason / advantage | as a result<br>thus<br>so<br>therefore<br>consequently<br>it follows that<br>thereby<br>eventually<br>then<br>in that case<br>admittedly | However<br>on the other hand<br>despite<br>in spite of<br>though<br>although<br>but<br>on the contrary<br>otherwise<br>yet<br>instead of<br>rather<br>whereas<br>nonetheless<br>even though<br>compared with<br>in contrast<br>alternatively |
| CERTAINTY   | CONDITION   | DEFINITION   | SUMMARY  |
| obviously<br>certainly<br>plainly<br>of course<br>undoubtedly   | if<br>unless<br>whether<br>provided that<br>for, so that,<br>whether<br>depending on  | is<br>refers to<br>means<br>that is<br>consists of<br>such as<br>like  | in conclusion<br>in summary<br>lastly, finally<br>to sum up<br>to conclude<br>to recapitulate<br>in short  |
| EXAMPLE   | REASON/CAUSE & EFFECT   | TIME   | TIME: Continued  |
| for instance<br>one example<br>just as<br>in particular<br>such as<br>namely<br>to illustrate   | Since, as, so,<br>because (of)<br>due to<br>owing to<br>the reason why<br>in other words<br>leads to<br>cause of/ caused  | before<br>from<br>since, as<br>until<br>meanwhile<br>at the moment<br>when<br>whenever   | as soon as<br>just as<br>presently<br>at the present<br>currently  |

**Paragraph Development**

- paragraphing (minimum 3 and maximum 6-8 paragraphs) ( maintain logical order throughout)
  - (one paragraph= **one idea**= related arguments/supporting detail + point of view+ related Examples)

| Paragraph 1  | Paragraph 2     | Paragraph 3     | Paragraph 4    | Paragraph 5  |
|--------------|-----------------|-----------------|----------------|--------------|
| Introduction | > Main Idea One | > Main Idea Two | > Counter Idea | > Conclusion |

<https://www.slideshare.net/honeyravian1/vocabulary-for-essay-writing>

## The two folktales

The Princess and the God A Tale of Ancient India Retold by Aaron Shepard

Published as the picture book Savitri: A Tale of Ancient India by Albert Whitman, Morton Grove, Illinois, 1999

In India, in the time of legend, there lived a king with many wives but not one child.

Morning and evening for eighteen years, he faced the fire on the sacred altar and prayed for the gift of children. Finally, a shining goddess rose from the flames.

“I am Savitri, child of the Sun. By your prayers, you have won a daughter.”

Within a year, a daughter came to the king and his favorite wife. He named her Savitri, after the goddess.

Beauty and intelligence were the princess Savitri’s, and eyes that shone like the sun. So splendid was she, people thought she herself was a goddess. Yet, when the time came for her to marry, no man asked for her.

Her father told her, “Weak men turn away from radiance like yours. Go out and find a man worthy of you. Then I will arrange the marriage.”

In the company of servants and councilors, Savitri traveled from place to place.

After many days, she came upon a hermitage by a river crossing. Here lived many who had left the towns and cities for a life of prayer and study.

Savitri entered the hall of worship and bowed to the eldest teacher. As they spoke, a young man with shining eyes came into the hall. He guided another man, old and blind. “Who is that young man?” asked Savitri softly.

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The Princess and the God A Tale of Ancient India Retold by Aaron Shepard

“That is Prince Satyavan,” said the teacher, with a smile. “He guides his father, a king whose realm was conquered. It is well that Satyavan’s name means ‘Son of Truth,’ for no man is richer in virtue.”

When Savitri returned home, she found her father sitting with the holy seer named Narada. “Daughter,” said the king, “have you found a man you wish to marry?” “Yes, father. His name is Satyavan.”

Narada gasped. “Not Satyavan! Princess, no man could be more worthy, but you must not marry him! I know the future. Satyavan will die, one year from today.”

The king said, “Do you hear, daughter? Choose a different husband!”

Savitri trembled but said, “I have chosen Satyavan, and I will not choose another. However long or short his life, I wish to share it.”

Soon the king rode with Savitri to arrange the marriage.

Satyavan was overjoyed to be offered such a bride. But his father, the blind king, asked Savitri, “Can you bear the hard life of the hermitage? Will you wear our simple robe and our coat of matted bark? Will you eat only fruit and plants of the wild?”

Savitri said, “I care nothing about comfort or hardship. In palace or in hermitage, I am content.”

That very day, Savitri and Satyavan walked hand in hand around the sacred fire in the hall of worship. In front of all the priests and hermits, they became husband and wife.

2/9/21

91

For a year, they lived happily. But Savitri could never forget that Satyavan's death drew closer.

Finally, only three days remained. Savitri entered the hall of worship and faced the sacred fire. There she prayed for three days and nights, not eating or sleeping.

"My love," said Satyavan, "prayer and fasting are good. But why be this hard on yourself?" Savitri gave no answer.

The sun was just rising when Savitri at last left the hall. She saw Satyavan heading for the forest, an ax on his shoulder.

Savitri rushed to his side. "I will come with you."

"Stay here, my love," said Satyavan. "You should eat and rest."

