



# **The Hero's Journey**

## **Stage 4, Year 7**

### **Rationale**

*The Hero's Journey*, as experienced through a study of myths and legends, enables students to be exposed to particular cultural knowledge, recognise the functioning of narrative, and to explore the forms and structures of narrative. In this unit students specifically learn to recognise the character traits of the archetypes of the hero's journey, recognise the different types of heroes, and recognise the pattern of the hero's journey or quest that is the basis of narrative. Students also learn about:

- how narrative and metaphor are used to make sense of our world
- the cultural significance of myths and legends and the morals and values they present
- the basis of the hero's journey in myths and legends in literature and film.



## Professional reading

Vogler, Christopher, 1999, *The Writer's Journey*, Pan Books, London.

Cranny Francis, Anne, 1994, *Popular Culture*, Deakin University Press, Geelong. (Especially Chapter 1.)

Several teaching and learning models for gifted and talented students are referred to throughout this unit (usually indicated by name in brackets). These models include:

## Other teaching resource materials

Rogers, Joan, 1997, "Heroes and Villains" in *Language through Themes: Set 1*, Macmillan, South Melbourne, Chapter 10.

Gowar, Mick, "Hero" in Baines, Richard, 2000, *Beyond the Shadows*, OUP, South Melbourne, poem, pp. 90-93

Davis, Sue; Everly, Christine and Hamston, Julie, 1998, *Mulan: Secondary study guide*, ATOM, Melbourne.

## Student reading

Teachers can include any myths and legends from around the world.

See bibliography of stories at the end of the unit.

<http://www.atfantasy.com/fiction/TheHerosJourney.php>

This web site provides a brief summary of the stages of the hero's journey, as dealt with in Vogler, pages 12-27.

<http://utd500.utdallas.edu/~hairston/mulan.html>

One version of the poem *Legend of Mulan*.

## Teaching and learning sequence

Outcomes addressed	Content	Process and product	Resources
5 7 11	Students learn to recognise the character traits of the archetypes of the hero's journey: <ul style="list-style-type: none"> <li>• hero</li> <li>• mentor</li> <li>• villain</li> <li>• trickster.</li> </ul>	Brainstorm, as a class, the characteristics of a hero. In groups students write characteristics of the other three archetypes and present to the class through <ul style="list-style-type: none"> <li>• oral presentation</li> <li>• mindmaps for other students to copy into books.</li> </ul>	The Archetypes see Vogler, 1999 (pp. 29–33)
7 11	Students learn to recognise the different types of heroes: <ul style="list-style-type: none"> <li>• willing and unwilling heroes</li> <li>• anti-heroes</li> <li>• tragic heroes</li> <li>• group-oriented heroes</li> <li>• loner heroes</li> <li>• catalyst heroes.</li> </ul>	In groups students respond to the definitions of each hero type (Williams - attribute listening activity) Cut-and-paste activity for each group to link definition to type of hero. Each group then prepares a simplified definition for class display, with as many examples as possible from popular fiction, TV or film. Create posters for class display.	Hero, see Vogler (pp. 40–44) Appendix 1 Recognising the different types of heroes
Students learn to: 1 3 4 5 6 7 8 9 11	Students learn to recognise the pattern of the hero's journey that is the basis of narrative.	Brainstorm: What is narrative? Introduce <i>Wide reading project</i> (sheet) and <i>Research assignment</i> .	Appendix 2 <i>Wide reading project: The Hero's Journey</i> Appendix 3 <i>Research assignment: The Hero's Journey</i> . Assessment task: Reading / writing.





Outcomes addressed	Content	Process and product	Resources
As above	As above	<p>Issue students with a copy of <i>The Hero's Journey Model</i></p> <p>As a class, read <i>Odysseus meets the Monster</i> and students respond to questions exploring the text.</p> <p>Teacher models for students the organisation of Vogler's model to show the hero's journey in this story (Maker).</p>	<p>Appendix 4 <i>The Hero's Journey Model</i> from <i>The Writer's Journey</i>, Chris Vogler, p.12.</p>
	Independent application of learning	<p>Students choose ONE of the stories they have read as part of the wide reading project and produce their own graph or chart, for display, which reflects the hero's journey.</p>	<p>Hero, see Vogler (pp. 40–44)</p> <p>Appendix 1 <i>Recognising the different types of heroes</i></p> <p>Appendix 5 <i>Myths and Legends used in this unit</i></p>
	As above	<p>Using the model of <i>The Hero's Journey</i>, students construct their own NARRATIVE using the narrative structure model for their draft.</p> <p><b>EXTENSION:</b></p> <p>Students produce a comic strip of at least eight frames from this narrative, incorporating the features of character and archetypes (Bloom's Taxonomy).</p>	<p>Appendix 6 <i>Narrative structure: The Hero's Journey</i></p>

