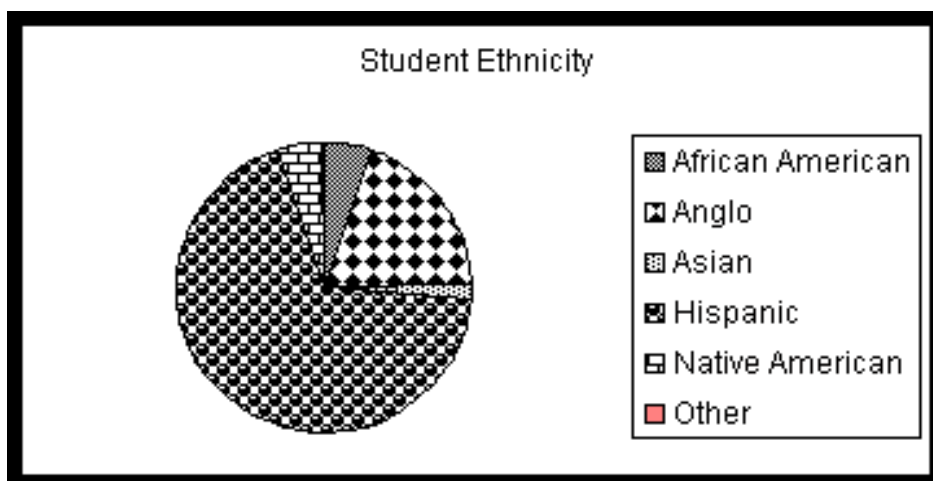


The Hero Journey: Not a Trip to Subway

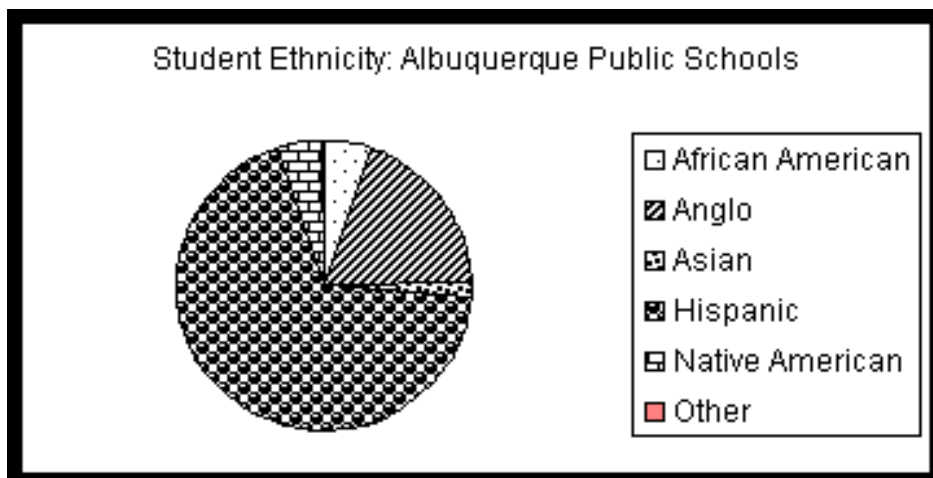
Donna Whitcomb

Academic Setting

Albuquerque High School is a comprehensive high school of approximately 2,100 students, which makes it one of the largest high schools in the district. Since Albuquerque High School is the oldest school in the district it has a unique cultural heritage and history. The student population at Albuquerque High is broken down into six ethnic identifications as proscribed by the Albuquerque Public School System: African American 5%, Anglo 19.8%, Asian 1.7%, Hispanic 68.1%, Native American 5%, and "Other" 0.4% (Fig. 1.1).



Compared with district wide ethnicities, Albuquerque High has a much smaller Anglo population and a larger Hispanic population. APS Average: African American 3.7%, Anglo 42.7%, Asian 2.2%, Hispanic 45.8%, Native American 4.8%, and "Other" 0.7% (Fig 1.2).