But Savitri said, "My heart is set on going."

Hand in hand, Savitri and Satyavan walked over wooded hills. They smelled the blossoms on flowering trees and paused beside clear streams. The cries of peacocks echoed through the woods.

While Savitri rested, Satyavan chopped firewood from a fallen tree. Suddenly, he dropped his ax. "My head aches."

Savitri rushed to him. She laid him down in the shade of a tree, his head on her lap.

"My body is burning! What is wrong with me?"

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Satyavan's eyes closed. His breathing slowed.

Savitri looked up. Coming through the woods to meet them was a princely man. He shone, though his skin was darker than the darkest night. His eyes and his robe were the red of blood. Trembling, Savitri asked, "Who are you?"

A deep, gentle voice replied. "Princess, you see me only by the power of your prayer and fasting. I am Yama, god of death. Now is the time I must take the spirit of Satyavan."

Yama took a small noose and passed it through Satyavan's breast, as if through air. He drew out a tiny likeness of Satyavan, no bigger than a thumb.

Satyavan's breathing stopped.

Yama placed the likeness inside his robe. "Happiness awaits your husband in my kingdom. Satyavan is a man of great virtue."

Then Yama turned and headed south, back to his domain. Savitri rose and started after him.

Yama strode smoothly and swiftly through the woods, while Savitri struggled to keep up. At last, he stopped to face her. "Savitri! You cannot follow to the land of the dead!"

"Lord Yama, I know your duty is to take my husband. But my duty as his wife is to stay beside him." "Princess, that duty is at an end. Still, I admire your loyalty. I will grant you a favor—anything but the life of your husband." Savitri said, "Please restore my father-in-law's kingdom and his sight." "His sight and his kingdom shall be restored."

Yama again headed south. Savitri followed.

Along a river bank, thorns and tall sharp grass let Yama pass untouched. But they tore at Savitri's clothes and skin. "Savitri! You have come far enough!"

"Lord Yama, I know my husband will find happiness in your kingdom. But you carry away the happiness that is mine!"

"Princess, even love must bend to fate. Still, I admire your devotion. I will grant you another favor—anything but the life of your husband."

Savitri said, "Grant many more children to my father."

"Your father shall have many more children."

Yama once more turned south. Again, Savitri followed.



Up a steep hill Yama glided, while Savitri clambered after him. At the top, he halted.

“Savitri! I forbid you to come farther!”

“Lord Yama, you are respected and revered by all. Yet, no matter what may come, I will remain by Satyavan!”

“Princess, I tell you for the last time, you will not! Still, I can only admire your courage and your firmness. I will grant you one last favor—anything but the life of your husband.”

“Then grant many children to me. And let them be children of Satyavan!”

Yama’s eyes grew wide as he stared at Savitri. “You did not ask for your husband’s life, yet I cannot grant your wish without releasing him. Princess! Your wit is as strong as your will.”

Yama took out the spirit of Satyavan and removed the noose. The spirit flew north, quickly vanishing from sight.

“Return, Savitri. You have won your husband’s life.”

The sun was just setting when Savitri again laid Satyavan’s head in her lap.

His chest rose and fell. His eyes opened.

“Is the day already gone? I have slept long. But what is wrong, my love? You smile and cry at the same time!” “My love,” said Savitri, “let us return home.”

Yama was true to all he had promised. Savitri’s father became father to many more. Satyavan’s father regained both sight and kingdom.

In time, Satyavan became king, and Savitri his queen. They lived long and happily, blessed with many children. So they had no fear or tears when Yama came again to carry them to his kingdom.

Wisdom Influences Behavior -Vaughan Faragher Lesson 3 -VTS

## About the Story

The story of the princess Savitri is one of the best-known and best-loved tales of India.

It appears within The Mahabharata, India’s great national epic, which is much like an Old Testament to the Hindus.

This epic, written down at around the time of Christ, had already been passed on orally for centuries. It arises from a time when legends were born—an age of walled cities, of sun and fire worship, and of women far more independent than later Indian culture allowed.

## How to Say the Names

Mahabharata ~ MAHhahBARata

Narada ~ NARada

Satyavan ~ SOTyavon

Savitri ~ SAHvitree

Yama ~ YAHma

Lady White Snake A Tale From Chinese Opera Retold by Aaron Shepard  
Published as a picture book by Pan Asian Publications, Union City, California, 2001

The old tales of China tell us that all things may grow and change. A stone may become a plant. A plant may become an animal. An animal may become a human. A human may become a god. Just so, a snake may become a woman. And we are told of one who did. Who can say for sure how it began? Yet after centuries of ceaseless effort—meditating, disciplining herself, mastering the energies of the universe—this white snake took human form. Immortal now and with great powers, she longed for one thing more. Human love.

\* \* \*

Perhaps no spot in China is more lovely than the famed West Lake. Lying beside the city of Hangzhou, bordered by green hills, it is often compared to a painter's landscape or a fabled beauty. Visitors from far and near stroll the banks and take boats across the water.

