

Literature and Life

Through the Lens of the Archetypes

by

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## **Abstract**

The purpose of this project is to illustrate the benefits of using the archetypes to help educators enrich their use of BC's New Curriculum and to provide resources and methods for teachers to use the archetypes in the English Language Arts classroom. In chapter 1, I introduce my inspiration for the creation of the archetypes study as well my rationale which describes the effects on improved student engagement and literacy skills. Chapter 2, the literature review, includes an examination of studies which support the idea that fostering personal connections during literature study positively affects student motivation and improves reading comprehension. The literature related to personal intelligence, social intelligence and the study of myth suggests that archetypal analysis promotes student ability to make text-to-self connections. According to the literature reviewed, making personal connections results in an augmentation of metacognitive skills which promotes deeper thinking when reading. This helps readers further develop literacy skills, a sense of citizenship and improved overall mental wellbeing. Chapter 3 contains a teacher resource package with detailed lesson plans and suggested methods of instruction supported by connections to curricular content and competencies from BC's New Curriculum. Also included are sequential steps with entry points for diverse learners, and options for differentiation, making learning about the archetypes relevant and accessible for all learners.

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## Chapter 1: Introduction

“The big question is whether you are going to be able to say a hearty yes to your adventure.”  
(Joseph Campbell, 1988).

My core values as a teacher are centered on student emotional well-being and global citizenship. One of my long-held beliefs as an educator is that we teach people first and subject matter second. My goal is to help students discover their strengths and believe in themselves. I have also had an interest in the links between creativity and mental health with a focus on teaching emotional literacy to youth. It has been my instinctive understanding that when learners practice self-awareness, they are better able to self-regulate their emotions and mental habits. In the process of the Literature Review, I have discovered relevant research which supports this belief (Mayer, 2008; Mayer, Caruso & Panter, 2015; Perry, Lundie & Golder, 2018; Pavlova & Kornilova, 2013; Del Nero, 2017). Taking these priorities into consideration while teaching English, Art and Drama, I have reflected upon the ways that myth reflects and informs the lives of people. When teaching myth and other forms of literature in my classes, I have focused on character archetypes and human development in terms of the archetype stages.

For example, in a grade 7 Language Arts novel study, we read *Percy Jackson: The Lightning Thief* during a novel study. I introduced the concept of character evolution through the archetype stages using guided viewing of films such as *The Wizard of Oz* and *Star Wars: A New Hope*. In those films, I introduced the class to the archetype stages of the Innocent, Orphan, Wanderer, Martyr, Warrior and Magician (also known as the Hero's Journey) in addition to the Sage, Trickster and Gatekeeper character archetypes (to name a few of many). As a class, we discussed the ways in which people transition through these stages in their own lives. Sometimes we learn the lessons which accompany each stage, and sometimes we get stuck in a stage for a

long time, until we learn and grow through it before advancing to the next stage. The students would compare themselves to Dorothy or Luke Skywalker and see parts of themselves in these heroes. By the time we began the novel study, the class had a solid understanding of the archetypes and the students were enthusiastic about making text-to-self, text-to-text and text-to-world connections. There was strong student engagement during this unit and I found that the archetypal perspective began to inform their thinking in their other subject areas. Students demonstrated the ability to make connections between themselves and the fictional characters they were reading about. For example, on one occasion, I instructed the class to enter the library quietly, or Ms. P- the librarian would stop them and make them re-enter until they proved they could do it properly. In reaction, a student called out, “Hey, Ms. P- is the Gatekeeper!” They began to see the school and the world around them from the lens of the archetypes. When the Archetypes Essay was assigned, some chose to analyze themselves from the perspective of the archetype stages.

This demonstration of competency in the skill of making connections was my inspiration to continue the practice of using the study of archetypes to enrich the curriculum in my English and Drama classes. Students absorbed the concept; they made real-world applications in group discussions and embodied their characters on a deeper level during role play in Drama. Throughout this process of using the archetypes in my classroom practice, I have noticed numerous ways which BC’s New Curriculum may be connected.

### **The Significance of this Topic to Curriculum in BC**

The development of the core competencies for BC’s New Curriculum demonstrates an increased value that educators place on the importance of student self-evaluation. “Core competencies are evident in every area of learning; however, they manifest themselves uniquely

in each discipline... [they] are embedded and evident within the learning standards.

Competencies come into play when students are engaged in “doing” in any area of learning [such as] thinking, collaboration, and communication to solve problems, address issues, or make decisions” (BC Ministry of Education, Core Competencies, 2018). This reference reflects Dewey’s notion of direct action on the part of the learner (Morey & Nelson, 2015, p. 239). In this review, connections will be also be made between the competencies in BC’s New Curriculum with seminal readings about teaching mythology and recent research about personal intelligence, metacognition and learning.

I confess that in the past, I have designed units based on my personal values, with minimal reference to the curriculum. My lesson planning process would begin with the text, then I would focus on how to make it relevant for students, then consult the curriculum for the learning outcomes, followed by a return to the text. This recursive process didn’t begin with the curriculum and while curriculum was a central stage of the process, it wasn’t the foundation. In *The Arts and the Creation of Mind*, Eisner (2002) calls for more research describing what teachers are doing in classrooms (p. 215). This inspired me to consider: What am I doing in my classroom? Why am I doing this? How does what I value influence my pedagogy? While studying the new curriculum, I learned that what I value as being important skills for learners is in fact supported by the BC Curriculum - more than ever before. This is affirming and enables me to teach the art of making connections with the support of the curriculum rather than in spite of it.

## **Topics Examined in Chapter 2: Literature Review**

With the aim of establishing a rationale for the importance of self-analysis and the practice of introspection for learners, I researched literature which examined the benefits of

student metacognition and self-evaluation. I also searched for literature which supported the value of making text-text, text-world and text-self connections and articles related to teaching myth. I found a minimal number of recent publications about the benefits of teaching mythology and I found no literature referencing the use of the archetypes specifically. Most of the articles on the topic of teaching mythology were about ten years older or more.

My review included the following topics: Fostering Personal Connections Improves Student Engagement and Reading Comprehension, a Theoretical Framework of Archetypes and Mythology, Personal Intelligence, Social Intelligence and Citizenship and BC's New Curriculum.

Reading related to the thematic framework included a study of literature by Elliot Eisner (2002), John Dewey (1900), Joseph Campbell (1949), Carl Jung (1969), Carol S. Pearson (1986), Jean Houston (2012) and Michael Meade (2018).

### **Chapter 3 Summary**

Chapter 3 is a teacher resource package that could be applied in a grade 6-12 Language Art class. It includes tools for teachers to implement the archetypes in English Language Arts in ways which support the development of the content and core competencies in the BC Curriculum. Tables which highlight cross comparisons of the BC Curriculum with archetypes studies titled: Archetype Connections and the English Language Arts Curriculum (Table 1), Archetype Connections and the Visual Arts Curriculum (Table 2) and Core Competencies and Archetypes Study (Table 3) are included in the Appendix.

This resource for teachers will provide a theoretical framework, a rationale, and the methodology to help more educators enrich their use of BC's New Curriculum through the archetypes. My goal is to share the benefits of this method of study which may serve as a lens for

learners to view themselves, their lives and their world in context with their Language Arts experiences.

## **Chapter 2: Literature Review**

The focus of this review is to provide an overview of literature pertaining to the value of increasing student engagement in Language Arts at the middle and secondary levels through the use of archetypes as shown in myth, literature and film. I will present an examination of studies which support the idea that fostering personal connections during literature study enhances student engagement and improves reading comprehension. I will present a theoretical framework which includes references to seminal works by psychologists, philosophers and writers. Also included is a review of the literature pertaining to the topics of metacognition, motivation, autobiographical intelligence, tolerance of uncertainty and creativity, aesthetic transactions, transformation and citizenship. The literature related to personal intelligence, social intelligence and the study of myth suggests that archetypal analysis promotes metacognitive ability, resulting in improved student proficiency in making text-to-self connections which enhance reading comprehension, literacy skills, citizenship and mental wellbeing.

### **Inquiry Questions**

While discerning what to read and where to begin my research, I reflected upon the reasons why I believed that teaching the archetypes was beneficial and how it became an engaging experience for students. The following questions are the anchor points upon which I based my research, with the goal of reaching the core of my conviction about the value of using the archetypes study in Language Arts instruction:

- 1) What does it mean to think mythically and live a mythic life?
- 2) What are the archetypes and how can they be used in English Language Arts to strengthen student understanding of self, the world and their place in it?

- 3) What does the literature reveal about the benefits to students' understanding of self, the world and their place in it?

