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Introduction

This unit attempts to lay the groundwork for the quest narrative model to give ninth graders more comprehensive knowledge of an important literary style that they will—and have already—encountered often during the course of their English literature studies. The unit plan begins by covering and studying basic elements of the quest narrative model, and culminates with the students writing a personal narrative piece in the model of a quest narrative.

In the middle of the unit, we have left the day-to-day lesson planning very open-ended. Since this unit does not contain a central text, it is up to the discretion of the instructor to choose a text (or texts) that can be used with this unit plan. The text(s) that you choose will depend on a couple of factors: how long you want to spend on this unit, and what texts you want your students to read. The lessons that we have mapped out without any specific text in mind are sufficient to cover about two weeks of class time. If you want to include a few short stories in the middle to work with as described in the materials, this unit could be extended by a week. If you wanted to use a novel like *The Odyssey* in conjunction with this unit, the unit could be extended by three weeks. And so on. Many texts from many genres fit well into the quest narrative model, so the literary world is at your fingertips. In that sense, this unit is very open-ended, and we like that.

We have included some quick-write activities to be used throughout the unit to help students think about their own lives in the quest narrative model, and to further help them make the transition from studying the quest narrative in an established text or film to writing a personal narrative about their own lives in the quest narrative model.

This unit plan is not a comprehensive guide to the quest narrative, but is more of a road map to help guide a class along the way to learning the model. The additional resources section contains helpful curriculum ideas and handouts that can be used as well. We hope that you find this unit to be a useful tool in your classroom.

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Hero's Journey Narrative Unit Template

Stage 1: Desired Outcomes

<p>Priority Standards:</p> <p>9.03. Summarize sequence of events.</p> <p>9.07. Analyze characterization.</p> <p>9.10. Analyze how dramatic elements are used to develop characters/mood.</p> <p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p> <p>9.13. Establish a situation, point of view, conflict, and setting.</p> <p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>	
<p>Understandings: Students will understand that...</p> <ul style="list-style-type: none"> • The Hero's Journey is a pattern of human experience reflected in literature and film. • The stages of the Hero's Journey usually follow a standard sequence. • We all go through many journeys in our lives as we grow and learn. • Challenges we face offer potential for personal growth. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • Why are quest narratives told? • What purpose do they serve in different societies? • What defines a hero? • How can our own lives be viewed in terms of a quest narrative? • How can an individual mature and change through taking heroic action?
<p><i>Students will know:</i></p> <ul style="list-style-type: none"> • The stages of the journey/quest narrative archetype. • That quests usually have a dual nature: physical and emotional/spiritual. • How to use the Journey archetype to structure a fictional narrative. • How to use the Journey archetype to create a reflective personal narrative. 	<p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Apply knowledge of the quest narrative to analyze multiple texts across genres. • Identify the elements of a quest narrative in multiple mediums/contexts. • Create narratives with effective details that make them compelling to read

Stage 2: Assessment Evidence

<p>Culminating Assessment <i>(learning task)</i></p>	<p>Other Evidence</p>
<p>Students will write a personal narrative and apply the different elements and characteristics of the quest to their own lives.</p>	<p>1 – artwork: personal life map 2 – quickwrites/journaling 3—text/film analysis throughout unit</p>

Stage 3: Learning Plan

Activity Title	Priority Standards	Page
Pre-Assessment	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions. 9.13. Establish a situation, point of view, conflict, setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	10
Reflection on Pre-Assessment	9.03. Summarize sequence of events. 9.07. Analyze characterization. 9.10. Analyze how dramatic elements are used to develop characters/mood.	12
Quickwrites	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Establish a situation, point of view, conflict, setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	14
Rites of Passage/Transitional Moments	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions. 9.13. Establish a situation, point of view, conflict, setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	16
Defining a Hero	9.03. Summarize sequence of events. 9.07. Analyze characterization. 9.10. Analyze how dramatic elements are used to develop characters/mood.	18
Hero's Journey through Film	9.03. Summarize sequence of events. 9.07. Analyze characterization. 9.10. Analyze how dramatic elements are used to develop characters/mood.	19
Literature Circles (or Jig Saw) with Short Stories	9.03. Summarize sequence of events. 9.07. Analyze characterization. 9.10. Analyze how dramatic elements are used to develop characters/mood.	28

Activity Title	Priority Standards	Page
Elements of an Effective Narrative	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.	31
Introduction to Personal Narrative through “Mapping”	9.03. Summarize sequence of events. 9.13. Establish a situation, point of view, conflict, setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	33
Culminating Assessment: Writing an Analytical Essay	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions. 9.13. Establish a situation, point of view, conflict, setting. 9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.	34

Student Progress Monitoring: Narrative Unit

Student	9.13. Include sensory details and concrete language to develop plot and character. 9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.				9.13. Establish a situation, point of view, conflict, and setting.				9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.				Demonstrates and applies knowledge of the elements of the Hero's Journey							
	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e

Student	<p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p>				<p>9.13. Establish a situation, point of view, conflict, and setting.</p>				<p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>				<p>Demonstrates and applies knowledge of the elements of the Hero's Journey</p>							
	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e	E	M	D	n/e

Academic Vocabulary

The vocabulary used extensively in this unit:

Archetype

Audience

Body language

Character/Characterization

Climax

Conflict

Conflict

Dialogue

Flashback

Genre

Juxtaposition

Metaphor

Narration

Pacing

Point of View

Satire

Theme

Pre-Assessment for Narrative Unit

Student Learning:	Many people have “shared” experiences that have built their maturity.
Materials needed:	Poster paper (you will want to retain brainstorm) Journals / binder paper
Approximate time:	45-90 minutes

Steps:

1. Ask students to journal for a few minutes about an event they have experienced that “made you feel more adult...”
2. Circulate to encourage writing and to note experiences that would make for good examples. Ask students with positive exemplars to be willing to share / discuss “in a few minutes...”
3. Solicit ideas from students about experiences that they have learned from and list on board. As ideas slow or deviate from your desired topics you can always ask if you can add some ideas:

Learning to ride a bike

- First overnight away from home (camp, sleepover at friend’s home, etc.)
 - Moving to a new school
 - Earning a belt in martial arts
 - Starting Freshman year of HS (leaving MS)
 - Bar/Bat Mitzvahs
 - Quinceñaras
4. Engage students in conversation as time permits to share their thoughts and feelings about the experiences:

You can expand the list to include the idea that “humans learn from trial and error --- making mistakes, overcoming our fears, meeting a challenge, etc...” (depending on your class personality you may want or need to review the writing standards for scoring as a boundary setter (writing should not exceed community standards for violence, etc...))

Note: At this point, depending on your class size and the amount of discussion you may need to ask students to go away “thinking more about experiences and events that made them feel more wise and mature” and close the session with a summary statement about starting a unit with a focus on “Coming of age” experiences / stories, “rites of passage” experiences and rituals, or whatever is appropriate to your direction.

5. Review the brainstormed list; ask students share any additional ideas that have developed during the discussion (or since the previous session), post these, (engage in brief discussion to renew students' mental presence with topic if this needed to be broken into different sessions).

6. Ask students to choose a topic --- either the one they journaled on in the previous lesson, a new one from the brainstormed list, or another one (with your consultation) to use in an extended journal entry responding to the formal prompt:

Describe an experience or event in which you participated that made you feel more mature and / or wise.

7. Allow time for completion of first draft of a personal narrative response.

Reflection on Pre-Assessment

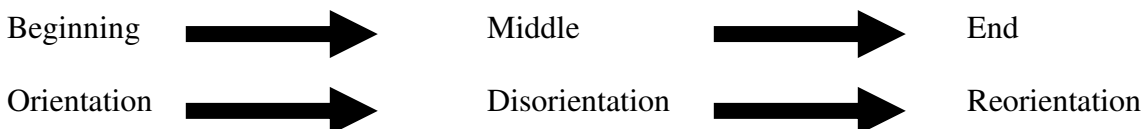
Student Learning: There are common patterns to life experiences.

Materials Needed: Student 1st drafts of personal narratives, *Write Source*, scoring rubrics (see Additional Resources)

Approximate Time: 45 minutes

Steps:

1. Have students share their works in progress in small groups, large group, whatever is appropriate to your setting. Have students reflect on whether there are clear beginnings, middle and ends and particularly if they are satisfying endings.
2. Have them look for common patterns in narratives:
 - motivation (internal versus external impetus) behind the experiences /events
 - influence of others to engage in experiences /events
 - elements of challenge or temptation in experiences /events
 - ideas of “risk / fear” in experiences /events
 - learning from experiences /events
3. Have students report out on their observations. Try to record observations in to three stages (three parts of the Rite of Passage):



Obviously, the focus of this reflection is on plot development and structure. The goal is to familiarize students with the Hero’s Journey story structure, which will assist them in building more substantial narratives of their own.

If you want to reflect on the “Six Writing Traits” the adopted curriculum resource, *Write Source*, has a rubric on pages 124 -125, and detailed “Narrative Writing: Writing a Personal Narrative” information and exercises on pages 89 -128.

4. Be sure that they have the opportunity to reflect on their narrative writing skills with the scoring guide on the following page.

Scoring Guide for Narrative Unit Pre-Assessment

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does not yet meet
<p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p>	<p>The narrative includes a wide variety of sensory details and concrete language that is extremely effective in communicating plot and character to the reader. Additionally, it includes successful use of several key elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>The narrative includes some sensory details and concrete language that attempts to communicate plot and character to the reader. Additionally, it includes some use of the elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>At this point, the narrative does not include many sensory details and or concrete language. Other aspects of an effective narrative are not present at this time.</p>
<p>9.13. Establish a situation, point of view, conflict, and setting.</p>	<p>The narrative has an clearly established point of view. The setting and conflicts are fully and effectively described.</p>	<p>The narrative has an established point of view, though the setting and/or conflicts may not be clearly or well established at this point.</p>	<p>The point of view, conflict, and/or setting may be difficult to determine at this point.</p>
<p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>	<p>The narrative has a clear theme or a controlling idea that runs throughout the piece as it thoughtfully analyzes and reflects on the significance of the event described.</p>	<p>While the piece may have a controlling idea, it may not be clear. There is an attempt to analyze and reflect on the importance of the event described.</p>	<p>At this point, there is not a recognizable theme or controlling idea in the narrative. The writer has not yet analyzed the significance of the event.</p>

In-class Quickwrites

Note: This lesson shares a variety of Quickwrite prompts to have students complete, and can be used throughout the time that you are working on the text(s) of choice. The purpose of the QW prompts are to cover and discuss each of the elements of the Hero's Journey. Students will have a chance to do some writing about their own lives, based on prompts from the Hero's Journey cycle, which will further their thinking about their own personal narrative.

