

<a href="#">TAPPP Home Page</a>	<a href="#">TAPPP Mission</a>	<a href="#">4400 Syllabus</a>	<a href="#">4401 Syllabus</a>	<a href="#">4410 Syllabus</a>	<a href="#">4460 &amp; 4470 Syllabus</a>	<a href="#">1999-2000 Schedule</a>
<a href="#">READ 4030 Schedule</a>	<a href="#">Virtual Library</a>	<a href="#">Portfolio Rubric</a>	<a href="#">Unit Rubric</a>	<a href="#">Quality Assurance Contract</a>	<a href="#">Send to Faust</a>	<a href="#">Send to St. Pierre</a>
<a href="#">Send to Sekeres</a>	<a href="#">Send to Smagorinsky</a>	<a href="#">Smagorinsky Home Page</a>	<a href="#">Faust Home Page</a>	<a href="#">St. Pierre Home Page</a>	<a href="#">Links Index</a>	<a href="#">TAPPP Graduates</a>

To download this file, you will need [Adobe Acrobat Reader, which is available to download by clicking here](#)

Dana  
Siegmund

Jonathan  
Stroud

Eric  
Hasty

12/9/99

## Heroes and the Human Condition

### Rationale

The basis of this unit, exploring the literary hero, is that all societies have heroes, and these individual characters embody the social and ethical principles of the society, which created them. A unit on heroes will allow students to examine the basic traits that all heroes possess and explore the idea that, while different societies reveal their own individual ideologies through the characteristics of their heroes, there are certain characteristics that all heroes have. As the students examine the cultural and historical aspects of the hero, they will also examine their own constructed ideas of what a hero is and should be. With this in mind, they should become aware that the heroes' experiences apply to all people when faced with difficult situations. Therefore, while we will examine some differences between societies as they are revealed by the various characteristics of the hero, the class will focus on the things that all heroes have in common, thus exploring ideologies that all societies seem to share, as well as applying these ideologies to students' own lives and actions.

A strong argument can be mounted for the literary significance of the hero. The archetypal hero can be found within religions, mythology, folklore, and the cultures of all societies throughout the world. Joseph Campbell writes in his study, *The Hero With a Thousand Faces*, that no matter what hero story we read, "it will be always the one, shape-shifting yet marvelously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will ever be known or told" (1949, p.3.). The hero and the hero's journey are two of the unifying features of literature that can be found across all cultures. For example, Campbell makes the argument that all hero myths, no matter what culture produced them, have three distinct aspects. The aspects are Departure, Initiation, and Return. Showing students how works written in two places on opposite sides of the globe, can both contain these essential aspects will have a powerful effect. Through making these connections, this unit will strengthen students' ability to unify and interpret literature they encounter later in their lives.

To show students this unity, students will explore multiple heroes in literature from the past as well as the present. We will use the older texts to lay the groundwork of what makes a hero. The class will define these characteristics as the archetypes of the hero. The teacher will already have a preconception of what these archetypes are through informed reading of Jung, Campbell, and Frazer. Students will be then encouraged to find and define these archetypes themselves. Therefore, the groundwork will be constantly changing as new works are explored, and the students reevaluate their definition of a hero. The students will progress to use this groundwork to examine other texts and explore what traits of the hero change from society to society, and what traits remain unchanged. This study will lend itself to a primarily chronological exploration of the text; however, this pattern can be occasionally disrupted when the connections between new and old can be better seen when these works are studied in tandem.

Ultimately, students will see that even though distance, time, and language separated these story's authors, the deep psychological concerns and issues are universal. Furthermore, they will see that these issues are relevant to this day. Campbell makes the strong case that "Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times" (1949, p.4.). Once this modern day relevance is shown to the

students they will be able to apply these lessons to their everyday lives. Student will participate in the quest within themselves to find which positive traits they find important, and more importantly, which ones they already possess. It is important to note that this unit will be taught in a way that explores the hero's strengths as well as his weaknesses as interpreted by today's society. Adolescents are eager to find role models, and by studying what it means to be a hero and what strengths and weaknesses heroes embody, adolescents should become wiser about their choices of role models. Students of this age usually look only to the positive aspects in their role models, and this unit will provide insight, which will reveal that everyone has weak points and heroes are no exception.