Economically the families range from lower fixed income to upper middle incomes. Twenty-three percent of the student body is eligible for free lunch as opposed to eighteen percent for the district.

In the lower grades of high school, students are required to take standards-based achievement tests. In ninth grade they are given the TerraNova, a norm-referenced test comparing schools across the nation. Results of the TerraNova are reported in percentile ranks, with the 50th percentile being the national median. Typically

Albuquerque High School scores lower than the district high schools (Fig. 1.3).

	Grade	Reading	Language	Math	Science	Social Studies
Albuquerque HS	9	42	36	33	46	48
District	9	58	52	51	55	55

Fig. 1.3

In tenth grade students are asked to take the New Mexico High School Competency Examination as required for receiving a high school diploma. The exam measures competency in six categories, and students must pass all six sub-tests. Generally Albuquerque High students perform well on their first attempt (Fig. 1.4).

SubTest	Albuquerque HS	District
Reading	99.3	99.2
Language Arts	95.7	96.8
Composition	93.1	96.2
Mathematics	97.4	96.2
Science	96	95.5
Social Studies	97.7	96.8
All Tests	86.7	89.7

Fig. 1.4

This curriculum is written for a ninth grade English classroom. The purpose of showing the test scores is to compare where my entering students are collectively and the level at which they can be expected to perform at by the middle of their tenth grade year. There is also a definite curve on the maturation scale. The cognitive learning capacity is greater in these two years, and the ability to form a larger knowledge base is crucial to the mean-based exams.

Curriculum Objectives

- An introduction into mythology and *The Odyssey*
- Students will explore the "common elements" of mythology
- Students will explore the patterns in writing
- Students will explore character growth and development more critically
- Students will define hero and celebrity in popular terms
- Students will settle the confusion between celebrity and hero
- Students will read *The Odyssey* and explain the elements of a hero journey
- Students will compile and create a definition for "hero journey" and give examples from contemporary media
- Students will evaluate and critique novels that conform to the Hero Journey criteria as designated by the students
- Students will create a material representation of a hero journey (see assessment tools)

Curriculum Content Standards

Language Arts—National: Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the world. Students read a wide range of literature from many genres to build an understanding of the many dimensions of human experience.

Language Arts—State of New Mexico: Students will use literature and media to develop an understanding of people, societies, and the self. Compare and contrast the presentation of similar themes across genres to explain how the selection of genre shapes the theme or topic.

Materials Required

- Class-set of *The Odyssey*
- Butcher paper
- Markers
- Library time
- Access to computers

Context and Background

Curriculum Rationale

The Odyssey is a story usually covered during the freshman year in high school. Because high school English is about beginning to analyze literature as opposed to reading for reading's sake, tying in Greek mythology is an excellent way to begin discussing the history of genres. In mythology the patterns of writing are easily identifiable. At this stage of English (high school Language Arts), students need to begin to delve into the *depth* of literature. By combining *The Odyssey* with a discussion of mythology, students will begin to see the emergence of patterns and the history behind those patterns. The "hero journey" is one such pattern.

Intellectual Background

Patterns

Underlying the whole unit is the concept of patterns. What is a pattern? This unit builds on previously seen patterns in literature, such as the pattern of character, plot, setting and theme. Students will have already mastered this particular pattern and will begin to delve into specific less encompassing patterns, such as the hero journey. A discussion of the word and what the students know about patterns would be a great introduction into this unit. For example, how do we know a car is a car when we see it? But are all cars the same? What are some identifying features of a car? In what other things in the world can we see a pattern? This type of classification and categorization are consistent with learning strategies. In the Prototype Theory people classify related things on the basis of resemblance. Thus, you create a mental image of a "typical car" and these defining features become average across categories. If you approach the discussion of patterns using cars, there will be typical responses: four wheels, a windshield, lower to the ground than trucks, have space for stuff behind the backseat, has a backseat, etcetera. Once you allow the students to understand how patterns work, they can build on that knowledge and begin to recognize patterns in all facets of the world in which they live. In Educational Psychology/Theory the way in which categories are connected to each other in a pattern of associations is called the spreading activation of the semantic network.