### **Fostering Personal Connections, Increasing Engagement and Improving Literacy Skills**

Fostering personal connections to text enhances student engagement and improves literacy skills. I've always believed that when students make personal connections to what they read, they are more interested, pay better attention, are more likely to complete the required reading and are more engaged overall. I made this conclusion through informal observation and until my recent studies, did not enquire into the research to support this belief. Results of studies in the articles which I reviewed confirmed that there is a correlation between students' experiences of personal relevance toward text and improved skills in reading, writing and communicating. Morey & Nelson (2015) referenced John Dewey "who emphasized the importance of constructing a curriculum relevant to the child's experience and of integrating the educational with knowledge of one's immediate environment" (p. 237). Dewey, a curriculum scholar in the early twentieth century, held the belief that "a democratic society of informed and engaged inquirers was the best means of promoting human interests" (Talebi, 2015, p. 2). The fact that Dewey held this belief over a century ago suggests that the correlation between relevance and knowledge is not new. Looking back, Dewey's ideas appear to be common sense; however, the era of industrialization diverted education systems away from Dewey's early philosophies of relevance. Classrooms were designed using an industrial model, with the intent to produce workers and less focus on creating thinkers. Camangian (2010) supports Dewey's ideologies. In his article about the benefits of using Autoethnography - cultural narratives that build toward critical social analysis- he stated, "Urban educators must also apply literacy teaching frameworks that maximize students' abilities to read, write, think and communicate in

their own interests” (p. 182). It is evident that value is still found among scholars who follow Dewey’s philosophy about the necessity of the relevance of curriculum to student interests; his ideas have persisted through many eras of education reform. For example, Morey and Nelson (2015) referred to the practice of making learning engaging so that to the learner, the reading is entertaining and doesn’t appear to be educational (p. 239). Murnaghan (2011) has suggested that educators are “constrained by an anxious sense that children do not consider education fun, that what is fun, contemporary, and popular stands on the other side of a divide from what is educational, historical, and unpopular” (as cited by Morey & Nelson, 2015, p. 237). I have seen this often in my practice and students have confirmed this during the practice of student/teacher conferencing. They tell me that once a book is considered assigned reading and they are required to read it, they find it difficult to enjoy the book. It is consequently less engaging because the element of choice has been taken away and they feel forced to read. This disengagement from text can lead to a divide between what is “fun” and engaging versus what is educational and leads to learning. Required reading can reduce student motivation. It is a challenging barrier to learning; however, I propose that engagement and learning may coexist in the classroom.

To further prove this belief, I continued to look for studies that demonstrated a correlation between increased student engagement and learning. For instance, in a phenomenographic study of reading at the post-secondary level, MacMillan (2014) found that, “Students who made more exogenous connections performed better in exams” (p. 944). While the study proved that there was a correlation, he also noted that this relationship may not be exclusively causal. Numerous studies showed evidence of a relationship between personal relevance and improved learning outcomes, but there was little evidence of a direct causal relationship to support the idea that making personal connections to text would lead to improved

success in school. Based on my experience with teaching the archetypes in Language Arts, I wish to explore my strong conviction that there is a causal relationship, even if one has yet to be proven.

I came closer to finding such evidence while reading Fogerty, Davis, Anderson and Myint (2017) who cited relevance theory. In contrast to MacMillan's efforts to avoid confusing correlation with causation, Fogerty et al. (2017) wrote, "an individual is more likely to engage in a task if he or she presumes the task is relevant or worth the cognitive processing effort" (p. 56). In their exploratory study to promote eighth graders' comprehension and retelling of narrative text, Fogerty et al. (2017) demonstrated that making connections with text can increase comprehension (p. 57). This study contained the strongest evidence that I have found in the literature thus far which supports a causal relationship between reading comprehension and the motivation to learn. The primary factor is that the learner must perceive the task to be worth the cognitive effort. Therefore, relevance doesn't necessarily improve ability; rather, increased motivation influences cognitive effort, with improved learning as a result. Thus, the cause is not solely relevance but is, in fact, motivation. Yet, I wondered, what increases motivation? Which methods can teachers use to improve motivation? An end goal such as graduation or getting a good grade is not always enough motivation for a student to be successful. I believe, that in order to be motivating, the material must be made relevant through the art of making personal connections to the literature.

Several studies focused on pedagogies which encourage text-to-self connections such as lively literature discussion (Gritter, 2011) and aesthetic transactions (Del Nero, 2017). Gritter referred to numerous studies which showed that students demonstrated high-level literacy abilities when they spoke about things that connected to their personal lives during class

discussions. When a student makes a personal connection to text, it is no longer a literal interpretation made on a cognitive level, it becomes an experience. Del Nero (2017) referred to Rosenblatt's definition of aesthetic transactions as "the attitudes, feelings, associations and ideas that occur within an individual during a reading event" (p. 551). While qualifying literary experiences in this way, Del Nero proved in a small case study that "when the text and context work together to support students' construction of aesthetic transactions, high-quality assignment responses result because the learning holds relevance. Such tasks do not feel like work to the students because the tasks are relevant and meaningful" (p. 559). This research reinforces Dewey's philosophy regarding the necessity of the curricular relevance to student interests (Morey & Nelson, 2015, p. 244). Therefore, it seems that the more relevant the text seems to the reader, the less it will feel like work and will be more engaging as a result. It is a positive continuum that may be generated when the Language Arts teacher is mindful of fostering the skill of making meaning through text/self/world connections throughout the reading event.

My observations of positive student engagement during the archetypes study led me to believe that relevance was an integral factor in the success of using the archetypes as a lens for literature study. I discovered a similar unit design by Del Nero who developed a unit called, *Aesthetic Transactions with Gothic Texts*. In this theme-based literature study, students analyzed the theme of normalcy by making personal connections. Del Nero (2017) stated that "participants gleaned personal knowledge [which] was transformative; normalcy as a social construct was questioned..." (p. 555). Their goal was "to make the literacy experience the focus of the academic reading context. This dynamic was accomplished by prioritizing students' construction of aesthetic transactions in both text choices and related pedagogical practices (p. 551). I noticed many similarities between Del Nero's Gothic Texts study and my unit using the archetypes. The

study of self through the lens of the archetypes can be transformative in the same way that Del Nero's unit was. For example, a student named Emily<sup>1</sup> made connections between herself and the Gothic trope of normalcy. She gained a newfound understanding that to be truly happy, she needed to be her own hero. Her text experience promoted insight into her own thoughts and emotions. This is a similar theme to the hero's journey where the hero, successfully ascended through the archetype stages, reaches the stage of the magician where she realizes that she has had the power they needed, all along. "The magician is not other, we discover, but ourselves" (Pearson, 1986, p. 116). The hero realizes that the answers won't be found through something or someone on the outside; the hero possesses the virtues that she needs, within herself. Emily\* came to this realization in her own way, through the Gothic Texts unit, as she discovered that she didn't need a hero to save her - she was her own hero. This realization is the goal of the archetypes unit. As readers analyse the journey of the heroes they study, they will notice the ways which people strive to achieve empowerment. The realization that each person possesses the power that they have needed all along leads readers to understand the concept of personal power. The empowered person realizes that they don't need to look outside of their own backyards (themselves); the power that they desire has been with them all along.

## **Theoretical Framework and Early Theorists**

### **Teaching mythology**

As a student I was not interested in the study of mythology. I didn't like the story structure which consisted of rising action, climax, then an abrupt ending as the hero met an unfortunate demise. I didn't see the relevance of stories that appeared to have tragic endings with

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<sup>1</sup> pseudonym

no apparent purpose. I understood that most myths were morality tales, meant to convey a cultural moral code, but as far as their being engaging stories, I was not intrinsically motivated to read them. Having experienced the study of myth in this way, I was aware of my own boredom and disengagement and was mindful toward my students having the same experience. Despite my own lack of engagement, I was aware that myth has long been the subject of study by numerous psychologists, philosophers and literary scholars. I suspected that since so many scholars devoted their time to the study of myth, there was value that I might have been overlooking. To gain deeper insight into the relevance of teaching myth I reviewed the seminal works of some of the leading scholars on the subject such as Carl G. Jung (1969) and Joseph Campbell (1988).

Campbell's research focused on the universal aspects of the hero's journey in myth, religion and literature. Campbell (1988) wrote,

The usual hero adventure begins with someone from whom something has been taken, or who feels there's something lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir. It's usually a cycle, a going and a returning. (p. 172)

In addition to the literal quest, this journey may also exist on a psychological level:

...through which a child is compelled to give up its childhood and become an adult - to die, you might say, to its infantile personality and psyche and come back as a responsible adult. This is a fundamental psychological transformation that everyone has to undergo....To evolve out of this position of psychological immaturity to the courage of self-responsibility and assurance...That's the basic motif of the universal hero's journey -

leaving one condition and finding the source of life to bring you forth into a richer or [more] mature condition. (p. 172)

This universal theme may also be referred to as an archetype. Jung (1959) explained archetype psychologically,

What the word ‘archetype’ means in the nominal sense is clear enough, then, from its relation with myth, esoteric teaching and fairytale. But if we try to establish what an archetype is psychologically, the matter becomes more complicated... Primitive man is not much interested in objective explanations of the obvious but he has an imperative need - or rather, his unconscious psyche has an irresistible urge - to assimilate all outer sense experiences to inner, psychic events. (p. 16)

He also wrote, “The psyche contains all the images that have ever given rise to myths...our unconscious is an acting and suffering subject with an inner drama which primitive man rediscovers, by means of analogy, in the processes of nature” (p. 17). A connection could be made between Jung’s philosophy and the innate desire that students seem to have to apply personal meaning to what they read. When guided through the reading of text and relating a story to personal experience, students may engage in the process of analogy of which Jung speaks. The learner is assimilating the “outer sense experience” of the literature to the “inner psychic events” which are the students’ experiences, thoughts and feelings.