Materials Needed:

Student Journals

Approximate Time:

Varies; will be used throughout unit

Steps:

Students will be given QW prompts to complete in class in their journals/notebooks. Each QW should take between 10-15 minutes in class.

Hero's Journey Quickwrites

What experience(s) have made you feel more “adult?”

What are everyday activities that we might consider rituals (regular activity performed in a set manner)?

Do you have any rituals to get you ready for school?

Think of:

- Baseball players at bat?
- Basketball players before shooting free throw?
- Actors / musicians before performance?

Write about a time you felt you needed to “make a change” in your life.

Describe a time you felt a “lucky charm” or talisman made a difference in your life.

Describe a time you wanted to do something and someone stopped you and you are glad they did.

Describe a time you someone pushed you to do something you didn't want to but you are now glad they did.

Describe a time you helped someone.

Describe a time you really appreciated someone's help.

Describe someone you respect.

What is a challenge you have overcome?

Describe an experience that has given you a new way of looking at life.

Describe a moment when you felt at peace and that everything was “right in the world.”

Describe a skill, gift, or talent you have that you can use to help others.

What qualities do you think make a hero?

Make a list of current living heroes.

Who do you personally know that could be considered a hero? Explain.

Describe a time you did something someone might consider “heroic.”

Rites of Passage/Transitional Moments

Student Learning: Definition of “rite of passage,” understanding of ritual marking a change in a person's social status.

Materials Needed: Notes on 3 stages of student experience from previous lesson
Information on “rites of passage”

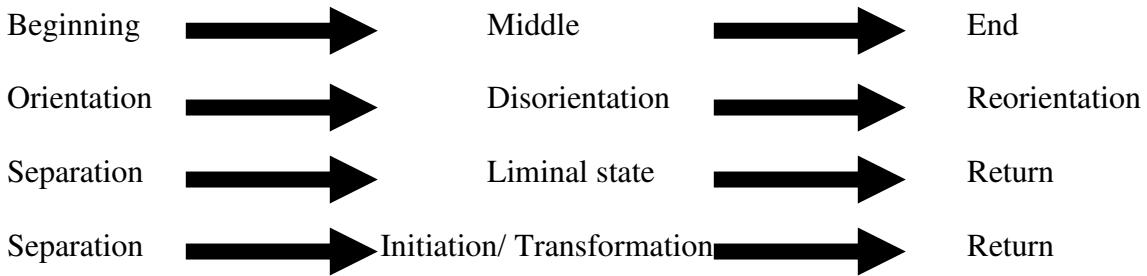
Approximate Time: Approximately 45 minutes.

Steps:

1. Refer back to some examples of student experiences and label them as “rites of passage.”
2. Share information on “rites of passage.”
 - If you have access to a computer projection device modeling a search - -- although many students will be better at this than us --- can be beneficial as some students do not have ready access to technology resources and this can be a mini-lesson itself and also adds “currency” to the activity.
 - In the Additional Resources section is an example of an article found after a very brief internet search: “Rites of passage in adolescence,” *Adolescence*, Winter, 1995, by Cassandra Halleh Delaney
3. Read / discuss the three stages of rituals (identified below in different incarnations), identifying possible stages in students’ quick writes or ask them to.

The Rites of Passage:

Note that the stages, while sometimes called different names, reflect the same three stages.



4. This is a chance to introduce vocabulary. Use as many different terms as you can to express the idea and have students focus on the concepts rather than specific terminology by thinking about moments in their own lives when they were at certain stages.

Rites of Passage/Transitional Moments

The key stage of any rite of passage is the middle section:

- Disorientation
- Liminal state
- Initiation

1. Locate and discuss with a partner the definition and use of the terms above.
2. Once you have a sense of their meanings, return to the narrative you wrote at the beginning of this unit and see if you can identify the moment that might reflect one or more of those terms. Or, if you did not include a moment like that, think back on a time that you did feel like you were in the one of those stages. Copy or write that section in the space below:
3. Look back on what you wrote. What are the feelings that you had while you were in that stage? What was a piece of dialogue that you remember from that time? What other concrete details do you recall?
4. Why is this middle stage so important to us? Why is it important to a reader or a viewer?

Defining a Hero

Student Learning: To broaden the definition of the term “hero”

Materials Needed: Holt Elements of Literature pp. 819-823

Approximate Time: 40 minutes

Steps:

1. Begin with a quickwrite about the word “hero.” Students should share with a partner.
2. Next, begin making lists of heroes, starting with the fictional heroes students know: Superman, Batman, Wonder Woman, and so on. Ask students to identify the qualities associated with these heroes: physical strength, intelligence, fame, and so on.
3. Then, ask half of the class read the article “Where I Find my Heroes” on pp. 819-820 and the other half to read “Heroes with Solid Feet” on pp. 821-823. Have students partner with someone who read the opposite articles and to summarize the author’s definition of a “hero.”
4. As a class, return to the word “hero” and ask for real-life heroes and the qualities that they possess.
5. Finalize the activity by asking students for another quickwrite about how they could be considered or think of themselves as a hero.

