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# “The Girl Who Was on Fire”: A Study of Archetypes and Mythology in The Hunger Games by Suzanne Collins [9th grade]

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# UNDERSTANDING BY DESIGN

## Unit Cover Page

Unit Title: “The Girl Who Was on Fire”: A Study of Archetypes and Mythology in *The Hunger Games* by Suzanne Collins

Grade Level: 9

Subject/Topic Area(s): English

Designed By: Melissa Manny Jiménez

Time Frame: 4 Weeks

School District: Hoover City Schools

School: Hoover High School

School Address and Phone: 1000 Buccaneer Drive, Hoover, AL 35244

### **Brief Summary of Unit** (Including curricular context and unit goals):

- Is any story ever truly original? This unit illustrates how even contemporary writers allude to and reinterpret the stories of the past in order to tell new stories that are socially relevant, but still universal in scope. Specifically in *The Hunger Games*, archetypes and mythology play a prominent role. Students will learn how to identify character, situation, and symbolic archetypes in myths, film, and visual art. Through the process of observing these texts, students will not only construct an understanding of the relationship between literature and culture, but also look for patterns to interpret unfamiliar texts. In the performance assessment, students will identify archetypes in *The Hunger Games* and make intentional choices about how to represent them in their own movie versions of the popular book.
- Please note that this unit is designed to prepare students in the International Baccalaureate program for future units of study in world cultures and classical mythology. While this unit does not go into depth with the stages of a hero’s journey or the Greek gods and goddesses, an examination of these and the Theseus myth in *The Hunger Games* would be an interesting future unit of study.

## UbD Template 2.0

Stage 1 – Desired Results		
<p><b>Established Goals</b> (e.g., standards)</p> <p style="text-align: center;"><b>NCTE</b></p> <ol style="list-style-type: none"> <li>1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.</li> <li>3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features.</li> <li>9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.</li> <li>11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</li> <li>12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</li> </ol>	<b>Transfer</b>	
	<p><i>Students will independently use their learning to...</i></p> <p>Design a movie version of <i>The Hunger Games</i> that includes a statement of purpose and plan for the screenplay, set, and costumes. The movie pitch will highlight a detailed sketch of one scene from the book and an explanation of the choices the student made in terms of symbolic and character archetypes.</p>	
	<b>Meaning</b>	
	<p><b>Understandings</b> <i>Students will understand that....</i></p> <ul style="list-style-type: none"> <li>• Writers allude to and reinterpret the stories of the past in order to tell new stories that are socially relevant and universal in scope.</li> <li>• Archetypes are universal. By identifying them, readers can make sense out of unfamiliar texts on a literal and symbolic level.</li> <li>• Heroes embody the values of their society.</li> <li>• Myths reflect human nature and thereby teach us about ourselves.</li> <li>• The study of mythology and archetypes makes the world smaller and larger.</li> </ul>	<p><b>Essential Questions</b></p> <ul style="list-style-type: none"> <li>• Can stories ever be truly original?</li> <li>• What makes some characters so enduring?</li> <li>• How do readers make sense out of unfamiliar texts?</li> <li>• What makes something symbolic?</li> <li>• What is the relationship between a hero and his/her culture? (What do heroes show us about society?)</li> <li>• How does the study of mythology impact my understanding of the world?</li> </ul>
<b>Acquisition</b>		
<p><b>Knowledge</b> <i>Students will know...</i></p> <p>Literary terms classifying characters and plot elements</p> <ul style="list-style-type: none"> <li>• Dynamic, static, flat, round</li> <li>• Exposition, conflict, rising action, climax, falling action, denouement</li> </ul> <p>Archetypes</p> <ul style="list-style-type: none"> <li>• Character, situation, symbolic</li> <li>• Elements of the quest</li> </ul> <p>Stages of the hero's journey</p> <p>Creation myths of the world</p> <p>Components of a paragraph</p> <ul style="list-style-type: none"> <li>• Claim (topic sentence)</li> <li>• Specific textual support (evidence)</li> <li>• Insight (concluding sentence)</li> </ul> <p>Source: Pre-IB English 9 Curriculum for Hoover City Schools (Author: Melissa Hamley)</p>	<p><b>Skills</b> <i>Students will be able to...</i></p> <ul style="list-style-type: none"> <li>• Recognize elements of plot</li> <li>• Make inferences about characters and their motives</li> <li>• Interpret symbolism and other examples of figurative language</li> <li>• Identify examples of archetypes in literature and other texts, such as film, visual art, and graphic narratives</li> <li>• Define <i>hero</i></li> <li>• Define <i>myth</i> and analyze the significance of common elements in myths</li> <li>• Compose a well-developed paragraph</li> <li>• Observe patterns in literature and other texts</li> <li>• Interpret literature and other texts within their cultural contexts</li> </ul>	

**Stage 2 – Evidence**

CODE (M or T)	Evaluative Criteria (for rubric)	
M, T	<p><b>Purpose/Rationale</b></p> <ul style="list-style-type: none"> <li>• Insight?</li> <li>• Relevance?</li> <li>• At least 2 specific textual examples?</li> </ul> <p><b>Screenplay</b></p> <ul style="list-style-type: none"> <li>• Specific textual example for each plot element?</li> <li>• Explanation of why specific parts were cut?</li> </ul> <p><b>Set Design</b></p> <ul style="list-style-type: none"> <li>• Illustration?</li> <li>• Explanation?</li> <li>• At least 3 symbolic archetypes?</li> </ul> <p><b>Costume Design</b></p> <ul style="list-style-type: none"> <li>• Illustration?</li> <li>• Explanation?</li> <li>• At least 5 character archetypes?</li> </ul> <p><b>Professionalism</b></p> <ul style="list-style-type: none"> <li>• Complete sentences?</li> <li>• Clear language?</li> <li>• Preparation?</li> </ul> <p><b>Creativity</b></p> <ul style="list-style-type: none"> <li>• Ideas are developed and insightful?</li> <li>• Creative vision?</li> </ul>	<p><b>Performance Task(s)</b> <i>Students will demonstrate meaning-making and transfer by...</i></p> <p>Design a movie version of <i>The Hunger Games</i>. Pitch your ideas to a producer who will choose the one that presents the best interpretation of the original text.</p> <p>Each pitch will include:</p> <ul style="list-style-type: none"> <li>○ Statement of Purpose: An explanation of relevance to an audience today using textual support</li> <li>○ Screenplay: An explanation of quotes or passages that you will highlight in the movie and those that you will cut</li> <li>○ Set Design: An illustration and explanation of symbolic choices</li> <li>○ Costume Design: An illustration and explanation of how each costume fits the character’s role/archetype</li> </ul> <p><i>Extra Credit Option: Film one scene from your movie including an actualization of your set and costume design. The finished product should be 8-10 minutes in length.</i></p> <p>-----</p> <p>Other Evidence (e.g., formative)</p> <p>Think-Pair-Share, Numbered Heads, Whiteboards, Jigsaw Entrance and Exit Slips, Journal Entries Graphic Organizers, Poster Mini-Presentations, T-Charts Paragraphs –multiple drafts Small Group Discussions and Fishbowl Discussions Reading Strategies –Think Aloud, Post-It Notes, Annotation Reflection</p>

