

I Need A Hero – Pre- AP English II Summer Reading Project

Dear Students and Families:

Welcome to the Pre- AP English II. The purpose of the course is to engage students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming effective writers who compose for a variety of purposes. Students will learn the necessary skills for analyzing voice, synthesizing information, developing arguments, and critically thinking to a degree that transcends previous English courses. Homework is frequent, and expectations are high. This class is structured to prepare students for the rigors of Advanced Placement English III – Language and Composition class or the Dual Credit class they will take their Junior year.

Please make sure to complete these assignments over the summer. These assignments will count as grades when we return to school in August and all of the readings will be discussed and used as the foundation of our classwork the first 9 Weeks of school.

Everyone will need to sign up for the Summer Work Google classroom I have created. The assignments, directions and due dates will be there. All work will be submitted through the Google classroom according to the due dates for each assignment.

Please use the following code to log in to the Pre-AP E2 Summer Work 2018 page: **aomwkxj**.

Assignments:

1. Review and Memorize the Archetypes information.
 - Read and Review the Archetypes notes handout.
 - Take notes and submit your notes to the Google class room assignment.
 - Complete the Archetypes survey and submit to Google class room.
2. Complete The Hero's Journey Archetypes Project
 - Review the 12 Steps of the Hero's Journey
 - Select a movie hero and apply their story/movie to the 12 steps
 - Create a Power Point for the Hero's Journey Project following the specifications on the assignment page.
3. Analyze the visual media.
 - Use the OPTIC formula to analyze the 2 images
 - Read and review the explanation
 - Fill in the graphic organizer for each image.
 - Submit to the Google classroom.

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4. Write your own I AM poem.
 - Follow the pattern to create your own poem.
 - Type your poem and submit to Google classroom.
 - You may decorate the poem if you choose.

5. Read, annotate and analyze the short story The Myth of Prometheus.
 - Answer the questions and submit to Google classroom.
 - Be prepared to discuss the events and ideas from the myth the first week of class,

6. Read, annotate and analyze the novel, Anthem, by Ayn Rand.
 - There is a digital copy of the novel in the Google classroom, you may also download a different PDF, purchase your own novel or check one out from the library.
 - Answer the novel questions and submit to Google classroom.
 - Be prepared to discuss the events and ideas from the novel the first week of class,

Archetypes and Symbols

SITUATION ARCHETYPES

1. **The Quest** - This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.
2. **The Task** - This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal.
3. **The Journey** - The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.
4. **The Initiation** - This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the initiation, will accept responsibility.
5. **The Ritual** - Not to be confused with the initiation, the ritual refers to an organized ceremony that involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.
6. **The Fall** - Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.
7. **Death and Rebirth** - The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.
8. **Nature vs. Mechanistic World** - Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.
9. **Battle Between Good and Evil** - These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.
10. **The Unhealable Wound** - This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness.
11. **The Magic Weapon** - Sometimes connected with the task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.
12. **Father-Son Conflict** - Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.
13. **Innate Wisdom vs. Educated Stupidity** - Some characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

SYMBOLIC ARCHETYPES

1. Light vs. Darkness - Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair.
2. Water vs. Desert - Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth.
3. Heaven vs. Hell - Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.
4. Haven vs. Wilderness - Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.
5. Supernatural Intervention - The gods intervene on the side of the hero or sometimes against him.
6. Fire vs. Ice - Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.
7. Colors
 - A. Black (darkness) - chaos, mystery, the unknown, before existence, death, the unconscious, evil
 - B. Red - blood, sacrifice; violent passion, disorder, sunrise, birth, fire, emotion, wounds, death, sentiment, mother, Mars, the note C, anger, excitement, heat, physical stimulation
 - C. Green - hope, growth, envy, Earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, Jupiter and Venus, the note G, envy
 - D. White (light) - purity, peace, innocence, goodness, Spirit, morality, creative force, the direction East, spiritual thought
 - E. Orange - fire, pride, ambition, egoism, Venus, the note D
 - F. Blue - clear sky, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, spirituality, Jupiter, the note F, physical soothing and cooling
 - G. Violet - water, nostalgia, memory, advanced spirituality, Neptune, the note B
 - H. Gold - Majesty, sun, wealth, corn (life dependency), truth
 - I. Silver - Moon, wealth
8. Numbers:
 - A. Three - the Trinity (Father, Son, Holy Ghost); Mind, Body, Spirit, Birth, Life, Death
 - B. Four - Mankind (four limbs), four elements, four seasons
 - C. Six - devil, evil
 - D. Seven - Divinity (3) + Mankind (4) = relationship between man and God, seven deadly sins, seven days of week, seven days to create the world, seven stages of civilization, seven colors of the rainbow, seven gifts of Holy Spirit.
9. Shapes:
 - A. Oval - woman, passivity
 - B. Triangle - communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight, light
 - C. Square - pluralism, earth, firmness, stability, construction, material solidity, the number four
 - D. Rectangle - the most rational, most secure
 - E. Cross - the Tree of life, axis of the world, struggle, martyrdom, orientation in space
 - F. Circle - Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing, sound
 - G. Spiral - the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

10. Nature:

- A. Air - activity, creativity, breath, light, freedom (liberty), movement
- B. Ascent - height, transcendence, inward journey, increasing intensity
- C. Center - thought, unity, timelessness, spacelessness, paradise, creator, infinity,
- D. Descent - unconscious, potentialities of being, animal nature
- E. Duality - Yin-Yang, opposites, complements, positive-negative, male-female, life-death
- F. Earth - passive, feminine, receptive, solid
- G. Fire - the ability to transform, love, life, health, control, sun, God, passion, spiritual energy, regeneration
- H. Lake - mystery, depth, unconscious
- I. Crescent moon - change, transition
- J. Mountain - height, mass, loftiness, center of the world, ambition, goals
- K. Valley - depression, low-points, evil, unknown
- L. Sun - Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
- M. Water - passive, feminine
- N. Rivers/Streams - life force, life cycle
- O. Stars - guidance
- P. Wind - Holy Spirit, life, messenger
- Q. Ice/Snow - coldness, barrenness
- R. Clouds/Mist - mystery, sacred
- S. Rain - life giver
- T. Steam - transformation to the Holy Spirit
- U. Cave - feminine
- V. Lightning - intuition, inspiration
- W. Tree - where we learn, tree of life, tree of knowledge
- X. Forest - evil, lost, fear

