

### Lesson Plan #3

<b>Name:</b> Kristian Guttesen	
<b>Group:</b> 9 <sup>th</sup> Grade	<b>boys:</b> <b>girls:</b>
<b>Date:</b> Character Education/poetry #3	<b>Duration of lesson:</b> 1x 80 min
<b>Aim of the lesson:</b> For students to adopt the method of a philosophical dialogue to investigate questions that interest the students, and they decided to address.	<b>Learning materials:</b>  Poems on slides or in handouts.
<b>Status of the Students' Knowledge:</b> The students have participated in two lessons involving a philosophical dialogue.	
<b>The content of the lesson (and justification):</b>  a) Poems will be read that the students reflect on and adapt to their own experience. By reflecting on the poems, the knowledge value of aesthetics and the knowledge value of humanity are illustrated in such a way that the students learn to take themselves seriously, when they find how an artistic perspective can shape the view of the world. To this end, the poem has an unequivocal pedagogical value.  During this lesson, we will focus on the virtue of compassion and the emotion of pride.  Compassion means 'being able to put oneself into the shoe of another, to feel the harmony between individuals, to feel for others, to rejoice with others, to grieve with others and to want to give something to others' (Gunnar Hersveinn, 2005, p. 110).  Pride is an emotion that springs from our achievements in the world. We can feel proud when we succeed in a mission and achieve our goals. It concerns the individual themselves, and arises from the construction or training of talents. It is dependent on personal success, for example, passing a difficult exam. [...] Pride has been overshadowed by pride and has often been confused with complacency, vanity, arrogance, or even obvious things, like being an Icelander. Some people never experience this feeling because they are too humble (Gunnar Hersveinn, 2005, p. 52).	
<b>Approach (and justification):</b>  Creative and critical thinking is most efficiently developed through a dialogue of a community of peers that is committed to investigate together the questions they are interested in seeking answers to. Creating and developing a community of inquiry is an exciting and diverse project for students in preschool, primary-, or secondary school. <a href="#">Robert Fisher Ph.D.</a> has described the development of a community of inquiry by comparing the behavioural patterns that characterise a group that is starting out as a community of inquiry with that of a group that has evolved into a developed community of inquiry. His method can be viewed <a href="#">here</a> (Sigurðardóttir, 2013).	

### What does the teacher do?

The teacher has two roles, both the traditional one of a moderator, while he/she also tries to encourage the students to engage in the conversation so that they themselves keep it going and are at a certain liberty to determine the direction of the conversation.

At the start of the dialogue the teacher reminds the students of the dialogue rules, that the group has decided on, see e.g. the teacher's notes for the [Dialogue Rules](#).

The work process that we recommend in this assignment is basic recipe for a philosophical dialogue. This type of work is described in more detail in the teacher's notes for the [Basic Recipe for a Philosophical Dialogue](#). In the next column, you will find a glossary of the process.

When you moderate a philosophical dialogue, it is advisable to keep the following points in mind:

- It is the students who ought to talk amongst themselves. You should guide them in how to do it well.
- Listening is a basic condition for conversation to take place. You remind the students of that by saying, for example: 'did you catch what... said?' or 'can anyone summarise for the group what we are discussing now?'
- It is an indication of quality of a philosophical discussion when it goes into depth about the topic at hand, rather than just naming countless examples of the same thing. While students provide arguments, perspectives and examples that shed new light on the subject matter, the dialogue is still on the right track. If students start to jump from one thing to another or repeat what others have already said, the conversation will become worse, and it is likely that the participants will soon get bored.
- Remember to take time at the end of the lesson to ask the students to summarise what

### What do the students do?

Have students sit in a circle so that everyone in the group can look at everyone else during the discussion.

You choose what suits you and the group best: sitting on the floor, sitting on chairs, sitting at a table or any other installation that springs to mind.

When the students have settled in, you distribute copies of the poem and the group reads it out loud together. Each student can read one sentence, and those who do not want to read just say 'pass'.

Call for questions from the students and write them up on the whiteboard so that everyone can see them. Write the name of the questioner after each question so that you can ask her/him for explanations or elaborations later on in the process.

When students do not have any more questions or the whiteboard is full, the students must choose one question (or a category of similar questions) to start the dialogue.

The voting process is quick, but if the group is just starting out, it may be fitting to keep the voting anonymous. It is a good idea to assign each question a number on the whiteboard, and have each student write down the number of the question he or she chooses. The tickets are collected by the teacher or a student, the votes are counted and then a conversation is held based on the chosen question.

they have heard and learned from the conversation. This can be done in various ways, for example by having everyone write in a notebook how they want to answer the original question or by taking turns and having everyone say what they want to they would like the question for the next session to be.

### Virtue: **Compassion**

#### *The Help*

Newspapers and radio bring us news  
of the genocide  
and now everyone has a duty to participate:  
so we tear out our hearts,  
place them hanging on us  
as a badge of honour  
and roam outside for a good while  
  
before we go to bed  
on our folly  
and turn whole and undivided  
to the dream life.

– Þorsteinn frá Hamri

#### **Initial Question and Individual Assignment (Optional):**

What is the poem about?

Try to draw it.

Now, a philosophical dialogue, based on the students' questions, begins. First, the dialogue rules must be introduced. The class has a limited amount of time to reach a conclusion. If no agreement is reached, the teacher can for example call for an election.

### **A Possible Group Assignment:**

The Help. Read the poem once more and think about its contents. Then write an article/inspiration about helping your neighbour. Do we have a duty to help other individuals, groups, or nations? What are we doing today? (Valdimarsdóttir & Sigtryggsdóttir, 2011)

### **Virtue: Compassion**

#### *Experience*

I guess I had turned eight that summer. It was around noon in late summer, I scraped down alone to the river. Usually, a wooden tub full of water stood on the riverbank, which the women used for washing, but we, the kids, sometimes kept herrings in it that we caught in the river.