If the students seem perplexed, this may include a discussion of the phrase "it reminds me of...". When do we say that? What are we referring to when we do say it? Why do we say it? It might be a proactive idea to have the students keep an informal journal to keep track of, Who said it? and When and What are they specifically referring to? Do this for a week or two prior to the unit or possibly

through the whole unit. Then discuss when and where they heard the phrase and what associations they made when the phrase was said. This way, the students begin to critically deconstruct their input of messages and construct their own meanings.

The introduction of a concept, like mythology, needs to be broken down into steps. This should be done in the following way:

1. Introduce the concept—"We are going to begin exploring mythology."
2. Define the concept—"Mythology is defined in *Webster's Unabridged* Dictionary as a body of traditional stories, as that of a particular people, or that relating to a particular person."
 1. Give example of the concept—"Greek Mythology—traditional stories about a particular people." (Give as many as you can, the more examples they can experience, the better the understanding.)
 2. Give non-examples of the concept—"The Harry Potter series is not a myth, for it isn't set in tradition or legend, but it has elements of mythology." (This is a good place to introduce the elements of mythology.)
3. Compare and Contrast the examples with the non-examples—"What are some common features we know about Greek Mythology? Are any of these features seen in Harry Potter? What makes them different? Does time of writing make a difference? Why or why not?" This allows the students to see and make connections about what is considered mythology and what only has components of mythology. What is Mythology? The etymology of the word—broken down and easily digestible. What is the definition of myth? What does the suffix "ology" mean and where does it come from?

When you begin to explore these meanings, it is important to move into the stories that we know about how things work. Creation stories that the students have in their cultures, or religious stories. Let the students "tell" the stories and have them explain why they fit or don't fit into the definition of myth. Are their stories examples or non-examples? Have other students explain what components the stories possess to make it fit an example or non-example. Lots of things in our society (the products we buy; the stars and planets, the creation of the world, cosmos, flood myths, stories that we know and retell such as fairy tales, and the etiology of things) are rooted in mythology.

Patterns found in Greek Mythology:

- Differentiating myth from other writing styles:

A myth is not a fairy tale/folk tale, an allegory, a saga or a fable, but it is a legend that has an historical element and is interpreted differently across socio-economic strata. In ancient Greece, for example, myths were seen as literal stories by the lower classes. However the upper-classes saw the myths as symbols of correct living, of civilization.

- Saga—a long narrative epic, indigenous to Iceland and Ireland.
- Fairy Tale/Folk Tale—terms applied to rituals, customs, traditions, and beliefs of unknown origin, accumulated primarily through oral transmission and the concerns of ordinary people; generally seen as deteriorations of ancient myths, or as symbolic explanations of natural phenomena.
- Allegory—an extended metaphor in which characters, objects, incidents, and descriptions carry one or more set of fully developed meanings in addition to the literal ones; particularly strong during the Middle Ages to depict good and evil engaged in symbolic action.