Among the strollers on one spring day was a lovely young lady dressed in white and her young maid in blue—or so they seemed. How could anyone know they were really a white snake and a blue snake in human form? Flying on clouds from their

Taken from: <http://www.aaronshp.com/stories/062.html>

home on sacred Mount Emei, they had come to Hangzhou to sample the joys of the human world.

“It’s even more beautiful than I’d hoped,” said Lady White as they walked along.

“Can you smell the peach blossoms? And look, Blue! Here’s the famous Broken Bridge.” “But the bridge isn’t broken!” said Blue.

“That’s just what it’s called,” said Lady White, smiling. “Oh, sister, I’m so glad we came here from our cold and dreary mountain.”

As the sun passed behind dark clouds, they spotted a young man with an umbrella under his arm. “How handsome he is!” said Blue, and Lady White agreed. Her heart felt something she had never known before.

Just then it began to rain, and they took shelter under a willow. The young man, whose name was Xu Xian, noticed their predicament. “Ladies,” he said, “that willow won’t keep you dry! Please use my umbrella.”

“But, sir, you need it yourself,” said Lady White.

“Don’t worry about me,” he said. “Look, there’s a boat coming to shore. Let me hire the boatman to take us back to the city.”

As they crossed the lake, the ladies insisted that the young man sit close to share the umbrella. He and Lady White exchanged shy glances and spoke awkwardly, while Blue helped the conversation along and smiled in amused delight.

Before long, the boat reached the landing the ladies had asked for. By then the rain had stopped, but Blue pointed secretly skyward, and it started once again.

Just as hoped, the young man said, “Please, you must take the umbrella home with you. I’ll come for it tomorrow.”

“Thank you, sir,” said Lady White. “We will expect you. Please do not disappoint us!”

Taken From: <http://www.aaronshp.com/stories/062.html>

Wisdom Influences Behavior -Vaughan Faragher Lesson 3 -VTS

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The next morning, Xu Xian visited the house where the ladies were staying. As Blue served tea and then wine, the young man told Lady White he was an orphan and had been returning from a visit to his mother's grave when he met them. He lived with his sister and her husband and worked as an assistant in a shop for herbal medicine. Pleased by his words and his manner, Lady White whispered to Blue and left the room. Blue said, "My mistress wants to know if you would like to marry her." In surprise, the young man said, "There's nothing I'd like better! But with the little I earn, how could I support the three of us?"

"Oh, don't worry about that," said Blue. "My mistress has an inheritance from her father. Anyway, today is lucky, so you really should get married right away. You can tell your sister later, and that umbrella will do just fine as a gift for the bride. I'll go ahead and light the candles."

Almost before he knew it, Xu Xian was standing next to Lady White in her bridal gown. They bowed to Heaven and Earth, to their ancestors, and to each other. They were now husband and wife!

\* \* \* The newlyweds decided to move to the city of Zhenjiang and open an herb shop of their own. The shop was a great success, for Lady White could tell just what was wrong with a patient and just what compound to prescribe. What's more, she showed great dedication in helping the sick, no matter how poor.

The two were supremely happy with their work and with each other. Adding to their joy, Lady White soon announced she was expecting a child.

One day when Lady White had gone off to rest, an old Buddhist monk entered the shop and spoke to Xu Xian. "I am Fahai, the abbot of Gold Mountain Temple," he said. "I have come to warn you of a great danger. By my spiritual powers, I have discovered that your wife is a thousand-year-old snake. She hides her true nature for now, but one day she will surely turn on you and devour you."

Taken From: <http://www.aaronshp.com/stories/062.html>

“How dare you say that!” said the young man. “It’s nothing but wicked slander!” But Fahai told him, “Just make sure she drinks realgar wine for the Dragon Boat Festival. She’ll change back then to her true form, and you’ll see for yourself.” Soon came the Dragon Boat Festival, when everyone drank wine mixed with foulsmelling realgar to drive away snakes. Knowing the danger to her kind, Lady White stayed in bed pretending to be ill. But Xu Xian called her out of the bedroom and said cheerily, “We mustn’t let the festival pass without sharing at least one cup of realgar wine!” When his wife made excuses, he suddenly remembered Fahai’s warning and mentioned it as a joke. Lady White was horrified at this unexpected assault on their happiness. Afraid then to make her husband suspicious, and hoping by her powers to withstand the realgar, she drank one cup and then another. Before she could drink a third, she began to retch. She quickly returned to the bedroom, while Xu Xian hurried out to prepare her some medicine. But when he came back with it, he found on the bed not his lovely wife but a huge white snake. The young man collapsed to the floor, where Blue found him moments later. “Sister,” she called, “wake up! Your husband has died of shock!” Lady White, again in human form, knelt by her husband and wept. Then she declared, “I will fly to Kunlun Mountain and steal a miracle mushroom from the gods. That and nothing else can bring him back to life.” Taking both her own sword and Blue’s, Lady White flew swiftly on a cloud all the way to holy Kunlun Mountain. But just as she came upon one of the miracle mushrooms, she was challenged by Brown Deer, a guard serving the gods. “I beg you,” said Lady White, “spare one mushroom to save my husband’s life.” “These mushrooms are not for mortals!” said Brown Deer.

