

Classic Literature Summer reading 2018

Welcome to Classic Literature. Through this course, we will go on a journey through time starting with one of the earliest stories, Gilgamesh, working our way up to roughly the 17th century. We will spend studying the mythologies of the world and look for connections amongst the stories we study. I hope to show you that Classic Literature is still very much relevant in the world today. Many of the stories you are familiar with, *Harry Potter*, *Star Wars*, Disney, all follow the same Hero's Journey format. Please contact me via email over the summer with any questions you might have about the assignment or the class. I look forward to going on a new adventure with you.

Ms. Ditrich mrsditrich@gmail.com.

"We have not even to risk the adventure alone, for the heroes of all time have gone before us. The labyrinth is thoroughly known. We have only to follow the thread of the hero path, and where we had thought to find an abomination, we shall find a god. And where we had thought to slay another, we shall slay ourselves. Where we had thought to travel outward, we will come to the center of our own existence. And where we had thought to be alone, we will be with all the world." --Joseph Campbell

THE READINGS:

Everyone Reads:



The Hero with a Thousand Faces by Joseph Campbell [ISBN-13: 978-1577315933]. I have the PDF version of this book. Email me at mrsditrich@gmail.com if you would like that instead of purchasing. I also have a few hardback copies you may borrow. Just stop by and see me to sign one out.

In addition to *The Hero with a Thousand Faces*, everyone picks ONE of the novels listed below:

1. *The Power of One* by Bryce Courtenay [ISBN-13: 978-0345410054]
2. Any of the *Harry Potter* Series by J. K. Rowling
3. *The Hobbit* by J.R.R. Tolkien [ISBN-13: 978-0547928227]
4. *The Lightning Thief* (Percy Jackson and the Olympians)[ISBN-13: 978-0786838653]
5. *American Gods* by Neil Gaiman [ISBN-13: 978-0062572233]
6. *Alice in Wonderland* by Lewis Carroll [ISBN-13: 978-1503222687]

THE SUMMER ASSIGNMENTS:

1. Annotation Assignment for *The Hero with a Thousand Faces*: **READ THIS BOOK FIRST!**

As you read chapters 1, 2, & 3 (yes, you only need to read these 3 chapters) find relevant quotes from that stage that clearly represent the aspect of the journey that Campbell is covering. Basically, find the passages that make that stage clear to you. Annotations on Post-It Notes or index cards are required for each of the steps listed below as we will spend a great deal of time discussing them.

Read Chapter 1~

"Departure"

- "The Call to Adventure"
- "The Refusal of the Call"
- "Supernatural Aid"
- "The Crossing of the First Threshold"
- "The Belly of the Whale"

Read Chapter 2~ "Initiation"

- "The Road of Trials"
- "The Meeting with the Goddess"
- "Woman as the Temptress"
- "Atonement with the Father"
- "Apotheosis"
- "The Ultimate Boon"

Read Chapter 3~ "Return"

- Refusal of the Return
- "The Magic Flight"
- "Rescue from Without"
- "The Crossing of the Return Threshold"
- "Master of Two Worlds"
- "Freedom to Live"

2. Annotation Assignment for *choice novel*: **READ THIS BOOK SECOND!**

- a. For your choice novel, compose a list of the important characters that had a **major** influence on your main character using Post-It Notes or index cards. Next to each name, briefly describe the character and his or her influence with a quote from the novel as support.
- b. You should also annotate the novel according to what stage of the Hero's Journey (MONOMYTH) your character is in (see above assignment for *The Hero with a Thousand Faces*) along with the evidence [quote(s)] that demonstrate this.
- c. When you complete each chapter I highly recommend using the space at the beginning or end of the chapter to write a brief summary of what has happened. Write your summaries on Post-It Notes or index cards. *Do this immediately after you finish the chapter.* Although you won't be using these summaries in your essay, it will be easier to refresh your memory of important events by rereading these summaries.

THE ESSAY:

On one of the first days of school, you will write an in-class essay on the required books. The essay will focus on your main character and his/her hero's journey [*The Hero's Journey is also known as the Monomyth. Do not get confused by the terminology*]. Note: most characters do NOT go through all of the steps of the hero's journey; however, they generally DO go through at least eight-ten of those steps. Although you know this theme ahead of time, you will not see the specific essay prompt until the first day of school. In order to earn the highest score, your essay must do the following:

- Demonstrate the steps of the hero's journey for your main character
- quote frequently and thoughtfully from the books
- cite those quotations according to MLA guidelines
- analyze those quotations thoroughly and thoughtfully
- make it clear that you read the books through your inclusion and analysis of details

PLEASE do NOT substitute watching the movie version of your book in place of reading the novel. There are noticeable differences and I will be able to tell the difference. Do not start the year this way.