- Fable—a short tale with animals, men, gods, often having inanimate objects as characters; usually moral driven.
- Legend—a narrative handed down from the past and often conveying the lore of a culture; distinguished from a myth by its closer relation to historical fact than to the supernatural (gods); grown up around an event; usually an oral tradition.
- Myth—a legend about ancient gods, demigods, and mortals; a story that belongs to and very much typifies a particular culture; presents supernatural episodes to explain cosmic forces and the natural order; generally concerned with the same motifs and themes: creation, divinity, the significance of life and death, natural phenomena, and the adventures of mythical heroes; they are pedagogical in nature.
- Epic—a very long narrative poem presenting adventures on a grand, heroic scale originally united through a central figure of heroic proportions; the adventures are made up of episodes which contribute to the formation of a race or nation; a tale of the manners, customs and morals/values of a civilization.
- Types of myths and patterns associated with each:
 - Creation myths—also known as cosmogonies—used to explain how the world comes to be and how the gods are born.
 - Themes/Motifs: Emergence of order over chaos (allegorically victory of light over dark); primal water—source of creation; notion that Heaven and Earth must come together before anything else can be created; struggle or war among immortals (Gods); stated purpose for the creation of humans; and the idea that civilization is a gift from the gods to the humans and it can be taken away.
 - Punishment myths—tells of progress towards demise; inner journey or descension to personal "dark place" or after life.
 - Themes/Motifs: there are three components that the main character displays: hubris—the excessive pride displayed by the character, to go beyond defined place; ate—type of mental blindness or madness, loss of ability to reason due to hubris; nemesis—follows ate, the punishment the comes when you recognize your mistake, gods set it up so that you punish yourself.
 - The emphasis is on the gap between gods and humans and that Humans have a designated place and there is no room for deviation.
 - Hero myth—a journey that separates one or more characters from their familiar surroundings; the end of the journey ends in divine status or a reputation that endures through life.
 - The hero is often born of unusual or unnatural circumstances and as an infant faces great danger, which he survives.
 - At adulthood he will seek out adventures, testing his own powers and validity, and sets out on a journey.
 - There are 17 characteristics associated with the hero archetype of which the

character should fit most.

- There are three cycles associated with the hero journey—
 - Separation/departure
 - Penetration to source of power
 - Return/reintegration
- For heroes in Greek myths, the ultimate adventure is going to the underworld and coming back alive.

The emphasis for this unit is on the hero journey, because once the patterns are established it is easier to understand the motivations of those that we, as members of a culture, choose to "heroify." Being able to label and recognize the characteristics, we can explain what is the force behind the behaviors exhibited by the hero, where they came from, and where they are going. The students will be able to articulate the vehicle used in the quest for discovery. This unit allows the students to delve into a specific function of a story and why some stories become classics. In other words, students explore and understand why the classics are classics and timeless. The students express interest in reading contemporary literature and this unit allows them to draw parallels and discover that current fiction is loosely based on the same themes found in the classics. It also helps the students mediate the modern world in which they are active members; for example, news stories are presented as "tragic." There is an overuse of the word tragic, as first defined by the Greeks. Given the definitions, they can use pedagogy to rationalize media coverage as well as discussing characters in contemporary novels. For most students, it is necessary to understand their role in society as presented by the characters in literature. There must be an association presented in which they can "see themselves."

The Hero Pattern

Beginning with the birth of the hero, there is a pattern. Followed concerning his/her parentage and circumstances surrounding the emergence of the child.

Origins of the Hero

I. Father energy

- A. Can be a supreme being in Greek mythology (usually related to Zeus).
- B. Often times the father may be unknown.
- C. There is usually a search for the father.
- D. The hero's relationship with the father holds significance in things that happen to him or are significant to the myth.

I. Mother energy

- A. She is the physical earthly pathway through which the hero carries divine energy.
- B. The mother is usually always known.
- C. She has given birth to the hero in a hidden spot.

I. Miraculous conception

- A. Mother's special status (e.g., baby born under special circumstances, or mother has been selected by supreme beings to be given divine intervention concerning the birth of the hero).
- B. Other special circumstances involving the mother may include that it is a virgin birth, or after the birth of the hero, her virginity is restored. She may also be menopausal, but conception and birth occur anyway.
- C. There is usually a purity or hope for a new beginning with the birth of

the hero.

I. Unusual circumstances

- A. Hero is born when needed
- B. Society has some deficiency or need for a hero.
- C. The world is usually in a culturally "dark" period referred to as winter solstice.

I. Divine child motif

- A. The child reveals special status—unusual exploits as a child.
- B. The child exhibits hostility towards the status quo.
- C. There are threats to the young hero's life.

What follows is an extensive list of all of the steps of the hero journey; however, please note that these steps can exist in isolation or in groups of two or three steps. For example, the story of Heracles most often fits all of the categories since he is the quintessential hero, whereas other heroes may fit fewer of the categories.