Studying the literary hero will also demonstrate students that everyone has individual strengths. This unit will encourage students to find the heroic traits within themselves and provide a realization that each individual, by the virtue of his or her distinct human abilities, is always able to cope with and move beyond personal adversity. Students will be able to translate the insights they gain throughout this unit to their everyday lives and vice versa. This insight will especially pertain to the adults they choose to look up to, and the peers they strive to emulate.

A hope of this unit is to instill new confidence in adolescents during a time in their development where it is needed badly. The quest of the archetypal hero is more of an inward quest than the seemingly outward quest literally described in the story. "If the hero discovers a strange external world, symbolically, or psychologically, he discovers a strange internal one. Literally, the hero discovers that there is more to the world than the physical one" (Segal, 1987, P 34). This symbolic inward quest will be important to adolescent readers in that it will provide the opportunity for such introspection in these students. Educators have used many tools such as assigned journals to encourage such reflection, and this introspection in students could be further encouraged by the study of protagonists who embark on a personal introspective journey.

The hero's inward journey is one that is experienced by many people, adults as well as the young. Every challenge that people face in life is a journey of sorts. Every time we move to a new town, get a new job, or come upon any kind of difficult situation, we embark on a journey that is more internal than physical. The journey ultimately becomes a process of self-discovery. This experience of "individuation" is the process by which Carl Jung says we reconcile the conscious and unconscious aspects of the psyche (Davies, Farrell, & Mathews, 1982, p. 327-331).

As with any process of change, especially in a difficult situation, this introspective journey can be confusing and painful, but it brings opportunities to develop confidence, perspective, and understanding. Studying the journey pattern can help us understand the literature we read, the movies we see, and the experiences which shape students' lives. Recognizing the journey's stages and how they function can help students to develop a better understanding of their experiences, and better enable them to recognize their own points of passage and respect the significance these points have for all of us (Harris and Thompson, 1997).

In light of this evidence, some argue that hero tales are generally produced by the dominant member of a given society, and the minorities of that society, be they women, other men, of other nations, or nature, are often marginalized or worse, simply ignored. This leads to hero tools being used as tools of hegemony, where we continue to express the dominance of one over the other. "Archetypal myths have inculcated people's minds with the notion of domination and conquest serve to justify men's dominance over the feminine. Narrative communicates myths that people live by, and imaginative works have power to motivate people" (Prentice, 1992). For this reason, we should not teach traditional hero texts exclusively, but instead focus on other texts which are not such obvious representations and reinforcement of one society's domination over another.

Our critics are right when they say that many of the texts we read are filled with ideas, which promote a violent and monoglossic view of the world. This does not mean, however, that we must condone these ideologies. We must be aware of the natural biases that are found within these texts, and we must point these out to our students so that they are aware of these ideas and are better equipped to resist them when confronted with these ideologies outside of the safety of the classroom. If we simply ignore these ideas as if they never existed, we are doing our society more harm than good, as our students will have to question the groundwork of their education and wonder why such beautiful and powerful works were ignored while others were promoted. We must also make sure that these ideas are no longer accepted as ethical in our ever-expanding world. Simply put, students will be better prepared to face this kind of discrimination in their worlds when the faults of these seemingly pure stories are discussed openly in a classroom forum. Students will be better able to recognize hegemony in their worlds after seeing this kind of discrimination in the hero stories.

At the same time that we are changing the methods with which we approach these texts, we must also change the stories we tell. "By changing the stories, change will be produced in the world. Images and conflict ultimately cannot be completely avoided, but fresh non-destructive ways of evoking and confronting both should be explored" (Prentice, 1992). By bringing texts with non-traditional heroes, we can better demonstrate how each of us is important, and how all people have the internal power to be heroic. Students will have a greater understanding that many people possess the qualities discussed in the hero stories, even if they are not of the dominant culture of any given society.

This unit will enable students to recognize the elements that make up the hero and the heroic journey. Once students have learned these elements, they should be able to recognize how these elements are present within classical and other literature,

popular culture and ultimately, their own lives. By applying the elements of the hero and his journey to their own lives, students can be better prepared to deal with the many difficult decisions that adolescents must face. By using non-traditional as well as traditional heroes over the course of this unit, the students should come to understand the universal condition that is being human, and how to better negotiate the personal and interpersonal trails involved in the human condition.