Outcomes addressed	Content	Process and product	Resources
1 2 3 4 5 6 7 8 11	Students learn about how to use narrative and metaphor to make sense of our world.	<p>Teacher explanation of poetic terms: simile, metaphor.</p> <p>Students complete language sheets, <i>Heroes and Villains</i>.</p> <p>Students read the poem <i>Hero</i> by Mick Gouar.</p> <ul style="list-style-type: none"> <li>• Complete questions on understanding the poem.</li> <li>• Break down the poem into narrative structure of <i>The Hero's Journey</i>, using the narrative structure sheet</li> </ul> <p>Teacher explanation of how to write a feature article through analysis of a model.</p> <p>Students write a feature article titled <i>Drugs in Sport</i>, using the poem as stimulus</p> <p>EXTENSION:</p> <p>Students use the Internet to research the importance of heroes in our lives. They could incorporate their findings into their feature article.</p>	<p>From <i>Language through themes: Set 1</i> (see teaching resource materials listed at beginning of unit).</p> <p>See Appendix 5 for source.</p> <p>Appendix 6 <i>Narrative structure: The Hero's Journey</i>.</p> <p>Appendix 7 <i>How to write a feature article</i>.</p> <p>See also <a href="http://www.write-it-down.com/">http://www.write-it-down.com/</a></p>



Outcomes addressed	Content	Process and product	Resources
1 2 3 4 5 6 7 8 9 11	Students learn about the cultural significance of myths and legends and the morals and values they present.	<p>Students read and respond to three myths or legends from different cultures e.g. India: Kali, Mistress of Death Norse: Death of Baldor Australia: The Flower of Blood (or other myths or legends).</p> <p>Teacher explanation of writing in a different genre; show video on genre.</p> <p>Students compose a story set in the present day, in the genre of a children's story (aimed at 6-10-year-olds) which presents a similar moral or value as presented in a myth or legend they have read for their wide reading (Bloom).</p> <p>Students read the story to the class as assessment for prepared reading.</p> <p>EXTENSION: Broaden the audience to a local primary school.</p>	<p>For suggestions see Appendix 5 <i>Bibliography of myths and legends used in this unit.</i></p> <p>Video: see list of teaching resource materials at beginning of the unit.</p> <p>Appendix 8 Assessment task: <i>Writing and speaking.</i></p>
		Students should now be ready to begin work on the final stage of their research Assignment, using technology to present their analysis of one of the myths they have read.	

Outcomes addressed	Content	Process and product	Resources
<p>Students learn to:</p> <p>1 3 4 5 6 7 10 11</p>	<p>Students learn about the basis of The Hero's Journey in myths and legends in film and literature.</p>	<p>Read the poem <i>Legend of Mulan</i> to the class.</p> <p>Students write the narrative of the poem in about 10 lines.</p> <p>Explanation of structure of a film review via teacher-led analysis of a sample film review.</p> <p>Students brainstorm and create mindmaps on</p> <ul style="list-style-type: none"> <li>• formal language</li> <li>• informal language.</li> </ul> <p>Students watch the film <i>Mulan</i> and write a film review, using the film review structure.</p> <p>In groups, students prepare an interview of two opposing characters from the film, in which they justify their actions, using formal or informal language, depending on the voice of their character.</p> <p>Oral presentation of research assignment to class for formal assessment.</p>	<p><i>Legend of Mulan</i></p> <p>There are various versions of this poem in translation. See teacher resource materials at beginning of the unit.</p> <p>Selection of film reviews chosen by teacher from sources appropriate for the students.</p> <p><i>Mulan</i> video.</p> <p>Appendix 9 Film review structure.</p> <p>Appendix 10 Assessment task: Listening/viewing/representing.</p> <p>Appendix 11 Heroes wide reading list.</p>



## **Appendix I**

### **Recognising the different types of heroes**

(Adapted from Vogler, 1999, pp. 41–44)

Willing, active, gung-ho heroes:

- committed to the adventure
- without doubts
- always bravely going ahead
- self-motivated

Unwilling heroes:

- full of doubts
- hesitant
- passive
- needing to be motivated or pushed into the adventure by an outside force
- usually change at some point and become committed to the adventure

Anti-heroes:

- specialised kind of hero
- may be outlaws or villains from the point of view of society
- audience is in sympathy with them
- they may win in the end over society's corruption
- rebels

Tragic heroes:

- flawed heroes
- never overcome their inner demons
- brought down and destroyed by inner demons
- may be charming
- their flaw wins in the end

Group-oriented heroes:

- are a part of society at the beginning
- journey takes them to unknown land far from home
- separate from group – have lone adventure in the wilderness away from the group which they eventually rejoin

Loner heroes:

- story begins with hero apart from society
- natural habitat is the wilderness
- natural state is solitude
- journey is one of re-entry into the group, an adventure within the group, then a return to isolation

Catalyst heroes:

- central figures who act heroically
- don't change much themselves
- main function is to bring about change in others





## Appendix 2

### Wide reading project: *The hero's journey*

Throughout this unit you will be continually reading myths and legends from around the world. You will need to read texts from at least five different cultures, including Indigenous Australian cultures. Record your wide reading on this sheet.

#### Wide reading: myths and legends

Name: .....

Date	Title of myth or legend	Culture	Signature

The five cultures I have read are:

.....

.....

.....

.....



## **Appendix 3**

### **Research assignment: *The Hero's Journey***

#### **Assessment task: Reading and writing**

All cultures have stories about heroes who save the day when they undertake a quest. Here is your task:

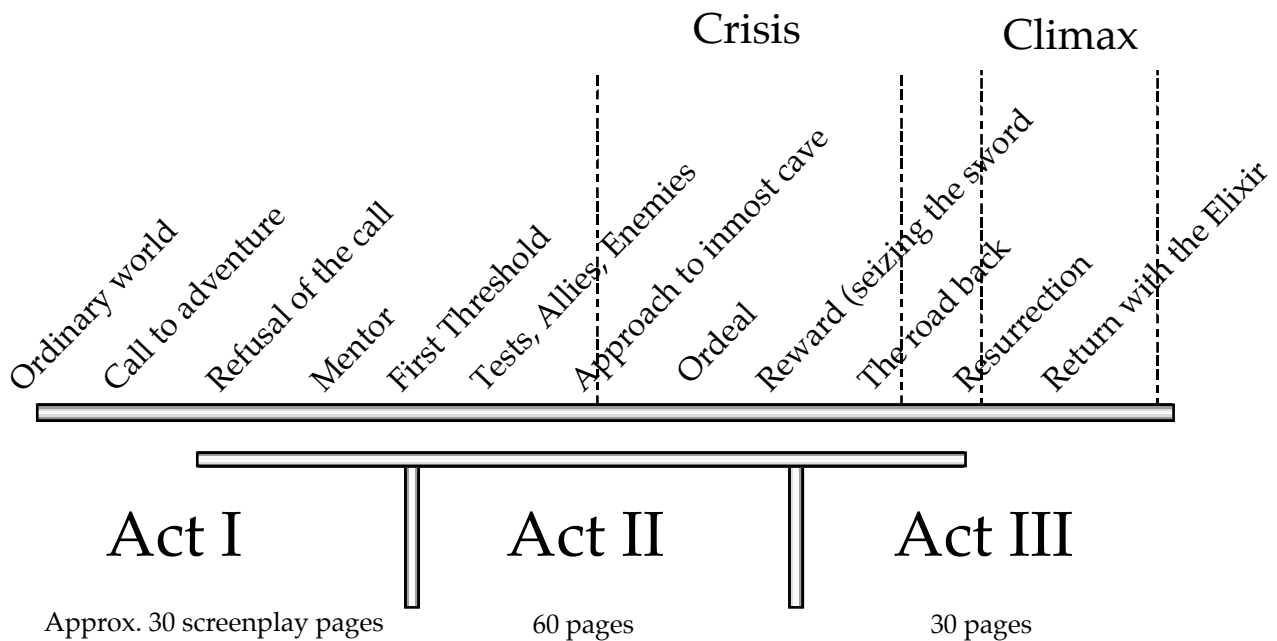
1. From your wide reading choose 5 stories about heroes from 5 different cultures and do an analysis of each. For each story present
  - a brief overview
  - a brief outline of the character traits of the archetypes used
  - why you think this story was told
  - what you consider this story has told you about the culture from which it comes.
2. Choose one of these analyses and make a presentation to the class using technology. You could word process and digitally illustrate your analysis, or create a PowerPoint presentation which could be used to introduce other Year 7 learners to an understanding of the importance of myths and legends to our lives.