**Stage 3 – Learning Plan**

CODE (A, M, T)	Pre-Assessment <i>How will you check students’ prior knowledge, skill levels, and potential misconceptions?</i>	
A	Diagnostic Writing Assignment: In a well-organized and well-developed paragraph, write about a memorable character from a movie you saw or book you have read recently. Be sure to use formal language and include the author and title of the media or text.	
M	Warm Up on Day 1 –Can any story ever be truly original? Write and defend your answer on a sheet of paper. After about 5 minutes, discuss with a partner ( <b>think-pair-share</b> ).	
	<b>Learning Activities</b>	<b>Progress Monitoring</b>

<p>M</p> <p>A</p> <p>A</p> <p>M</p> <p>M</p> <p>A</p> <p>A</p>	<p>Day 1</p> <p><i>(Prep: On strips of paper, write the titles of popular movies from the past couple of years that contain situation archetypes. Write one movie title on each strip of paper, for a total of 8.)</i></p> <ul style="list-style-type: none"> <li>• Warm Up –Can any story ever be truly original? Write and defend your answer on a sheet of paper. After about five minutes, discuss with a partner and share with the class. (10’’)</li> <li>• Introduce the term <i>archetype</i>. Pass out the archetypes chart. Go over <b>the quest</b> and other <b>situation archetypes</b> with the class. Save the character and symbolic archetypes for later. (5’’)</li> <li>• Ask students to form groups of 3-4 and pass out one slip of paper to each group. Give them 5 minutes to make a list of as many situation archetypes in their assigned movie as they can identify. They should be prepared to explain their archetypes with specific examples. Share with the class. Students should write the examples that they hear into their chart. (15’’)</li> <li>• Project a PowerPoint slide with the five main <b>elements of plot</b> and compare each to the elements of a quest. Ask students to copy these elements into their notes. (15’’)</li> </ul> <p>Day 2</p> <ul style="list-style-type: none"> <li>• Entrance Slip –What are the main situation archetypes in <i>The Hunger Games</i>? Briefly explain each one with specific examples.</li> <li>• Ask students to think back on the diagnostic paragraph about a memorable character. In small groups of 3-4, discuss the question: what makes some characters so enduring? Call on one person at random from each group to share with the class. (10’’)</li> <li>• Go over the <b>character archetypes</b> from the archetypes chart. Watch selected clips from <i>Harry Potter and the Sorcerer’s Stone</i>, <i>Pirates of the Caribbean</i>, or <i>The Wizard of Oz</i>. Ask students to look for examples of archetypes as they watch. Discuss together and write examples in the chart afterwards. (30’’)</li> <li>• <u>Assign <i>The Hunger Games</i> archetype project.</u> Tell students to skip over the statement of purpose until next week when we discuss the relationship between heroes and their society.</li> </ul> <p>Day 3</p> <ul style="list-style-type: none"> <li>• Warm Up –What makes something symbolic? Discuss in groups of 3-4. Record thoughts on one miniature whiteboard per group. After a couple of minutes, ask each group to send one person to write their best idea on the board for the whole class. After looking at all responses, define <i>symbol</i>.</li> <li>• Watch another film clip from the movie students saw yesterday. Ask students to erase their whiteboards and start making another list of symbols they observe in the movie. Share afterwards. (15’’)</li> <li>• Go over the <b>symbolic archetypes</b> from the archetypes chart. Try to match up the symbols from the movie with the archetypes</li> </ul>	<p><b>(e.g., formative data)</b></p> <p>Think-Pair-Share</p> <p>Graphic Organizer</p> <p>Entrance Slip</p> <p>Numbered Heads</p> <p>Graphic Organizer</p> <p>Whiteboards</p> <p>Graphic Organizer</p>
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A	<p>and record these examples in the chart. For more examples beyond the cinema, pass out copies of different works of art, one to each group. Ask students to identify examples of symbolic archetypes and prepare to report back to the class. (20-25")</p> <p>Works of art might include:</p> <ul style="list-style-type: none"> <li>• Salvador Dali's <i>Persistence of Memory</i></li> <li>• René Magritte's <i>Time Transfixed</i> or <i>The Human Condition</i></li> <li>• Frida Kahlo's <i>The Dream, 1940</i></li> <li>• Francisco de Goya's <i>El sueño de la razon</i></li> <li>• Frank Gohlke's <i>Chemical Brook enters the Sudbury River</i> or <i>Aftermath: The Wichita Falls, Texas , Tornado No. 11A and 11B, 4503 McNeil, looking north, 1979/1980</i></li> <li>• Van Gogh's <i>Starry Night</i></li> <li>• El Greco's <i>The Annunciation</i> or <i>Adoration of the Name</i></li> <li>• Georgia O'Keefe's <i>Music, Pink and Blue II</i> or <i>Ram's Head</i></li> <li><i>White Hollyhock and Little Hills</i></li> </ul> <p>Day 4</p> <ul style="list-style-type: none"> <li>• Assign groups of 3-4. Let each group pick a movie, book, or graphic narrative in which a variety of archetypes appear. They can pick anything they are familiar with. If students need help picking one, go back to the quest movies.</li> </ul>	Jigsaw (a cooperative learning strategy)
A, M	<ul style="list-style-type: none"> <li>• <b>Review Activity:</b> Give each group a sheet of butcher paper. Ask them to write and illustrate as many situation, symbolic, and character archetypes as they can. Put the title of the movie across the top. Hang the papers on the wall when they finish. Each group should pick one person to briefly present their work to the class. After each group shares, ask the class whether they agree or disagree with their archetypes and why. (30")</li> </ul>	Archetypes Poster and Mini-Presentation
M	<ul style="list-style-type: none"> <li>• Exit Slip –Why is it important to study archetypes?</li> </ul> <p>Day 5</p>	Exit Slip
M	<ul style="list-style-type: none"> <li>• Read an excerpt from <i>How to Read Literature like a Professor</i> or another text that exemplifies how <b>heroes</b> embody the values of their <b>society</b>. (5-10")</li> <li>• Ask students to make a <b>t-chart</b> on a sheet of paper. Project an example on the board. In the left column, write "What Katniss Loves." In the right column, write "What Katniss Hates." Give students five minutes to individually record their ideas in the chart. Call on students at random to write their ideas on the board. Read the final list together as a class. Put a check next to the items that apply to Katniss's society as a whole. As possible, generalize the remaining items so that they describe the positives and negatives of her society. Lastly, circle or highlight the items that also apply to our society today. (20")</li> <li>• Transition: Tell students that <i>The Hunger Games</i> is an example of <i>dystopian</i> literature. That means Suzanne Collins is writing about a futuristic society in which things have gone terribly wrong. Many of the things she criticizes could also apply today.</li> </ul>	T-Chart