### Unit Goals

1. Students will be able to identify the stages and characteristics of Joseph Campbell's archetypal hero cycle in varying text.
  - a) Students will identify aspects of Campbell's hero cycle in a text or film chosen by the student and write a short essay explaining how their choice does/does not fit Campbell's cycle as discussed in class.
  - b) Students will be able to identify the stages of Campbell's hero cycle in several versions of a familiar archetypal story. Students will further be able to identify what each of these interpretations of the archetypal story identifies about the culture that created it. Students will work in small groups, with each group choosing a different story. Each group will then present to the class their findings concerning the particular archetypes each story follows and what their particular story says about the culture that created it.

Rubric for assessment "a" -- Students will identify aspects of Campbell's hero cycle in a text or film chosen by the student and write a short essay explaining how their choice does/does not fit Campbell's cycle.

An "A" will be awarded to essays that:

- clearly state the student's argument that his/her choice fits Campbell's hero cycle as discussed in class.
- provide examples from the text or film which give the reader concrete evidence that the student's choice fits Campbell's hero cycle as discussed in class.
- are thorough enough to completely state the student's argument.
- show evidence of a previous rough draft.

A "B" will be awarded to essays that:

- state the student's argument that his/her choice fits Campbell's hero cycle as discussed in class .
- provide examples from the text or film which give the reader adequate evidence that the student's choice fits Campbell's hero cycle as discussed in class.
- are thorough enough to adequately state the student's argument.
- show evidence of a previous rough draft.

A "C" will be awarded to essays that:

- somewhat state the student's argument that his/her choice fits Campbell's hero cycle as discussed in class .
- provide minimal or inadequate examples from the text or film which give the reader evidence that the student's choice fits Campbell's hero cycle as discussed in class.
- are thorough enough to somewhat state the student's argument.
- shows no evidence of a previous rough draft.

A "D" will be awarded to essays that:

- state the student's argument that his/her choice fits Campbell's hero cycle as discussed in class with little or no clarity.
- provide little or no examples from the text or film which give the reader evidence that the student's choice fits Campbell's hero cycle as discussed in class.
- are not thorough enough to state the student's argument.
- shows no evidence of a previous rough draft.

An "F" will be awarded to essays that:

- does not state the students argument that his/her choice fits Campbell's hero cycle as discussed in class .
- are not thorough enough to state the student's argument.
- shows no evidence of a previous rough draft.

Assignments which are not turned in will receive a zero.

All late work will be penalized one letter grade for each day late.

Rubric for assessment "b" -- Students will be able to identify the stages of Campbell's hero cycle in several versions of a familiar archetypal story. Students will further be able to identify what each of these interpretations of the archetypal story identifies about the culture that created it. Students will work in small groups, with each group choosing a different story. Each group will then present to the class their findings concerning the particular archetypes each story follows and what their particular story says about the culture that created it.

An "A" will be awarded to presentations that:

- demonstrate that each group member contributed equally.
- prove an understanding of Joseph Campbell's Archetypal Hero Cycle.
- include examples from the chosen story that fit into Campbell's Hero Cycle.
- give information to the class of what the chosen story illustrates about the culture that created it.

A "B" will be awarded to presentations that:

- demonstrate that each group member contributed equally.
- prove an understanding of Joseph Campbell's Archetypal Hero Cycle with minimal exceptions.
- include examples from the chosen story that fit into Campbell's Hero Cycle
- give adequate information to the class of what the chosen story illustrates about the culture that created it.

A "C" will be awarded to presentations that:

- demonstrate that each group member contributed equally.
- prove an understanding of Joseph Campbell's Archetypal Hero Cycle with some exceptions.
- include minimal examples from the chosen story that fit into Campbell's Hero Cycle
- give minimal information to the class of what the chosen story illustrates about the culture that created it.

A "D" will be awarded to presentations that:

- demonstrate that each group member did not contribute equally.
- prove an understanding of Joseph Campbell's Archetypal Hero Cycle with many exceptions.
- include no examples from the chosen story that fit into Campbell's Hero Cycle
- give no information to the class of what the chosen story illustrates about the culture that created it.

An "F" will be awarded to presentations that:

- demonstrate that each group member did not contribute equally.
- do not prove an understanding of Joseph Campbell's Archetypal Hero Cycle.
- include no examples from the chosen story that fit into Campbell's Hero Cycle
- give no information to the class of what the chosen story illustrates about the culture that created it.

Assignments which are not turned in will receive a zero.

All late work will be penalized one letter grade for each day late.

2) Students will keep a journal in which students demonstrate that they recognize elements that make up the hero and the heroic journey. Students will see that these elements are present in literature, popular culture, and in their own lives.