10. Objects:

- A. Feathers - lightness, speed
- B. Shadow - our dark side, evil, devil
- C. Masks - concealment
- D. Boats/Rafts - safe passage
- E. Bridge - change, transformation
- F. Right hand - rectitude, correctness
- G. Left hand - deviousness
- H. Feet - stability, freedom
- I. Skeleton - mortality
- J. Heart - love, emotions
- K. Hourglass - the passage of time

CHARACTER ARCHETYPES

1. The Hero - In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community. The hero character is the one who typically experiences an initiation, who goes the community's ritual (s), et cetera. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL, and SON.
2. Young Person from the Provinces - This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions.
3. The Initiates - These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage.
4. Mentors - These individuals serve as teachers or counselors to the initiates. Sometimes they work as role

models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.

5. **Hunting Group of Companions** - These loyal companions are willing to face any number of perils in order to be together.
6. **Loyal Retainers** - These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.
7. **Friendly Beast** - These animals assist the hero and reflect that nature is on the hero's side.
8. **The Devil Figure** - This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.
9. **The Evil Figure with the Ultimately Good Heart** - This redeemable devil figure (or servant to the devil figure) is saved by the hero's nobility or good heart.
10. **The Scapegoat** - An animal or more usually a human whose death, often in a public ceremony, excuses some taint or sin that has been visited upon the community. This death often makes them a more powerful force to the hero.
11. **The Outcast** - This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.
12. **The Earth Mother** - This character is symbolic of fulfillment, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors, with large breasts and hips.
13. **The Temptress** - Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.
14. **The Platonic Ideal** - This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.
15. **The Unfaithful Wife** - This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.
16. **The Damsel in Distress** - This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.
17. **The Star-Crossed Lovers** - These two characters are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.
18. **The Creature of Nightmare** - This monster, physical or abstract, is summoned from the deepest, darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.

Compliments to Lisa Lawrence, English Teacher at Jenks High School, Jenks, Oklahoma

RECOGNIZING PATTERNS

The following list of patterns comes from the book How to Read Literature Like a Professor by Thomas C. Foster who teaches at the University of Michigan. If you are serious about literary analysis, then I highly recommend buying this book. It goes into detail what I just briefly mention and is written in such a lively, witty voice that it does not read like a textbook at all! It will be well worth your time and effort to read it.

Trips tend to become quests to discover self.

Meals together tend to be acts of communion/community or isolation.

Ghosts, vampires, monsters, and nasty people and sometimes simply the antagonists are not about supernatural brew-ha-ha; they tend to depict some sort of exploitation.

There's only one story. Look for allusions and archetypes.

Weather matters.

Violence and be both literal and figurative.

Symbols can be objects, images, events, and actions.

Sometimes a story is meant to change us, the readers, and through us change society.

Keep an eye out for Christ-figures.

Flying tends to represent freedom. What do you think falling represents?

Getting dunked or just sprinkled in something wet tends to be a baptism.

Geography tends to be a metaphor for the psyche.

Seasons tend to be traditional symbols.

Disabilities, Scars, and Deformities show character and theme.

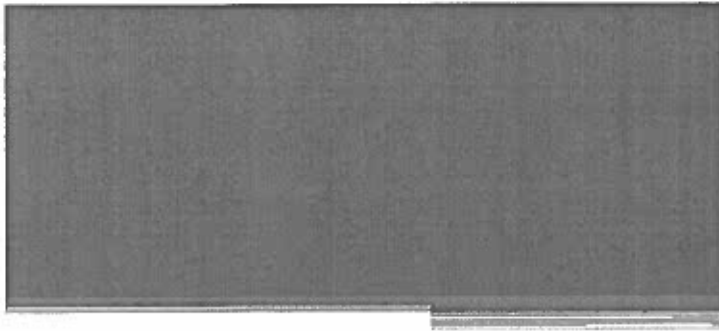
Heart disease tends to represent problems with character and society.

So do illness and disease.

Read with your imagination.

Irony trumps everything!

Remember the difference between public and private symbols.



Archetypes



Directions: Please indicate how often you agree with each statement as descriptive of you according to the following scale.

- 1=**Almost never** descriptive of me
- 2=**Rarely** descriptive of me
- 3=**Sometimes** descriptive of me
- 4=**Usually** descriptive of me
- 5=**Almost always** descriptive of me

Do not skip any items. If you're unsure, just give your best answer.

1. I collect information without making judgments.
2. I feel disoriented by so much change in my life.
3. The process of my own self-healing enables me to heal others.
4. I have let others down.
5. I feel safe.
6. I put fear aside and do what needs to be done.
7. I put the needs of others before my own.
8. I try to be authentic wherever I am.
9. When life gets dull, I like to shake things up.
10. I find satisfaction in caring for others.

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11. Others see me as fun.
 12. I feel sexy.
 13. I believe that people don't really mean to hurt each other.
 14. As a child, I was neglected or victimized.
 15. Giving makes me happier than receiving.
 16. I agree with the statement, "It is better to have loved and lost than never to have loved at all."
 17. I embrace life fully.
 18. I keep a sense of perspective by taking a long-range view.
 19. I am in the process of creating my own life.
 20. I believe that there are many good ways to look at the same thing.

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21. I am no longer the person I thought I was.
 22. Life is one heartache after another.
 23. Spiritual help accounts for my effectiveness.
 24. I find it easier to do for others than to do for myself.
 25. I find fulfillment through relationships.
 26. People look to me for direction.
 27. I fear those in authority.
 28. I don't take rules too seriously.
 29. I like to help people connect with one another.
 30. I feel abandoned.

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31. I have times of high accomplishment that feel effortless to me.
 32. I have leadership qualities.
 33. I am searching for ways to improve myself.
 34. I can count on others to take care of me.
 35. I prefer to be in charge.
 36. I try to find truths behind illusions.
 37. Changing my inner thoughts changes my outer life.
 38. I develop resources, human or natural.
 39. I am willing to take personal risks in order to defend my beliefs.
 40. I can't sit back and let a wrong go by without challenging it.