According to Jung’s ideas, when a reader examines ancient myth beyond the level of the basic framework of story structure, the experience of myth can be transcendent. The text experience can transcend the literal into the inner psychological domain. Myth can be experienced as immediate and personal. Michael Meade (2018) refers to myth as both past and present, as a library of narratives and symbols that are ancient and immediate at the same time.

Ancient stories have a universality that, when framed in a foundation that is relevant for students, becomes immediate and contemporary. Taking it one step further, the literature study would be relatable as well as invigorating, exciting and inspiring. This seems like a lot to hope for in a lesson plan, yet I have seen it, visible in the speaking and writing of my students during the archetypes study.

When I searched for articles which supported the teaching of mythology, results were plentiful. There is a large amount of literature related to the value of teaching myth in the classroom. Kendall (1990) said, “It is easy for teachers to show how mythological themes recur in modern literature” (p. 29). I found that that this statement matched my experience. When students learned about the stages of the hero’s journey, they recognized that the stages could be applied to any novel study or modern film. A common theme in the hero’s journey occurs during the Warrior stage when the hero must “slay the dragon.” In ancient myth the dragon is usually a literal dragon or beast. In modern film, it may be a monster, demon or antagonist such as a misguided villain. In character driven stories such as *The Catcher in the Rye*, the “dragon” is Holden Caulfield’s inner demon - his ailing mental health. Like the ancient stories, Holden embarks on his own hero’s journey, wandering the city of New York, experiencing the stages of orphan, wanderer and martyr. It was my experience that when students were able to apply a concept (such as the framework of the hero’s journey) to a text experience, they were able to obtain a broader and deeper understanding of the literature.

Supporting this, Sullivan (1983) “reports that using Gestalt psychology to emphasize the universality of the quest can make mythic journeys relevant to all students” (as cited by Kendall 1990, p.29). While I have experienced this gestalt in the classroom during novel studies such as *The Catcher in the Rye*, I wasn’t clear about how to define it, until this review. Gestalt

psychologists looked at the totality of the mind and behaviour and the guiding principle behind the Gestalt movement was that the whole was greater than the sum of its parts (Cherry, 2018). Following this notion of the gestalt in literature studies using the archetypes, the student text response is comprised of student prior knowledge, and their awareness of personal thoughts and feelings - all parts of experience and understanding combining to form a whole. I have witnessed this in my classroom as students would relate their own triumphs and challenges to those of the characters in the novels that we studied.

The theme of relevance continued to appear in the literature reviewed, as it has been demonstrated that text which is made relevant to learners is more engaging, results in a greater motivation to commit to the task and an increased likelihood of achieving a deeper understanding of text. It was suggested that when a student felt disengaged from the study of myth or a novel prescribed by curriculum, (separated and not experiencing the gestalt) comprehension was more likely to be superficial. However, under the purview of Gestalt psychology, facilitated by the implementation of the archetype stages, students may come to understand the universality of myths and contemporary stories. With this type of integration and gestalt thinking, a literature study in English Language Arts may become a personal experience. Said Meade (2018), “The universal levels of myth offer cohering and imaginative narratives that can be contemplative as well as narrative” (podcast #1). Both ancient myth and modern stories may be experienced as relevant through the personal narrative of students’ lives as they contemplate their own heroic journeys, viewing their life path through a mythic lens.

### **Literature and life through the lens of the archetypes**

There is a structure that I have used to help students practice self-knowing, using a framework of myth, story and personal development. There are six archetype stages as

categorized in the personal development book *The Hero Within* by Carol S. Pearson. Pearson (1989) based her analysis of six of the main archetypes on psychological stage theory,

..the belief that all human beings go through phases and stages, and that the successful completion of one stage makes possible movement to the next....Embedded in each stage is a developmental task. Therefore, once you learn how to do it, you continue to have that ability” (p. xxii).

Pearson (1989) referenced Jung, “Archetypes, as Carl Jung postulated, are deep and abiding patterns in the human psyche that remain powerful and present over time...we can see these archetypes clearly in dreams, art, literature and myth” (p. xxv). Pearson’s approach, in contrast to Jung’s focus on the unconscious, was to focus on the ways in which the archetypes influence people in their conscious lives. She suggested that people can use the archetypes as a means of moving through the basic stages of claiming their heroism. By consciously growing through the archetype stages, a person becomes more and more themselves at each stage in their development. By understanding the structure of the stages of Innocent, Orphan, Wanderer, Martyr, Warrior and Magician, students may experience literature, art and history in ways that connect text to their own lives. Learners may view themselves through the lens of the archetype stages, connecting their personal experiences to the text experience (2017, p. 553).

### **Fostering Personal Connections with Text Helps Develop Personal and Social Intelligence**

Another benefit of using the archetypes to enrich literature studies in schools is the effect of enhancing personal and social intelligence. I noticed that while students were analyzing characters in a film or novel study, they were better able to describe their own motivations, desires and drives. While engaging in the practice of character study, they were also practicing self-analysis and personal intelligence.

## **Personal intelligence**

People who have well developed personal intelligence are more successful in life. Mayer (2008) said that people higher in personal intelligence may make better decisions about themselves and other people. Mayer, Caruso and Panter (2015) defined personal intelligence in this way,

Personal intelligence concerns the ability to reason about personality and personality-related information; it includes both self-knowledge and knowledge about the personalities of other people [and] encompasses a wide range of areas of reasoning from perceiving cues to personality to planning one's life. (p. 750)

Metacognition, the ability to think about one's thinking, is also related to personal intelligence. As referenced later in this project, metacognition is valued in the BC Curriculum as a competency for learners to develop and practice. Perry, Lundie and Golder (2018) wrote, "Multiple studies make strong claims that when children are effectively taught metacognitive skills, they tend to make better progress than children who are not taught such skills" (p.2). Perry et al. (2018) examined over fifty studies to ascertain the effect of teaching metacognition in schools on student achievement and their wellbeing. "...there is strong evidence indicating [that] when metacognition is effectively taught in schools then there is a very positive effect on pupil outcomes" (p. 1). This research further confirmed that the metacognitive skills practiced in the archetypes study is of great benefit to student learning, personal planning and interpersonal skills

Personal intelligence is also related to psychological mindedness which, according to Applebaum (2015), involves "A person's ability to see relationships among thoughts, feelings and actions with the goal of learning the meaning and causes of his experiences and behaviour" (as cited by Mayer et al., 2015, p. 753). Metacognition requires psychological mindedness. Self-

analysis within the framework of the archetypes allows learners to practice metacognition in a way that enhances the meaning of a text, as they compare themselves to the heroes in the stories that they read. By studying character with reference to the archetype stages which motivate a character's decisions, readers may come to understand the causal relationships between a character's choices and character development. Studying fictional worlds which are removed from reality is emotionally safe and gives students a detached venue to practice the skills of metacognition and introspection. Once students become proficient at this skill, it is my belief that they will then be better able to practice self-analysis which will in turn, improve their decision making and relationships.

Another type of intelligence referenced in the literature is autobiographical intelligence - a process where people use recollections from their past to motivate and guide themselves (Mayer, 2018). Analyzing the hero in a story and discerning which archetype stage the hero is in helps students practice the ability to do the same with themselves as the subject. With practice, they can learn to assess past actions which may help inform their future decisions. Their choices may be guided using personally relevant insights gleaned from the text experience. For example, a former student wrote an essay titled, *My Archetypical Life*. She wrote about the events in her life which typified her entrances into the stages of orphan, wanderer and warrior. She reflected upon the decisions she made and the ways in which she responded to the people in her life who served as catalysts for her own hero's journey.

A correlation has been shown between creativity (a person's ability to adapt to new situations in creative ways) and a skill called Tolerance for Uncertainty (TU). TU is defined as, "a trait that reflects the degree to which one's functioning in novel, uncertain, and ambiguous environments is successful. [It is] an index of successful regulation under uncertainty" (Pavlova

& Kornilova, 2013, p. 36). People who are proficient in the skill of insight, will also be able to self-regulate and may be better able to respond successfully to unpredictable events. The archetypes framework helps students develop these skills. Since there is a relationship between personal intelligence, self-regulation and TU, a person who has a greater tolerance for coping with things which are less certain and unexpected will feel empowered to adapt in a variety of ways to a range of situations. Averill (2013) “supports the hypothesized link between emotional intelligence and creativity because the processing of emotional information and creative thinking includes intuitive processes, which in turn, are related to insight” (as cited by Pavlova & Kornilova, 2013, p. 36). It is this insight that students may use to practice metacognition during analyses in English Language Arts. There is research which indicates that the use of personal memory when practicing emotional intelligence involves different brain regions than does more general memory. Information that challenges self-knowledge is processed differently from other information (Mayer et al., 2015, p. 751). While conclusive evidence has not been found, it could be inferred that making personal connections while learning helps develop other areas of the brain which aren’t usually stimulated while paying attention in common academic classes. Therefore, the practice of improving self-knowledge while studying the archetypes has the potential to improve student learning ability in a variety of ways that may as yet be unknown.