Hero's Journey through Film

Student Learning: Application of elements of “Hero’s Journey”

Materials Needed: Video/Film/DVD of choice (see suggestions)

Approximate Time: varies; 1-3 days

Steps:

Film is very accessible way to introduce the Hero’s Journey Concept to students. It is not necessary to watch an entire film, you can show sections that illustrate elements --- although it helps if students are familiar with the story so they still have a sense of the elements being structural pieces and not the entire narrative.

Watching an entire film and then having a common narrative experience to review and match to the Hero’s Journey elements has advantages also. Many, many films will work well to introduce the structure. Indeed, the film ‘*O Brother Where Art Thou*’ and ‘*The Odyssey*’ have direct comparisons.

Other films to possible consider:

The Air Up there

Breaking Away

Forrest Gump

Karate Kid

Lady Hawke

The Lion King

The Neverending Story

Smoke Signals

Westworld

The Lord of the Rings

The Matrix

The Last Unicorn

The Princess Bride

Stand By Me

Finding Nemo

Field of Dreams

1. Begin by asking students to read and write questions about the Summary of the Stages of the Hero’s Journey.
2. Next, ask them to apply their thinking on these stages by considering how characters in the films may have met the stages. This might be best completed in groups where 4-5 students are thinking back on the same film.
3. Then, if you wish, you can show scenes from the DVD of *The Matrix*. The film is rated “R,” so you will need to send home a parental notification, but the scenes identified on the chart correspond very nicely to the stages of the Hero’s Journey. Be sure to preview the scenes for appropriateness for your students. The numbers on the chart refer to the chapter on the DVD.

4. Ask students to write about the characterization of one of the heroes (see Holt pp.96-97). Sample notes for Luke from *Star Wars* could be:

Separation:

wants to leave Tatooine, Uncle and Aunt are in disagreement about whether he should go.

Meets an older/wiser character (mentor)

Reasons for staying are removed (Aunt/Uncle killed).

Threshold:

at Cantina --- literally walks through a door

thinks he is “ready for anything.”

Picks up helpers.

Initiation:

The abyss --- is it the trash compactor (a association with water, belly of the whale, etc...) or is it Death Star facing Darth Vader (father figure, turns off targeting device --- trusting to his own abilities)? This makes for a great discussion about lots of elements.

Return: his clothing is different (wearing black at ceremony ---the color of mastery in many martial arts, etc. starting wearing white --- color of initiate --- connect to wedding gowns, etc.) has confidence in his gift (the force) etc. and thus the first journey is complete and he can take on greater challenges in future journeys.

4. Last, ask students to have a discussion, Socratic seminar, or a debate about why the majority of the hero's on film are MALE? What does this say about the hero's journey? Does it apply to females?

Summary of the Stages of the Hero's Journey

Departure

- 1. The Call to Adventure:** The call to adventure is the point in a person's life when they are first given notice that everything is going to change, whether they know it or not.
- 2. Refusal of the Call:** Often when the call is given, the future hero refuses to heed it. This may be from a sense of duty or obligation, fear, insecurity, or any of a range of reasons that work to hold the person in his or her current circumstances.
- 3. The Beginning of the Adventure/Threshold:** This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and venturing into an unknown and dangerous realm where the rules and limits are not known. There is usually a place in between the two worlds called a "threshold"
- 4. Supernatural Aid/Mentor:** the hero will need assistance in his or her journey and the mentor teaches, but more likely, allows the hero to discover that which was inside the hero all along. The mentor normally dies or leaves the hero somewhere along the journey.

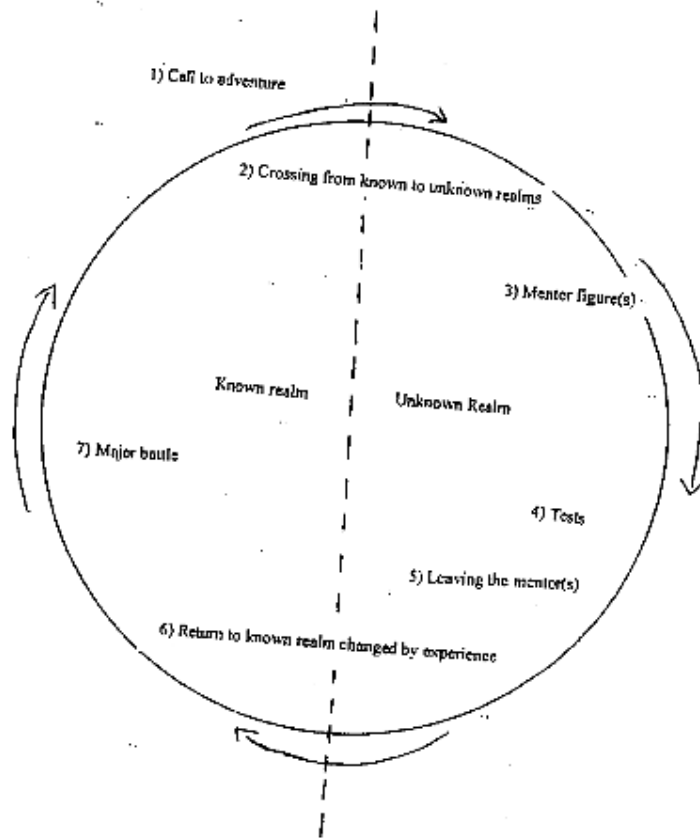
Initiation

- 5. The Road of Trials:** The road of trials is a series of tests, tasks, or ordeals that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes.
- 6. The Experience with Unconditional Love/Temptress:** At this point in the adventure, the person experiences a love that has the power and significance of the all-powerful, all-encompassing, unconditional love. This is a very important step in the process and is often represented by the person finding the other person that he or she loves most completely. Alternatively, the hero often meets a temptress, someone or something that tries to induce the hero into abandoning his/her quest.
- 7. The Ultimate Boon:** The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail.