You may format your annotations however you want, but if you want to earn the highest score on the essay, I recommend that each annotation include the following:

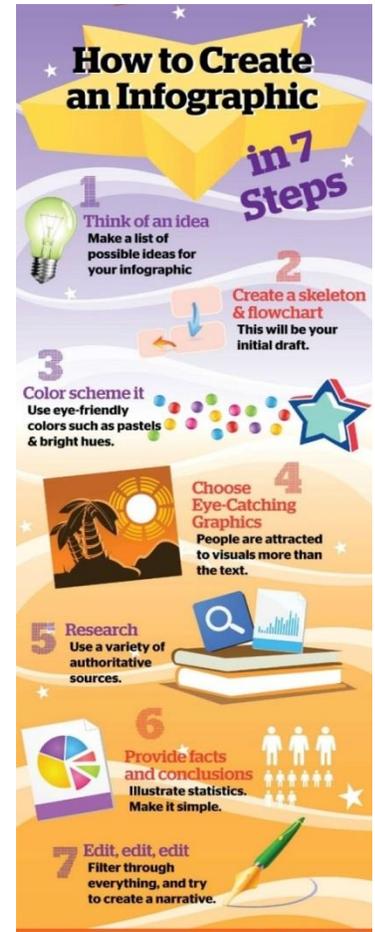
- some brief context for the quotation
- the direct quotation itself, followed by the page number in parentheses
- brief analysis of the quotation

You may NOT choose skip annotating the text; if you do - bear in mind this will severely impact your grade. You cannot receive higher than a 70% on the essay without direct quotations from the book – annotate accordingly. You will not be able to use either book to write the essay. However, as you read, you may record as many annotations as you'd like. These annotations must be handwritten on standard size Post-It Notes (3x3) or index cards (3x5 or 4x6). They may not be typed. They may not be written or printed on sheets of paper.

When you write the essay, you will be required to remove the annotations from your book and use them as you write. I will be collecting the annotations you use along with the essay to get a feel for your level of interaction with the text(s). **Again, you will not be able to use the book when you write the essay.**

THE PROJECT: due the second day of class:

- Select your platform (tool) for building your infographic. There are plenty of great infographic platforms out there. Many are free, but most require that you do set up an account. Check out Infogr.am, Easel.ly, Piktochart, and Visme. **If you are having trouble designing your infographic on the computer, you may print out your images and text and design your infographic on a large piece of poster board.** If you do not have access to a printer, just email or save all necessary components for your infographic and you can print them in my room the first day of school.
- How to Design Your Own Infographics
<http://www.queeness.com/post/9942/how-to-design-your-own-infographics>
- How to Create an Infographic
<http://www.techinasia.com/how-to-create-infographics/>



NOTE: The summer reading/writing assignments will affect your academic grade. It is essential that you complete the summer reading assignments. Be prepared to discuss ALL assigned writings/projects the first day of school.

- Supplies- If you are going back to school shopping, here are the suggested supplies for Classic Literature:
- Highlighters
 - Lots of standard 3 x 3 post-its. All of your annotations will be using these.
 - 1 inch or larger binder
 - Colored fine-tip markers or pens such as Sharpie, Flair, etc. with at least 5 different colors.
 - Pens and pencils

Allusions

What is an allusion? An allusion is a short reference to something famous or historical. It may be a person, place, thing, or idea of historical, literary, or political significance. The allusion is not concerned with giving background or explaining itself. The author expects the reader to have a deeper understanding and meaning of an idea by associating the text with the allusion.

One of the ongoing assignments in Classic Literature is to research and learn the following allusions. Although this assignment will not be due until towards the end of each quarter, I'm providing you with list so you can get started early if you wish. I suggest using an Excel spreadsheet. Your assignment is to discover the meanings behind the following allusions and to record the necessary information. You be tested on them once per quarter.

1. Find and record the definition of the allusion.
2. Give a brief description of the allusion's history: What is the origin of the idea? What makes the allusion important? Any additional information that would be helpful in understanding the allusion?
3. Provide an example of the allusion in poetry, prose, song, speech, advertisement, movie, etc. but not the original source.