Demonstrating a further connection to the emotional experience of text to personal intelligence, Glauss (2017) highlighted the relationship of relevant texts with student resilience., “Relevant texts link to students’ lives, fit students’ emotional needs, and become a way for students to work through life’s difficulties” (as cited in Del Nero, p. 552). Therefore, many studies reveal that using the archetypes to experience relevance while reading can improve literacy skills, positively influence personal intelligence and enhance student wellbeing. For

example, in the student essay *My Archetypical Life*, \*Jordan was able to recognize that she was in a combative stage of her life, where she was choosing arguments and taking a stand for causes that she believed in. She also observed that a challenging friendship was helping to make her a stronger person and that being in the Warrior stages wasn't always a bad thing, as long as she was seeking to do well with her warrior actions.

While pursuing my research along the topic of personal development and metacognition, the theme of transformation often appeared in the literature. In a small case study during her unit on Gothic Literature, Del Nero (2017) guided her learners through the theme of “normalcy” where students gained new understandings of how to define what was “normal”. “As a result of these understandings, participants gleaned personal knowledge. In some cases, this knowledge was transformative, normalcy as a social construct was questioned and even dismissed” (p. 555). Through this process of developing personal knowledge, student paradigms shifted and they began to see familiar concepts in new ways. The archetypes study has had this same effect. For example, when grade 7 students became familiar with the archetype characters, they began to see the “trickster” types in their own lives. Students would make jest in class, referring to one another as an archetype, which would be followed by lively discussion about the characteristics of themselves and the people in their lives.

Rowland (2012) referenced Jung's thinking about education as a stage en route toward ‘transformation’, not as an end in itself. To Jung, education means coming to terms with one's unconscious in a social context (p. 8). “The traditional argument for the humanities, which include history, literature, philosophy, music, painting and dance, has been for a humanized society made up of fulfilled individuals as serving humanity” (p. 12). I noted that while the theme of transformation appears frequently in the literature - stemming from Jung's ideas - so

does the topic of the fulfilled person contributing through humanity by developing social awareness and citizenship. Therefore, I turned my research to the topic of citizenship as I realized that throughout the archetypes study, students were analyzing the qualities of the hero which included virtues such as altruism, humility, sacrifice and courage. All of which are characteristics of the citizen who contributes positively to society.

### **Social intelligence and citizenship**

Another theme in the literature is the idea that the study of the humanities may help develop well-rounded individuals who have a stronger sense of social justice and citizenship. Mayer (2008) wrote, “People who have better access to their internal emotional life through their ability to recognize and describe emotional feelings, have generally higher well-being and better social relations” (p. 216). He goes on to say,

There is a distinction to be made between personal intelligence and social intelligence. Personal intelligence emphasizes the internal infrastructure of the individual—the capacity of the mental system to hold itself together in a coherent, functional, and meaningful fashion. Social intelligence, by contrast, is focused on social cognition, including social memory, the understanding of social influences and situations, and on social relationships. (p. 224)

If one of the learning goals of studying the archetypes is to know oneself better in order to be a more integrated and fulfilled person, how then is the connection made between personal intelligence (PI) and good citizenship? In other words, how can knowing oneself make the world a better place? Mayer (2008) suggested:

...it seems more likely that better personality functioning due to PI will lead a person to understand the interconnectedness of well-being across people, and that PI would endow

people with more resources for helping others. The view developed here is that, given that each personality system is a member of a larger social system, as each person functions better, his or her potential contribution to the broader social world increases as well. Whether this view is correct or not will become clearer as personal intelligence is further studied and better understood. (p. 226)

Mayer's ideas reference citizenship in a similar manner to Houston (2012) who formulated a concept called Social Artistry. Social Artistry is the art of enhancing human capacities in the light of social complexity, building to social transformation. According to Houston (2012), "It is within the depth work of Social Artistry that we can access the inner capacities to align ourselves with the earth's higher purpose" (p. 78). Practicing Social Artistry is an achievement of the hero and the pinnacle of his journey. As students analyze the hero's journey, an important part of the lesson is identifying the ways in which the hero, who has discovered his personal power, may use that power to contribute positively to society.

Embedded in the hero's call to adventure is the task of returning to the hero's place of origin with a gift or asset for their home or community. That gift is usually unique to the hero; similarly, the learner who uses story to view themselves in light of their own capacities for virtue has more to offer the world. In the words of Campbell (1988), "This, I believe, is the great Western truth: that each of us is a completely unique creature and that, if we are ever to give any gift to the world, it will have to come out of our own experience and fulfillment of our own personalities, not someone else's" (p. 187). In a literary analysis by Morey and Nelson (2015), a pattern was noted, "in which apparently ordinary protagonists, unexpectedly enmeshed in the problems of the state, discover in themselves extraordinary powers to become supremely effective citizens" (p. 246). It can be empowering for students to learn that they are the hero of

their own journey and that the virtues acquired along the way may help themselves as individuals as well as their local and global communities.

While the philosophical realm may seem peripheral to the purposes of this review, a connection can be made between Jung's theories of individuation and transformation with citizenship. Individuation means coming to terms with one's unconscious. Rowland (2012) wrote, "[Jung's] ideas are based upon the supreme importance of the unconscious as the source of creativity" (p. 7). As referenced earlier, Jung stated that education may be viewed as a path toward transformation, not as an end in itself and it means coming to terms with one's unconscious in a social context. In Jung's psychology, there is a suggestive fluidity or 'deconstruction' of absolute divisions between 'self' and 'world', 'individual' and 'collective', even 'education of the soul' and 'education of society" (p. 9). Jung sees individuation as healing, a process where a person is driven toward psychic wholeness. In his view, self does not exist separate from the world.

I believe that it is this gestalt type of experience which helps learners to engage deeply when they study the archetypes. The archetypes unit becomes a study of oneself which results in feeling part of a whole which is greater than the sum of the individuals it is made up of. For the learner, it can feel inspiring and liberating, inviting Social Artistry, as students experience the shift from feeling separate to feeling part of something greater than the individual.

## **Chapter 3:**

### **Life and Literature through the Lens of the Archetypes**

#### **Preface to Teachers**

I was never fond of studying mythology. I didn't appreciate the seemingly sparse story structure which consisted of rising action, climax, and ending with an abrupt conclusion. From my perspective, mythology consisted of tragic tales of characters driven by selfishness, greed or foolishness. I understood that myths were meant to convey a message or moral, but as far as being engaging stories, ancient myths didn't capture my interest.

After reading Joseph Campbell's writing, I began to appreciate the ways in which ancient mythology has influenced storytellers such as novelists like L. Frank Baum and filmmakers like George Lucas. Once I learned that the Celtic myth of Lugh was the source for the Luke Skywalker character, I began to make abundant connections to a story that I was passionate about and I was motivated to learn more. I learned to appreciate the universality of myth and the ways in which timeless stories revealed themselves in contemporary fiction. I have come to see that myths are not just morality tales with abrupt endings, but "myth" is also a way of thinking, being and perceiving the world.

#### **Why Study Myth and Use the Archetypes in Language Arts Lessons?**

"If you really want to help this world, what you will have to teach is how to live in it"

(Joseph Campbell, 1988).

Myth is both past and present. According to author and mythologist Michael Meade (2018), myth is a "library of narratives and symbols that are ancient and immediate at the same time" (podcast #1). Ancient stories have a universality that, when framed in a foundation that is

relatable and relevant for students, becomes immediate and contemporary. When students are able to make real world connections to ancient stories, they may begin to regard their world through the perspective of cycles and an eye toward personal development. When readers are able to have a text experience which helps them view their world with a broader scope of vision, they become more empowered individuals, better able to navigate through the changing times of an uncertain world. Empowered young people with a growth mindset, who understand their own virtues and strengths, are better able to contribute to an evolving society. While it may be that not all teachers aspire to teach students how to live in the world, as Campbell postulates, we may do our part to help young learners develop core competencies as they embark into adulthood.

### **The Archetypes Unit**

This resource contains an explanation of archetypes as stages of development and archetypes as characters or “types” which recur in literature and in life. A rationale for supporting the benefits of studying the archetypes is included. There is research which supports the importance of developing skills such as metacognition and the ability to make text to other connections. Student practice of these skills results in improved reading engagement and increased relevance, positively influencing literacy skills. The unit outline provides sequential steps, including entry points for diverse learners with avenues for differentiation. Also included are detailed lesson plans with suggested methods of instruction and connections to curricular content and competencies selected from BC’s New Curriculum. Templates of handouts, plus tables illustrating the Competency and Archetypes connections, are provided in the appendices.