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41. I strive for objectivity.
 42. My presence is often a catalyst for change.
 43. I enjoy making people laugh.
 44. I use discipline to achieve goals.
 45. I feel loving toward people in general.
 46. I am good at matching people's abilities with tasks to be done.
 47. It is essential for me to maintain my independence.
 48. I believe everyone and everything in the world are interconnected.
 49. The world is a safe place.
 50. People I've trusted have abandoned me.

- 51. I feel restless.
- 52. I am letting go of things that do not fit for me anymore.
- 53. I like to "lighten up" people who are too serious.
- 54. A little chaos is good for the soul.
- 55. Sacrificing to help others has made me a better person.
- 56. I am calm.
- 57. I stand up to offensive people.
- 58. I like to transform situations.
- 59. The key to success in all aspects of life is discipline.
- 60. Inspiration comes easily to me.

- 61. I do not live up to my expectations for myself.
- 62. I have a sense that a better world awaits me somewhere.
- 63. I assume that people I meet are trustworthy.
- 64. I am experimenting with turning my dreams into realities.
- 65. I know my needs will be provided for.
- 66. I feel like breaking something.
- 67. I try to manage situations with the good of all in mind.
- 68. I have a hard time saying no.
- 69. I have a lot more great ideas than I have time to act on them.
- 70. I am looking for greener pastures.

- 71. Important people in my life have let me down.
- 72. The act of looking for something is as important to me as finding it.

Transfer your responses to the blanks and then total your scores. The archetype with the highest score is the one that most closely matches your current archetype.

Innocent:

5: _____
 13: _____
 34: _____
 49: _____
 63: _____
 65: _____
 Total: _____



Warrior:

6: _____
 39: _____
 40: _____
 44: _____
 57: _____
 59: _____
 Total: _____



Orphan:

14: _____
 22: _____
 27: _____
 30: _____
 50: _____
 71: _____
 Total: _____



Caregiver:

7: _____
 10: _____
 15: _____
 24: _____
 55: _____
 68: _____
 Total: _____



Seeker:

33: _____
47: _____
51: _____
62: _____
70: _____
72: _____
Total: _____



Destroyer:

2: _____
4: _____
21: _____
52: _____
61: _____
66: _____
Total: _____



Lover:

12: _____
16: _____
17: _____
25: _____
29: _____
45: _____
Total: _____



Creator:

8: _____
19: _____
31: _____
60: _____
64: _____
69: _____
Total: _____



Magician:

3: _____
23: _____
37: _____
42: _____
48: _____
58: _____
Total: _____



Sage:

1: _____
18: _____
20: _____
36: _____
41: _____
56: _____
Total: _____



Ruler:

26: _____
32: _____
35: _____
38: _____
46: _____
67: _____
Total: _____



Fool:

9: _____
11: _____
28: _____
43: _____
53: _____
54: _____
Total: _____



What is an archetype?

- An archetype is an original model after which other similar things are patterned.
- They are characters or personality types universally recognized by all.
- Psychologists see archetypes as being part of our consciousness.
- They have been with us in the dawn of time.
- We see them reflected in dreams, mythology, fairy tales, literature, art, movies, people we know/hear about, and religion.

- Because the archetypes are part of our consciousness, all 12 can come into our lives and personality at any time.
 - Each archetype brings with it a task, lesson, and a gift.
- How we view the world is defined by which archetype currently dominates our thinking and acting. For example:
 - When the Warrior is dominant, we see challenges to be overcome.
 - When the Caregiver is dominant, we see people who need to be cared for.
 - When the Fool is dominant, we see ways to have a good time.

Traits of the Archetypes:

Innocent: The innocent is filled with trust and optimism. S/he believes in the good of mankind and that people can be trusted.

Orphan: The orphan has been abandoned or victimized. Life to them is one heartache after another, as the people they trust constantly let them down.

Warrior: The warrior sees challenges that need to be overcome, whether they be personal or societal. The warrior uses discipline to achieve his/her goals.

The Caregiver: The caregiver puts others' needs before his/her own and enjoys giving. S/he can be very sacrificing and has a hard time saying no.

Traits of Archetypes:

The Seeker: The seeker feels restless with the world as it is and wants to find truths—truths that will help the world /himself/ herself become better.

The Lover: The lover embraces life fully, taking love whenever s/he can get it. They find fulfillment through relationships and connecting others.

The Destroyer: The Destroyer feels that things have changed and that s/he is not the person s/he once was and this has let others down.

The Creator: The Creator feels fully invested in taking charge in his/her own life. The Creator has a lot of ideas and energy and is experimenting with bringing dreams to reality.

Traits of Archetypes

The Ruler: The Ruler likes to be in charge and feels that s/he has leadership skills necessary to develop everyone's potential to the best of their abilities.

The Magician: The Magician is a very spiritual person—s/he believes that inner thoughts are very powerful and can change both the self and the world.

The Sage: The Sage is invested in knowledge and the truth in life. S/he is good at keeping things in perspective before making judgments and at staying calm.

The Fool: The Fool is a pleasure seeker. The Fool likes to keep things lighthearted and makes sure that everyone has fun and laughs. S/he does not take rules too seriously.