- a) Students will record quotes from the texts that represent the elements of the hero and the heroic journey and explain what elements these quotes represent.
- b) Students will identify their own heroes and reflect why they are important to them.
- c) Students will formulate questions based on the text that will be incorporated into class discussions.
- d) Journals will be collected weekly.
- e) Journal entries need not conform to any external standards of form, grammar, usage, mechanics, or spelling.

Rubric for reading journal--There is no word amount or page number requirement, but all objectives must be met to reach the highest grade. Journals will be collected once a week and each student is responsible for completing the journal. Some time will be provided in class to write in journals, but students will be expected to complete the journal assignment on their own time.

An "A" will be awarded to journals which:

- contain three entries per week.
- have entries that meet the first three journal objectives (a-c).
- have entries that go beyond summary and develop a personal response to the unit.

A "B" will be awarded to journals which:

- contain three entries per week.
- have entries that meet two of the first three journal objectives (a-c).
- have entries that go beyond summary and develop a personal response to the unit.

A "C" will be awarded to journals which:

- contain three entries per week.
- have entries that meet one of the first three journal objectives (a-c)
- have entries that go beyond summary and develop a personal response to the unit.

A "D" will be awarded to journals which:

- contain less than three entries per week.
- have entries that do not meet any of the first three journal objectives (a-c).
- have entries that do not go beyond summary and do not illustrate a personal response to the unit.

An "F" will be awarded to journals which:

- contain less than two entries per week.
- have entries that do not meet any of the first three journal objectives (a-c).
- have entries that do not go beyond summary and do not illustrate a personal response to the unit.

Journals which are not turned in will receive a zero.

All late work will be penalized one letter grade for each day late.

3) Students will be able to recognize various types of hero including traditional and non-traditional archetypes.

- The students will turn in a final project where they compare at least two heroes.
- One of the heroes must have been discussed in class.
- The other hero should not have been discussed in class.

Students will complete a personal essay discussing two different heroes they have explored. They must then compare and contrast each hero with the other explaining what makes one hero traditional and another hero non-traditional. At the same time the student will explain why each of the two is to be considered a hero.

An "A" will be awarded to essays that:

may include some minor mistakes in usage, however they will not distract from the reading of the text.

discuss two different stories with two different heroes as outlined by the instructions.

demonstrate with sufficient evidence from the text how one of the heroes discussed should be considered non-traditional.

demonstrate with sufficient evidence from the text how one of the heroes discussed in the paper should be considered traditional.

discuss a text not discussed in class.

trace the journey of the two heroes and demonstrate how his/her choices fit or don't fit Campbell's hero cycle using sufficient examples from each of the texts.

A "B" will be awarded to essays that:

may have some minor mistakes in usage that distract slightly from the reading of the text.

discuss two different stories with two different heroes as outlined by the instructions.

demonstrate with some evidence from the text how one of the heroes discussed should be considered non-traditional.

demonstrate with some evidence from the text how one of the heroes discussed in the paper should be considered traditional.

discuss a text not discussed in class.

trace the journey of the two heroes and demonstrate how his/her choices fit or don't fit Campbell's hero cycle using some examples from each of the texts.

A "C" will be awarded to essays that:

have mistakes in usage, that distract from the reading of the text.

discuss two different stories with two different heroes as outlined by the instructions.

attempt to demonstrate with examples how one of the heroes discussed should be considered non-traditional.

attempt to demonstrate with examples how one of the heroes discussed in the paper should be considered traditional.

trace the journey of the two heroes and attempt to demonstrate how his/her choices fit or don't fit Campbell's hero cycle with examples.

A "D" will be awarded to essays that:

have mistakes in usage which significantly hinder the reading of the text.

do not discuss two different stories with two different heroes as outlined by the instructions.

attempt but does not demonstrate how one of the heroes discussed should be considered non-traditional.

attempt but do not demonstrate how one of the heroes discussed in the paper should be considered traditional.

attempt but do not trace the journey of the two heroes and demonstrate how his/her choices fit or don't fit Campbell's hero cycle.

An "F" will be awarded to essays that:

have major problems with usage which greatly hinder the reading of the text.

fail to discuss two different stories with two different heroes as outlined by the instructions.

do not demonstrate how one of the heroes discussed should be considered non-traditional.

do not demonstrate how one of the heroes discussed in the paper should be considered traditional.

do not trace the journey of the two heroes and demonstrate how his/her choices fit or don't fit Campbell's hero cycle.