### **What are Archetypes?**

An archetype has been referred to as a recurrent symbol or motif in literature, art, or mythology. Pearson (1989) wrote, “Archetypes, as Carl Jung postulated, are deep and abiding

patterns in the human psyche that remain powerful and present over time...we can see these archetypes clearly in dreams, art, literature and myth” (1989, xxv). Archetypes have been used in psychological stage theory suggesting that all people develop through the archetype stages, acquiring skills from each stage until they reach the summit of all of the stages - the magician stage (also known as individuation, enlightenment or empowerment.)

### **Why use the archetypes in your Language Arts lessons?**

- Improves reading engagement
- Reinforces skill in metacognition
- Promotes development of student ability to make text-text, text-self, text-world connections
- Increases relevance which improves learning outcomes. Relevance Theory states: “an individual is more likely to engage in a task if he or she presumes the task is relevant or worth the cognitive processing effort” (Fogerty et al., p. 56, 2017)
- Makes teaching and learning entertaining, enjoyable and consequently more engaging for students. When learners are able to use pop culture references to practice literary skills, they enjoy the process and are less aware of the “work” that they are doing.

### **How can the archetypes be used in the Language Arts class?**

Once students become familiar with the archetypes and the archetype stages, they can be used to analyze myth/legend, novels, short stories, history, theatre and self.

## The Archetypes Unit Outline

<b>Introduction</b>	
Image Response	Use a symbolic object like a red apple, ruby slipper. Image on screen or poster for word generation, students brainstorm responses.
Relevance Prompt	A personal question which encourages self-reflection/metacognition. Partner A/B talks and share out.
<b>Scaffolding</b>	
Archetypes Survey.	(handout)
Overview of archetype stages.	(handout)
Finding Examples	(handout, jigsaw, walk & wall, stickies on charts)
Guided Viewing	Archetype analysis using well-known film. (movie & handout) Wizard of Oz or Star Wars IV. (Fill in the blanks worksheet).
Personal connections.	Venn Diagram or T-chart (handout or)
<b>Novel Study</b>	
Archetypes Paragraphs	Practicing paragraph structure, 1 topic/archetype stage, show example
Archetypes Poster	For middle school or multi-media presentation for secondary school.
Archetypes Essay	Analyze novel study or other book of choice through lens of archetype stages.

Table 4. The Archetypes Unit Overview

## Introduction for Students

### Starting with an Image Prompt

Display an image of a symbolic object such as: a red apple, a sword, a red rose, a mirror. This is a word generation exercise. Students brainstorm responses on the front board or large chart paper. The benefit of the image prompt is that it is an accessible entry point for all learners to practice naming associations with a well-known object. The goal is to accept all answers and with a range of abilities and thinkers in the class; responses will vary from practical to symbolic. There are no wrong answers, then near the end of the exercise, the teacher may draw attention to the symbolic references. Some examples of responses to the apple are: “an apple a day..., poison apple (Snow White), temptation, sin, forbidden fruit (Adam and Eve), gravity, ideas (Isaac Newton), shiny, learning, school, healthy, throwing (Wizard of Oz), knowledge, immortality, lunch, snack, red, rebirth, beauty (Norse mythology), transportation (wardrobe, Narnia), elixir (Digory’s mother, Magician’s Nephew) bobbing for apples, Halloween.”

This exercise prompts students to begin to think symbolically and to regard an object on a level beyond its literal meaning. This will engage their thinking in a similar manner to the type of analysis practiced when applying the archetype traits to the characters that they will study.



### Relevance Prompt

Begin the unit with a task that makes the material more relevant to learners. When given the opportunity to reflect on themselves and their own life experiences in connection to the literature, students are more likely to be engaged in the task. There is a great deal of research which supports the benefits of making personal connections to text. For example, Fogerty et al. (2017) stated, “an individual is more likely to engage in a task if he or she presumes the task is

relevant or worth the cognitive processing effort” (p. 56). Students have a greater chance of finding the task to be relevant when they are prompted to inquire into the ways which they can relate to the characters and story in a text.

Invite students to talk in partners about a topic that encourages self-reflection and metacognition. For example, “I feel powerful when...” or, “Something new that I have tried.” The purpose of this is for students to practice reflecting upon themselves in the context of their own lives before making self-connections to text. Partner A/B sharing is a great technique for this exercise. The teacher will randomly group students in pairs. Pairs may be selected by random or may be pre-assigned. If partner A/B talk is used often, it’s a good idea for the teacher to devise pairs in advance so that students become comfortable having discussions with a variety of people. Partner A will answer the prompt, talking for one minute, and partner B is instructed only to listen. After the timed minute is over, they reverse roles. This encourages active listening and gives each voice the chance to be heard. Then partner A will report what partner B told them, aloud to the class, and vice versa. This serves as a way to model a variety of answers so that those who are emerging in the skill of self-reflection and are not yet proficient may learn by the examples of their peers. In the instance of reluctant speakers, the teacher can prompt during the reporting out period.

### **Scaffolding**

#### ***The Archetypes Survey (Appendix A1)***

Completion of the Archetypes Survey provides a result which shows the participant which archetype is dominant in his or her life. The survey provided is recommended for learners in the approximate grade range of 10-12. The survey may be adapted to suit all ages; teachers

may want to reduce the number of the questions or simplify the questions. It can also be modified using picture symbols for learners with emerging literacy skills.

### ***Introducing the Hero's Journey***

The teacher tells the class, “The hero progresses through the following stages, usually in a linear fashion with martyr and warrior possibly reversing in order. The stages may be recursive; the hero might succeed through various stages then revisit an earlier stage at a later point in life. The hero can get stuck in a stage, sometimes for decades or a lifetime. The goal of the hero’s journey is to acquire all of the skills from each stage and reach the stage where he realizes his personal power – the stage of the magician.”

*The Archetype Stages (Appendix B1)*

The Archetypes Stages and Archetypes Characters tables are provided in the appendix and should be given to students for reference throughout the unit.

Innocent	The hero believes all their needs are met. Care will always be provided and the world is a safe place.
Orphan	The hero realizes that caregivers aren't perfect, there is danger in the world. Innocence is lost. Death of a parent or caregiver may occur.
Wanderer	The call to adventure. The hero seeks to depart from what they knew as home, for new horizons. May be invited on a quest by a sage or mentor.
Martyr	The hero believes that self-sacrifice is the true path to heroism. Will learn to put the needs of others before their own sometimes to the hero's detriment.
Warrior	The hero believes that fighting in battle or argument is the true path to heroism.
Magician	The hero learns the virtues of all of the archetype stages and integrates them into a cohesive view of the world and way of being. Realizes that true power is the strength within. Realizes that they had the power all along and that salvation comes not from an external source, but from within.

Table 5. The Archetype Stages

*The Archetype Characters (Appendix B2)*

The Sage	The wise one, endows the hero with a talisman, quest or both. Is fallible but skilled and knowledgeable, often in the ways of magic and supernatural ability.
The Villain	The antagonist to the hero. Many types of villains: the antagonist, the misguided hero, the corrupted, the bully, the authority figure, the criminal, the disturbed.
The Trickster	The comic foil. Usually a complicating factor in the hero's journey but helps the hero acquire a new ability or learn a lesson.
The Gatekeeper	The threshold guardian who will permit or prevent the way for the hero on the hero's journey. The Gatekeeper serves as a catalyst, for good or for bad, to provoke the hero on his or her journey. The role of the threshold guardian is to test the hero's worthiness in some way and then permit or prevent the protagonist from moving forward in the story.
The Scribe/Storyteller	The collector or communicator of a story or history. Preserves knowledge with the intent to protect information or stories.
The Weaver	Also known as the spinner or artist. Represents the ability that we all have to be the creators of our own lives. Represents the artist and creator energy.
The Dragon	May be a literal creature that the hero needs to slay or may be a metaphorical or psychological dragon that the hero must overcome. Also known as the shadow self.
The Herald	Acts to signal change and invite the hero to answer the call to adventure. Motivates the hero into action, despite the hero's frequent desire to maintain the status quo. Heralds can be people,

	objects or acts of nature.
The Messenger /The Giver	Delivers the news, articulates warnings, draws attention to dishonest or underhanded behaviour.
The Parasite	Dissatisfied with one's own life and wants to live off of someone else's. Takes energy from the hero. Helps the hero learn to establish boundaries.

Table 6. The Archetypes Characters

### ***The Archetype Characters and Examples Chart (Appendix A3)***

This chart would be handed out to students so that they can fill in the spaces during the class activity. They should also have the accompanying reference sheet (Appendix B2).

Here is a suggested method for exploring what students already know and for sharing their collective knowledge:

In small groups, students discuss the characters which fit into the character archetype categories. Then, using sticky notes, students add their character examples to charts on the walls which are labeled by archetype. Allow unguided discussion as students move around the room. Conclude with teacher guided class discussion. The teacher should review the charts with the class, reading aloud the student examples, asking questions about the answers, seeking clarification and letting the students teach the teacher. (e.g. "That's interesting that you placed Loki in the wanderer stage, tell us more about that." or, "I'm not familiar with that movie, can you explain why Captain America is the Sage archetype?") Examples may be from: books, movies, video games, comic books, graphic novels, mythology, folklore, legend, religion. If students are engaged and enthusiastic about sharing their knowledge during this activity, allow

for lively discussion and embrace the teachable moments that arise in this part of the process. It's in this phase that the learners may feel like they are the experts.