Taken From: <http://www.aaronshp.com/stories/062.html>

He struck at her with his sword, but she met it with her own. “Then forgive me if I take one anyway,” she said. And she fought back until she wounded him. Lady White picked the mushroom and turned to flee. But just then White Crane, another guard, joined the fight. Holding the mushroom in her mouth, and a sword in each hand, Lady White defended herself bravely. But she was no match for both guards together and was finally beaten to the ground. As White Crane raised his sword for a final blow, the Old Man of the South appeared and called a halt. “How dare you steal from us!” the god demanded of Lady White. But he could not help admiring her devotion to her husband. For that and the child she was expecting, he pardoned her and let her take the mushroom away.

\* \* \* With a drink made from the miracle mushroom, Lady White brought her husband back to life. But though he soon recovered fully, neither one of them would speak of what had happened. Terrified by what he had seen, and not knowing of his wife’s efforts to save him, Xu Xian now did his best to avoid her.

Lady White, anxious to regain his love, at last played a trick on him. She changed her white silk sash into a living snake and fooled him into thinking that this was the snake that had frightened him.

Happiness returned to the household. But not long after, Xu Xian set off for Gold Mountain Temple to offer thanks to Buddha for his recovery. On the bank of the Yangzi River, he found Fahai waiting for him. “Your wife has tricked you,” said Fahai, and he told him just what had happened.

Terrified once more, the young man asked, “How can I save myself?” “Become a monk and live at the temple,” said Fahai. “That’s the one place she can’t reach you.”

Taken From: <http://www.aaronshep.com/stories/062.html>

But Xu Xian, torn between love of his wife and fear of her, could not decide. “I stand in two boats at once!” he moaned. At last, meaning to decide later, he boarded Fahai’s raft and crossed with him to the river island where the temple stood. Once inside Gold Mountain Temple, Xu Xian was not allowed to leave. Meanwhile, Lady White waited anxiously without news for three days. Then she and Blue took their swords and rowed a boat to the island to bring him home. Fahai was waiting for them at the temple gate. Blue cried, “Give him back, you shaven-headed donkey!” But Lady White silenced her. Patiently appealing to Fahai’s compassion and sense of justice, she pleaded with him to return her husband. “Demon!” cried Fahai. “My duty is to protect unsuspecting humans from such as you!” “I have harmed no one and helped many,” protested Lady White. “Surely the demon is he who divides man and wife!” “Sister,” declared Blue, “we must crush this temple!”

Fahai called down an army of heavenly warriors, while from the river below, Lady White and Blue called up an army of water animals. The two armies fought fiercely, and led by Lady White, her side was winning. But at last her condition made her falter. With her allies around her for protection, she hastily retreated. Lady White and Blue fled to Hangzhou, where they found themselves once more by Broken Bridge. Believing her husband had betrayed her, Lady White said, “The bridge may not be broken, but my heart is.” Blue told her, “If I ever see that traitor again, I’ll kill him!” Just then, Xu Xian himself arrived. From within the temple, he had heard the noise of battle and learned it was his wife who had come for him. Determined at last to stand by her, he had managed to escape, then had searched till he found them. But Blue, furious at sight of him, chased him with her sword. Lady White stood between them to protect her husband, but then turned on him herself and declared how he had hurt her. The young man protested, “Fahai kept me prisoner—yet all that time I only thought of you!” “Dear husband,” said Lady White, “set aside your fear and hear me now.” Then, ignoring Blue’s signals of alarm, she revealed everything—what she was in truth and all she had done for him. “And now,” she said, “your heart must tell you what is right or wrong.” Xu Xian replied, “Finally I realize all you’ve suffered for my sake. Human or not, I’ll love you always. If I don’t, let Blue cut off my head!”

Taken from: <http://www.aaronshp.com/stories/062.html>

United once more, the three stayed in Hangzhou with the sister of Xu Xian, and there Lady White gave birth to her baby boy. But the couple's happiness was not to last. Just one month after their son's birth—on the day they were to present him to friends and relatives—Fahai arrived, his golden alms bowl carried by a heavenly warrior. Lady White was instantly held captive by the bowl's golden ray. Blue attacked the warrior with her sword, but he fought her off with Fahai's dragon staff. "Sister, save yourself," called Lady White, "and come back later to avenge us!" Helpless for the moment, Blue fled. Xu Xian pleaded with Fahai and tried to seize the bowl, but to no avail. "Now at last," he said, "I see who is the real demon!" Realizing there was no hope, Lady White said goodbye to her husband and to her baby. Then she told Fahai, "Though you tear me from my husband's arms, you cannot stop our love." Then Fahai ordered the warrior to imprison her under Thunder Peak Pagoda by West Lake. He declared, "Not until the lake dries up or the pagoda falls will she come out again!"