Essays which are not turned in will receive a zero.

All late work will be penalized one letter grade for each day late.

## Materials

Hero with a Thousand Faces (excerpt), Joseph Campbell

The Lion King , Disney Studios

The Odyssey, Homer

Ulysses, MGM

Book of Exodus, (Bible excerpt)

The Tick, Ben Edlund

"Casey at the Bat", Ernest Thayer'

"The Worn Path", Eudora Welty

"Cinderella" (from Cinderella project) <http://www-dept.usm.edu/~engdept/cinderella/cinderella.html>

London 1818 version

Chicago 1912 Version

The following Cinderella Versions from <http://members.aol.com/surlalune/frytales/cinderel/other.htm>

"The Baba Yaga"

"Catskin"

"Cinderella (Germany)"

"Cinderella (Italy)"

"Cinderella; or, The Little Glass Slipper (French)"

"The Cinder Maid"

"Conkiajgharuna, the Little Rag Girl"

"Fair, Brown, and Trembling"

"The Green Knight"

"Katie Woodencloak"

"Pepelyouga"

"Rashin-Coatie"

"The Story of Tam and Cam"

"The Story of the Black Cow"

"The Wicked Stepmother"

"The Wonderful Birch"

## **Week by Week Synopsis**

*Based on a 55 Minute day.*

### **Week One**

#### Day 1 (Monday)

10 Minutes: Housekeeping / Journal: "What in your opinion makes a hero?"

2 Minutes: Divide class into groups of 3-4

9 Minutes: Small group discussion. Members of small groups will compare notes on what makes a hero. The groups will illustrate their findings however they choose on a large sheet of paper.

2 Minutes: Return to normal room setup

9 Minutes: Discussion: "What makes a hero". Discussion should draw from the student's journal writing.

13 Minutes: Introduce Campbell's hero cycle. Include the "Key's" chart from page 245 of Campbell's *The Hero With a Thousand Faces*. Pass out chart for each student.

10 Minutes: Large group discussion: "connecting prior ideas to Campbell's hero cycle" Discussion should attempt to draw everything together, making sure to connect student's prior ideas of hero to Campbell's hero cycle.

#### Day 2 (Tuesday)

10 Minutes: Housekeeping / Journal: "Who is your hero(s) and why?"

45 Minutes: Watch Lion King movie

#### Day 3 (Wednesday)

55 Minutes: Housekeeping / Finish watching Lion King movie

Homework: Based on our discussion of Joseph Campbell's Hero Cycle on Day One, Chart Simba's journey through this cycle. (Students can begin this in class if we finish the movie early)

#### Day 4 (Thursday)

10 Minutes: Housekeeping / Journal: "What makes Simba a hero?"

2 Minutes: Students will divide into small groups.

9 Minutes: Students are to compare their homework charts of Simba's journey through the hero cycle.

14 Minutes: In the same small groups, students will now discuss other characteristics of Simba that make him a hero. These do not necessarily have to fit within the hero cycle. Groups will also formulate ideas about the limitations of archetypal hero stories. Students are encouraged to make connections between their idea of a hero and how that fits into the Hero Cycle.

18 Minutes: Each small group will discuss their findings with the rest of the class, and the teacher will record each new trait on the overhead as well as charting Simba's journey through the hero cycle on the Board.

2 Minutes: Return class to normal setup.

#### Day 5 (Friday)

10 Minutes: Housekeeping / Provide last opportunity for students to complete week 1 journal requirements.



Students will then turn in journals.

8 Minutes: Explain to students how week 1 journals are a model for future journal assignments.(journal assignment handout)

15 Minutes: Introduction to the Odyssey. (this will include information on origin, author, and historical context.)

2 Minutes: Students are to divide into 4 to 6 groups depending on class size. (Whenever small groups are required, teacher will either assign groups or let students select their own, depending on the class.)

10 Minutes: Hand out Odyssey terms, (Terms may include the following mythical icons important to students' understanding of the context of The Odyssey: Zeus, Poseidon, Athena, Muses, The Trojan War, Cyclops, Calypso, Circe, Apollo, Helios, Cronus) and explain Monday's (Day 6) in-class assignment.