Return

- 8. Refusal of the Return:** Oftentimes the hero is reluctant to return home. Things have changed so much for the hero that home would seem quite different.
-
- 9. Rescue from Without:** Just as the hero may need guides and assistants to set out on the quest, often times he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience. Or perhaps the person doesn't realize that it is time to return, that he or she can return, or that others need his or her boon.
-
- 10. The Crossing or Return Threshold/Master of Two Worlds:** The return home. The trick is to retain the wisdom gained on the quest to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world. This is usually extremely difficult. Heroes often have difficulty resettling into their earlier home lives, but when they do, they can become a "master of two worlds."
-

The Hero's Journey



The Hero's Journey: An Introduction

Think back on one of these films that you most likely have seen. For each aspect of the hero's journey, briefly describe how the stage happened – or did not occur – in the film. The aspect does not have to fit exactly as described. The steps also may not appear in the same order as listed below. Choose one of the characters, or choose one of your own:

- Luke Skywalker (*Star Wars* episodes 4-6)
 Simba (*The Lion King*)
 Frodo (*The Lord of the Rings*)
 Other: _____

Stage of Hero's Journey	
Call to Adventure	
Refusal of the Call	
Beginning of the Adventure/Threshold	
Mentor Figure(s) /Supernatural Aid	
Road of Trials	
Unconditional Love/Temptress	
Ultimate Boon	
Refusal of the Return	
Rescue from Without	
Crossing Back/Return/Master of Two Worlds	

The Matrix and the Hero's Journey

1. Re-read the main steps of the Hero's Journey.
2. As you watch each clip from The Matrix, think about which stage of the journey is being depicted.
3. After each clip, write down what stage or stages are represented and explain why you think it fits that category.

Chapter	What stage(s) and why they fit
5-“They’re coming for you”	
9- Down the Rabbit hole 10-Slimy Rebirth	
15- Neo/Morpheus 16-First Jump	
19-Dealing for Bliss	
22-Choices and a Cookie	
27-Matters of Belief	
33-Subway Showdown 34-“My Name is Neo”	
36- “He is the One”	

- Write a strong topic sentence and paragraph that explain how Neo fits ONE stage of the hero's journey. Use evidence from the stages and the film to support your points.

Characters and Heroes

Read Holt pp. 96-97 to remind yourself about “characterization.” Choose any character from a film or a novel that you know well and consider the following elements of characterization:

1. *What physical appearance reveals*
2. *What actions reveal*
3. *What dialogue reveals*
4. *What thoughts and feelings reveal*
5. *How other characters react to them and what that reveals*

Now, write a paragraph about what the filmmakers or writer did to help you understand the character you choose. Be sure to have a strong topic sentence and support for your paragraph from your responses above.

QuickTime™ and a
decompressor
are needed to see this picture.

Literature Circles (or Jig Saw) with Short Stories

Student Learning: Application of elements of “Hero’s Journey” to short stories and to explain the characterization utilized by authors.

Materials Needed: Holt text. See titles and pages below

Approximate Time: 90 minutes

It is important that once students have a sense of the hero’s journey through the film activities that they have a chance to apply their knowledge of these stages to print texts. In particular the texts, the texts you select ought to be realistic stories so that students can begin to see how the hero’s journey applies to real-life events; it does not appear only in science fiction or fantast stories.

You could do this activity in a number of ways. You could do it as a jigsaw, in which students present what they read with a group of students who have not read the story or you could do it as a mini-Literature Circle, in which a group of students read the same story and each group member has a distinct role to play in the discussion (see following page for sample Lit. Circle roles). The group could read 2-3 stories changing the roles as they go.

Steps:

1. Assign students one (or more) story for each student to read from the list below. Note that this could be an effective place for differentiation by creating flexible groups based on pre-assessment information or interest in the story’s topic. The list below is annotated if it is a particularly challenging text (C) or if it also appears in the Holt Adapted Reader for students reading below grade level (A).
Possible texts:
 - Initiation (C) by Sylvia Plath, p. 4
 - The Interlopers (A) by Saki p. 188
 - Thank You, Ma’am by Langston Hughes p. 108
 - Marigolds (A) by Eugenia Collier p. 140
 - Cranes by Hwang Sunwon p. 272
 - Disguises (C) by Jean Fong Kwok p. 249
 - A Sound of Thunder by Ray Bradbury p. 581
2. As students read, they should take notes on the elements of the Hero’s Journey that the character seems to fit (or not fit).
3. Then, either in their Literature Circle groups or in their jigsaw groups, students should have an opportunity to discuss how the main character fits the journey and the details of characterization that the author uses. If you are using the Lit. Circle roles, be sure that you take time to familiarize students with the roles and address any questions before they prepare for their discussion.