M	<ul style="list-style-type: none"> <li>• <b>Journal Assignment:</b> Pretend you are the hero of a story that takes place in your hometown today. Write a journal entry commenting on what you love and hate about your society. If students need an example, start writing the first few sentences based on your own opinions and observations about society. You can use anecdotes to illustrate these observations. (For example, “I went to the gym today after school and couldn’t believe how packed it was. I love exercising, but I hate having to wait for a machine!” This shows that society values fitness, but also tends to be impatient and self-centered.) Encourage students to be creative and have fun with the assignment. Complete for homework.</li> </ul> <p>Day 6</p> <ul style="list-style-type: none"> <li>• Let students work on <b><i>The Hunger Games</i> archetype project</b> for the entire period. Remind them to use their archetypes chart, notes, and t-chart from yesterday as resources. Check with students individually to answer questions and make sure they are on the right track.</li> </ul>	Journal
A	<p>Day 7</p> <ul style="list-style-type: none"> <li>• Warm Up –Look at two sample paragraphs and make a list of what to do and what not to do when writing a paragraph. Discuss the list together as a class until everyone is more or less in agreement. (10-15”)</li> <li>• Pass back the diagnostic paragraphs on a character. Also, pass out <b>graphic organizers</b> and <b>directions</b> for writing a <b>well-developed</b> and <b>well-organized paragraph</b>. Go over these materials with them. Emphasize the main components –Claim, Specific Textual Examples, and Insight. Most likely, students will already have identified these in some form during the warm-up.</li> </ul>	T-Chart and Class Discussion
A	<ul style="list-style-type: none"> <li>• Revise the diagnostic paragraphs on a character. Make sure the second draft includes all the requirements and avoids the pitfalls discussed today. Complete for homework.</li> </ul> <p>Day 8</p> <ul style="list-style-type: none"> <li>• Pass out a list of open-ended questions about <i>The Hunger Games</i>. Ask students to come up with at least two of their own open-ended questions to discuss today. Also, give about 5 minutes for students to jot down some of their ideas in response to the questions.</li> </ul>	Paragraph –Second Draft
A, M	<ul style="list-style-type: none"> <li>• Go over the protocol for a <b>fishbowl discussion</b>. Begin. (Note: If this is the first time students will attempt this form of discussion, you should sit in the “fishbowl,” or inner circle, and help students with questions and follow-up. Model and encourage respect and equal participation from all students.)</li> <li>• Debrief/reflect on the discussion afterwards. What worked? What didn’t and why?</li> </ul> <p>Day 9</p> <ul style="list-style-type: none"> <li>• Pass out copies of selected passages from <i>The Hunger Games</i>.</li> </ul>	Fishbowl Discussion

A	<ul style="list-style-type: none"> <li>Guided Practice: Model how to <b>annotate a text</b> with the first passage. Read aloud and the first time through, underline examples of <b>characterization</b>. Discuss with the class why each example is significant, what it shows about the character, etc... Don't forget to mark confusing words and questions too. (10")</li> <li>The second time through, review other literary elements such as <b>foreshadowing, imagery and symbolism</b> by identifying them too. Like before, discuss the significance of each. (5")</li> <li>Independent Practice: Ask students to annotate the remaining passages.</li> </ul>	Close Reading Exercise
A	<p>Day 10</p> <ul style="list-style-type: none"> <li><b>Introduction to Mythology:</b> Read the introduction from <i>World Mythology: An Anthology of the Great Myths and Epics</i> (Glencoe/McGraw-Hill, 2006). As students read, they will outline the purpose of myths, the types of myths (creation and heroic), and the relationship between myths and society.</li> <li>Note: All the creation myths listed in the following days may be found in the World Mythology textbook (see above). They will be read chronologically.</li> </ul>	Outline
A	<p>Day 11</p> <ul style="list-style-type: none"> <li>Review the archetypes. Let students know that these appear in not just heroic myths (quest stories like <i>The Odyssey</i> and <i>The Hunger Games</i>), but also creation myths.</li> <li>Pass out the <b>Looking for Patterns in Creation Myths chart</b> (modified from Mythology Lesson 5 Handout 10 from The Center for Learning). Read aloud the <b>Babylonian creation myth: "Enuma Elish."</b> Stop frequently to make explicit the strategies that good readers use to make sense out of an unfamiliar text. In addition to using their knowledge of archetypes, they may do many practical things such as check the list of characters at the beginning of the text, write down unfamiliar words or questions on a Post-It note to look up later, make connections to prior knowledge, make predictions, etc...</li> <li>Finish reading and completing the chart for homework.</li> </ul>	Think Aloud (reading strategy)
A	<p>Day 12</p> <ul style="list-style-type: none"> <li>Check the chart for the Enuma Elish. Make sure that students understand how to look for the patterns and that their responses are accurate. (5-10")</li> <li>Read the <b>Hindu creation myth: "Rig Veda &amp; Creation, Death, and Rebirth of the Universe."</b> Ask students to use the think aloud strategy from yesterday in pairs. They should take turns. After reading, complete the chart.</li> </ul>	Looking for Patterns in Creation Myths Chart
A, M	<p>Day 13</p> <ul style="list-style-type: none"> <li>Entrance Slip –What are some archetypes that you have noticed in the creation myths so far? Mention at least three.</li> <li>Read the <b>Chinese creation myths: "Yin and Yang," "Nu Kua," and "P'an Ku."</b> Allow time to read silently and work on the</li> </ul>	Entrance Slip