## **Week Two**

### Day 6 (Monday)

5 Minutes: Housekeeping / Return journals / Small group assignment: Groups are randomly assigned a specific library reference source (reference sources will depend on library resources, these may include: The Internet, Bulfinch's Mythology, Hamilton's Mythology, encyclopedias, or any other relevant reference materials)

2 Minutes: Walk class to media center.

46 Minutes: Students will get into groups and search for Odyssey terms using their predetermined library resource.

2 Minutes: Return to class.

### Day 7 (Tuesday)

5 Minutes: Housekeeping

25 Minutes: Group presentations of Odyssey terms findings. The teacher will write each of the terms on the board and ask a group to reveal to the class their findings and source. The other groups will then be asked to amend the definition based on their findings. To ensure every group gets a voice, the teacher will decide which group begins the discussion of each term. (care will be taken to know what each group found, to avoid embarrassing students)

25 Minutes: Class reads aloud first section of The Odyssey, "The Lotus Eaters", and "The Cyclops".

### Day 8 (Wednesday)

10 Minutes: Housekeeping / Journal: "What aspects of the readings characterize Odysseus as a hero?" (quotes recommended)

25 Minutes: Class Discussion. Discussion should be based on "The Cyclops," "The Lotus Eaters," or questions and comments drawn from journal writings. If students are not responsive, teacher can prompt class by asking: Why they think Odysseus does not yield to the temptation of the Lotus? Why is the Cyclops angry with Odysseus?

20 Minutes: Read aloud "The Sirens" and "Scylla and Charybdis."

### Day 9 (Thursday)

20 Minutes: Housekeeping / Creative Writing: "Postcard from Odysseus" -- Students will write one page postcard /

letter from the perspective of Odysseus detailing a specific aspect of his journey. Students should go beyond the text and write about feelings that they think Odysseys would express.

15 Minutes: Presentation / Discussion. Allow a few students to read their postcard to the class. Have a few of your own in case not enough students want to share.

Remainder of Class Time: Journal: "Compare one of your own heroes to Odysseys"

### Day 10 (Friday)

10 Minutes: Housekeeping / Provide last opportunity for students to complete week 2 journal requirements. Students will then turn in journals.

Remainder of Class Time: Watch first half of Ulysses in class.

## **Week Three**

### Day 11 (Monday)

10 Minutes: Housekeeping / Return journals / Journal: "What was different about the first half of the movie from the text." (This should allow students to talk about the sections of the text that were included in the movie but not in the text)

5 Minutes: Hand back journals and explain that each student is responsible to continue writing three entries per week to hand in on Fridays.

20 Minutes: Discussion of the movie, this discussion should stem from freewrites. If students do not respond, teacher should lead a discussion about Circe the witch, The Land of the Dead, and other aspects in the movie that the class did not read about.

20 Minutes: Read aloud in class "The Test of the Great Bow" (will show Odysseus' bow is his special weapon defined by Campbell) and "Death at the Palace"

### Day 12 (Tuesday)

10 Minutes: Housekeeping / Freewrite: "What does 'Death at the Palace' illustrate about how the ancient Greeks felt about those who mocked the gods?"

17 Minutes: Discussion about what the epic illustrates about how the ancient Greeks felt about subjects like: the gods, hospitality, pride, etc. This discussion should stem from student freewrites, if students are not responding, teacher should give them certain instances in the text to help the discussion along.

20 Minutes: Finish reading the epic aloud in class ("Odysseus and Penelope") and discuss any questions the students have about the epic as a whole.

8 Minutes: Hand out and explain Hero Cycle Essay Assignment.

Homework: Students must begin Hero Cycle Essay Assignment and have something in writing for Thursday.

### Day 13 (Wednesday)

10 Minutes: Housekeeping / Journal writing

45 Minutes: Watch the remainder of Ulysses in class. This should provide students with a better understanding of the parts of the epic that were not discussed or read in class.

### Day 14 (Thursday)

2 Minutes: Housekeeping

53 Minutes: Writing Workshop: Students will divide into groups of 4 and sit in a circle.

Each student will be given 3 response sheets which he/she will attach to his/her paper.

Each student will pass his paper to the person to his right. Then each student will read the paper in front of him/her and fill out response sheet. The students will repeat this until each paper has been returned to the original author.

The review sheet must contain the following questions which are based on the grading rubric:

- 1) How does the author demonstrate how his/her hero fits into the hero cycle?
- 2) What examples does the author provide to illustrate his/her point?
- 3) What ideas do you like about the argument?
- 4) What changes would you suggest to make the paper better?