12 Stages of Heroes

- Stage 1: Ordinary World
 - o Normal everyday existence
 - o No conflict
 - o Life as usual
 - o Peaceful, calm, quiet, ordered
- Stage 2: Call to Adventure
 - o A serious situation emerges that threatens life in the ordinary world.
 - o The hero is “summoned” or “called upon” to undertake a very important task or mission.
- Stage 3: Refusal of The Call
 - o The hero sees the task as overwhelming and feels inadequate or unable to fulfill the quest.
 - o Or the hero doesn’t want to undertake the task or quest.
 - o Or the hero doesn’t believe the quest is essential.
 - o Or someone refuses the call for him/her
- Stage 4: Discovering the Mentor
 - o Mentor- Guide
 - o The hero finds a mentor/friend who will guide, instruct, or lead him.
 - o The mentor typically convinces the hero that the task or mission is necessary.
- Stage 5: Passing the “Threshold”
 - o The hero leaves his world, his “home”, behind and embarks on a journey
 - o This marks the beginning of the quest.
- Stage 6: Finding Allies and Encountering Enemies
 - o Along the way, the hero discovers a band of allies who will help him along his quest.
 - o The hero also learns who his enemies are.
- Stage 7: Tests and Challenges
 - o Hero undergoes many tests and challenges.
 - o Each challenge brings him closer to his goal.
 - o Each challenge makes him stronger, bolder, wiser, etc...
- Stage 8: Approaching the “Innermost Cave”
 - o The hero must enter a place of darkness.
 - o Literally: a deep cave, underground, a very dark and scary place
 - o Figuratively: emotional depression, sadness, melancholy
 - o Hero learns something of extreme value during this stage.

- Stage 9: Seizing the Sword
 - The hero finds the courage and nerve to face his “enemy” head on.
 - The hero decides it’s “all or nothing”.
 - The hero decides it’s time to act.
- Stage 10: The Ultimate Ordeal
 - The hero undergoes his most challenging test.
 - Usually face-to-face with his mortal enemy.
- Stage 11: Resurrection
 - Literal or figurative
 - The hero dies and is miraculously brought back to life.
 - The hero is thought to be dead, only to return again, surprising everyone.
 - The hero is reborn into a higher state of being or consciousness.
- Stage 12: Returning with the Elixir
 - An “elixir” is a potent potion that restores one to health.
 - The hero brings back an “elixir” that restores his ordinary world.
 - The “elixir” can be peace, calm, hope, order, an actual healing potion, etc...

The 12 stages of the Hero's Journey

Choose a story, book, novel or movie that encompasses the 12 stages of the Hero's Journey. Re-read or re-watch the entire selection.

You will need to make a power point with at least 15 slides.

Slide 1: Title of movie and your name

Slide 2-13: Each stage of the Hero's Journey as seen in the story you chose. Make sure to summarize the section of the story and make the connection to the 12 steps.

Each slide must contain one image.

Finally, add in any other symbols, motifs, patterns and archetypes from the story.

Make sure to use a legible font and a theme that relates to your story.

Present next class! This is a formal assignment grade.

OPTIC

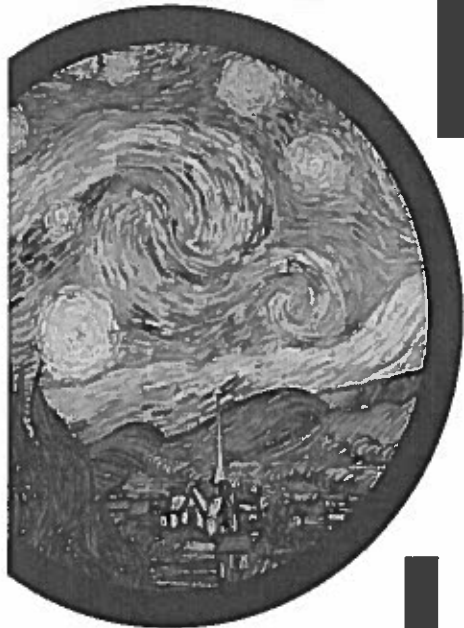
STRATEGY FOR VISUAL ANALYSIS

The OPTIC Strategy is a 5-step method used to analyze visuals of all kinds, ranging from fine art paintings to photographs to graphic design to advertisements and even to charts and graphs. Follow the steps below to effectively analyze what's happening rhetorically in the visual you're reviewing.

OVERVIEW

O

STEP 1: SUMMARIZE THE OVERALL CONCEPT. Explain the visual in just enough detail to provide the overall gist of the image; imagine describing the image to someone who cannot see it. **EXAMPLE:** Van Gogh's THE STARRY NIGHT depicts a town at night, with what appears to be a church as the central building, with a starry sky and rolling hills in the background.



PARTS

P

STEP 2: DESCRIBE THE PARTS. Identify the visual elements that make up the entire composition. Consider the identifiable objects in the piece (such as buildings, shapes, icons, people, and so forth) as well as more abstract visual elements, like colors, textures, typefaces, organizational layout, groupings, patterns, and so forth. **EXAMPLE:** A dark, curving tree near the front of the image. Rolling blue hills in the distance. A grouping of buildings at the lower region of the image, depicting a village surrounding a large church with steeple. Yellow, circular and abstract stars in the sky. The dark and blue colors are prominent with accents in yellow to highlight light. Eerie, abstract swirl design and texture throughout.

TITLE

T

STEP 3: EXPLAIN THE TITLE & CREATOR. Use the name of the piece and describe the creator/artist to analyze the message the artist may have been trying to convey. Understanding the title and author can provide clarity, historical context, and meaning to a piece. **EXAMPLE:** Vincent van Gogh, who painted THE STARRY NIGHT in 1889, painted this image from a lunatic asylum where he was self-admitted. THE STARRY NIGHT is one of 21 paintings van Gogh painted while looking out his barred windows; the image depicts one of many different ways in which van Gogh may have perceived the world.

INTERRELATIONSHIPS

I

STEP 4: EXPLAIN HOW THE PARTS RELATE TO THE WHOLE. Look at the items in the visual holistically; that is to say, see how all of the combined elements together make for interesting meanings. How do the colors, buildings, shapes, locations, and so forth combine to make for an interesting communication and reading? **EXAMPLE:** The abstract composition with the uneven and swirling lines amidst a dark scene interestingly contrast against the brightness of the yellow stars and shining lights below.

CONCLUSION

C

STEP 5: CONCLUDE WITH A STRONG ANALYSIS. Now that you've described the many pieces of the visual, you're in position to make interesting claims about the visual as an entire composition. Provide an analysis that gives insight into what the painting may be trying to portray. **EXAMPLE:** Vincent van Gogh's THE STARRY NIGHT positions us, the viewer, inside his confined world within an asylum. We see his perspective of a world where he once lived, through a lens void of the bars in the windows through which he saw. THE STARRY NIGHT provides glimpses of hope amongst an otherwise dreary and somewhat ominous world, a world that is constantly seeking peace amidst uncertainty and despair.