Hero Quest/Journey is divided into three parts:

- I. Separation or departure
- II. Penetration of the power source
- III. Return or reintegration

Each division is distinct and has a "typical" cycle that is followed.

I. Separation or departure:

- A. Call to adventure
 - 1. Crisis moment
 - 2. Appearance of "herald"
 - 3. Sign of hero's vocation
 - 4. Symbolic rebirth—break from family
 - 5. Quest cannot be denied
- A. Refusal of the call
- B. Supernatural aid
 - 1. Protective figures
 - 2. Personifications of hero's destiny
 - 3. Guardians of hero enter the realm of darkness
 - 4. Enter the messenger
- A. Crossing the threshold
 - 1. Beyond the region of unknown, darkness
 - 2. Custodian at the edge of a zone of power
 - 3. Dangerous and protective
 - 4. Hero passes into new area of experience
- A. Belly of the beast
 - 1. Hero emerges into symbolic womb or sphere, moves inward
 - 2. Swallowed into unknown, is torn apart and appears dead
 - 3. Sacrifice of self to attain power, goal

I. Penetration to power

- A. Roads of trials
 - 1. Classic phrase of hero myth

2. Moves in the world of the supernatural, must survive succession of trials, tests and ordeals
3. Divine helpers
4. Each resistance is broken, hero prevails
- A. Woman as temptress
 1. Female represents the knowledge the hero seeks
 2. Threatened by the femme fatale to abandon quest
 3. Hero must resist temptation of her call
- A. Conquest of Death—faces ultimate moment of terror
 1. Hero confronts the final nemesis, faces death, own mortality
 2. Journey westward, visit to Hades or Underworld
 3. Wrestles with Death and tricks it
- A. Reunion with goddess
 1. Hero finds familiar female figure, bliss of infancy regained
 2. Promise of joy and beauty
 3. Hero must win love of goddess to attain immortality
- A. Atonement with father
 1. Hero must reach his father, endure the test or initiation of his father
 2. Guided by helpful female figure
 3. Hero is divested of his humanity, becomes father-god, source of power
- A. Apotheosis
 1. Reborn through goddess, taking power of the father
 2. Hero initiated into dual wisdom of universe, opposites dissolve
 3. Free from fear and change
- A. Ultimate boon
 1. Hero reaches symbols of immortality and youth
 2. Often hero must trick the gods to release an elixir of imperishable being
 3. Hero discards physical body to find eternity
- I. Return or reintegration
 - A. Magic flight, hero journeys back to world with trophy
 1. Often the hero must be recalled from bliss
 2. Often complicated by obstacles
 3. Escape is the test of hero's supernatural skills
 - A. Return threshold
 1. Hero must return to common world
 2. Must face society with life, redeeming boon
 3. To complete adventure, hero must survive impact of return
 4. Boon proves encounter with unknown
 - A. Master of two worlds
 1. Hero's quest joins together two worlds
 2. Hero represents the freedom to go between the two worlds
 3. Hero reveals mystery; self-destruction leads to rebirth into new life
 - A. Freedom to live
 1. Goal of the Hero Myth—the individual is reconciled with the universal will as the hero's cycle goes on
 2. The ultimate boon—change cannot destroy the permanent

3. No fear

The Odyssey follows this pattern of the hero journey.

Implementation

Lesson #1:

What is a myth and why are we changing the definition?

As explained in the narrative, students have already been working on patterns found in literature. They have spent some time looking at character, plot, setting and theme in literature. So, this unit will begin with syntax of myth and mythology and move into the hero journey/quest.

Step One—quick write. Take out a sheet of paper and try to define or give examples of a myth. This should take no more than three to five minutes. (*There will be varying answers—the definition as seen below or the newer definition as a "lie" as presented by mass media.*) Quickly whip around the room and ask students to share either their definition or their example.

After the teacher has gotten everyone's perception of the term, ask the students to look at patterns in examples presented in class by their peers.

Those who gave example, were they all the same? What was the same or different about the examples? Why? Are there some patterns developing? (*This will most likely be a guided discussion—teacher prompting and interpretation may be necessary.*)

Next, after the students have begun to look for patterns, give them the dictionary definition of myth.