### ***The Archetype Stages Examples Chart (Appendix A2)***

This chart is similar to the reference sheets indicated in Appendix B1, with the addition of a blank column which students would fill in on an ongoing basis, throughout the process of the guided viewing of films, during literature study and in class discussions.

### **Guided Viewing**

*The Wizard of Oz* (handout: Appendix A4)

The teacher will play the film, *The Wizard of Oz*, pausing along the way to discuss the points in the story when the main character, Dorothy, reaches each of the archetype stages. The teacher will provide the answers, while students fill in the blanks on the handout. This teacher-led and non-interactive method is often welcome for students who have been doing a lot of self-reflection, discussion and sharing up to this point. This structured guided viewing exercise helps students establish the basics of following the hero's journey in the context of a story. It also models a method for analysis as students are encouraged to pause and reference the criteria for each stage. It's important to pause often and engage in teacher-led class discussion asking questions such as, "What stage is Dorothy in when Toto is taken from her?" "Answer: Dorothy realizes that the world is not a safe place and all of her needs will not be met by her caregivers. Therefore, she is in the orphan stage. Or, "When Dorothy is singing 'Over the Rainbow', which stage is she moving into?" Answer: She is beginning to think about change; she is dreaming of new places and leaving the security of her home as she always knew it. This is the beginning of

the Wanderer stage for her. Usually, by the end of this lesson, students fully understand the archetype stages and are ready to independently analyze a novel or another film.

### **Making Personal Connections**

During a novel study, to promote self-to-text connections, students complete a Venn Diagram or T-Chart comparing themselves to a fictional character. These chart or diagram allows students to practice making connections using economy of language. It is also a useful organizational tool for teaching students to plan their thinking before moving to paragraph and essay writing. Teachers could create a sample for students to model a self to character comparison for them. (See Appendix A6). Small group discussion, teacher to student one on one conferencing or partner A/B talk may be used prior to filling out one of these comparison handouts.

### **Assignments**

#### **Archetypes Paragraph**

Select a character from a novel study, film or book of choice and state which archetype stage the character is in, from a chosen point in time in the story. Students will practice clearly identifying the character and archetype stage in a topic sentence, with supporting details in the body of the paragraph, followed by a concluding sentence. (Student example Appendix C1). The archetypes paragraph is good scaffolding for the essay because once students are successful at supporting their view of a character's archetype stage with examples from text, expanding to multiple paragraphs in an essay is more accessible.

#### **Archetypes Poster**

In a multimedia project (poster or digital), students will visually present a collection of

archetypes paragraphs. They may write an archetype paragraph for each of the six stages of one character or they may add paragraphs which explain the ways in which other characters in the story are examples of the archetypes (such as Sage, Villain, Trickster). The poster assignment is a great stepping stone for the essay because essentially, all of the body paragraphs are complete. Then they need to learn to write the introduction and conclusion, in order to create an essay out of the material they have already written. It's a great entry point to essay writing and can be less intimidating for the first time essay writer at the middle school level.

### **Archetypes Essay**

Analyze a character from a novel study or other book of choice through the lens of the archetype stages. In a minimum five paragraph essay (size depending on grade and ability), students will write an analysis of a character from the point of view of at least three archetype stages. Students will practice writing in the 5 x 5 essay format with an introduction, three body paragraphs identifying at least three archetype stages and a conclusion. (Handout: Appendix A7).

### **Differentiation: Adaptations and Extensions**

#### **Extensions**

#### ***Self-analysis essay***

Students who demonstrate skill in metacognition and self-reflection may benefit from using the archetype stages to analyze themselves. Using the framework of their own lives, they can identify and describe the times in their lives they were in the orphan, innocent, wanderer stages etc. The advanced student in middle school or senior secondary English or Psychology may appreciate this enrichment opportunity. The depth of analysis will vary depending on student life experiences and their ability to self-identify the stages. (Appendix C2).

### ***Creative Writing (short story, play or screenplay)***

The archetype stages can be used as a framework for story structure when writing creative fiction such as: short stories, stage plays, screen plays, poetry or novels. Using the stages of the hero's journey, the writer can create a story arc that is fashioned after the universal elements of the archetypes.

### ***Character Archetypes Essay***

While it is suggested that the essay is written about the stages of one character, some students may seek differentiation within the assignment and may want to focus on various characters from the story, rather than exclusively focus on one.

### ***Character Archetypes Cross Comparison Speech***

Oral language skills are also a valid way to demonstrate the conceptual thinking skills practiced in the archetypes study. Students could write and present a speech in which they compare the similarities and differences between the stages development of two different characters. Such comparison would require a deeper level of understanding and encourages the practice of making connections.

### ***Adaptations***

Adaptations of these lessons may be used for non-verbal, pre-verbal or learners with emerging literacy abilities. The archetypes study can be made accessible for all students. Some general assists include: Coaching Cards from the Smart Learning resources by Susan Close, and a learning buddy (peer) or education assistant who can prompt and paraphrase during partner A/B discussion. When differentiating the curriculum, refer to the Core Competencies and Content Competencies from the curriculum and choose some general goals. Teach to those goals

and evaluate based on them. For example, an applicable Big Idea for an emerging reader might be: “Exploring stories and other texts helps us understand ourselves and make connections to others and the world.” (BC Ministry of Education, English Language Arts 7, 2018). If necessary, this goal could be further reduced to a simpler outcome: “Exploring stories and other texts help us make connections to others.” (metacognition or character analysis combined might be too much as one goal.) Or choose a character and focus on that the archetype qualities of that character. (The Sage, the Trickster).

### ***Picture Symbols (Archetypes Survey Adaptation)***

While the class is completing the survey, the coaching cards can be used for students to identify their thoughts and feelings related to the experiences referenced in the survey. For example, feeling: proud, scared, helpful, angry, safe.

### ***Collage/Poster (Archetypes Poster Adaptation)***

With supports, the learner could create a poster using found imagery which relates to a character, film or story of choice. This is the type of project that students of all levels many complete. Responses will range from demonstrating deeper thinking in the paragraphs, to picture representations of a character accompanied by a selection of applicable words and phrases.

### ***Movie or Slide Show (Archetypes Essay Adaptation or Speech Adaptation)***

An adaptation to the essay would be the creation of a movie using technology such as Adobe Spark. Each slide could represent the paragraph of a 5 x 5 essay with: an introduction, slides illustrating characters and the archetype stages, and a conclusion.

### ***Presentation (Essay Adaptation)***

Another adaptation for the essay would be a presentation. This option is ideal for learners who are verbal but might have lower written literacy skills and would benefit by demonstrating their understanding through spoken word.

### ***Graphic Novel (drawing, selecting or reading)***

This use of visuals can be an extremely helpful assist for the study of character and character stages. There are some graphic novel versions of books used in class novel studies which can amplify the reading experience for emerging readers. Another option is for the learner to demonstrate his or understanding of the archetypes with the creation of their own narrative imagery (using graphic arts or drawing).

### **Possible Novel/Film Studies**

Some suggested novels are: *The Chronicles of Narnia*, *The Lord of the Rings*, *The Wizard of Oz*, *Harry Potter*, *Percy Jackson*, *Stranger Things*, *The Marvel Series*, *Star Wars* and *The Lord of the Rings/The Hobbit*. The archetypes study may also be used with novels outside of the fantasy genre such as *The Catcher in the Rye*, *Of Mice and Men*, *The Giver* and *The Chrysalids* to name a few. In each of these novels, the hero begins the story in some form of orphan or abandonment circumstance. Sometimes they are a literal orphan, or in other stories, they are orphaned in a more figurative sense, experiencing disillusionment and loss of trust in a circumstantial or metaphorical way. For example, in *The Catcher in the Rye*, the majority of the story occurs when Holden is in the Wanderer stage. He accepts the call to adventure when he goes to New York, encountering other character archetypes along the way who serve as catalysts for his character development. He is orphaned when his little brother Allie died three years

before the weeks when the novel takes place. He transitions through the martyr stage as he tries to help the Sally and the nuns and he struggles with the Warrior stage as he battles with his impulsiveness when he is feeling angry. All of the heroes or main characters in these novels face the pain of abandonment on some level, embark on a journey (internal or external) and must overcome their base instincts of wanderer, martyr or warrior, to eventually become self-actualized and self-empowered.