OVERVIEW

STEP 1: SUMMARIZE THE OVERALL CONCEPT Explain the visual in just enough detail to provide the overall gist of the image; imagine describing the image to someone who cannot see it . **Example:** Van Gogh's *The Starry Night* depicts a town at night, with what appears to be a church as the central building, with a starry sky and rolling hills in the background.

PARTS

STEP 2: DESCRIBE THE PARTS. Identify the visual elements that make up the entire composition. Consider the identifiable objects in the piece (such as buildings, shapes, icons, people, and so forth) as well as more abstract visual elements, like colors, textures, typefaces, organizational layout, groupings, patterns, and so forth. **Example:** A Dark, curving tree near the front of the image. Rolling blue hills in the distance. A grouping of buildings at the lower region of the image, depicting a village surrounding a large church with steeple. Yellow, circular and abstract stars in the sky. The dark and blue colors are prominent with accents in yellow to highlight light. Eerie, abstract swirl design and texture throughout.

TITLE

STEP 3: EXPLAIN THE TITLE & CREATOR. Use the name of the piece and describe the creator/artist to analyze the message the artist may have been trying to convey. Understanding the title and author can provide clarity, historical context, and meaning to a piece. **Example:** Vincent van Gogh, who painted *The Starry Night* in 1889, painted this image from a lunatic asylum where he was self-admitted. *The Starry Night* is one of 21 paintings van Gogh painted while looking out his barred windows; the image depicts one of many different ways in which van Gogh may have perceived the world.

INTERRELATIONSHIPS

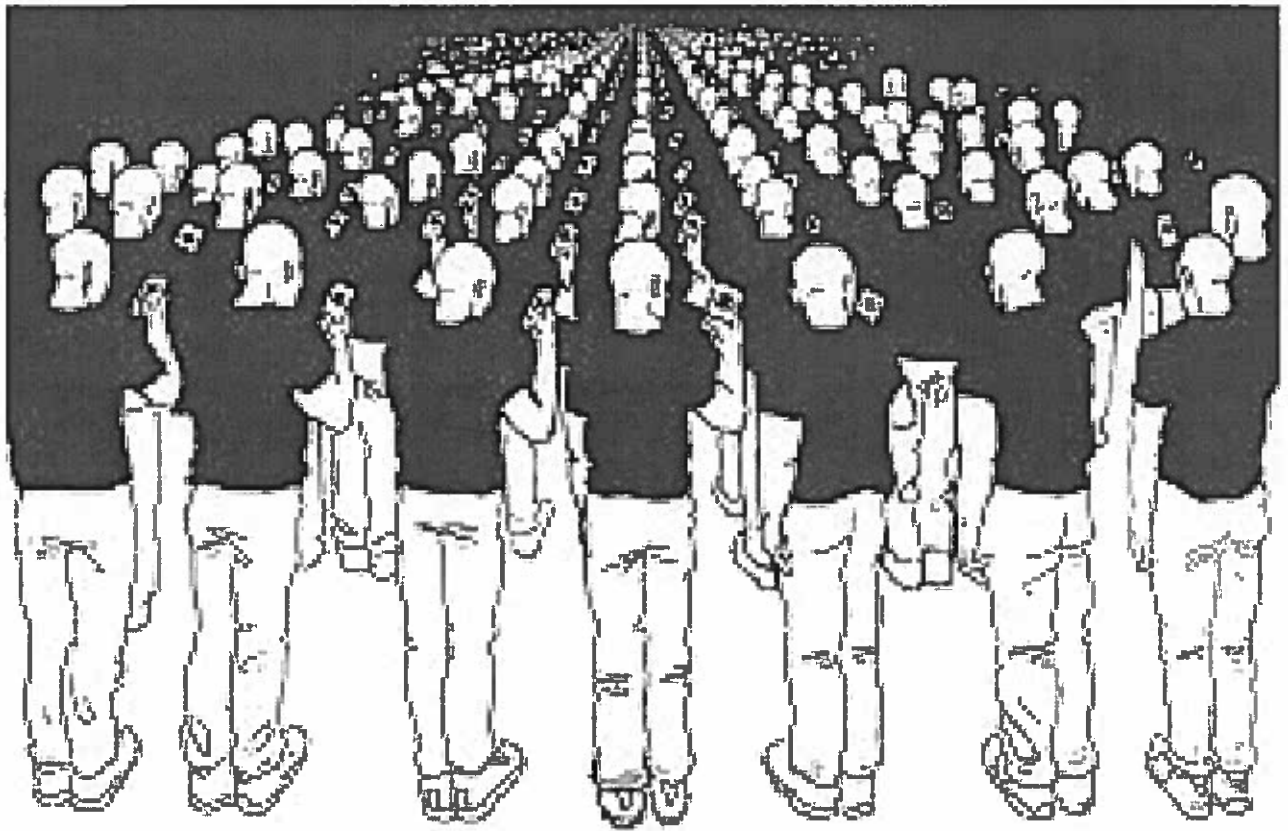
STEP 4: EXPLAIN HOW THE PARTS RELATE TO THE WHOLE. Look at the items in the visual holistically; that is to say, see how all of the combined elements together make for interesting meanings. How do the colors, buildings, shapes, locations, and so forth combine to make for an interesting communication and reading? **Example:** The abstract composition with the uneven and swirling lines amidst a dark scene interestingly contrast against the brightness of the yellow stars and shining lights below.