The students will use any remaining time to work on their essays.

Homework: students must have paper ready to be typed tomorrow in class. This week's journal will not be due until Monday.

### Day 15 (Friday)

10 Minutes: Housekeeping / Pass out Moses readings from the book of Exodus (students will read chapters 1-6 over the weekend) / Students will turn in journals / Go to computer lab.

43 Minutes: Students will spend the class time typing their assignments to be turned in.

2 Minutes: Return to class.

## **Week Four**

### Day 16 (Monday)

10 Minutes: Housekeeping / Return journals / Freewrite: "What archetypes do you already see in the story of Moses? How are they similar or different from The Odyssey?"

25 Minutes: Discussion about archetypes in the story of Moses. This discussion should stem from the students' freewrites. If students are not responding discuss Moses' unusual birth, the burning bush as Moses' call to quest, Moses' special weapon, Moses' limitations, and Aaron as Moses' helper. Read aloud segments as needed to support discussion

15 Minutes: Begin reading aloud chapters 7-10. What is not covered in class will be homework for the next day.

### Day 17 (Tuesday)

10 Minutes: Housekeeping / Freewrite: "How has the hero been tested?"

20 Minutes: Discussion about how the Lord tests Moses. This discussion should stem from the students' freewrites. If the students are not responding discuss how the Lord constantly hardened the Pharaoh's heart, and would not free the people of Israel. Read passages aloud to aid the discussion.

15 Minutes: Explain and read passages from Chapters 11-13 concerning the final punishment to Egypt and Passover. A further discussion should explore the observance of Passover in today's society.

10 Minutes: Read aloud Chapters 14-15 and what isn't covered will be homework

### Day 18 (Wednesday)

5 Minutes: Housekeeping

2 Minutes: Divide, or have the class divide themselves into small groups

20 Minutes: Small group discussion of chapters 14-15. Each group will discuss and later present to the class how these chapters can be read as: 1) a test; 2) a death-like experience; 3) stealing or winning the boon; or 4) the flight of the hero.

25 Minutes: Each group will elect spokesperson(s) to explain to the class their findings of how these chapters can be read from these points of view.

3 Minutes: Return class to normal setup.

### Day 19 (Thursday)

10 Minutes: Housekeeping / Freewrite: "What do you think the term 'Anti-hero' means." (Different from villain.)

15 Minutes: Introduction to the "Anti-Hero" focusing on the fact that the character behaves differently from what is expected.

2 Minutes: Class divides into small groups.

8 Minutes: Each small group will discuss the Anti-hero and write down as many examples as they can. Students will also include what makes each character an anti-hero.

7 Minutes: The entire class will discuss characters from each group's list, and what makes them anti-heroes. This discussion should culminate into a class definition

5 Minutes: Pass out "The Tick, Omnibus"

8 Minutes: Have students read chapters 1-5 and finish for homework ("The Tick" is a comic book, they should be able to finish at least the first chapter in class. There should be laughter going on. Be worried if there isn't)

### Day 20 (Friday)

15 Minutes: Housekeeping / Freewrite: "In your opinion, how do you think the Tick (the character) would define a hero?" / Students will turn in journals.

20 Minutes: Large class discussion on the Tick and the hero cycle (if class does not respond, provide prompts from text.)

20 Minutes: Large class discussion on the Tick as anti-hero. (if class does not respond provide prompts on what ways the Tick behaves that is contrary to what is expected.)

## **Week Five**

### Day 21 (Monday)

5 Minutes: Housekeeping / Return journals

5 Minutes: Read "Casey at the Bat" aloud in class

20 Minutes: Class discussion of which of Campbell's elements are present in "Casey at the Bat." (Discussion may be limited to Casey's test and ultimate failure.) Other possible prompts: Is Casey a hero even though he has failed? Would you define Casey as an anti-hero in relation to The Tick? End discussion by defining a difference between anti-hero and a failed hero.

5 Minutes: Discuss the differences between the anti-hero and the failed hero.

20 Minutes: Students should read Eudora Welty's "The Worn Path." Should be finished for homework:

## Day 22 (Tuesday)

10 Minutes: Housekeeping / Freewrite: "What is non-traditional about the hero "Phoenix" in "A Worn Path"

15 Minutes: As a class trace Phoenix' placement into Campbell's hero cycle.

10 Minutes: Discuss "Non-traditional" hero in the sense that the main character does not fulfill the basic idea of what a hero is often assumed to be, but does succeed to complete the cycle.