Mythology (begin by breaking down the word into stem and suffix)-

Myth—mythos—oral recitation of a story.

Ology—study of the stem

(*The teacher should have on-hand magazine covers and articles or even newspaper stories that use myth to mean lie.*) Begin to talk about why myth has become associated contextually with the word lie. An example to begin the discussion: How many of you have heard the same joke about a million different times and each time the joke-teller is different the joke is changed just a little bit, but the punch-line is the same? So, the person who told the joke differently than the original—are they considered a liar? Why or why not? If you cannot call a joke-teller a liar, than can you call a myth a lie? Essentially, even though the telling of the myth (or joke) is different, the message is the same.

Possible Homework Extension:

Students can find a magazine article or cover/media story that uses the word myth in the title to facilitate further discussion. Or this assignment can be assigned prior to this lesson.

Lesson #2:

KWL Chart

Individually, ask students to write down what they know or what they think they know about Greek mythology. I like for the students to do this individually at first as a quick write. Then I make a list on the board as students call out what they've written down. As I add things to the list on the board, I ask student to add the items to their own list. Another way to do this is for the students to work in small cooperative groups with a large sheet of paper and different colored markers. They draw a large KWL (a column for each of the following: What I **k**now, what I **w**ant to know, and What I **l**earned). The students' ideas should be listed on the chart as they share them

in their groups (only the first two columns are used at this time). The goal of this activity is for students to generate ideas about the topic. This is not a time for debate or discussion about the ideas.

I like to post these charts on the walls to use as a reference to verify information and maybe change or cross out misinformation. The chart, especially the "what I want to know" section, also serves as a guide for teaching and ongoing learning.

Lesson #3:

Building on yesterday, now it is time to introduce what is not a myth.

Students will be put into cooperative groups (size at teacher discretion) and given a graphic organizer that has three columns and six rows. In the first column, the types of genres (as identified in the narrative) will be listed. In the second column, the definitions for each will be listed. The third column will be blank. The assignment will be for students to brainstorm pieces of literature (contemporary or classical) that fit each genre. (Teacher should give students about 25 minutes to complete this task.)

After the columns are filled in (by the groups) teacher should have a model on the board or on an overhead and should be filled in by the class.

The purpose of this activity is to discover and make meaning as a large cooperative group as to the elements and patterns of literature and genre.

(Teacher may want to have copies of Aesop's Fables and folktales on hand to read to the students. This lesson may extend into another day.)

Lesson #4:

Elements of an epic:

Students will be asked to read the introduction to *The Odyssey* found in *Elements of Literature*, pages 878 to 886.

Because the introduction is nine pages in length, here are some suggestions to help the students analyze and access the information. These suggestions are taken from the Teacher's Edition of the Elements of Literature: for struggling readers—pair the students and ask them to create flash cards of five questions to exchange with one another; for advanced learners—ask each student to become an expert on one of the characters presented in the introduction and have them give a two-minute in-class presentation; for visual learners—create a graphic summarizing what they have read using the text to verify facts; and for verbal learners—make a two column chart of the words found in The Odyssey that are used today and where they found them—for example Trojan Horse, Achilles' Heel and Odyssey.

Allow class-time for the students to work on the extension projects, reading aloud and presentations.

Another idea that would work well here would be for each student to choose a god or goddess (no duplications) and conduct some research for a class presentation that would include: a summary of the god/goddess, what they are usually associated with and why, a picture or drawing of what they look like or some other visual representation, and a brief myth concerning the god/goddess. The visuals can then be posted in the room. (*Any remaining characters not covered by the students will be the responsibility of the teacher.*)

Lesson #5:

The players in the epic and heroes:

Students will be given a handout detailing the characters in *The Odyssey*—this includes all mortals and divine beings. Cover any characters not researched by students.

Introduction of Hero and notions held about such people.