Example:

Phrase:	Definition:	History:	Example:
<i>Lamb to the slaughter</i>	<i>'Unknowingly being brought to danger.</i>	<i>Several instances in the bible use the phrase as an analogy for someone about to be in danger, describing also the peaceful behavior of the person before they reach the danger.</i>	<i>"For as a lamb is brought to slaughter, so She stands, this innocent, before the king." Man of Law's Tale Geoffrey Chaucer</i>

MYTHOLOGICAL

1. Achilles' heel
2. Adonis
3. Argus-eyed
4. Bacchanalian
5. Cassandra
6. Centaur
7. Chimera
8. Erotic
9. Furor
10. Gorgon
11. Herculean
12. Hydra-Headed
13. Iridescent
14. Jovial
15. Lethargy
16. Mercurial
17. Mnemonics
18. Morphine
19. Muse
20. Narcissism
21. Nemesis
22. Niobe
23. Pandora's Box
24. Pegasus
25. Phoenix
26. Plutocracy
27. Promethean

28. Protean
29. Psyche
30. Pygmalion
31. Sibyl
32. Sisyphian
33. Tantalize
34. Titanic
35. Vulcanize

BIBLICAL

1. Alpha and Omega
2. Armageddon
3. Blind leading the blind
4. Brother's keeper
5. Can a leopard change his spots?
6. Cast the first stone
7. Den of thieves
8. Eye for an eye
9. Eye of the needle
10. Fly in the ointment
11. Forbidden fruit
12. David and Goliath
13. Golden calf
14. Good Samaritan
15. Handwriting on the wall
16. Holy Grail

17. Ishmael
18. Jezebel
19. Jonah
20. Judas
21. Lamb to the slaughter
22. Land of milk and honey
23. Lazarus
24. Original Sin
25. Philistine
26. Prodigal Son
27. Samson and Delilah
28. Scapegoat
29. Sodom and Gomorrah
30. Solomon

LITERARY

1. Albatross around One's Neck
2. Brobdingnagian
3. Catch-22
4. Cinderella
5. Silver Lining
6. Don Juan
7. Falstaffian
8. Frankenstein
9. Faustian Bargain

10. Galahad
11. "It's [all] Greek to me"
12. Green-Eyed Monster
13. Jekyll and Hyde
14. Lilliputian
15. Malapropism
16. Milquetoast
17. Oedipus Complex
18. Pay the Piper
19. Pollyanna
20. Quixotic
21. Scrooge
22. Shylock/A Pound of Flesh
23. Shangri-La
24. Something Rotten in Denmark
25. Sour Grapes
26. Svengali
27. Tartuffe
28. Uncle Tom
29. Whitewash a Fence
30. Yahoo

HISTORICAL

1. Attila
2. Benedict Arnold

3. Berserk	10. Eat crow	18. Maverick	26. Stonewall
4. Blarney	11. El Dorado	19. McCarthyism	27. Swiftian
5. Bowdlerize	12. Gung Ho	20. Mesmerize	28. Thespian
6. Boycott	13. Hackney	21. Nostradamus	29. Watergate
7. Casanova	14. Horatio Alger	22. Read the Riot Act	30. Waterloo
8. Chauvinist	15. John Hancock	23. The Real McCoy	
9. Cut off one's nose to spite one's face	16. Machiavellian	24. Shanghai	
	17. Marathon	25. Spartan	

HOW TO IDENTIFY A HERO

1. Heroes are often of obscure or mysterious origin.

They may be sons of gods or of royal parents. Their childhoods may be unusual; they may be left to die, but then they may be rescued and brought up in poverty or isolation. Often they do not discover their real parentage until they are older and can prove themselves through some sign.

2. Heroes are neither fools nor invincible.

Heroes, while they may be partly divine, are definitely human in their natures. They are subject to fear and danger; they are not immortal but may suffer harm. Sometimes heroes are invulnerable except for one spot on each of their bodies. Also, sometimes heroes may be defeated only with one particular weapon.

3. Heroes are called upon to make a journey or to follow a goal or quest.

Heroes frequently choose difficult or dangerous adventures. Sometimes they do not choose, but are chosen for the adventures. They labor for the good of others by ridding a land of a hideous monster, or they seek to bring back to their people some object that has been lost or stolen. Their quest may not always be for something noble, but they follow through nobly and refuse to surrender.