A, M	<p>chart.</p> <ul style="list-style-type: none"> <li>The last ten minutes of class, let students work with a partner.</li> </ul> <p>Day 14</p> <ul style="list-style-type: none"> <li>Read the <b>Hebrew/Judeo-Christian creation myth from <i>Genesis</i></b>. Use another before or during reading strategy from Kyrene Beers’s <i>When Kids Can’t Read: What Teachers Can Do</i>.</li> <li>Exit Slip –What questions do you still have about the creation myths?</li> </ul>	Exit Slip
T, M	<p>Day 15</p> <ul style="list-style-type: none"> <li><b>Turn in <i>The Hunger Games</i> archetype project.</b></li> <li>Watch extra credit scenes.</li> <li>Compare and contrast scenes from the movie with the book. Also, discuss the significance of specific changes that the director made.</li> </ul>	<i>The Hunger Games</i> Archetype Project
M	<ul style="list-style-type: none"> <li>Exit Slip: Write a review of the movie version of <i>The Hunger Games</i> for the website <i>Rotten Tomatoes</i>. Base at least part of the review on the archetypes.</li> </ul>	Exit Slip
A, M	<p>Day 16</p> <ul style="list-style-type: none"> <li>Journal –1) What emotions have you experienced today and why? 2) Are these emotions common to most humans? Why or why not?</li> <li>First read the summary about Ife on Myths Encyclopedia. (<a href="http://www.mythencyclopedia.com/Ho-lv/lle-lfe.html">http://www.mythencyclopedia.com/Ho-lv/lle-lfe.html</a>)</li> <li>Now from the textbook, read the <b>African creation myth: “Creation of the Universe and Ife.”</b> Continue working on the chart.</li> <li>Other than the length, what’s different about these two accounts? (Focus on the manner of storytelling. In non-fiction accounts, the emotions that humanize the gods are absent.) Ask, why are the gods so often portrayed in myths as anthropomorphic?</li> </ul>	Journal
M, T	<p>Day 17</p> <ul style="list-style-type: none"> <li>Entrance Slip –What has surprised you during our study of the creation myths so far?</li> <li>Read the <b>Mayan creation myth: from the <i>Popol Vuh</i></b>. Work on the chart and finish for homework if needed.</li> </ul>	Entrance Slip
A, M	<p>Day 18</p> <ul style="list-style-type: none"> <li>Assign the <b>creation myths writing assignment</b> (author –Melissa Hamley, Hoover High School, AL). Students will use their charts to highlight examples of the patterns they want to write about in their paragraphs.</li> <li>Pass out a graphic organizer for structuring the paragraph. Give students the rest of the period to work on the assignment. Work with students individually and check for understanding as needed.</li> </ul> <p>Day 19</p> <ul style="list-style-type: none"> <li>Type paragraphs. Continue to meet with students individually to</li> </ul>	Graphic Organizer Individual Conferences

<p>A, M</p>	<p>check for understanding.</p> <ul style="list-style-type: none"> <li>• If needed, teach a mini-lesson on whichever writing skill you observe that students are missing most often.</li> </ul> <p>Day 20</p> <ul style="list-style-type: none"> <li>• <b>Turn in the creation myths paragraph.</b></li> <li>• Pass back <i>The Hunger Games</i> archetype projects with feedback. Announce the top three pitches and let those students briefly share what they created with the class. Let the other students submit a ballot with the name of the pitch that they think should be produced. Tally the votes and award the winner by the end of the period.</li> </ul>	<p>Paragraph Writing Assignment</p>
<p>M</p>	<ul style="list-style-type: none"> <li>• Reflection –Does the study of mythology and archetypes make the world smaller, larger, or both? Explain your answer.</li> </ul>	<p>Reflection</p>

# *The Hunger Games* Archetype Project

Design a movie version of *The Hunger Games*. On \_\_\_\_\_, pitch your ideas to a producer who will choose the one that presents the best interpretation of the original text. Each pitch must include the following:



○ **Statement of Purpose:**

Explain why *The Hunger Games* is important to see and how it relates to an audience today. Write a paragraph of at least 6 sentences using specific textual examples with page numbers for your interpretation.

○ **Screenplay: (Knowledge Assessed –PLOT)**

Identify 5 quotes or passages from *The Hunger Games* that you will highlight in your movie version (one quote/passage for each plot element –exposition, conflict, rising action, climax, falling action, denouement) and 2 quotes/passages that you will cut. In a minimum of 7 sentences (at least one per example), explain why those parts were or were not essential to the plot. Include page numbers.

○ **Set Design: (Knowledge Assessed –SYMBOLIC ARCHETYPES)**

Choose one scene from *The Hunger Games* in which at least 3 symbolic archetypes appear. (Note: if the scene does not have at least 3 symbolic archetypes in the original text, you may add one or two in your movie version for effect.) Illustrate the setting for that scene. Be detailed and intentional about your design. In the space provided, write 2-3 sentences explaining the significance of each symbolic archetype (at least 6 sentences total). This will show what you are capable of as a cinematographer.

➤ *Hint: What is important to emphasize visually in this scene?*

○ **Costume Design: (Knowledge Assessed –CHARACTER TERMS & ARCHETYPES)**

Create a costume board with sketches of 5 characters from *The Hunger Games*. Be detailed and intentional about each article of clothing and accessory. Use color. You may draw the sketches by hand or cut and paste from magazines, but make sure the final product is still professional. In the space provided, write at least 3 sentences explaining each character's costume in terms of the archetype(s) s/he represents.