Centuries passed. Xu Xian and Fahai passed away, but Blue did not forget. On Mount Emei, she trained herself until her powers were at their height. Then she gathered an army of mountain animals and marched on Thunder Peak Pagoda. The pagoda's guardian spirit met her with his own army, but it was defeated and forced to flee. Then Blue's army set fire to the pagoda, which quickly crumbled. "Sister, come out!" called Blue. And there from the ruins rose Lady White—free again at last

So ends the legend of Lady White. Who can say for sure what happened then? Perhaps she returned to Mount Emei, never more to brave the human world. Perhaps she flew above the clouds to live in peace in Heaven. Or perhaps she strolls beside West Lake along with sister Blue, waiting for her heart to stir again.

Taken From: <http://www.aaronshp.com/stories/062.html>



## About the Story

The legend of White Snake is one of the most popular tales of China, with countless versions in folklore, literature, and drama. As a legend connected to Hangzhou's West Lake, it may have arisen as early as the seventh century. The thirteenth century saw the first literary versions, no doubt borrowed from professional storytellers in the streets of Hangzhou. It first appeared on stage in the fourteenth century, and the story is today one of the most often performed in Chinese opera.

This legend, though, has changed drastically from its beginnings. In the earliest versions, Lady White truly was a man-eating demon, and the Buddhist and Taoist priests who intervened were heroes. Over time she was portrayed more sympathetically, and popular sentiment came to side squarely with the lady and her quest for love. Nowadays in China, political interpretations are also common—but the story can be approached from many angles.

Here are some notes on important elements of the story. (Some earlier spellings are given in parentheses to help you recognize names in older books. But keep in mind that even the same spelling can take different forms—for instance, Fahai, Fa Hai, and Fa-hai.)

Hangzhou (Hangchow), West Lake, Thunder Peak Pagoda, Broken Bridge. Hangzhou was China's illustrious capital in the twelfth and thirteenth centuries, when the White Snake legend had its greatest literary development. In fact, with over a million people, it was the largest, richest, and most culturally advanced city in the world. (Today it is a modern industrial city and one of China's busiest tourist spots.) Just outside Hangzhou lies the wondrously lovely West Lake. This lake with its surrounding hills is a fairyland of lotuses, willows, peach and plum trees, pavilions, pagodas, temples, and ornamented boats. The White Snake legend came to be linked to Thunder Peak Pagoda, once the most prominent landmark of the south shore. The pagoda, though, collapsed in 1924—an event reflected in modern endings to the legend, like the one here.

Another landmark in the story, Broken Bridge, is still standing despite its name. There are several ideas about how it got that name, but we may never really know.

Taken From: <http://www.aaronshp.com/stories/062.html>

Zhenjiang (Chenchiang, Chinkiang), Gold Mountain Temple.

Zhenjiang lies on the Yangzi (Yangtze) River and is connected to Hangzhou by the Grand Canal. Gold Mountain—actually a hill—was at the time of the story an island in the Yangzi, though the shifting river has now left it on the shore. There has been a combined temple and monastery there since around 400 A.D., and it may well have had a powerful abbot named Fahai.

Mount Emei (Omei), Kunlun (K'unlun) Mountain, Old Man of the South. Mount Emei lies in Sichuan (Sechuan, Szechwan) Province and is today a major site of Buddhist pilgrimage. Kunlun Mountain is more mythical, traditionally placed somewhere to the west, at the “center of the world.” (On the map, the Kunlun Mountains are a major range on the north edge of the Tibetan Plateau—but their association with the mythical mountain is slight.)

Kunlun is said to be home to the most important Taoist goddess, the Queen Mother of the West, along with other gods and human Immortals. Among these gods is “The Old Man of the South,” a nickname for the God of Longevity. He is in charge of the Star of Longevity—in Western terms, Canopus—in China’s southern sky. The job of this god is to decide how long each person will live. In pictures, he is often shown with the “miracle mushroom” at his feet.

Chinese herbal medicine, miracle mushroom. Chinese herbal medicine still flourishes today, and herb shops much like Lady White’s are found in Chinese communities worldwide. Hundreds of “herbs”—most taken from plants, but others from animals, insects, or minerals—are given singly or in combination, and in a variety of forms—teas, pills, powders, cakes, gels, tinctures, and ointments. Illnesses are diagnosed by several methods, including analyzing the pulse and examining the tongue. “Miracle mushroom” is my own term for lingzhi (lingchih, lingchi, pronounced “LING-JEE”), known to Western scientists as *ganoderma lucidum*. It is a large woody mushroom that grows wild on decaying logs and stumps in coastal China. Once so rare and prized that it was used mostly by emperors, the mushroom is now cultivated commercially and sold worldwide, under those names and the Japanese reishi (“RAYshee”). Herbalists recommend it for a wide variety of conditions, including AIDS and the side effects of chemotherapy.