### **Archetypes and BC's New Curriculum**

There are many parallels between the potential learning outcomes in the archetypes study and the curricular competencies in the BC Curriculum. A competency which best encapsulates the outcomes of the archetypes study is, "Construct meaningful personal connections between self, text and the world" (BC Ministry of Education, Literary Studies 10, 2018). BC's New Curriculum has been designed for learners emerging as adults into a rapidly changing world. As stated on the cover page of the website,

What and how we teach our students has been redesigned to provide greater flexibility for teachers, while allowing space and time for students to develop their skills and explore their passions and interests. The deep understanding and application of knowledge is at the centre of the new model, as opposed to the memory and recall of facts that previously shaped education around the globe for many decades. (BC Ministry of Education, 2018)

Teachers can use the archetypes study to enrich students' experiences of course content and augment their achievement of curricular and core competencies. The increased value on deeper comprehension of text is reminiscent of Jung's notion of education as a route toward transformation, rather than a destination (Rowland, 2012, p.8). When curriculum is shaped with transformation in mind, learners are better equipped to respond to change. Using the archetypes,

students may practice deeper thinking about text and apply their knowledge to a variety of fictional and real-life situations.

### **The Core Competencies**

The Core Competencies focus on how students learn. “Core competencies are sets of intellectual, personal, and social and emotional proficiencies that all students need to develop in order to engage in deep learning and lifelong learning” (BC Ministry of Education, 2018). For reference, see BC Curriculum Core Competencies and Archetypes Study (Appendix B3). This demonstrates a shift in priorities among educators in British Columbia, reflecting an understanding of the importance of learning processes over factual knowledge. Study of the archetypes is also a thinking process, a lens through which literature, history and self may be viewed. Some of the core competencies which promote these skills are: Personal Awareness and Responsibility, Critical Thinking and Positive Personal Identity.

#### ***Personal awareness and responsibility***

This competency involves being self-aware, a type of thinking that is practiced during the self-analysis portion of the archetypes study. “Self-Regulation. Take responsibility for own choices and actions. Use strategies to help manage feelings and emotions” (BC Ministry of Education, Core Competencies, 2018). Another aspect of the Personal Awareness and Responsibility competency relates to well-being. This skill involves self-knowing, a competency that is practiced when learners analyze the qualities of the magician, the archetype stage where the hero realizes that they possess the power to improve their own physical and emotional well-being without relying on external sources.

### ***Critical thinking***

Using the critical thinking competency, readers may make connections and use them to guide their own life choices. “Analyze and critique. Analyze evidence from different perspectives. Can examine story and self to observe patterns and connections, therefore allowing the story to inform personal experience and decision making. Can reflect on and evaluate thinking, products and actions” (BC Ministry of Education, Core Competencies, 2018). Mayer (2018) suggested that students use personally relevant information to make decisions. He referred to autobiographical intelligence - a process where people use recollections from their past to motivate and guide themselves (2018). Analyzing the life choices of a hero in a story helps students practice the ability to practice the same skill using themselves as the subject. With experience, they can learn to assess their own past actions and use that information to guide their future decisions; they can generate personally relevant insights achieved from the text experience and apply it to their own lives.

When making comparisons between the archetypes and self, the following critical thinking competency is also used: “I can describe my thinking and show how it is changing” (BC Ministry of Education, Core Competencies, 2018). This competency is reminiscent of Campbell’s (1988) reference to the fundamental psychological transformation that everyone has to undergo where the hero/learner moves from psychological immaturity to the status of self-responsibility and assurance. This attitude is also reflected in Jung’s perspective of education as transformation. Jung (1969) described education as a process of moving from individual-centered consciousness toward social consciousness. The critical thinking competency is essential to this process.

### ***Positive personal identity***

Students may self-identify as an archetype and use it as a tool for further introspection and personal growth as they will “Understand that learning is continuous and concept of self and identity will continue to evolve” and they “Can identify individual characteristics. Can describe/express attributes, characteristics and skills. Will continue to develop new abilities and strengths to help meet new challenges.” (BC Ministry of Education, Core Competencies, 2018). These skills are demonstrated through the development of personal intelligence as students begin to understand self within the framework of the archetypes.

### **The English Language Arts Curriculum**

In the English Language Arts Curriculum grades 7-12, many of the Big Ideas, Content and Curricular Competencies are supported by the practice of studying the archetypes. For reference, see Archetype Connections and the English Language Arts Curriculum (Appendix B4). One of the most applicable curricular competencies to the archetypes is found in the Literary Studies 10 curriculum: “Construct meaningful personal connections between self, text and world.” (BC Ministry of Education, Literary Studies 10, 2018). This competency promotes the value of making connections between personal experience and the text experience and as described by Del Nero (2017) who wrote that relevant texts link to students’ lives and become a way for them to work through the challenges of life (Del Nero, p. 552).

Other relevant connections to BC’s New Curriculum include the following Big Ideas: “Exploring stories and other texts helps us understand ourselves and make connections to others and to the world” (BC Ministry of Education, English Language Arts 7, 2018), “The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others and the world” and “Texts are socially, culturally, geographically and historically constructed” (BC

Ministry of Education, Literary Studies 10, 2018). A theme which may be discussed in connection to this competency regarding social, cultural, geographic and historical constructs is Jung's (1959) theory of the collective unconscious and the idea that common patterns of the psyche inform commonalities in myth and story across cultures and eras. A possible area of study would be for students to examine patterns in myth and character archetypes across cultures and over time.

“Metacognitive Strategies” is listed as a curricular competency in all grades, with the expectation of increasing sophistication to be demonstrated in Literary Studies 10. Flavel (2018) said, “Metacognition, or, ‘thinking about thinking’, is well established as an internal, psychological process necessary for effective learning and problem solving” (as cited by Perry et al. 2018, p. 3). In a summative analysis of studies on metacognition, Veenman, Whilhelm and Beishuizan (2018) noted,

First, metacognition should be embedded across the curriculum, rather than taught in discrete ‘metacognition lessons’; second, the purpose of the learning, including the metacognitive element should be clearly explained to the pupils; and thirdly, the learning should be extended over a long period of time. (as cited by Perry et al. 2018, p. 8)

These principles echo the skills highlighted in the core competencies. Using metacognition, students may analyze story structure using the archetype stages and learn to recognize a stage as being applicable in multiple contexts such text, self and the world.

The Grade 11 and 12 curricula detail an increase of the expectation for students to be able to demonstrate increased complexity and higher order thinking skills, all of which may be fostered using the archetypes study. Many of the competencies in the English 11 and 12 curricula relate to critical reading. Bell-McClain (1985) wrote, “...the student should read traditional

literature with a questioning mind. The critical reader should be able to compare and contrast traditional literature from various cultures worldwide” (p. 2). Influenced by the work of Bell-McClain, Kendall (1990) stated, “...it is useful to broaden students’ horizons and expose them to the rich folk heritage of many ethnic groups” (p. 29). The BC Curriculum supports the value of using multicultural text; the archetype study is ripe with possibility for students to make text-text, text-world and text-self connections using text from various cultural groups. Through making connections, student may learn that the archetypes are a universal thread which can tie the tales of civilizations together.

## **Conclusion**

Einstein said, “Education is what remains after one has forgotten what one has learned in school” (as cited in Geist & Hohn, 2009, p. 141). I have always believed that a paramount role of education is to help students develop personal intelligence and social intelligence to prepare learners for an uncertain world in which they may contribute as global citizens. When effectively implemented, the core competencies in BC’s New Curriculum may help students develop the metacognition necessary to monitor and take personal responsibility for their own learning. It has been my belief that when learners possess greater self-awareness, they are better able to self-regulate emotions and practice metacognitive strategies. The sources referenced in this literature review confirm that well developed self-regulation has a positive impact on learning. Studies have also shown that students with greater self-awareness have an increased sense of social justice and have a positive impact on their communities. As Joseph Campbell (1988) said, “Our life evokes our character. You find out more about yourself as you go on. That’s why it’s good to be able to put yourself in situations that will evoke your higher nature rather than your lower” (p. 179). Through the study of the archetypes, students may become more engaged in their learning.

With improved metacognitive ability, they may become more competent learners and well-rounded citizens. By creating this resource for teachers, my goal is to share the benefits of the archetype study to help educators enrich their use of BC's New Curriculum. The archetypes can be used as a lens for learners to view themselves, their lives and the world in context with timeless stories.

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## Appendix A1

## Archetypes Quiz

## Archetypes Quiz

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

How frequently do the following statements reflect your attitudes?