Short Stories and the Hero's Journey

Story Title: _____

Page #: _____

Author: _____

Character: _____

Stage of Hero's Journey	
Call to Adventure	
Refusal of the Call	
Beginning of the Adventure/Threshold	
Mentor Figure(s) /Supernatural Aid	
Road of Trials	
Unconditional Love/Temptress	
Ultimate Boon	
Refusal of the Return	
Rescue from Without	
Crossing Back/Return/Master of Two Worlds	

Overview of Roles in a Literature Circle

Discussion Leader: Your job is to develop a list of questions you think your group should discuss about this story. Be sure that the questions you develop are questions that cannot be answered with one or two words. Try to create questions that encourage your group to consider many ideas. Help your group talk over these important ideas and share their reactions. You will be in charge of leading the day's discussion. Sample question ideas: What questions did you have about this section? What did you think about this event? Did this section surprise you? What would you have done in this character's place?

Characterization Detective: Your job is to examine carefully the characterization in this story. While you are reading, try to search for words and phrases that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing as they relate to characterization. Make a chart to list the words or phrases, and write an explanation of why you made these selections. Then, try to think about why the author selected that particular word or phrase. What about dialogue, description, blocking, etc. What was the author trying to tell the reader about the character? How does the diction help the author achieve his purpose?

Bridge Builder: Your job is to build bridges between the events of the story and other people, places, or events that you know of in school, the community, or your own life. Look for ways to make connections between the text, yourself, other texts, and the world. Also, review what has happened to the main character in this story. Look for the internal and external conflicts the main character faces and how the conflicts influence his or her choices that might relate to you and your peers. Think about possible bridges that the character can build between his or her conflicts and their resolution.

Reporter: Your job is to identify and report on the key points of today's reading assignment. You should make a list or write a summary of the story and the elements that most resemble the Hero's Journey. You will share your report at the beginning of the group meeting as a way to help your group members focus on the key ideas presented in the reading. Just like a newspaper reporter, you must be sure that your report is concise, yet thorough. Your group is depending on you to help them remember what happened and to remain focused as they move forward in their discussion.

Artist: Your job is to draw a picture related to the story. It can be a series of sketches, cartoons, diagrams, flow charts, stick figures, or other depictions. It can be of a scene, an idea, a symbol, or a character, as long as it relates to the nature of the Hero's Journey. Begin by showing your picture to the group without any explanation. Ask each person in the group to respond in some way to your picture, either by making a comment or asking a question. After everyone has responded, then you may explain your picture and answer any questions that have not been answered.

Elements of an Effective Narrative

Student Learning: Recognition of elements that make a narrative effective.

Materials Needed: student samples and other resources from Narrative section

Approximate Time: 45 minutes

1. Begin by asking students about their favorite movies, novels, or stories and then to identify why they like them. What makes a good story?
2. Direct students to return to the stories they read as part of the earlier Lit. Circle or Jig Saw activity and ask them to make lists about the features of good stories.
3. Next, ask them to read one or more of the sample narratives that appear in the Narrative resources section in this curriculum guide. Ask the same question: what makes an effective narrative? The list will now include elements such as: interesting or realistic dialogue, sensory details, concrete description, strong opening/closing, etc.
4. Last, ask them to return to the narrative they wrote for the pre-assessment or one of their quickwrites and ask them to highlight the elements of their narratives that they think are effective. They should read these sections to a partner. Then, they should highlight or mark elements that are not effective (or identify as missing), such as dialogue, setting, blocking, etc. Based upon what elements they feel are missing, you may want to lead students through one or more of the craft lessons found in the Narrative resource section and have them revise their narrative or quickwrite for the element(s) they felt were missing or were not as strong.

Additional Text Options

Note to Instructors: At this point in the unit, once all of the groundwork has been laid for student understanding of the quest narrative format, the unit is designed for you to be able to insert a wide variety of texts at this point and examine that text in-depth in terms of the quest narrative format. The decision on which text to use will impact the length and depth of this unit. The text or texts can be customized to work for a variety of time-periods and student ability levels.

Student Learning:

A continued, in-depth understanding of the quest narrative/hero's journey format through the analysis of a particular text or texts.

Materials Needed:

Text (see list for recommendations)

Approximate Time:

Varies depending on text(s) used; most likely anywhere from 2-4 additional weeks

Steps:

Read/analyze text in terms of quest narrative/hero's journey

*Following are some recommended texts to use at this point of the unit:

Recommendations would be to go from more direct narratives to more abstract, so "heroic narratives" are an obvious place to start. The following all have PPS teacher developed curriculum suggestions/guides:

Absolutely True Diary of A Part-Time Indian
Catcher in the Rye
The Odyssey

The Secret Life of Bees
Speak
Bless Me, Ultima

The following list came from:

http://readwritethink.org/lesson_images/lesson1041/EpicBooklist.pdf

The Epic of Gilgamesh
The Iliad
The Aeneid
Beowulf

The Ramayana
Star Wars
The Lord of the Rings series
The Harry Potter series

Introduction to Personal Narrative through “Mapping”

Student Learning:

Students will conceptualize their personal narrative through a visual ‘life map’

Materials Needed:

Large sheets of butcher paper (at least 24x30), 1 sheet per student

Markers/crayons

Teacher Model of Life Map

Approximate Time: 90 class periods

Steps:

1. Instructor will refer back to the circle diagram of Hero’s Journey (used throughout unit), and tell students that they are going to create their own life map, which will also help inform their final personal narrative piece.
2. Teacher will show, or create, their own life map in front of the class, as a model. Students should pay attention to the format, and various elements that should be included (i.e. threshold guardian)
3. Students will construct a rough draft of life map in pencil/pen on their own sheet of paper in class (10-15 minutes); instructor will monitor to provide help, as needed
4. Students need to show that they have all of the elements present in their rough draft, including: known world, the call, the threshold, helper(s), mentor(s), the challenges, the road of trials, unconditional loves, and the elements of the return. They will be approved by the instructor and at that point can begin to work on the final draft of their life map.