4. The heroes' ways are not always direct or clear to the heroes.

The way or path of life is never clear; therefore, heroes frequently become lost or must take detours or solve riddles.

5. The heroes' ways are beset with dangers, loneliness, and temptation.

Cruel kings, horrible monsters, dangerous seas—all these are physical dangers faced by heroes. Far more dangerous may be the feeling of isolation or alienation as heroes go far from home alone. Heroes are often tempted to give up or give in. Temptations appeal to their senses rather than to their intellect when they are encouraged to rest, to eat a certain food, or to drink a certain wine. Women often appear as the most dangerous temptation of all.

6. Many quest tales supply friends, servants, or disciples as company for heroes.

When heroes are given companionship, they are often still alone because the friends or servants do not understand the quest or are not motivated by the sense of mission but by friendship.

7. Heroes have guides.

Frequently heroes receive help from unexpected sources, be they fairy godmothers or beautiful/ugly witches or sorceresses. The heroes may be given a magic potion or weapon or simply information. Sometimes guides are limited by powers stronger than their own; therefore, they can only help up to a certain point.

8. Heroes descend into darkness and are not the same after emerging from the darkness.

Usually the final test of heroes is their descent, either physical or emotional, into some hell-like place of suffering or death. The fear, loneliness, or despair experienced by heroes is a type of death-rebirth that leads to enlightenment or maturity, changing heroes in some important ways.

9. What heroes seek is usually no more than a symbol of what they really find. While the goal is usually something tangible, the success or achievement of that goal is somewhat more spiritual. The maturity or growth of heroes becomes more important than the actual object of the quests.