- |                 |            |                  |
|-----------------|------------|------------------|
| ▪ Katniss       | ▪ Peeta    | ▪ Rue            |
| ▪ Prim          | ▪ Cinna    | ▪ Cato           |
| ▪ Mrs. Everdeen | ▪ Haymitch | ▪ Claudius       |
| ▪ Gale          | ▪ Effie    | ▪ President Snow |

- *Extra Credit Option: Film one scene from your movie including an actualization of your set and costume design. The finished product should be 8-10 minutes in length.*

## Rubric

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Statement of Purpose /10

- Do I use at least 2 specific textual examples with page numbers?
- Do I prove the relevance of *The Hunger Games* for society today?

Screenplay /10

- Do I cite a specific textual example with the page number for each plot element (5 total)?
- Does each quote/passage accurately represent the plot element indicated?
- Do I identify at least 2 quotes/passages from the book to cut from my movie version?
- Are my reasons for selecting all quotes/passages clearly expressed, defended, and consistent with my statement of purpose? Do I write at least 7 sentences explaining my reasons (one per example minimum)?

Set Design /10

- Is my illustration detailed and true to the original scene in the book?
- Are my changes to the scene appropriate and explained thoughtfully?
- Do I use and explain at least 3 symbolic archetypes in a minimum of 6 sentences total?

Costume Design /10

- Does my costume board include color sketches (or collages) of clothing and accessories for 5 characters?
- Do I explain my costume choices for each character in a minimum of 3 sentences (per character)?
- Do I identify at least 5 different character archetypes total in my explanations?

Professionalism /5

- Do I write in complete sentences?
- Do I use clear language?
- Does my work show evidence of careful preparation?

Creativity /5

- Are my ideas fully developed and insightful?
- Do I have a creative vision for my movie that brings the archetypes to life in ways that are fresh and modern?

Points Scale:	10-9	8	7-6	0-5
The student meets the requirements with:	consistent & convincing evidence	clear evidence	limited evidence	little to no evidence

**TOTAL** /50

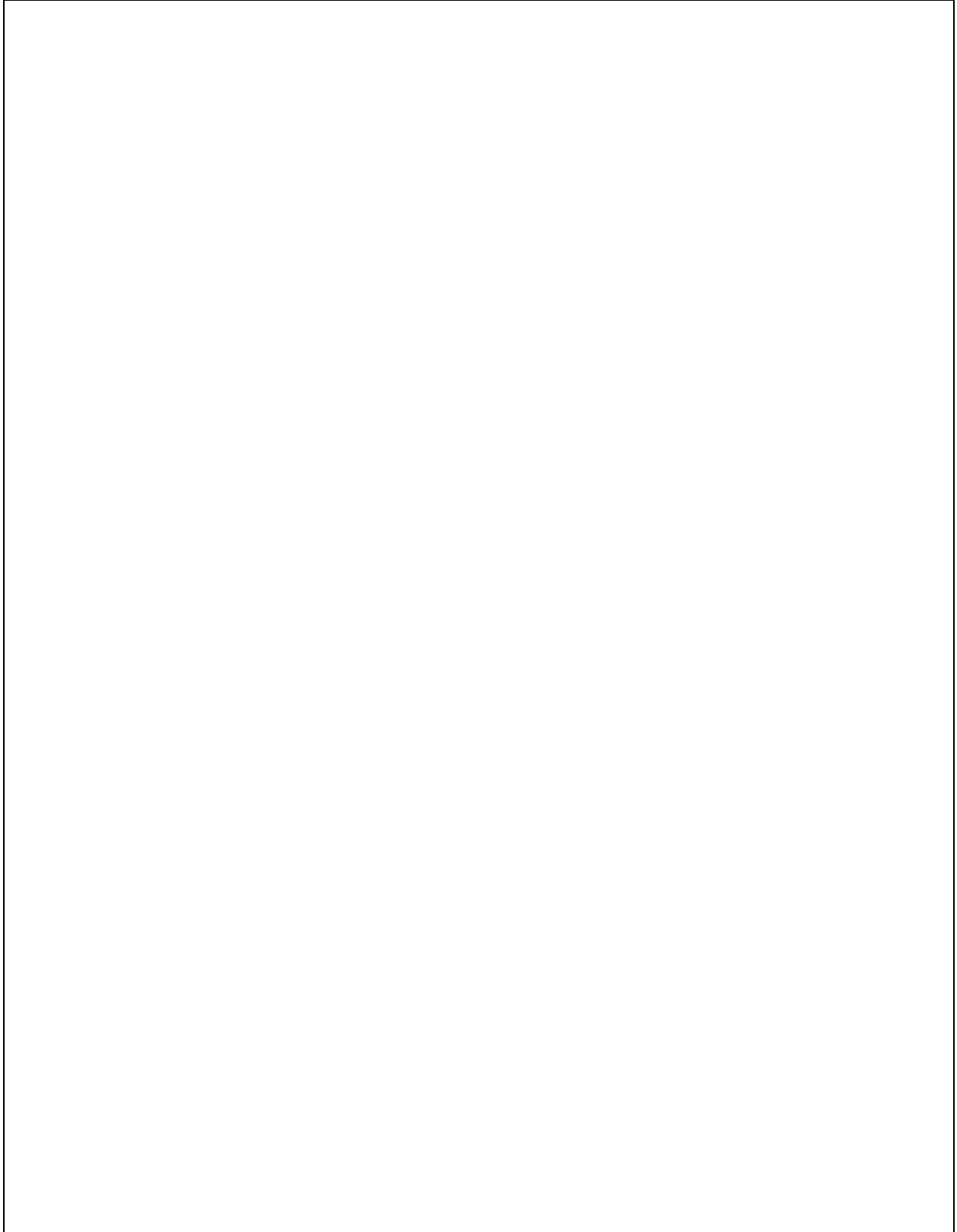
Comments:



**Screenplay:** (Note –if your quote or passage won't fit in the space provided, include the beginning and ending phrases only. Passages should be no longer than one page in the original text.)

Plot Element	Quote/Passage with Page Number	Explanation of Why This Best Represents the Plot Element
Exposition		
Rising Action		
Climax		
Falling Action		
Denouement (Resolution)		

**Set Design:** Create an illustration in the box provided or attach an additional page. Page numbers of the scene depicted in the illustration: \_\_\_\_\_. Caption for the scene: \_\_\_\_\_



Explain the significance of the SYMBOLIC ARCHETYPES used in this scene. Write at least 3 sentences for each archetype. Clearly relate each archetype's symbolic meaning to the plot, characters, and/or themes of *The Hunger Games*.