Final Draft Steps:

1. Students should have a visual diagram in circular format, including all of the elements listed in a Hero’s Journey.
2. At each of the various ‘steps’, life map should include a visual of some sort (picture, symbol, etc.) + a brief description of the event.
3. Life map should take up entire piece of butcher paper
4. Life map should include color

Culminating Assessment: Writing a Hero's Journey Narrative

Student Learning:

Students will synthesize their knowledge of the quest narrative/hero's journey and create their own personal narrative.

Materials Needed:

Overhead of scoring rubric

Personal Narrative essay prompt

Elements of personal narrative (posted in room)

Approximate Time: 2-3 class periods

Steps:

Prewriting

1. Hand out personal narrative essay prompt, discuss with class. Check for understanding.
2. Show overhead of personal narrative rubric; discuss with class, highlighting what specifically will be expected of their personal narrative piece.
3. Remind students to return to their life maps for events to help with brainstorming.
4. Establish a calendar for rough draft due date, edit/re-write timeframe, and final draft due date.

Writing

5. Students will type the rough draft of their personal narrative in class. As students work, make sure that students are including the necessary elements into their personal narrative. Students may have some questions about transforming the Hero's Journey format into a personal piece; refer them to their life map assignment and quickwrites along the way to help support their final piece. Most of the information should be right there! Now they just have to formalize those thoughts.

Revising

Part I. Self-Diagramming

6. Give students elements of fiction handout; discuss the various elements presented with your students (you may want to include your own elements you want to see students have additional focus on) and instruct them to designate a color for each of the elements (see **narrative resources** section). Students will then go through their own rough draft and highlight any instances of each of the elements designated with the appropriate color (example: if a student were to designate 'yellow' for dialogue, they would go through and highlight all dialogue in yellow). After fully mapping out their own work, students will be able to visually assess their own work and see what areas may need improvement.
7. Once students have completed diagramming their own essays, have a whole class discussion on students' findings and what areas were strong overall and what can be improved. Use this as a time to internally assess what elements of fiction should be taught/modeled more in-depth. Make sure that students address areas of weakness from their self-diagramming for the re-write of final draft.

Part II. Peer Editing

8. You will place students in groups of four (can use tiered/flexible grouping, at your discretion) for peer editing. Every group member will read each of the other three rough drafts, and complete a peer revision form (sample in **narrative resources**, or you can create your own). Make sure to discuss the idea of constructive criticism, and the idea of providing meaningful feedback for each other. Students read each of the essays silently, and complete peer review sheet, then discuss thoughts with the author. Go through this process until each of the four group members have met with each other. Each student should keep the peer revision forms that were completed for their essay.

Part III. Re-writing

9. Students begin the process of re-writing their essay to final draft quality. Stress that the students should use the self-diagramming and peer revision activities to help inform changes they make for the final draft. Also include instructor feedback, as desired.

Part IV. Assessing

10. There are two different rubrics for this assessment. You may choose to use either of these depending on your desired assessment outcomes. Most important is that the students have a chance to assess themselves and to revise their work as needed.

Note that there is a student reflection activity that follows the scoring guides.

Culminating Assessment: Writing a Hero's Journey Narrative

Essay Prompt: *We are all on “quest narratives” of our own in this life, each in our own way. Write a personal narrative piece about your own life (so far), or one specific ‘big event’ in your life so far, and incorporate the various elements that we have studied in class. Your essay should have a strong beginning, middle, and end and generally follow the format of the Hero’s Journey.*

(Hint: Think about how you can write out your life map into a personal essay.)

Culminating Assessment – Hero’s Journey Narrative Scoring Guide

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does not yet meet
<p>9.13. Include sensory details and concrete language to develop plot and character.</p> <p>9.13. Use dialogue, interior monologue, suspense, and the naming of specific narrative actions, including movement, gestures, and expressions.</p>	<p>The narrative includes a wide variety of sensory details and concrete language that is extremely effective in communicating plot and character to the reader.</p> <p>Additionally, it includes successful use of several key elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>The narrative includes some sensory details and concrete language that attempts to communicate plot and character to the reader. Additionally, it includes some use of the elements of an effective narrative: suspense, dialogue, and blocking.</p>	<p>The narrative does not include many sensory details and or concrete language. Other aspects of an effective narrative – dialogue, suspense, or blocking – are not present at this time.</p>
<p>9.13. Establish a situation, point of view, conflict, and setting.</p>	<p>The narrative has an clearly established point of view. The setting and conflicts are fully and effectively described.</p>	<p>The narrative has an established point of view, though the setting and/or conflicts may not be fully established.</p>	<p>The point of view, conflict, and/or setting may be difficult to determine at this point.</p>
<p>9.13. Establish a controlling idea that takes a thoughtful, backward examination and analyzes a condition or situation of significance.</p>	<p>The narrative has a clear theme or a controlling idea that runs throughout the piece as it thoughtfully analyzes and reflects on the significance of the event described.</p>	<p>While the piece may have a controlling idea, it may not be clear. There is an attempt to analyze and reflect on the importance of the event described.</p>	<p>There is not a recognizable theme or controlling idea in the narrative. The writer has not analyzed the significance of the event.</p>
<p>Demonstrate and apply knowledge of the elements of the Hero’s Journey</p>	<p>The narrative seamlessly includes several key elements of the Hero’s Journey that makes the narrative compelling to read.</p>	<p>The narrative includes elements of the Hero’s Journey, though the connection may not be fully made between the event and the Journey.</p>	<p>There is little or no connection between the event recounted and the Hero’s Journey.</p>