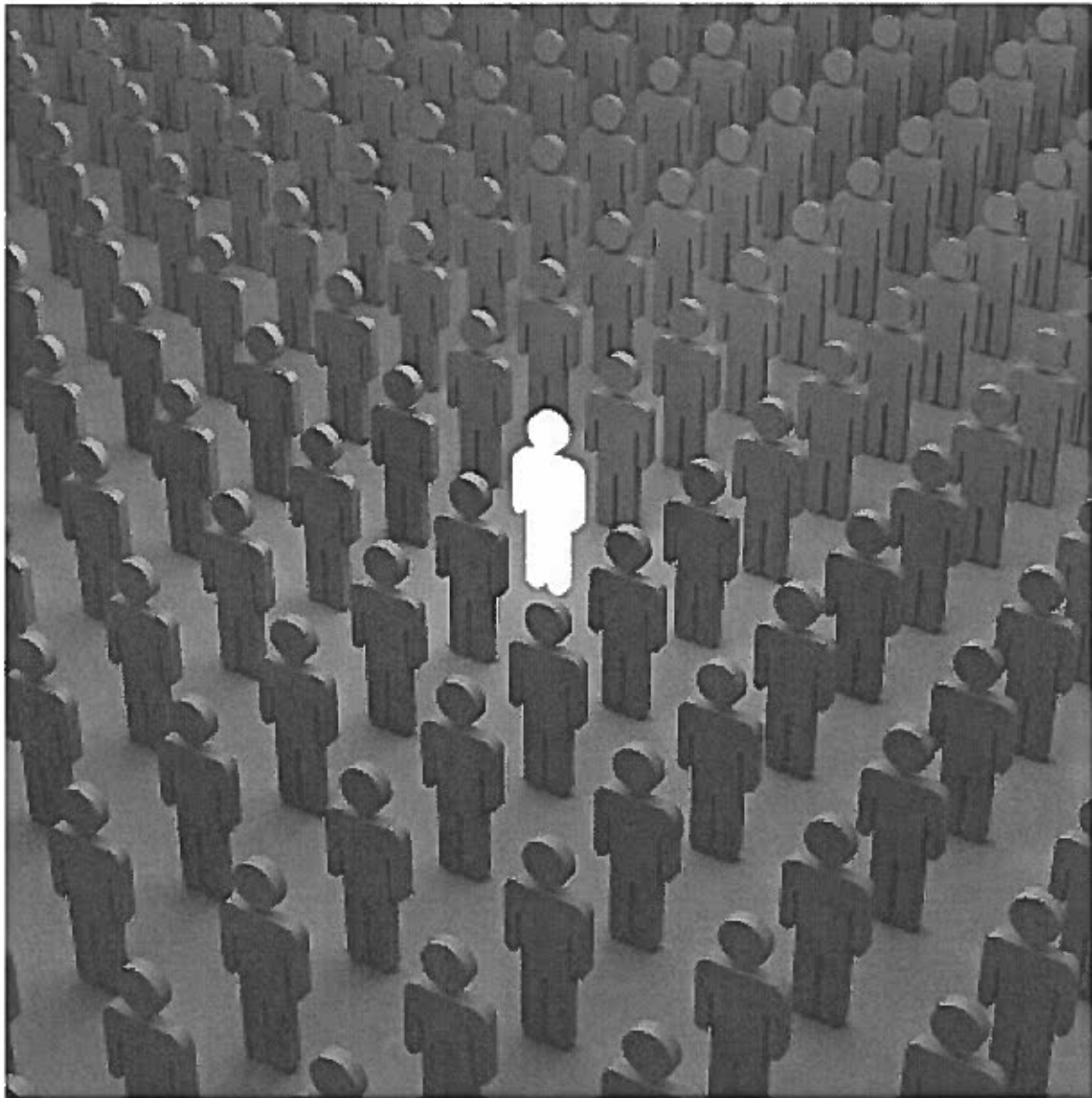
CONCLUSION

STEP 5: CONCLUDE WITH A STRONG ANALYSIS. Now that you've described the many pieces of the visual, you're in position to make interesting claims about the visual as an entire composition. Provide an analysis that gives insight into what the painting may be trying to portray. **Example:** Vincent van Gogh's *The Starry Night* positions us, the viewer, inside his confined world within an asylum. We see his perspective of a world where he once lived, through a lens void of the bars in the windows through which he saw. *The Starry Night* provides glimpses of hope amongst an otherwise dreary and somewhat ominous world, a world that is constantly seeking peace amidst uncertainty and despair.

Use the OPTIC process to fill in the blanks with your own image analysis:

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Writing your "I Am" Poem

Directions: Start with a strong first line. Describe two things about yourself—special things about yourself. Avoid the obvious and the ordinary. Don't tell us things we can tell just by looking at you or knowing you for a day. Think about things that are distinctive.

Example: Bad: "I am a 15-year-old boy with brown hair."

Good: "I am a girl who bruises easily and believes in astrology—when the stars are right." This is better because it gives us a sense of the speaker... and how she is different from other people. Don't be afraid to be different.

Sample "I Am" Poem

I am a nutty guy who likes dolphins.
I wonder what I, and the world, will be like in the year 2020.
I hear silence pulsing in the middle of the night.
I see a dolphin flying up to the sky.
I want the adventure of life before it passes me by.
I am a nutty guy who likes dolphins.

I pretend that I'm the ruler of the world.
I feel the weight of the world on my shoulders.
I touch the sky, the stars, the moon, and all planets as representatives of mankind.
I worry about the devastation of a nuclear holocaust.
I cry for all the death and poverty in the world.
I am a nutty guy who likes dolphins.

I understand the frustration of not being able to do something easily.
I say that we are all equal.
I dream of traveling to other points on the earth.
I try to reach out to poor and starving children.
I hope that mankind will be at peace and not die out.
I am a nutty guy who likes dolphins. ~By Sandy Maas

By Suzi Mee, Teachers and Writers Collaborative

I AM

(1st Stanza)

I am _____
I wonder _____
I hear _____
I see _____
I want _____
I am _____

(2nd Stanza)

I pretend _____
I feel _____
I touch _____
I worry _____
I cry _____
I am _____

(3rd Stanza)

I understand _____
I say _____
I dream _____
I try _____
I hope _____
I am _____



Prometheus

The earth was young when Prometheus, the clever Titan, created all the living creatures from a mixture of earth and water. From his imagination, he fashioned birds for the air, fish for the sea, and animals for the land. However, from the image of the immortal gods, he fashioned man.

Gentle Epimetheus observed his brother's creative activity with amazement and with envy. He also wanted to have some part in the creative process, so he pleaded with Prometheus to let him do something for each living creature. Because Prometheus loved his gentle brother, he decided to let him distribute the qualities that each of his creatures would need in order to survive.