1. \_\_\_\_\_:

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2. \_\_\_\_\_:

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3. \_\_\_\_\_:

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**Costume Design:** Create a costume board with sketches of 5 characters from *The Hunger Games*. In the space provided, write at least 3 sentences explaining each character's costume in terms of the archetype(s) s/he represents.

Character	Illustration	Explanation


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Thank you for submitting your pitch to our production company! You will be contacted shortly with an update on your submission.

## ARCHETYPES

Main Character Archetypes	Description of Character Type	Example of Character Type
The Hero	– <i>to serve and sacrifice</i> Central character; we often experience the Journey through the eyes of the hero. The hero must be driven by universal needs.	
Mentor	<i>to guide</i> The mentor provides motivation, insights and training to help the hero	
Threshold Guardian	– <i>to test</i> The threshold guardian protects the special world and its secrets from the hero and provides essential test to prove a hero's commitment and worth. The hero must overcome these obstacles. This doesn't have to be an actual character; it can be nature, an animal, a locked door, etc. ; anything the hero has to overcome.	
Herald	– <i>to warn and challenge</i> The herald may be a separate character or a message, news flash, etc. OR it could be a role that the mentor, trickster, or other character temporarily fills.	
Shapeshifter	<i>to question and deceive</i> The shapeshifter misleads the hero.	
Shadow	<i>to destroy</i> The shadow is a dark reflection of the hero, the enemy or villain. Sometimes the shadow is an inner demon/obstacle the hero is trying to repress.	
Trickster	<i>to disrupt</i> The trickster uses laughter and ridicule to make characters see the absurdity of the situation and perhaps force a change. These characters are often sidekicks who offer comic relief.	

<b>Other recurring character archetypes</b>	<b>Description of Character Type</b>	<b>Example of Character Type</b>
Loyal Retainer	A friend or servant, who accompanies the hero on his/her journey to provide support. These characters are heroic themselves. Their duty and role is to protect the hero.	
Friendly Beast	The animal or beast keeps the hero company and joins the hero on his/her journey.	
The Scapegoat	The scapegoat usually dies in a very public way and becomes an important motivating force through his/her death.	
The Outcast	This character is banished for a crime against humanity.	
The Temptress	This character brings downfall (or tries) of hero.	
The Damsel in Distress	a vulnerable woman who must be rescued by the hero.	(Think Snow White).
The Star-Crossed Lovers	Their love affair has disapproval of friends, family or society; it ends in tragedy.	(Think Romeo and Juliet).
The Creature of Nightmare	Any sort of monster, vampires, etc. that threatens the hero.	

<b>Situation Archetypes:</b>	<b>Description of Situation Archetype:</b>	<b>Example of Situation Archetype</b>
The Quest	The quest is usually a search for someone/something to be brought back.	
The Task	A hero may have to perform many tasks along the way on the Quest.	

The Fall	A loss of innocence / bliss, expulsion from paradise or descent to a lower state of being.	
The Unhealable Wound	This wound can be physical or psychological but cannot be healed fully. This wound often symbolizes a loss of innocence.	
The Magic Weapon	The weapon symbolizes the extraordinary quality of the hero and is usually given to the hero by the mentor. Usually only the hero is capable of using this weapon.	
Supernatural Intervention	gods or supernatural characters can either help or hinder the hero on his journey.	

<b>Symbolic Archetypes:</b>	<b>Description of Symbolic Archetype:</b>	<b>Example of Symbolic Archetype</b>
Death and Rebirth	Morning / spring = birth or youth ; Evening / winter = old age/death.	
Light versus Darkness	light symbolizes goodness while dark symbolizes evil.	
Nature versus the Mechanistic World	Nature is seen as good, while science and technology and society are often evil.	
Water versus Desert	water is necessary to life. It can take the form of rains, seas, etc. It symbolizes birth or rebirth---either literal or symbolic.	
Haven versus Wilderness	a place of safety is a haven, while places of danger are the wilderness. The hero may often seek shelter in a haven to rest up for the journey ahead.	

Innate Wisdom versus Educated Stupidity	Those in charge may be ignorant of many things, while servants, loyal retainers, those characters without formal education may have insights into situations.	
Fire versus Ice	fire represents knowledge, light, life and rebirth. Ice is like desert; it represents ignorance, darkness, sterility, and death. A character who controls fire can control his/her destiny	
Heaven and Hell	A mountain can represent heaven while a cave can represent hell.	

**THE HERO'S QUEST** (notes from *The Writer's Journey* by Christopher Vogler)

<b>Stage:</b>	<b>Description of Stage:</b>	<b>Example of Stage:</b>
1. Ordinary World	"The Hero's home, the safe haven upon which the Special World and the Journey's outcome must be compared."	
2. Call to Adventure	starts the journey, presents a challenge or quest that must be undertaken	
3. Refusal of the Call	A Hero often refuses [or is reluctant] to take on the Journey because of fears and insecurities that have surfaced from the Call to Adventure.	
4. Meeting of the Mentor	The Hero meets a Mentor to gain confidence, insight, advice, training, or magical gifts to overcome the initial fears and face the Threshold of the adventure. The Mentor may be a physical person, or an object such as a map, a logbook, or other writing."	
5. Crossing the Threshold	"Crossing the threshold signifies that the Hero has finally committed to the Journey."	