(Maker. Transformational)

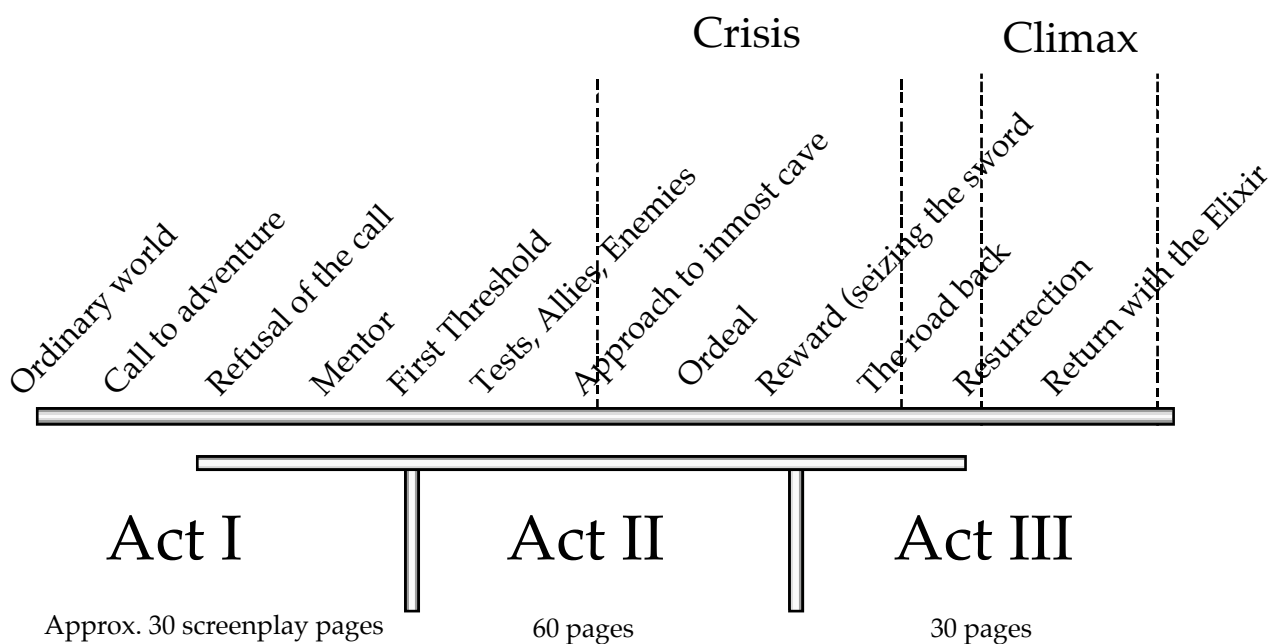


## Appendix 4

# The Hero's Journey Model



# The Hero's Journey Model





## **Appendix 5**

### **Myths and legends used in this unit**

“Odysseus Meets the Monster”, in *English Experience I*, 1998, by Rex Sadler and Tom Hayller, Macmillan.

“The Trojan Horse”, in *Close Encounters with Texts*, 1995, by Elaine and Peter Robins, OUP.

Any of the stories in:

*Myths and Legends*, 1994, by Anthony Horowitz, Kingfisher Books.

*Timeless Truths*, 1997, Eva Gold (ed.) , St Claire Press, Rozelle, a photocopiable book of Creation myths and Dreamtime stories including:

- “Kali, Mistress of Death” (India)
- “The Death of Baldor” (Norse)
- “The Flower of Blood” (Australian)
- “Prometheus and Pandora” (Greece)
- “Orpheus and Eurydice” (Greece)

“The Approach of Shiva” in *Shiva: An Introduction*, 1997, by Devdutt Pattanaik, Vakils, Feffer and Simons Ltd., Mumbai.

“Esther saves her people” and “David and Goliath” or any other stories in *The Golden Bible: Stories from the Old Testament*, Elsa Werner (ed.), The Golden Press, Sydney.