Students will do a quick write: What makes a hero? Write down the names of two or three people, real or fictional, whom you consider heroic. Then list at least five characteristics that you think any hero, regardless of time or place, should possess.

(Students will add to this list as they read *The Odyssey*.)

- graphic organizers for active reading as student's follow the story
 - vocabulary words for the sections that will be read.
-

Lesson #6:

Begin to read *The Odyssey*—prior to this reading, you may find it beneficial to brief the students on the Trojan War, dynamics and outcome.

In class, read aloud the first two chapters and discuss. Summarize the material and identify the significant events and characters. Have the students add the characters to their Hero Sheet and describe affiliated characteristics.

For the following "books" or chapters, divide students into small groups. Have each group become the expert on one book. They must read their assigned book, summarize the material, and identify the significant events and characters. The groups should have visual representation of their events and characters—can be as simple as a list of those to be identified. Students can give quizzes on their books—as well as the teacher asking summative questions regarding previous book and presentation.

Students should have a minimum of two class days to complete this assignment.

The books should be presented in the same order as they appear in the text. (Teacher should focus the students on the episodic nature of Odysseus' journey, his steps along his journey, how he develops characteristics that are "associated" with a Hero, and how these characteristics aid him in his final trials back home to Ithaca.)

Additional projects to accompany the reading/jigsaw presentation of the text:

For the first two chapters—create a mini-universe that represents the creation of the universe.

Understanding the Fates—using coins work with statistics to demonstrate the possibility of "odd or even."

(Additional activities can be found in *D'Aulaires' Book of Greek Myths* by Ingri and Edgar parin d'Aulaire.)

Lesson #7:

View the movie to tie together the books.

After the students have completed their presentations of the books, view the movie *The Odyssey*. This will take three 40 minute class periods.

After viewing—discuss the differences found in the books and in the movie. What is left out and why did the director choose to omit certain aspects of Homer's text? Did this change the story? Why or why not? Refer back to analogy used in Lesson #1

about the joke teller and the moral of the story.

Lesson #8:

Final Assessment

This can come in many different versions—only the students' imagination limits them.

Possible projects to use:

1) Create a travel brochure for *The Odyssey*. Using white paper and colored pencils, create a brochure. Fold the sheet in thirds to resemble a brochure found at a local travel agency. For each surface, you must plan something to promote the travel/path taken by Odysseus. The cover is usually a title page. The requirements for the inside pages are to promote a minimum of three of the stops that Odysseus made on his journey. Each area must have a short paragraph describing it in only the most glowing of terms. In the back you are to provide information regarding whom and where to call to book the tour. You can also include advertisements for supplies that a traveler might need on their trip, companies that might provide services for your tour, and/or testimonial accounts of people who have taken the tour and were thrilled with the adventure. (Rubric should include—the use of factual events and terms, minimum of three stops, graphics for each stop, title page, back cover, creativity and imagination.)

2) Students could create a board game—in which the players are the characters in *The Odyssey* and the landing places are actual people and events Odysseus encounters in his travels.

Bibliography

Students:

McLaren, Clemence. *Inside the Walls of Troy: A Novel of the Women Who Lived the Trojan War*. New York: Laurel-Leaf Books, 1996.

This is a novel for students who would like to do some reading outside of class. As the title suggests it is written from the women's perspective of the Trojan War.

_____. *Waiting for Odysseus*. New York: Atheneum Books for Young Readers, 2000.

This novel, like the one listed above, is an historical fiction novel that adds supplemental text.

Mitchell, Adrian. *The Odyssey*. New York: Dorling Kindersley Publishing, Inc., 2000.

A picture dictionary type of book that provides some facts, terms, historical art work with captions as well as some of the more well known shortened stories about Odysseus' travels.

Pearson, Anne. *Ancient Greece*. New York: Algrid A. Knopf, 1992.

A museum quality text that provides pictures of artifacts with captions and a social history of Ancient Greece. Inclusion of daily architecture, clothing, past-times and food.

Philip, Neil. *Mythology*. New York: Dorling Kindersley Publishing, Inc., 2000.