With joy in his heart, Epimetheus set out to do his part. To creatures who were slow, he gave strength. To creatures who were weak, he gave great speed. Some creatures he armed with tusks, sharp claws, or stinging tails so that they could defend themselves. To other creatures, he gave either great or small size; the first to instill fright, the second to avoid detection. When he had assured himself that the land, sea, and air creatures were suitably defended, Epimetheus proceeded to protect them from the hazards of their natural environment: heat, cold, and starvation. Depending upon the climate, he gave them skins of thin leather, or of heavy fur. He gave creatures the ability to climb, to dig, or to stalk their food. He proceeded thoughtfully from creature to creature until he had distributed all of the qualities that each would need in order to survive upon the earth.

He was feeling quite proud of his accomplishments when suddenly he came upon man. Man was naked and defenseless. He, alone, of all Prometheus' creatures, had received no gifts. How would he ever survive? Epimetheus did not know what to do. He stood there, gazing at man, hoping that somehow everything would be all right.

Epimetheus was still standing there when his clever brother joined him. Prometheus had followed Epimetheus, and had been very pleased with the distributions his brother had made. However, with one glance he understood the terrible problem.

"There isn't anything left for man, is there?" he questioned softly, trying to remain calm in the face of his tremendous disappointment. Slowly, gentle Epimetheus shook his head, tears welling up in his eyes as he realized the magnitude of his mistake.

Of all his creations, Prometheus most loved man. He resolved to do whatever was necessary to insure man's survival, regardless of the risk to himself. During the next moonless night, the clever Titan stole up to Mount Olympus, home of his cousin Zeus and the other immortal gods. He knew that the Lord of Olympus would not help him. However, he realized that Zeus' children, strong-armed Hephaestus and grey-eyed Athena, would sympathize with him because they, too, were creators. The clever Titan immediately went to their workshop.

Even though they feared Zeus' thunderbolts, Hephaestus and Athena risked their great father's wrath in order to help their fellow creator. Silently and secretly, they taught Prometheus their knowledge of arts and crafts so that he, in turn, could impart this knowledge to humankind. As a parting gift, Hephaestus, the lame smith, gave Prometheus fire so that mortals could use their new knowledge.

Prometheus returned to earth to become humankind's great teacher. He taught mortals to understand their environment, to calculate, to read and to write, to build houses and sailing ships, and to tame wild animals for food, labor, and protection. He showed them treasures within Mother Earth: copper and iron, silver and gold. He taught them how, with the gift of fire, mortals could use these treasures to improve and beautify their lives. Thus it was that man, frail as he was, became master of his environment. Once mortals had this knowledge, they became aware of the gods. They worshipped the gods by building altars, by making images, and by offering sacrifices.

Then Prometheus became concerned that mortals would give the gods the best fruits of their labors, leaving little for their own uncertain existence. Therefore, the clever Titan designed a scheme whereby mortals would be able to offer pleasing sacrifices to the gods and still eat well themselves.

Prometheus carefully carved the carcass of a great ox, dividing the parts into two sacrificial piles. Into one pile, he put the rich organs and the nourishing meat, craftily hiding them away in the ox's stomach. He then covered this sacrifice with oxhide. Into the second pile, he wrapped layers of white fat over the bare white bones of the ox, covering this sacrifice also with oxhide. Then the wily Titan called upon great Zeus, Lord of Olympus, to choose which portion should be for the eternal gods and which portion for humankind.

As Zeus lifted up the hide that covered the fatty portion, he was quite impressed

with the quality of the sacrifice. Clearly, mortals had not skimped in their efforts to please the gods. However when the Lord of Olympus raised the hide that covered the second sacrifice, he was repulsed by the appearance and the smell of the ox's stomach. Searching no further, he made the natural decision, announcing, "From now on, the fatty portion will be for the immortal gods and the stomach portion for humankind."

Then, anxious for some of the tender, tasty meat, the Lord of High Thunder quickly unwrapped the fat – and found *bones!*

With new insight, Zeus sought the eyes of his crafty opponent. Under his great cousin's scrutiny, clever Prometheus could not hide the joy he felt in having succeeded in his deception.

Zeus' mind became clouded with rage, and he thundered at Prometheus, "Wily schemer and deceiver! You have given man good meat to eat, but from now on he will have to eat it raw. I forbid man the use of fire!"

Then Olympian Zeus gathered up all fire and hid its flame from man.

Prometheus knew that man could not survive without fire. In spite of the devastating power of Zeus' thunderbolt, clever Prometheus tempted the great Olympian's rage by daring to steal fire from the gods a second time. This time, he succeeded by hiding its bright flame within a huge hollow fennel stalk.

When Zeus looked down from Mount Olympus and saw fire gleaming among Prometheus' mortals, he controlled the fury in his heart. With cruel laughter, he decided how he would punish both Prometheus and humankind.

He called his son Hephaestus, the renowned smith, and commanded that he bind the rebel Prometheus to Mount Caucasus far in the north, in Scythia.

Although Hephaestus felt great admiration and sympathy for the clever Titan, he obeyed his great father's command. Against his will, he took Prometheus through the pathless wilderness of the far north until they reached the high-rugged, winter-bitten, and rocky gorges. There, the renowned smith fastened the defiant Titan to the icy cliffs with unbreakable stone chains. He then drove an equally strong stake through Prometheus' chest for additional security. Thus, able to move only his head, Prometheus was condemned to be parched by the blazing sun each day and frozen by the icy winds each night.

Having completed his terrible task, strong-armed Hephaestus tried to leave Prometheus with a few comforting words.

"Dear friend," he said, "remember that the Lord of Olympus has just acquired the supreme power of his father Kronos. In time, his nature might change."

To this, the shackled prisoner replied, "Hephaestus, although the Fates have denied me the blessing of death and the ability to foresee my own future, Olympian Zeus, too, is also subject to their will."