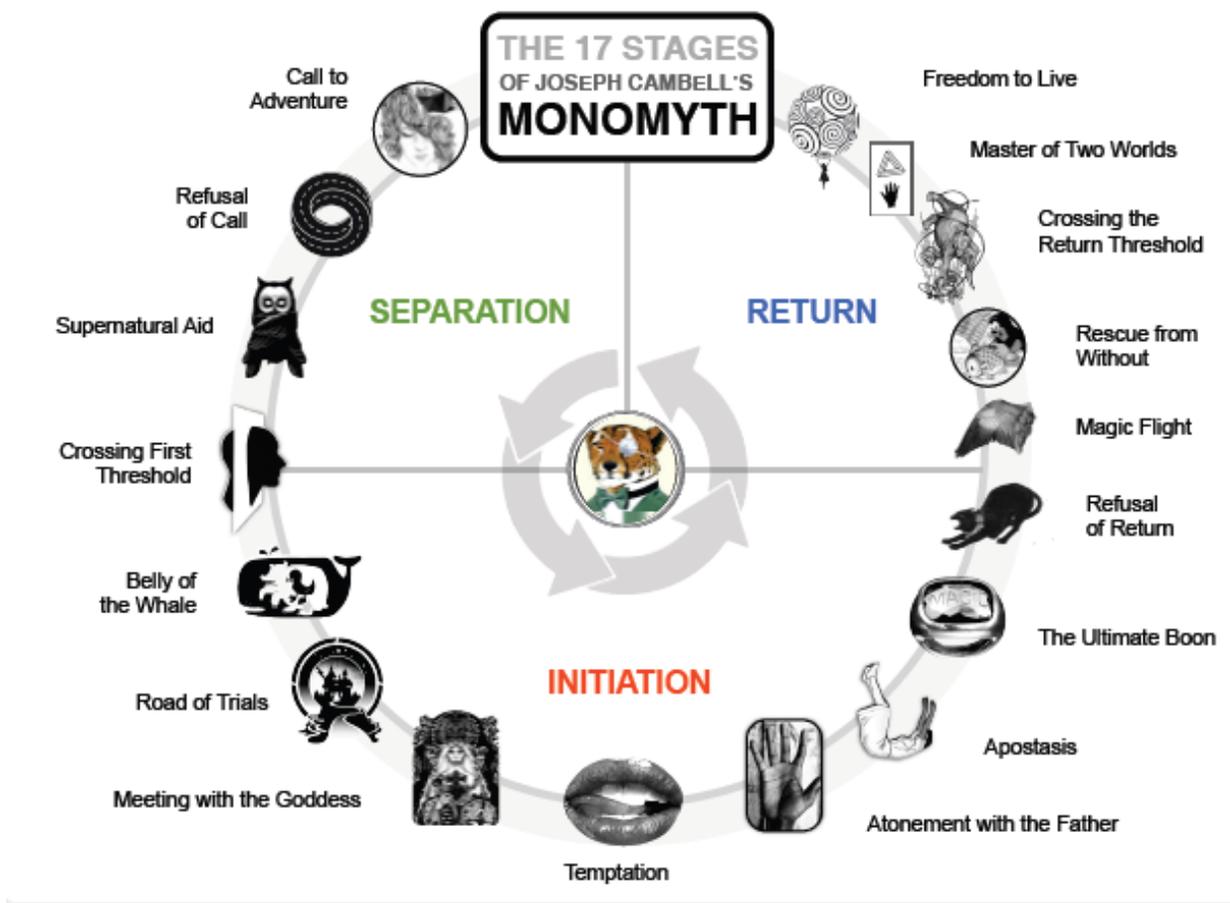
TYPES OF HEROES

Hero	In mythology a mighty warrior who is often the son of a god or king and goes on an epic quest
Hero (2)	Main character of a story who often displays admirable qualities
Anti-hero	Main character of a story who is flawed in some way and often does not display admirable qualities
Tragic hero	Main character of a tragedy whose tragic flaw leads to his or her destruction
Byronic hero	Rebellious main character who has a troubled past and indulges in self-destructive behaviors that threaten to doom him or her

THE ANTI-HERO

Below are some examples of anti-heroes from comics, film, television, and literature.

- Batman (D.C. Comics)
- Captain Jack Sparrow (*Pirates of the Caribbean*)
- Conan the Barbarian (*Conan the Barbarian* novels and film)
- Holden Caulfield (*The Catcher in the Rye*)
- Homer Simpson (*The Simpsons*)
- Jay Gatsby (*The Great Gatsby*)
- Scarlett O'Hara (*Gone with the Wind*)
- Vito and Michael Corleone (*The Godfather*)
- Wolverine (Marvel Comics)



Archetypes: The Roles Characters Play

*“All the world’s a stage
And all the men and women merely players:
They have their exits and entrances;
And one man in his time plays many parts.”*

William Shakespeare (*As You Like It*)

Archetypes describe the function or role a character plays in a story. Think of the Archetype as a mask a character wears in a particular scene. One character may serve primarily as the Mentor of a tale, wearing that single mask for the majority of the Journey. But just as we play many roles in our lifetime, or even change masks in a given day, a story’s characters have the potential to wear any of the Archetypal masks depending upon the demands of the story. Obi Wan Kenobi is the Mentor throughout *Star Wars*, and yet he must wear the Hero’s mask and sacrifice himself to Darth Vader in order to allow Luke to escape with the princess.

What follows is an overview of the Archetypes that occur most frequently. The Archetypes and an action describing their primary function are:

- | | |
|-----------------------|---------------------------|
| 1. Hero | “to serve and sacrifice” |
| 2. Mentor | “to guide” |
| 3. Threshold Guardian | “to test” |
| 4. Herald | “to warn and challenge” |
| 5. Shapeshifter | “to question and deceive” |
| 6. Shadow | “to destroy” |
| 7. Trickster | “to disrupt” |

The Hero ~ “to serve and sacrifice”

The Hero is our protagonist, or central character, whose primary purpose is to separate from the ordinary World and sacrifice himself for the service of the Journey at hand—to answer the challenge, complete the quest and restore the Ordinary World’s balance. The Hero’s Journey may be a challenge of personal growth: to win a competition, to heal a wound, or to find love. Heroes may also need to answer Calls to Adventure where physical lives and even the fate of the world are at stake. These Heroes must learn to accept the sacrifice of life and limb for the service of others.

Since we experience the Journey through the eyes of the Hero, we must be able to relate to him or her on some level. The Hero must be driven by universal needs: to find love, to succeed, to right a wrong, to seek justice. These drives are connected to the Hero’s Inner and Outer Problems that need to be solved. The audience can relate to a Hero’s idiosyncrasies, quirks, vices and deepest fears, while wanting to emulate the hero’s admirable qualities.

The Hero doesn’t have to be all good. Some of our most endearing Heroes are actually Antiheroes, Outlaws and Loner Heroes who live by their own rules and consistently “buck the system.” The Hero usually grows and learns the most during the Journey. And although the hero may be reluctant and make excuses, and even have to react to events that surround him, by the Journey’s end he has become active, driven by his undying conviction to succeed.