Stories from:

*The Great Deeds of Superheroes*, 1993, Maurice Saxby and Robert Ingpen, Millennium Books, Alexandria, Australia, such as:

- “Gilgamesh: The Epic Hero of the Sumerians” (Sumeria and Babylon)
- “Beowulf the Dragon Slayer” (Old England)

Poem:

“Hero” by Mick Gowar in Richard Baines, *Beyond the Shadows*, 2000, OUP, South Melbourne, pp. 90–93.



## Appendix 6

### Narrative structure: *The Hero's Journey*

Narrative: The Hero's Journey	Your ideas
<p><b>ACT I – Within the hero's "normal" world</b></p> <p><i>The ordinary world:</i> The normal world – setting, characters, beliefs, that the hero inhabits</p> <p><i>Call to adventure:</i> The hero is presented with a problem, challenge or adventure</p> <p><i>Refusal of the call:</i> The hero hesitates because of fear – something happens to further tempt the hero to take up the challenge</p> <p><i>The mentor:</i> Someone to advise or guide the hero is introduced</p>	
<p><b>ACT II – Outside the hero's "normal" world</b></p> <p><i>The first threshold:</i> The hero commits to undertaking the challenge and agrees to face the consequences</p> <p><i>Tests, allies, enemies:</i> A series of further problems to test the hero along the way</p> <p><i>Approach the inmost cave:</i> The edge of the most dangerous place in this other world</p> <p><i>Ordeal:</i> The hero confronts her/his greatest fear – the height of suspense and tension in the story</p> <p><i>Reward:</i> The hero seizes the object of the quest e.g. Knowledge that leads to a better "ordinary" world, a magic key or grail or an insight</p>	
<p><b>ACT III – Return to the "ordinary" world</b></p> <p><i>The road back:</i> The hero still has to deal with the consequences of the reward: evil forces might pursue him/her</p> <p><i>Resurrection:</i> The turning point for the hero who is forced to use this new knowledge or magic object to prevent his/her own "death"</p>	
<p><b>Return with the elixir:</b></p> <p>The hero returns to the ordinary world with new knowledge, or object to heal or benefit the ordinary world</p>	

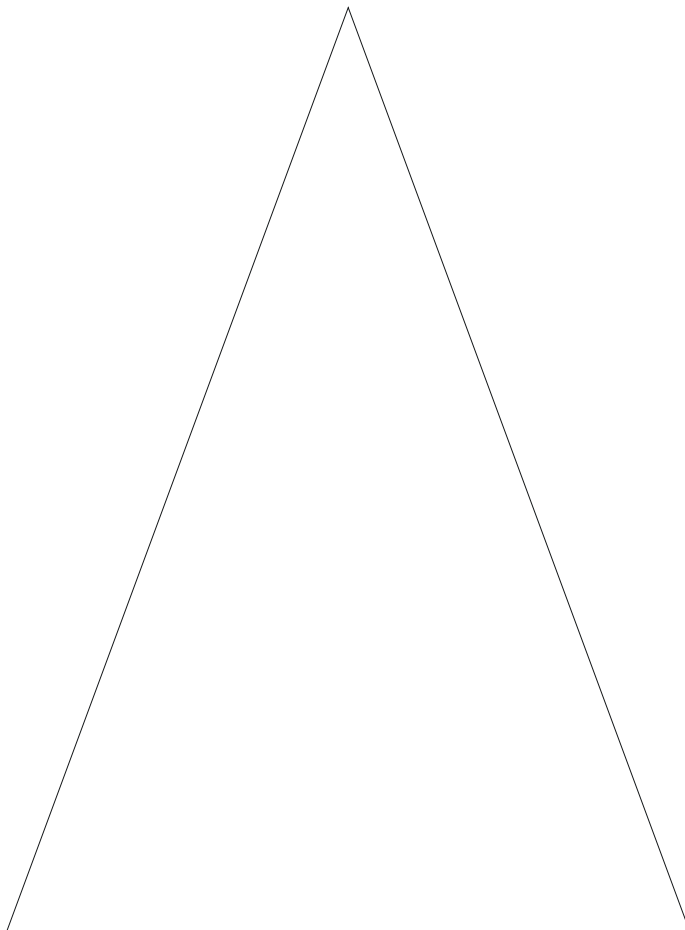


## Appendix 7

### The feature article

A feature article is usually about a topic of general interest to the target audience of the newspaper or magazine in which it appears. For example, it could be about a person, a topic in the news, a particular issue etc. It is a background piece which provides information and often a range of opinions or points of view about the topic. Here is a list of features of a feature article:

- The style is individual and often quite personal, where the writer might offer details from his or her personal experience.
- First person is often used.
- It includes direct quotations from witnesses, experts or people personally involved.
- The pyramid structure is used, rather than the inverted pyramid which is typical of news reports. The pyramid structure follows this pattern:



*The article is often introduced with a relatively insignificant or apparently unimportant detail, such as information about the subject's appearance, or how the writer first met or became interested in the subject. The important background information and interesting detail develops as the article proceeds. Newspaper reports follow an opposite pattern, where the most important information is at the beginning. Less significant detail is left until the later sections, which can easily be deleted if the newspaper needs the space for other items.*

For further information and guidance on how to write a feature article, see the following web site which was developed by an English Extension 2 student for her 2001 HSC Major Work:

<http://www.write-it-down.com/>



## **Appendix 8**

### **Assessment task: Writing and speaking**

You are to compose and illustrate a *narrative*, set in the present day, as a children's picture book suitable for ages 6–10, which presents a similar *moral or value* as presented in a *myth or legend* that you have read for your wide reading.

You will read your story to the class as a prepared reading.



## Appendix 9

### Film review structure

This format provides one way of writing a film review. You should include all the topics listed in the grid, but you can arrange them in any order that suits your writing style and your response to the film. Use the grid to make notes for your review.

Title of film: Director: Censorship rating:
Paragraph 1: How does the film compare with other films of the same genre?
Paragraph 2: A brief plot summary
Paragraph 3: Who is the target audience? What aspects of the film will appeal to this audience?
Paragraph 4: How effective are the actors (voices) for their roles? Do they make the characters come to life?
Paragraph 5: How good are the film techniques, such as animation, music, creation of tension, sound and other special effects?
Paragraph 6: What messages does the film convey? How does it do this?
Paragraph 7: Sum up your view of the film

You may use a chatty, informal tone and some colloquial language, but make sure that your sentences are grammatically correct and that you use proper paragraphs.

REMEMBER: Who is your audience?  
What is your purpose?

You will find a range of film reviews at the following web sites:

<http://www.imdb.com/>

[http://www.sbs.com.au/movieshow/movieshow\\_set.html](http://www.sbs.com.au/movieshow/movieshow_set.html)

or check Saturday's *Sydney Morning Herald* (Metropolitan section); *The Weekend Australian* (Review section); *The Sun Herald*.





## **Appendix 10**

### **Assessment task: Listening, viewing and representing**

After watching the film *Mulan*, you will work in groups and prepare an interview, for presentation to the class, of two opposing characters from the film. In the interview your characters must justify the actions they took in the film.

You must try to use the correct voice of your character, that is, convey to your audience the thoughts and feeling of your character by using language that your character would use. You also need to show your knowledge of the whole film by having your characters refer to their actions, and the actions of others, that occur throughout the film.



## **Appendix II**

### **Heroes**

#### **Wide reading list**

Alexander, Pat & Kerins, Anthony, *The Young Puffin Book of Bible Stories*.

Bailey, John, McLeish, Kenneth & Spearman, David, *Gods and Men: Myths and Legends from the World's Religions*

Branston, Brian & Caselli, Giovanni, *Gods and Legends from Viking Mythology*

Garfield, Leon & Blishen, Edward, *The God Beneath the Sea*

Garfield, Leon & Blishen, Edward, *The Golden Shadow*

Gates, Doris, *Athena the Warrior Goddess*

Gates, Doris, *Zeus Lord of the Sky*

Harris, Geraldine & O'Connor, David, *Gods and Pharaohs from Egyptian Mythology*

Gibson, Michael & Caselli, Giovanni, *Gods, Men and Monsters from the Greek Myths*

Johnston Phelps, Ethel, *The Maid of the North: Feminist Folktales from around the World*

Picard, Barbara, *The Odyssey of Homer*

Picard, Barbara, *Tales of Norse Gods and Heroes*

Picard, Barbara, *German hero Sagas*

Sutcliff, Rosemary, *Dragon Slayer: the Story of Beowulf*

Thompson, Thomas, *The Story of Prince Rama*

Wood, Marion & Sibbick, John, *Spirits, Heroes and Hunters from North American Indian Mythology*

*From the Dreamtime: Australian Aboriginal Legends*