10 Minutes: Review the four types of hero discussed so far: the archetypal hero, the anti-hero (behaves in non-heroic way), the failed hero (behaves heroically, but fails), and the non-traditional hero (behaves heroically, and succeeds, but doesn't fit the description of a traditional hero).

10 Minutes: Pass out a copy of the London 1818 version of Cinderella from <http://www-dept.usm.edu/~engdept/cinderella/cind12.html>. Have students read the story.

## Day 23 (Wednesday)

5 Minutes: Housekeeping / Pass out Chicago 1912 version of Cinderella from <http://www-dept.usm.edu/~engdept/cinderella/cind1.html> .

35 Minutes: The teacher will lead the students through a model of the next day's assignment by going through the two Cinderella stories and comparing and contrasting them. We will read the second story as we model the next day's assignment. Be sure to show how both stories fit within Campbell's hero cycle, but focus primarily on the differences between the stories and discuss how the various differences reflect on the culture which produced it.

14 Minutes: explain to students the assignment for the next few days: Students will work in small groups for this assignment During this time, the students will pick from the stories on the website: <http://members.aol.com/surlalune/frytales/cinderel/other.htm>. The teacher should make sure that each group has chosen a different story. This can be done without getting on the internet. Students should have a list of the stories, as well as, a brief synopsis of each prepared for the class in order to inform student choice.

1 Minute: Tell students that we will be meeting in computer lab tomorrow.

## Day 24 (Thursday)

(meet in computer lab)

2 Minutes: Housekeeping

48 Minutes: Students should access the website: <http://members.aol.com/surlalune/frytales/cinderel/other.htm> and read their chosen story and discuss within their groups how their story fits Campbell's hero cycle. Based on the prior day's model, Students should reflect on the differences between the current story and the Cinderella stories they have already read. Students should begin to reflect on what their story says about the culture which produced it. These notes should be organized in a way that would make it easy for groups to present their stories to the class.

5 Minutes: Return the lab to its usual condition

## Day 25 (Friday)

10 Minutes: Housekeeping / Freewrite: "What similarities and differences did you see in the alternate Cinderella stories from the version you are most familiar with?" / Students will turn in final journal.

2 Minutes: Arrange class into Cinderella Project groups.

43 Minutes: Groups will present to the class their findings, class should take notes on how the stages are

differently represented in each version of the story.

## **Week Six**

### Day 26 (Monday)

3 Minutes: Housekeeping / Return final journal.

2 Minutes: Pass out Hero Comparison Assignment.

10 Minutes: Explain the Hero Comparison Assignment.

Remainder of the Class Time: Begin work on Hero Comparison Assignment. (prewriting and brainstorming)

### Day 27 (Tuesday)

2 Minutes: Housekeeping

5 Minutes: Pass out rubric for the Hero Comparison Assignment and review it.

Remainder of class time: Work on the Hero Comparison Assignment. Students are allowed to go to the library for research or work in groups to generate ideas. A rough draft of the assignment is due the following day.

-  
-  
-  
-  
-  
-  
-  
-  
-  
-  
-

### Day 28 (Wednesday)

Writing workshop

2 Minutes: Housekeeping

2 Minutes: Divide into writing groups of 4

Pass out response sheet which will have the following statements on it:

Who are the two heroes discussed in the essay?

Who is the traditional hero discussed?

What makes him/her heroic?

Does this hero follow Campbell's hero cycle?

Why or why not?

What examples are presented from the texts?

Do these examples provide enough support for the argument?

Who is the non-traditional hero discussed?

What makes him/her a non-traditional hero?

Does this hero follow Campbell's hero cycle?

Why or why not?

What examples are presented from the texts?

Do these examples provide enough support for the argument?

49 Minutes: Students will attach 3 copies of the response sheet to their own paper and pass their paper to each of the members of their group until every paper has been read and responded to by every other member of the group. At the end of this, the student will revise his/her paper based on the recommendations made by the other group members.

2 Minutes: return class to normal

Tell class that next two meetings will be in computer lab

#### Day 29 - Day 30 (Thursday and Friday)

(in computer lab)

Students will use this time in the computer lab to revise and type their papers which are due by the end of class on Friday. Once the students are finished with their paper they should begin reading for the next unit.

Hero Comparison Assignment due by end of period on Friday (Day 30).