We quickly released them again, we just wanted to look at them.

I took off my shoes and went barefoot into the shallow river. The water was clear and cold. Some large herrings swam quickly between the rocks. I immediately managed to grab one and ran with it, holding it in my palms, and released it into the tub. At that instant, I discovered that the water was boiling hot, ready for washing - the trout drifted up, veins splitting, and floated dead with the white belly sticking out of the water.

What are facts and common sense if experience contradicts both of these? You say, 'fish have no voice', that they do not emit any sound. But I will remember the screaming of that trout for as long as I live.

– Vilborg Dagbjartsdóttir

### **Initial Question and Individual Assignment (Optional):**

What does the statement 'fish have no voice' do for the poem?

Can you give an example of when you saw/read about/heard about someone injuring themselves? What happened? Is it logical to feel pain in such a situation?

Now, a philosophical dialogue, based on the students' questions, begins. First, the dialogue

rules must be introduced. The class has a limited amount of time to reach a conclusion. If no agreement is reached, the teacher can for example call for an election.

**A Possible Group Assignment:**

Re-write the poem from the point of view of an adult.

Virtue: **Compassion**

*Journey's End*<sup>1</sup>

The star of love  
over Steeple Rock  
is cloaked in clouds of night.  
It laughed, once, from heaven  
on the lad grieving  
deep in the dark valley.

I know where all hope —  
where my whole world —  
flames with the fire of God.  
I throw off the chains  
of thought, I fling  
myself into your soul.

I sink myself,  
see into your being,  
live your very life;  
each gracious moment  
that God loves you  
blooms in my burning heart.

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<sup>1</sup> Translation by Dick Ringler, retrieved from: <https://digicoll.library.wisc.edu/Jonas/Ferdalok/Ferdalok.html>  
(Accessed: 18.9.2021)

Alone together

we gathered flowers  
high on the heath at dawn.

I wove you wreaths,  
reverently laying  
loving gifts in your lap.

You heaped my forehead  
with fragrant rings  
of bright blue flowers,  
one, then another;  
you nodded and smiled  
and swiftly snatched them away.

We laughed in the highlands  
while heaven grew clear,  
bright at the mountain brim.  
Not a single joy  
seemed to exist  
apart from living our life.<sup>1</sup>

The wise flower-elves  
wept in the hollows,  
they knew we would need to part.  
We thought it was drops  
of dew, and kissed  
cold tears from the crossgrass.

I held you on horseback  
in the hurtling stream  
and felt with fond assurance  
I could lift and carry  
so light a flower  
over all the leagues of life.

Beside the bank  
of Boar River  
I carefully combed your hair;  
eye stars flash,  
flower lips smile,  
checks turn ruby red.

He is far from your fair  
friendship, the lad  
deep in the dark valley.  
The star of love  
over Steeple Rock  
is burning back of clouds.

The heavens part  
the high planets,  
blade parts back and edge;  
not even eter-  
nity can part  
souls that are sealed in love.

– Jónas Hallgrímsson

**Initial Question and Individual Assignment (Optional):**

Is the protagonist sincere? Why/why not?

Whom is the protagonist speaking to? What has happened?

Now, a philosophical dialogue, based on the students' questions, begins. First, the dialogue rules must be introduced. The class has a limited amount of time to reach a conclusion. If no agreement is reached, the teacher can for example call for an election.

### **A Possible Group Assignment:**

*Poetry slam* (Valdimarsdóttir & Sigtryggsdóttir, 2011).

Virtue/emotion: **Pride**

*Laugavegur*<sup>2</sup>

Oh the mercy of living in such a country live with wonders every day how much  
this affects me this closeness to nature I stress over the soup and  
nod to my foreign colleagues yesyes of course I have travelled  
the ringroad back and forth seen wild geese without flying feathers hovered over  
the erupting grímsvötn looked at askja kverkfjöll and shining  
lónsöræfi all this and much more in colour and singing sound oh  
god bless ómar ragnarsson and the subscription is not at all expensive.

– Sigurbjörg Þrastardóttir

#### **Initial questions:**

Um hvað fjallar ljóðið?

Hvar er ljóðmælandinn staddur og hvaða merkingu hefur það?

Now, a philosophical dialogue, based on the students' questions, begins. First, the dialogue rules must be introduced. The class has a limited amount of time to reach a conclusion. If no agreement is reached, the teacher can for example call for an election.

#### **A Possible Group Assignment (Optional)**

A creative writing exercise about one's own experience of the country and attitudes towards it. The students can, for instance, discuss individual places that are dear to them or have influenced them. The teacher can also give out the following tasks: a. Describe a place that has had a good effect on you. Try to understand why this site had a good influence on you, and try to convey it in the text. Give the description a name. b. Do you have a dream place? What kind of place is it? Give this place a name (Valdimarsdóttir & Sigtryggsdóttir, 2011b).

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<sup>2</sup> Translation by Úlfhildur Dagsdóttir (Þrastardóttir, 2017).

Virtue/emotion: **Pride**

*andrea karítas*

toothless smile from small one

induces tears under the eyelids

one more miracle

who relies entirely on me

so beautiful, so beautiful, so beautiful

do you see, mum? do you see what I made?

do you see what I could do?

and yet, I'm nothing but breasts  
in her eyes.

– Sigurbjörg Sæmundsdóttir

**Initial Question:**

Can someone who has not given birth to/had a child comprehend what pride is?

Now, a philosophical dialogue, based on the students' questions, begins. First, the dialogue rules must be introduced. The class has a limited amount of time to reach a conclusion. If no agreement is reached, the teacher can for example call for an election.