6. Tests, Allies, and Enemies	Earns allies who will help him on the journey, prepares for the greater Ordeals yet to come, tests his skills and powers, seeks further training from the Mentor, comes into contact with those who work against him or his progress (enemies)	
7. Approach to the Inmost Cave	<p>Maps may be reviewed, attacks planned, a reconnaissance launched, and possibly the enemies forces whittled down.</p> <p>May be a time for some romance or a few jokes before the battle, or it may signal a ticking clock or a heightening of the stakes.</p>	
8. The Ordeal	The central life-or-death crisis, during which he faces his greatest fear, confronts his most difficult challenge, and experiences "death"	
9. The Reward	The Hero has survived death, overcome his greatest fear, slain the dragon, or weathered the crisis of the heart, and now earns the Reward that he has sought. The Hero's Reward comes in many forms: a magical sword, an elixir, greater knowledge or insight, reconciliation with a lover. Whatever the treasure, the Hero has earned the right to celebrate.	
10. The Road Back	The Hero must finally recommit to completing the Journey and accept the Road Back to the Ordinary World. Like Crossing the Threshold, The Road Back needs an event that will push the Hero through the Threshold, back into the Ordinary World. The Event should re-establish the Central Dramatic Question, pushing the Hero to action and heightening the stakes.	
11. The Resurrection	This final life-or-death Ordeal shows that the Hero has maintained and can apply all that he has brought back to the Ordinary World. The Hero is reborn or transformed with the attributes of the Ordinary self in addition to the lessons and insights from the characters he has met along the road.	
12. Return with the Elixir	The true Hero returns with an Elixir to share with others or heal a wounded land. The Elixir can be a great treasure or magic potion. It could be love, wisdom, or simply the experience of having survived the Special World. Even the tragic end of a Hero's Journey can yield the best elixir of all, granting the audience greater awareness of us and our world.	



Directions: Read the Preface and Introduction in your World Mythology textbook and fill in notes on the outline.

- I. What does the study of mythology do?
  
- II. What questions are asked/answered by mythology?
  
- III. What similarities or common themes will we find in the myths of the world?
  
- IV. What are the purposes of myths?
  - A. Entertainment
  - B. Serious Purposes
    - 1.
    - 2.
  
- V. What type of myths are we going to study in Pre-IB English 9?
  - A. Creation Myths
  
  - B. Gods/Goddesses
  
  - C. Heroic Myths

VI. What makes a society matriarchal?

A. Agricultural year

B. Cyclical View of Life

C. Forms of the Mother Goddess

1. Goddess of the Underworld

controls

a)

b)

c)

2. Goddess of the Earth

controls

a)

b)

c)

3. Goddess of the Sky

controls

a)

b)

c)

D. What important roles did women hold in these societies?

VII. What led to the end of matriarchal societies?

VIII. What are the academic perspectives on myths?

# Paragraph on Universal Patterns in Creation Myths

Author: Melissa Hamley

## Step 1: Decide on the focus for your paragraph

A. Look over your patterns chart, and color-code areas that are similar.

For example, for every example of a flood, color in blue.

Every myth that has humans created out of some sort of mud product, color in brown.

Come up with at least three total patterns that you have color-coded on your chart.

B. Now choose one of your three colored areas as your focus.

- Make sure this pattern area has at least 3 myths as examples.
- Relate this pattern to some sort of universal theme or conflict. Consider how archetypal themes or symbols might relate here.

## Step 2: Start writing your paragraph – following the well-developed paragraph format.

A. Compose a topic/claim sentence for your paragraph that not only identifies your area of focus but makes an arguable statement (a claim) about that area of focus.

- For example, if candy was a common item of creation in all myths, my claim sentence for my paragraph might take one of the following forms:
  - Topic Sentence Sample A: The struggle between good and evil is a universal theme found in every imaginable type of literature. Surprisingly, many creation myths depict people made out of chocolate to represent the inherent goodness of human beings.
    - Note that this paragraph wouldn't just summarize which cultures are made out of chocolate, but it would explain the goodness of those societies. Perhaps this would best be discovered by examining beings (maybe animals perhaps) within that myth who are not made out of chocolate to represent that people are good and animals are not.
  - Topic Sentence Sample B: Because people of all cultures throughout history have desired chocolate, many myths show how the conflict of good vs. evil can be symbolized in the struggle for chocolate candy.
    - This paragraph would take a little different focus. It would focus on the good vs. evil conflict as seen in cultures that fight over chocolate. My paragraph might explore the following questions: Are the good people the ones who have the chocolate and the evil ones the people who try to take it away? Is the person who ends up with the chocolate in the end of the struggle the person who is truly good? Is chocolate is a reward from the gods for being good?

- B. For your first supporting statement you would explain about the one culture where you found the pattern. Make sure you give a specific example following that supporting statement and that you provide analysis and insight on that example.
- It isn't enough just to say, "The Babylonians used the theme of light versus darkness to represent good versus evil" ("Enuma Elish" 11). That sentence is a good supporting statement, but now you'd need to be far more specific in where/how the theme was used.
  - In my fictional paragraph, I might look at how in the Hamleian Culture, whoever has dark chocolate is good and whoever has milk chocolate is evil. The evil villain Danus tries to steal away the Godiva dark chocolate squares belonging to the Goddess in order to melt them down to improve the taste of his Hershey's chocolate bar; this conflict demonstrates a struggle between new patriarchal rulers over the Goddess and her matriarchal power. Thus when the Hamleian culture depicts the fight over chocolate, this struggle should be seen as a larger and symbolic representation of the age-old conflict of male vs. female. Understanding their desire for power helps us better understand how governments and cultures have evolved over time.
- C. Repeat explanation with documentation for at least two other creation myths.
- D. Conclude paragraph with sentence(s) that addresses the overall significance of this area of focus as well as what you think can be gained from looking at the commonalities of this universal theme across myths of various cultures. Again, make sure that you are bringing in some literary element here: theme, conflict, or symbolism.
- E. Go back and give your paragraph an original title. The title should be unique as well as specific enough to indicate what you will focus on in your paragraph. Do NOT use a title like "Themes in Creation Myths" or "Light vs. Darkness" Be more specific / creative.

**Step 3: Check your paragraph for grammar and mechanics:**

Make sure that you write using a formal style.

- Use correct punctuation and spelling.
- It should not have any use of 1<sup>st</sup> or 2<sup>nd</sup> person pronouns (I, me, you), unless you are talking about "we" as in all people of the world—not "we" as in 5<sup>th</sup> period Pre-IB English 9 students.
- It should not use slang or contractions.
- It should not have fragments or run-on sentences.

**General Directions:** This assignment must be **typed** (using 12 point Times New Roman Font), 1" margins, double-spaced. Overall length of the assignment should be at least ¾ of a full page but no more than two full pages. Staple your chart to the back of your typed paragraph.

Assignment due on \_\_\_\_\_.

Name: \_\_\_\_\_.