Taken from: <http://www.aaronshp.com/stories/062.html>

Dragon Boat Festival, realgar wine. The Dragon Boat Festival, named after the colorful boat races on that day, is one of the three most important holidays of the Chinese year. It falls on the fifth day of the fifth lunar month—about the first week of June. The festival is said to commemorate the death of Qu Yuan (“CHOO yooON”), an ancient poet and royal adviser, though it likely started earlier as a solstice celebration. Because of the festival’s place in the White Snake legend, the story is often told or performed at this time. Formerly, it was the custom during the festival to drink wine mixed with realgar —arsenic sulfide—in the belief that the foul odor repelled snakes. These and other poisonous animals are at their most troublesome at this hot time of year, and the festival day is considered especially unlucky in this regard. Nowadays realgar wine is rarely drunk but may still be rubbed on the skin. Though I consulted numerous versions of the legend, I based my retelling on the best known and most influential one from modern Chinese opera, by the eminent author Tian Han. Two English translations of his libretto are *The White Snake: A Peking Opera*, by Tien Han, translated by Yang Hsien-yi and Gladys Yang, Foreign Languages Press, Peking, 1957; and “The White Snake,” by Tyan Han, translated by Donald Chang and William Packard, in *The Red Pear Garden: Three Great Dramas of Revolutionary China*, edited by John D. Mitchell, Godine, Boston, 1973. (Names here are as spelled in each book.) Though each translation has its strong points, the Yangs’ is generally more readable and accurate.

#### How to Say the Names

Hangzhou ~ HONGJO

Emei ~ umAY

Xu Xian ~ SOO seeEN or SHOO sheeEN

Zhenjiang ~ JUNjeeONG

Fahai ~ FAHHI

Kunlun ~ KUNLUN

Yangzi ~ YONGdzuh

Taken From: <http://www.aaronshp.com/stories/062.html>

Write a response to one of the post lesson questions in publisher's journal

Post Lesson Questions  
day 3

**In your opinion, how can art (reveal meaning) related to Wisdom and Behavior?**

**How does real life behavior and Wisdom impact art?  
How is art related to the actions and decisions in real life?**

**In your opinion, to reveal meanings about behavior and Wisdom through art, what can you do?**

**How is writing stories about wisdom and behavior similar and or different to showing them through art?**

**How can art tell a more powerful or less powerful story about Behavior and Wisdom than writing?**

**How well the painting in this lesson revealed behavior and wisdom ideas to the viewer.  
Why do you say that?**

**How would you paint or draw one of the story scenes to show behavior and or wisdom?**

**Elaborate** –Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

### Story Telling through Artwork

1. Fill out a brief character study your main character and other characters if you choose....that you will use in your folktale and in your illustrations
2. Explain how the character will act wisely or unwisely
3. Use the information to **create illustrations** for your folktale
4. Use the information from the character study and the experience here with the professional artwork to the explain your story through your pictures.
5. Think about and use the elements of painting/art in your painting that we you used to rate the painting shown.

More character study work in your publisher's journal for home work.

Describe wisdom with 10 adjectives.

Name 5 wise behaviors.

Explain a time when you acted wisely. How do you know you were acting wisely

# Character Study PDF

**Character Builder**

**Fundamentals**  
Story Title \_\_\_\_\_ Character Name \_\_\_\_\_  
 Main character    Minor character    Protagonist/supporter    Antagonist/supporter

**Physical appearance**  
*(Gender, age, body type, hair, eyes, facial features, dress, posture, movements, mannerisms, speech, first impression)*

\_\_\_\_\_

\_\_\_\_\_

**Background that may influence motivations**  
*(Education, religion, family, early childhood experiences, financial situation, profession, marital status, other relationships, habits, surroundings/environment, health)*

\_\_\_\_\_

\_\_\_\_\_

**Personality**  
*(Distinctive traits, self-image, yearnings/dreams, fears/apprehensions, sense of humor, code of ethics, attitude – optimistic? overly sensitive?)*

\_\_\_\_\_

\_\_\_\_\_

**Other details**  
*(Hobbies, skills, favorite foods, favorite colors, favorite books, etc.)*

\_\_\_\_\_

\_\_\_\_\_

**Story relevance**  
Positive traits: \_\_\_\_\_

Negative traits (character flaws): \_\_\_\_\_

How are these characteristics relevant to the story? \_\_\_\_\_

What complications arise from this character? \_\_\_\_\_

\_\_\_\_\_

Comments/notes: \_\_\_\_\_

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Evaluate Day 3-Part 3

Create Story Boards Students may use the online tool or hand draw -their own choice

Go To:

<https://www.storyboardthat.com/storyboard-creator>

To begin creating the story boards for your folktale.

The screenshot shows the StoryboardThat.com website interface. At the top, there is a navigation bar with the logo 'StoryboardThat' and several menu items: 'Scenes', 'Characters', 'Textables', 'Shapes', 'Web & Technology', and 'Upload'. A search bar and a 'LOG ON' button are also present. Below the navigation bar, there is a row of various comic-style shapes and effects, including speech bubbles, thought bubbles, and action words like 'POW!', 'THWACK!', 'BANG!', 'CRASH!', and 'SPLAT!'. The main workspace is a grid of storyboard panels. The first panel on the left shows a cartoon character standing on a cliff at night, looking at a lighthouse. A speech bubble above the character says, 'Here is the lighthouse I was telling you about.' The rest of the grid is empty. At the bottom of the workspace, there is a toolbar with buttons for 'Help', 'Storyboard Layout', 'Add Cells', 'Move Cells', 'Copy Cells', 'Advanced Tools', 'Undo', 'Redo', and 'Save'. The footer of the website includes a copyright notice: '© 2017, Clever Prototypes, LLC Privacy & Terms'. The browser's address bar shows the URL 'https://www.storyboardthat.com/storyboard-creator'. The Windows taskbar at the bottom of the screen shows the date '2/9/21' and the time '1:58 PM 6/22/2017'. There is also a notification for '107' in the bottom right corner.