"My mother has given me secret knowledge that will either humble his pride, or destroy him. The Lord of Olympus is destined to pursue a goddess, whose name I shall not reveal. This goddess is destined to give birth to a son who will become greater than his father. If his father is Olympian Zeus, then this son will hurl Zeus into the darkness of Tartarus, just as Zeus once hurled own father, Kronos."

"Far-seeing Zeus can avoid this prophecy only by freeing me. For without my advice, he is surely doomed. Until then, he can devise no cruel torment or evil scheme that will force me to divulge this knowledge."

As soon as strong-armed Hephaestus had reported this information, the Lord of Olympus sent his swift-footed son, Hermes, to Prometheus' side.

"Prometheus, thief of fire! Look at me when I speak to you!" Zeus' herald commanded. "The Father of the gods demands that you declare the secret knowledge that will destroy him."

To these words, the unconquerable Prometheus replied, "Nothing in your great father's power will force this knowledge from me unless he unshackles these chains of bondage. Therefore, let Zeus hurl thunderbolts upon me! Let his tempests lash the earth until its subterranean foundations quake and crack! He cannot force me to prevent his downfall. It is not in my nature to fear the immortal gods."

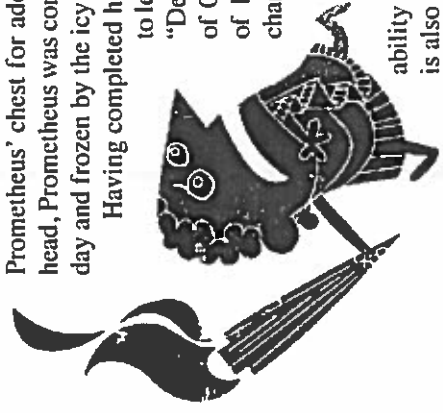
"Then I must warn you," replied Hermes, "that the Lord of High Thunder will send wave after wave of tortures upon you. First, he will strike this rugged ridge with his thunderbolts, splitting the rock apart so that it will enfold you within its darkest depths. Only after many ages have passed will you return to the world of sunlight."

"Then you will face an even more horrible torture, for Olympian Zeus will set his predatory eagle upon you. Each day, this greedy vulture will tear open your body and gorge his voracious appetite upon your defenseless liver. Each night, your liver will regenerate itself to provide a renewed feast for the eagle on the following day."

"So consider my message, defiant friend. Loud-thundering Zeus does not lie. His wishes become deeds. You can escape from this agony only if some immortal, of his own free will, chooses to give up his own immortality and take your place in the depths of Tartarus. No matter how you twist and turn in the attempt to lessen your torture, just as you are handcuffed and staked to this cliff, so are you chained to your fate. As brilliant as you are, you are not able to outwit Olympian Zeus!"

"Return to your great father, Hermes," commanded the strong Titan. "No immortal can intimidate me. Let Zeus shake the atmosphere with violent storms and flaming thunderbolts! Let his great wrath hurl my body down into the darkness of Tartarus! I will endure even his mighty, ravenous eagle! For although Zeus may batter my body, he cannot shatter my spirit."

Suddenly, the sky clouded over and became black and ominous. Swift-footed Hermes quickly sped away as a fierce wind began to batter the lonely figure chained to the frostbitten cliff.



6. How does Prometheus trick Zeus?
7. Because of Prometheus's trick, what revenge does Zeus exact upon man?
8. What plan does Prometheus enact to earn the label of "the wounded healer"?
9. Describe the torment that Prometheus endures for 30,000 years.
10. Author Robin Waterford states, "Boredom isn't stillness; boredom is sameness." How does this quote summarize the events surrounding the population of the earth and the subsequent chain of events set in motion?
11. Find out how Prometheus escapes his torture and describe the events.

STUDY QUESTIONS AND ACTIVITIES

Answer each question in paragraph form.

1. Why did Ayn Rand name her main characters "Prometheus" and "Gaea"? Look these names up in a book on mythology. Compare the myths about Prometheus and Gaea to the story of these two characters.
2. In her Foreword to *Anthem*, Ayn Rand summarizes her political views. What laws that we have today do you think she would agree with, and which would she oppose?
3. What might it be like to live in a society where there are no "selves" and "we" has replaced "I"? In your classroom, construct the "ideal society" as envisioned by the Council of Scholars.
4. Prometheus's intellectual activities are illegal in his society. Throughout history, many great innovators, such as Copernicus, Galileo, Watt, and Fulton have faced ridicule and even legal attacks. Research the struggle faced by one of these individuals. Write a dialogue between that person and Prometheus. How would Prometheus try to encourage that person?
5. Why did Prometheus try to convince the Council of Scholars that his invention merited their support? If a government council thinks that an invention will not benefit the community, should the invention be banned? Compare the situation in the novel to such government agencies as the Federal Drug Administration and the Federal Aviation Administration, which allow new products or new air routes only if they will "benefit the community."
6. For Prometheus, life in the Uncharted Forest is quite different from what he has known. Write two brief messages that Prometheus might want to send to any two characters who are still in the city.
7. Read about a "positive" utopia, such as in Plato's *Republic* or Thomas More's *Utopia*, and compare with *Anthem*. **(Only complete one of these. Either #7 or #8, NOT both)**

8. Read about a “negative” utopia, such as in George Orwell’s 1984 or Aldous Huxley’s Brave New World. Write a letter to Ayn Rand comparing the world of the future in one of those books to the world of the future in Anthem. (Only complete one of these. Either #7 or #8, NOT both)

9. Compare the expulsion of Adam and Eve from the Garden of Eden to the story of Prometheus and Gaea. For what “sins” were each condemned?

10. Which nations in the modern world do you think are the most like the society in Anthem? Which are the least like it?

11. What is “collectivism”? Which of our laws today are collectivist?

12. Is the world of Anthem more like the United States of 1776 or the United States today?

13. Compare the idea of equality as used in the Declaration of Independence to the idea of equality as practiced in Anthem.

14. The absence of industrial technology and other man-made inventions characterized the society of Anthem. Compare this to the society aimed at by environmentalism.

15. Ayn Rand held that freedom is a prerequisite for economic progress. Is this view confirmed by the histories of the U.S.S.R. and the People’s Republic of China?