Pictures of ancient artifacts from many different cultures

are represented in this book along with captions that tell that cultures myths and legends.

Williams, Marcia. *Greek Myths for Young Children*. Cambridge: Candlewick Press, 1991.

Stories of Greek myths are told in colorful comic book form.

<http://www.lyrica.com/herojourney/herojourney.htm>

A site for the students to explore symbols, stories, dreams, poetry, invoking the muse and the hero journey.

Teachers:

D'Aulaire, Ingri and Edgar Parin. *D'Aulaires' Book of Greek Myths*. Huntington Beach: Teacher Created Materials, Inc., 1993.

Good, basic activities for low-level learners, or ESL students to understand notions of Fate and creation.

Elizabeth, Mary. *The Odyssey A Teaching Guide*. Eugene: Garlic Press, 1999.

Summaries for each book in the text, with journal and discussion topics.

Gillison, Linda W. Rutland. *Instructor's Manual and Test Bank to Accompany Classical Mythology: Images and Insights*. Mountain View: Mayfield Publishing, 2001.

Includes text questions to aid teacher's background knowledge and provide guided discussion ideas.

Harris, Stephen L. and Gloria Platzner. *Classical Mythology: Images and Insights*. 2nd ed. Mountain View: Mayfield Publishing, 1998.

Detailed background information, stories, myths and fables. This is for teachers to deepen their understanding of the myths and the characters in them.

Hesiod. *Homeric Hymns: Epic Cycle, Homeric*. trans. Hugh G. Evelyn-White. Cambridge: Harvard UP, 1914.

English translation of the original text by Hesiod.

Mantle, Stacy. *A Guide for Using The Odyssey in the Classroom*. Westminster: Teacher Created Materials, Inc., 2000.

Curriculum connections to accompany the text to better facilitate understanding of the material.

Spencer, Gwynne. *Hero Journey Workbook*. Albuquerque: Gwynne Spencer, 1995.

Excellent visual/graphic organizer for the hero journey—great resource for students to draw their own journey. Must be ordered from the author/all reproduction of materials must be done after permission is granted—please contact Gwynne Spencer

PO BOX 30307
Albuquerque, NM 87190-0307
or fax her at (505) 268-4601

Personal Resources

Baade, Eric C. *Teacher's Guide Myths and their Meaning*. Rockleigh: Allyn and Bacon, Inc., 1985.

Accompanies the following text. Helps teachers provide a synopsis of background information for the European myths presented in the text.

Herzberg, Max J. *Myths and their Meaning*. Boston: Allyn and Bacon, Inc., 1984.

Collection of varied myths from around Europe. To help the students, Herzberg has included the history of the myth, its usefulness and etymology of English words.

McCormick, Christine B. and Michael Pressley. *Educational Psychology: Learning, Instruction, Assessment*. New York: Longman, 1997.

Provides the theories about knowledge acquisition and how knowledge should be presented for optimal use.

Rovin, Jeff. *What's the Difference: A Compendium of Commonly Confused and Misused Words*. New York: Ballantine Books, 1994.

Used to provide the reader with a better understanding between folklore, myths, legends and fairytales.

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Possible Film List

Genre	Film
Fantasy	<i>Lord of the Rings, Willow, Never Ending Story, The Wizard of Oz, Lion King</i>
Science Fiction	<i>Star Wars, Star Trek, Back to the Future, Cocoon, The Matrix</i>
Heroes of Yore	<i>The Odyssey, Jason and the Argonauts, Three Musketeers, Robin Hood, Excalibur</i>
Westerns	<i>Dances With Wolves, True Grit</i>
Romantic Hero	<i>Indiana Jones, Romancing the Stone, Titanic</i>
Modern Vigilantes	<i>Rambo, Dirty Harry, Die Hard</i>
War	<i>Platoon, G.I. Jane</i>
Urban Hero	<i>Karate Kid, Rebel Without a Cause, Remember the Titans</i>
SuperHeroes	<i>Batman, Superman</i>