Hero's Journey Narrative Rubric

Ideas and Content: _____

6—The writing is exceptionally clear, focused and interesting. Your main ideas stand out and are well developed and thought out.

5—The writing is clear, focused, and interesting. Your main ideas stand out and are mostly well developed and thought out.

4—The writing is clear and focused. The reader will understand the main ideas, although they may not be as well developed.

3—The reader can understand the main ideas, but they may be too simple. Main ideas lack supporting details.

2—Your main ideas and purpose are unclear.

1—The writing lacks a central idea or purpose

Elements of Narrative: _____

6—The narrative includes each of the elements covered, done exceptionally well.

5—The narrative includes each of the elements, and done fairly well.

4—The narrative includes most of the elements, done well.

3—The narrative includes some of the elements.

2—The narrative has only a few of the elements.

1—The narrative is missing all of the elements of narrative.

Voice: _____

6—Your voice is clear and evident throughout the narrative, and the writing is very expressive and engaging.

5—Your voice is fairly clear throughout the narrative, and the writing is expressive and engaging overall.

4—Your voice is somewhat clear, although not consistently throughout.

3—Your voice is evident in parts of the narrative, but lacking throughout the narrative.

2—Inconsistent voice throughout narrative.

1—Your voice is not present in narrative.

Sentence Fluency: _____

6—The writing has an effective flow and rhythm. Sentences show a high degree of craftsmanship, with consistently strong and varied structure

5—The writing has an easy flow and rhythm. Sentences are carefully crafted, with strong and varied structure.

4—The writing flows; however, connections between phrases or sentences may be less than fluid.

3—The writing flows; however, connections between phrases or sentences may be less than fluid.

2—The writing tends to be either choppy or rambling. Awkward constructions often force the reader to slow down or reread.

1—The writing is difficult to follow or to read aloud. Sentences tend to be incomplete, rambling, or very awkward.

Conventions: _____

6—The writing demonstrates exceptionally strong control of standard writing conventions

5—The writing demonstrates strong control of standard writing conventions

4—The writing demonstrates control of standard writing conventions

3—The writing demonstrates limited control of standard writing conventions

2—The writing demonstrates little control of standard writing conventions.

1—Numerous errors in usage, spelling, capitalization, and punctuation repeatedly distract the reader and make the text difficult to read.

Final Reflection

Student Learning: Students will make an authentic connection to an outside source through a letter to a ‘helper’ in their life.

Materials Needed: stationary/envelopes

Approximate Time:30 minutes

Steps:

Now that the unit is essentially over, inform the students that they are going to make a practical, real world connection to an element learned from the unit: “the helper”.

1. Students will be given the following prompt (and nice stationary suitable to write a letter on):

Write a letter to a person who has been a helper to you at some point in your life, and share with them the understanding of the lessons that you may have learned from that experience.

2. Once students have finished they should either hand-deliver or mail the letter to the person they wrote the letter to.
3. Have a quick discussion on helpers and lessons learned from all of our collective experiences.

Differentiation Strategies

There are many opportunities for differentiation in this unit, beginning at the central text(s) chosen to work in conjunction with the unit. Literature circles and flexible grouping can be used during this time to meet the needs of different student ability levels. Film choices can be adjusted according to a wide variety of audiences. In addition, students can do a text analysis of a book that they read on their own. Other strategies that can be implemented include:

- peer critiques
- think-pair-share
- depth and complexity extensions
- guided independent reading
- research extensions

Please note that a number of the texts identified in this unit also appear in the Holt Adapted Reader, which is designed for students who are reading below grade level.

Additional Resources

Links/Articles:

Articles that can be used with rites of passage study:

Rites of passage in adolescence

by Cassandra Halleh Delaney

http://findarticles.com/p/articles/mi_m2248/is_n120_v30/ai_17856544/

The Blessing As A Rite Of Passage In Adolescence

http://findarticles.com/p/articles/mi_m2248/is_138_35/ai_66171010/

Male Rites-Of-Passage Practices in S. Africa Killing Youth

http://findarticles.com/p/articles/mi_m1355/is_8_100/ai_77097517/

From Boys to Men

Adolescent identity exploration: a test of Erikson's theory of transitional...

Initiation among the Okiek

http://findarticles.com/p/articles/mi_m2248/is_n120_v30/ai_17856544/

The Vision Quest

http://findarticles.com/p/articles/mi_m2248/is_n120_v30/ai_17856544/