Wisdom Influences on the Vaughan Parish Lesson Plan VTS

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

*Evaluate Day 3-Part 3  
Create Story Boards/Complete Final Draft*

*Student will --independently but working with their groups ---write a modern-day “wisdom influences behavior” themed folktale that will be presented to the class and collected in a published book of Folktales.*

*Student’s folktales will have modern fictional characters and modern settings using issues that reflect modern times.*

*For example: Technology, Social media, Global Economy.*

*How can you make your wisdom folktale like classic wisdom folktales yet also make it relevant to today?*

*How can you develop a tale that teaches others about the relationship between wisdom and behavior? How can your illustrations help you do that?*





# Wisdom Influences Behavior

Vaughan Faragher

Lesson 4 Questioning Model

Real Versus Fiction

Video Lesson

Created for Duke TIPP-Summer  
2017

Duke University AG/HAG  
Practicum

# Problem Scenario

for all four days

As an Excellent Publishing Company, LLC, administrative executive and board member, you have been made aware through a research study by your company that folktale readership has declined among students to less than 20% of all students knowing or reading folktales. Your team understands that learning about Wisdom and other virtues across cultures and throughout time has largely been done through folktales.

At the business meeting your team has been charged with developing a new and modern book of folktales relevant to today's students. As a publisher, writer, and illustrator-yourself- you have been asked to develop one of these folktales that will be published in the book through Excellent Publishing Company, LLC.

As a part of your team's creative process you will all work through some learning workshops and research exercises as you develop the book. Each workshop and research exercise should be viewed through the lens of your expertise as a publisher, writer, illustrator, and publishing executive.

Your workshops, exercises, research, and team meetings are designed to address the following criteria: The concept of wisdom is passed down and taught through stories and made new over and over. Wisdom and behavior themes and patterns, character types, and events repeat or recur over and over. Authors use character dialogue and character actions to reveal aspects of wisdom and behavior through the characters and to drive a story forward.

Your daily agenda will be distributed at the daily meeting each day. Each day your team will answer one important question related to Wisdom and Behavior. (Questions are listed in the morning meeting agendas and on the following slide.)

The *Excellent Book of Modern Folktales* will be presented at the Folktale Gala attended by teachers, peers, and parents and hosted by Excellent Publishing Company, LLC.

\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influence behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.

You and your team are on a tight deadline. You have 2 days to write, 1 day to illustrate. On the final and 4<sup>th</sup> day you will publish and present the book your gala.

Good Luck!

# Questioning

Topic SAPIENCE

in Folktales throughout cultures and across time Day 4

Essential Understanding-Wisdom Influences Behavior

Essential Question-How does wisdom influence behavior?

## [CCSS.ELA-LITERACY.RL.8.9](#)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

## [CCSS.ELA-LITERACY.RL.8.3](#)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

# Content Knowledge

for day 4

Folktales, myths and legends in relation to wisdom and behavior -new and old -have similar characteristics in showing a wisdom/behavior connection make folklore a separate genre from fiction which includes the way the writer develops and communicates the setting, the characters, the plot, the themes and conflict, and style.

A filmed or live production of a story or drama (in this class relation to wisdom and behavior) may stay faithful to or depart from the text or script. Be analytical in evaluating the choices made by the director or actors or story tellers.

Wisdom and Behavior are universal concepts that are often connected in Folklore-fables myths and legends.

There is a strong relationships between wisdom and behavior and this relationship id conveyed over and over in folklore.

# Process Skills

for Day 4

Analyze, DEPICT and CREATE a modern work of fiction drawing on themes, patterns of events, or character types (revealing wisdom influences behavior essential understanding) from myths, traditional stories, or religious works describing how the material is or can be rendered new.

Evaluate the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by other director or actors relating to the wisdom/behavior connection and synthesize the information into their own creation of a folktale as it relates to wisdom and behavior.

Produce a clear and coherent ORIGINAL MODERN FOLKTALE revealing the essential understanding that wisdom influences behavior-- in which the development, organization, and style are appropriate to task, purpose, and audience.

Use technology, including the Internet, to view, study, produce and publish writing and present the relationships between behavior and wisdom efficiently as well as to interact and collaborate with others on the same concepts.

# Pre-lesson Questions

for Day 4

How does Wisdom influence behavior?

How have your ideas about the Wisdom and or behavior concept changed over the course of our class?

How do you predict that viewing video performances (live or other) will relate to what we have done so far about wisdom and behavior in reading written versions, acting out written versions, viewing artwork versions, and beginning to write our own versions?

## During the lesson questions

How are video or live performances similar and or different representations of wisdom influencing behavior than from written versions or art versions.

What was surprising about live performances depicting a behavior wisdom connection? Why do you say that?

How can it be good or bad that video or live performances break away from or stick with the elements typically found in folklore to reveal that wisdom influences behavior?