Mentor ~ “to guide”

An essential Archetype, the Mentor provides motivation, insights and training to help the Hero overcome his doubts and fears and prepare for the Journey. Often the Mentor has traveled the road before and can provide needed guidance to a Hero who is reluctant to face the unknown. If the Hero proves his commitment, the Mentor may reward him with magical gifts (a weapon, clothing, piece of advice, or a key) that will help him on the Journey ahead. The Mentor might present a powerful magical gift to lure the Hero to accept the challenge.

The Heroes of Western, as well as detective and noir Thrillers, may not have a physical Mentor, but instead may be guided by an Inner Mentor, a code of honor or justice that must be served.

Threshold Guardian ~ “to test”

Threshold Guardians protect the Special World and its secrets from the Hero, and provide essential tests to prove a Hero's commitment and worth. The Hero must bypass these obstacles, and use any method available: ignoring, outwitting, overcoming, appeasing, or befriending. Threshold Guardians may be characters, a locked door or secret vault, an animal, or a force of nature such as a tornado.

Herald ~ “to warn and challenge”

Herald characters issue challenges and announce the coming of significant change. They can make their appearance anytime during a Journey, but often appear at the beginning of the Journey to announce the Call to Adventure. A character may wear the Herald's mask to make an announcement or judgment, report a new flash, or simply deliver a letter. The Herald can reside within the Hero in the form of dreams and visions that push the Hero to change his life. An external event, such as a declaration of war or a storm, can serve the Herald's agenda. Whatever the form, the Herald is needed to present the challenge, and get the story rolling.

Shapeshifter ~ “to question and deceive”

The Shapeshifter mask misleads the hero by hiding a character's intentions and loyalties. The Shapeshifter's presence surfaces doubts and questions in the Hero's mind, and can effectively infuse suspense. In romance and Romantic Comedy, the Shapeshifter mask is often worn by the opposite sex.

The Shadow ~ “to destroy”

The Shadow can represent our darkest desires, our untapped resources, or even rejected qualities. It can also symbolize our greatest fears and phobias. To use *Star Wars* as an example, the Shadow is the Dark Side, personified by Darth Vader. Since the Shadow is a reflection of the Hero's qualities, it may represent positive qualities that the Tragic or Loner Hero may have suppressed or rejected. Shadows may not be all bad, and may reveal admirable, even redeeming qualities.

The Hero's enemies and villains often wear the Shadow mask. This physical force is determined to destroy the Hero and his cause. Or the Shadow may be an inner demon lurking within ourselves that must be accepted or purged.

Trickster ~ “to disrupt”

The Marx Brothers are the embodiment of the Trickster. They relish the disruption of the status quo, turning the Ordinary World into chaos with their quick turns of phrase and physical antics. Although they may not change during the course of their Journeys, their world and its inhabitants are transformed by their antics. The Trickster uses laughter to make characters see the absurdity of the situation, and perhaps force a change.

The Trickster mask is often worn by the Sidekick in Westerns and the Mentor in Romantic Comedies (the best friend always offering comic advice to the lovelorn). In Action Adventure, the Hero may briefly don the Trickster mask to outwit or disarm a villain or enemy; while in Comedy, the Hero may rely on this mask throughout the Journey.

Character and Object Archetypes that occur most frequently:

1. Hero “to serve and sacrifice” [Dorothy; Luke Skywalker]
2. Mentor “to guide” [Glinda the good witch; Obi-Wan]
3. Threshold Guardian “to test” [Doorman to Oz, wicked witch's monkeys; Stormtroopers]
4. Herald “to warn and challenge” [school marm at beginning of movie who complains about Toto]
5. Scapegoat “gets blamed whether at fault or not”
6. Shapeshifter “to question and deceive” [Scarecrow, Tin Man, Lion, the Wizard; Han Solo]
7. Shadow “to destroy” [Wicked Witch; Darth Vader]
8. Trickster “to disrupt” [the Wizard; R2-D2, C-3PO]
9. Outcast “shunned by/voluntarily withdraws from society”
10. Shrew “nagging, bothersome wife; verbally abusive”
11. Talisman – The Wizard of Oz: the ruby red slippers; Star Wars: the light saber

**Other examples are water, forests, dessert, a ring, a book.