Grade: \_\_\_\_\_/50

Rubric for Creation Myth Paragraph

<b>10 points</b>	<b>General Directions / MLA Format:</b> <ul style="list-style-type: none"><li>• Type using 12 point Times New Roman Font, 1" margins, double-spaced, include header and page number as well as full MLA heading.</li><li>• Length should be at least <math>\frac{3}{4}</math> of a full page but no more than two full pages.</li><li>• Staple your outline and patterns chart to the back of your typed paragraph.</li></ul>
<b>30 points</b>	<b>Content:</b> <ul style="list-style-type: none"><li>• Remember that your claim sentence should make it clear which pattern topic you are covering, if you are comparing or contrasting, and what the literary significance of the pattern is (symbolism, theme, conflict).</li><li>• With your supporting examples, you must include one direct, quoted passage from each of the three myths used in your paragraph.</li><li>• This quotation must be parenthetically documented to the title of the myth and the page number.</li><li>• You must ATTEMPT to blend the quotation into your own sentence.</li><li>• Paragraph must have an original title.</li></ul>
<b>10 points</b>	<b>Grammar/Mechanics:</b> Make sure that you write using a formal style. <ul style="list-style-type: none"><li>• Use correct punctuation and spelling</li><li>• It needs to be written in 3<sup>rd</sup> person</li><li>• It should not use slang or contractions.</li><li>• It should not have fragments or run-on sentences.</li></ul>

Name: \_\_\_\_\_ Body Paragraph Graphic Organizer for Creation Myths Paragraph

Topic / **Claim** Sentence

Introduction of Supporting 1:	Introduction of Supporting 2:	Introduction of Supporting 3:
Evidence: Quote or Example           (            )	Evidence: Quote or Example           (            )	Evidence: Quote or Example           (            )
Insight/ Significance: This example demonstrates the theme of __?, the conflict of __?, the symbolism of __?	Insight / Significance	Insight / Significance

Conclusion: So what? Why is this evidence important? What is the larger significance of these examples?

### Body Paragraph Example:

In Suzanne Collins's book *The Hunger Games*, the main character Katniss demonstrates great courage even in the most difficult times. When her mother gives up on life after her father is killed in a mine explosion, Katniss keeps the family together by "making sure there was always enough food on the table" (10). She is driven by the will to survive and through her hunting learns to provide for her family on her own. Normally parents provide for their children, but for Katniss the roles were reversed, which causes her to mature faster than most teenagers. As Katniss deals with the resentment she feels toward her mother, she hones her skills as a hunter and eventually uses them to win "the annual Hunger Games, designed to discourage the Districts from staging another rebellion against the Capitol" (26). The sacrifice she makes to take her sister's place in the Games shows how protective she is toward her family, even if it means risking her own life. Hardened and tough from growing up in the slums of the coal mining district, Katniss survives because she has already survived the worst of all obstacles, the death of her father. After making it through the horrors of the Games, Katniss finally learns compassion as she forgives her mother for her failings, understands her pain, and becomes a symbol of hope for everyone facing adversity in the Capitol and the surrounding Districts.

### Body Paragraph Non-Example:

Katniss is a very important character in *The Hunger Games* by Suzanne Collins. When her mother gets depressed after her father dies, Katniss keeps the family together by giving them the meat she gathers from hunting with Gale. This shows that she is growing up faster than most kids her age because she acts like the mom in the family. "The annual Hunger Games are designed to discourage the Districts from staging another rebellion against the Capitol" (pg. 26). This quote comes from the part of the book when Katniss volunteers to take her sisters place in the Games. She sacrifices her life to save her sisters, this shows that she is a good person and cares about others. From Katniss we can learn many valuable lessons about life because she's a great role model for everybody whose gone through a tough time.

## CSI of Writing

**Claim:** This is the main point, the thesis, the controlling idea. The claim may be directly stated (usually at the first of a text, but sometimes at the end, especially for effect) or the claim may be implied. You can find the claim by asking the question, "What is the author trying to prove?" A claim is a statement that you are asking the other person to accept. This includes information you are asking them to accept as true or actions you want them to accept and enact. Many people start with a claim. If you just ask me to do something, I will not simply agree with what you want. I will ask why I should agree with you. I will ask you to prove your claim. This is where support becomes important.

**Support:** These are the reasons given in support of the claim; they are also known as evidence, proof, data, arguments, or grounds. The support of a claim can come in the form of facts and statistics, expert opinion, examples, explanations, and logical reasoning. You can find the support by asking, "What does the author say to persuade the reader of the claim?"

**Insight:** These are the assumptions or presuppositions underlying the argument. Insights are generally accepted beliefs and values, common ways our culture or society views things; because they are so commonplace, insights are almost always unstated and implied. The author and audience may either share these beliefs, or the author's insights may be in conflict with audience's generally held beliefs and cultural norms and values. Insights are important because they are the "common ground" of author and audience; shared insights invite the audience to participate by unconsciously supplying part of the argument. Insights are also important because they provide the underlying reasons linking the claim and the support. You can infer the insights by asking, "What's causing the author to say the things s/he does?" or "Where's the author coming from?"

### Five Categories of Claims.

1. Claims of *fact*. Is it real? Is it a fact? Did it really happen? Is it true? Does it exist? Examples: Global warming is occurring. Affirmative action undermines individual achievement. Immigrants are taking away jobs from Americans who need work.
2. Claims of *definition*. What is it? What is it like? How should it be classified? How can it be defined? How do we interpret it? Does its meaning shift in particular contexts? Examples: Alcoholism is a disease, not a vice. We need to define the term *family* before we can talk about family values. The death penalty constitutes "cruel and unusual punishment."
3. Claims of *cause*. How did this happen? What caused it? What led up to this? What are its effects? What will this produce? Examples: The introduction of the computer into university writing classes has enhanced student writing ability. The popularity of the Internet has led to a rise in plagiarism amongst students.
4. Claims of *value*. Is it good or bad? Beneficial or harmful? Moral or immoral? Who says so? What do these people value? What value system will be used to judge? Examples: Doctor-assisted suicide is immoral. Violent computer games are detrimental to children's social development. *The Simpsons* is not a bad show for young people to watch. Dancing is good, clean fun.
5. Claims of *policy*. What should we do? How are we to act? What policy should we take? What course of action should we take to solve this problem? Examples: We should spend less on the prison systems and more on early intervention programs. Welfare programs should not be dismantled. The state of Oklahoma ought to begin to issue vouchers for parents to use to fund their children's education. Every person in the United States should have access to federally-funded health insurance.