Given the plethora of folklore teachings about wisdom and behavior from every culture and time period in history, why is it important or unimportant to develop modern stories that show the behavior/wisdom connection? Why do you say that?

In the “real” world folktale, what are the most important learning points about wisdom and behavior.

How did this real folktale compare to the other fiction ones when speaking about wisdom influencing behavior?

## Post Lesson Questions

How have you been changed by studying wisdom and behavior concepts and their connection through Folklore in this class? Why do you say that?

What important “take-aways” will you carry with you about wisdom and behavior? Elaborate on that.

How has this class empowered you in some way to think about or act on the knowledge that wisdom influences behavior? Explain what you mean.

Explain how collaborating with others about wisdom and behavior in this class using folklore has changed or impacted your ideas of Wisdom and Behavior as separate concepts and as connected concepts?

How is the real story alike and or different from the others in the subject of wisdom influencing behavior?

What is the effects for wisdom and behavior when turning real life stories into our folktales



# Differentiation

## **Questioning Lesson Process:**

A questioning lesson process creates a pathway for students to follow into a deeper experience, that includes high level thought processes as a result of abstract ideas, abstract concepts, abstract meanings and open-ended questioning.

Questioning process provides deeper pathways to knowledge, comprehension, application, analysis, synthesis, and evaluation.

Agenda for Day Four  
to be distributed at the morning meeting

1. Morning publisher's meeting kicks off with an activity.

\*\* In 2 minutes, list one-three word responses to this question: What is a Wisdom? Then share with the group.

\*\*In the next 2 minutes list one –three word responses to this question: What is behavior? Then share with the group.

\*\*In the next 2 minutes write how wisdom and behavior are connected. Share with the group.

2. Whole group views 2 videos-one classic Native American Folktale and one modern.

3. With your team write a scene where a character learns a lesson about how wisdom influences behavior with a modern twist. Next, write a dialogue that you will say to tell the story orally. The scene should read like a script. The dialogue should read like a narrator telling the story in the oral tradition.

4. View the “real” world folktale video. (explore)

5. With your partner. Make a list of talking points that make this real folktale inform us about wisdom and behavior. What are the most important learning points about wisdom and behavior. How did this real folktale compare to the other fiction ones when speaking about wisdom influencing behavior?

6. Finalize the Excellent Book of Folktales and host the GALA event

**Engage and Connect** - *This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.*

Whole group views 2 videos-one classic Native American Folktale and one modern.

With your team write a scene where a character learns a lesson about how wisdom influences behavior with a modern twist. Next, write a dialogue that you will say to tell the story orally. The scene should read like a script. The dialogue should read like a narrator telling the story in the oral tradition.

# Native American Classic-How the Rabbit Got Its Short Tail

- <https://www.youtube.com/watch?v=SIHtzU133NI>



# Modern Day-Marvelous Cornelius

- <https://www.youtube.com/watch?v=ywA9I6b-bQ4>



**Explore** – *REAL WORLD FOLKTALE* In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

In the following video-explore it with your partner. Make a list of talking points that make this real folktale inform us about wisdom and behavior. What are the most important learning points about wisdom and behavior. How did this real folktale compare to the other fiction ones when speaking about wisdom and behavior?

<https://www.youtube.com/watch?v=nsKMjdvVOs>



nsKMjdvVOs

**Explain** - *Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.*

In your publisher's free write for 10 minutes giving your thoughts feelings opinions and expressions regarding the comparison of the fantasy type folktale stories and the "real" world story when talking about wisdom and behavior.

Meet together to discuss.

Questions:

How is the real story alike and or different from the others in the subject of wisdom influencing behavior?

What is the effects for wisdom and behavior when turning real life stories into our folktales?

**Evaluate:** *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Finish final copies (if more time is needed) of their original folktales about **wisdom influencing behavior**

and publishing them in the **Excellent Book of Modern Folktales**.

Presenting their work at the Gala-parents, other students, and teachers will be invited to view the work on the final day.

A copy of the book will be made for each student to take home.

**\*\*Criteria for judgement will be: 1. How closely your folktale is aligned with the concept Wisdom, 2. The essential understanding, Wisdom influences behavior, and 3. On the use of modern-day elements added to render your story new compared to classics.**



Centers  
time permitting and for early finishers and fast workers  
Day 4

## Folklore Research Center

Research independently or with a partner the following  
folktale video

With Wisdom and Behavior in mind view the video in the  
center.

Then write in your publisher's journal explaining how the  
character(s) were wise or unwise and how that influenced  
their behavior.

How do the character's actions (behavior) teach us something  
about wisdom?

How can the "take-aways" about wisdom and behavior from  
the video apply to us today?

1. <https://www.youtube.com/watch?v=9nJWwYcg1s0>

# Native American Folktale



Invitations to the Gala-Unveiling of the Excellent Book of Modern Folktales.



You are invited

-Presenting-

- *The Excellent Book of Modern Folktales.*  
Written and Illustrated by our class.
- When : Thursday, July 20<sup>th</sup> @ 2:00 pm.

Where: Our Classroom

# Resources

## Resources

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