Never = 1      Rarely = 2      Sometimes = 3      Often = 4      Always = 5

1. \_\_\_\_ It's important to be careful. Other people will try and cheat you when they can.
2. \_\_\_\_ When my attitude changes, my environment changes.
3. \_\_\_\_ Identity issues are really important to me. I'm trying to figure out who I am.
4. \_\_\_\_ I push hard to improve myself and to succeed.
5. \_\_\_\_ The world is good and I am safe and cared for.
6. \_\_\_\_ I feel very alone, but I believe that I can make some changes and make it on my own.
7. \_\_\_\_ I often feel disappointed in people and betrayed by them.
8. \_\_\_\_ I am very competitive; I really enjoy winning.
9. \_\_\_\_ I've had some tough times, but I'm learning to practice different coping strategies.
10. \_\_\_\_ I expect people I meet to be trustworthy.
11. \_\_\_\_ When challenged, I stand up for myself. If necessary, I will fight.
12. \_\_\_\_ I'm in a new job, doing my job differently or learning something new.
13. \_\_\_\_ I expect to be loved and cared for.
14. \_\_\_\_ I struggle for the causes/ideas/values that I believe in and I work against those that are wrong or harmful.
15. \_\_\_\_ I often give people more than I get back.
16. \_\_\_\_ What I really want is someone who will take care of me, but I don't feel like there really is anyone who can care for me.
17. \_\_\_\_ When I am betrayed or unjustly treated, it reminds me to be fair to others.
18. \_\_\_\_ I love to travel/study/experiment because I find I learn about myself and the world when I do.
19. \_\_\_\_ I feel most myself when I'm creating something new.
20. \_\_\_\_ When I stay calm and centered, others seem that way, too.
21. \_\_\_\_ Since, I've changed, my world has changed radically. Years ago, I would not have imagined things would turn out so well.
22. \_\_\_\_ I think I'm justified in feeling superior to other people.
23. \_\_\_\_ Bad things often happen to me and to the people around me.
24. \_\_\_\_ I work hard but don't expect to be rewarded or appreciated for what I do.
25. \_\_\_\_ I feel good about myself and I'm grateful for my life.
26. \_\_\_\_ I would like to be more appreciated by others.
27. \_\_\_\_ I'll do whatever life requires of me. I want to make whatever contribution I can.
28. \_\_\_\_ I feel safe in the world.
29. \_\_\_\_ I feel like there's no one to meet my needs and help me to feel safe.
30. \_\_\_\_ I feel excited about the thought of seeing new places.
31. \_\_\_\_ The world is beautiful and everything will work out fine.
32. \_\_\_\_ I have the strength that I need to reach my goals.
33. \_\_\_\_ I have experienced great loss and I don't feel protected.
34. \_\_\_\_ There are no problems in my life or in the world.
35. \_\_\_\_ My first reaction is usually to argue or challenge.
36. \_\_\_\_ It's most important to put others' needs before my own.

<b>Innocent</b>	<b>Orphan</b>	<b>Wanderer</b>	<b>Warrior</b>	<b>Martyr</b>	<b>Magician</b>
#5 ____	#1 ____	#3 ____	#4 ____	#15 ____	#2 ____
#10 ____	#7 ____	#6 ____	#8 ____	#17 ____	#19 ____
#13 ____	#16 ____	#9 ____	#11 ____	#24 ____	#20 ____
#28 ____	#23 ____	#12 ____	#14 ____	#26 ____	#21 ____
#31 ____	#29 ____	#18 ____	#22 ____	#27 ____	#25 ____
#34 ____	#33 ____	#30 ____	#35 ____	#36 ____	#32 ____
Total:	Total:	Total:	Total:	Total:	Total:

Instructions: In the space beside the question number, write the number that you scored yourself when you answered that question. For example, if you gave yourself a 3 for question #5, write "3" in the blank, in the Innocent column. Once complete add the totals for each column. Your highest score reveals which archetype is most dominant in your life at this time.

Do you agree with the result? Does the score correspond with how you see yourself and the path you are on, at this time?

## Appendix A2

## The Archetype Stages and Examples

<b>Innocent</b>	The hero believes all their needs are met. Care will always be provided and the world is a safe place.	
<b>Orphan</b>	The hero realizes that caregivers aren't perfect, there is danger in the world. Innocence is lost. May be death of a parent or caregiver.	
<b>Wanderer</b>	The call to adventure. The hero seeks to depart what they knew as home for new horizons. May be invited on a quest by a sage or mentor.	
<b>Martyr</b>	The hero believes that self sacrifice is the true path to heroism. Will learn to put the needs of others before their own.	
<b>Warrior</b>	The hero believes that fighting in battle or argument is the true path to heroism.	
<b>Magician</b>	The hero learns the virtues of all of the archetype stages and integrates them into a cohesive view of the world and way of being. Realizes that true power is the strength within. Realizes that they had the power all along and that salvation comes not from an external source, but from within.	

## Appendix A3

## The Archetype Characters and Examples

<b>The Sage</b>	The wise one, endows the hero with a talisman, quest or both. Is fallible but skilled and knowledgeable, often in the ways of magic and supernatural ability.	<i>Gandalf, Dumbledore, Aslan, Obi Wan Kenobi, Chiron</i>
<b>The Villain</b>	The antagonist to the hero. Many types of villains.	<i>Darth Vader, The Wicked Witch of the West, Sauron, Voldemort</i>
<b>The Trickster</b>	The comic foil. Usually a complicating factor in the hero's journey but helps the hero acquire a new ability or lesson.	<i>Dobby, Gollum, Edmund, C3P0/R2D2, BB8</i>
<b>The Gatekeeper</b>	The threshold guardian who will permit or prevent the way for the hero on the hero's journey. The Gatekeeper serves as a catalyst, for good or for bad, to provoke the hero on his or her journey. The role of the threshold guardian is to test the hero's worthiness in some way and then permit or prevent the protagonist from moving forward in the story.	<i>Eleven, Professor Snape, Professor Kirk, Tumnus, Han Solo,</i>
<b>The Scribe/ Storyteller</b>	The collector or communicator of a story or history. Preserves knowledge with the intent to protecting information or stories as artifacts.	<i>Sam Tarly, Bella Swan</i>
<b>The Weaver</b>	Also known as the spinner or artist. Represents the ability that we all have to be the creators of our own lives. Represents the artist and creator energy.	<i>The Lady of Shallotte</i>
<b>The Dragon</b>	May be a literal creature that the hero needs to slay or may be a metaphorical or psychological "dragon" that the hero must overcome. Also known as shadow self.	<i>Smaug</i>
<b>The Herald</b>	Acts to signal change and invite the hero to answer the call to adventure. Motivates the hero into action, despite the hero's frequent desire to maintain the status quo. Heralds can be people, objects or acts of nature.	<i>Hagrid, R2D2</i>
<b>The Messenger/ The Giver</b>	Delivers the news, articulates warnings, draws attention to dishonest or underhanded behaviour.	<i>Hermione</i>
<b>The Parasite</b>	Dissatisfied with one's own life and wants to live off of someone else's. Takes energy from the hero. Helps the hero learn to establish boundaries.	<i>Gollum, Dobby, Donkey</i>

## Appendix A4

## Guided Viewing - The Wizard of Oz

1. When Dorothy lives on her farm in Kansas, she is in the \_\_\_\_\_ stage.
2. When Toto is taken away from Dorothy and she believes that the world is no longer a safe place, she is in the \_\_\_\_\_ stage.
3. When Dorothy sings "Over the Rainbow" and begins to think about new places, she is in the \_\_\_\_\_ stage.
4. When Scarecrow steps in front of the flame to protect Dorothy, he is in the \_\_\_\_\_ stage.
5. When Dorothy slaps Lion, she is in the \_\_\_\_\_ stage.
6. When Scarecrow realizes that he has had brains all along, he is in the \_\_\_\_\_ stage.
7. When Lion realizes that he has always been brave, he is in the \_\_\_\_\_ stage.
8. When Tin Man realizes that he in fact does have a heart, he is in the \_\_\_\_\_ stage.
9. The Wizard is the \_\_\_\_\_ archetype.
10. The Wicked Witch of the West is the \_\_\_\_\_ archetype.
11. Glinda is the \_\_\_\_\_ archetype.

Bonus: Name two other places in the story where Dorothy is in the Wanderer stage:

## Appendix A5

## Guided Viewing – The Wizard of Oz (Teacher’s Guide)

1. When Dorothy lives on her farm in Kansas, she is in the **innocent** stage.
2. When Toto is taken away from Dorothy and she believes that the world is no longer a safe place, she is in the **orphan** stage.
3. When Dorothy sings “Over the Rainbow” and begins to think about new places, she is in the **wanderer** stage.
4. When Scarecrow steps in front of the flame to protect Dorothy, he is in the **martyr** stage.
5. When Dorothy slaps Lion, she is in the **warrior** stage.
6. When Scarecrow realizes that he has had brains all along, he is in the **magician** stage.
7. When Lion realizes that he has always been brave, he is in the **magician** stage.
8. When Tin Man realizes that he in fact does have a heart, he is in the **magician** stage.
9. The Wizard is the **trickster** archetype.
10. The Wicked Witch of the West is the **villain** archetype.
11. Glinda is the **sage** archetype.

Bonus: Name two other places in the story where Dorothy is in the Wanderer stage:

When she runs away with Toto.

When she answers the call to adventure and ventures down the yellow brick road.

Teacher discussion:

It’s important to make the distinction with your class that when the Wizard give Scarecrow the diploma, that does not make Scarecrow smart. It is when the Scarecrow realizes on his own that he is in fact smart that he reaches the magician stage. Draw emphasis to the idea that the magician stage is reached when the hero realizes his or her own personal power, not when an external source (the Wizard) identifies the trait or gives a gift. You can draw this parallel with contemporary student life but asking how they feel when a teacher says they’ve succeeded and ask them to think about how that praise doesn’t have a positive effect if they don’t first believe it, themselves.

There is some debate about the archetype of the Wizard in this story. While most wizards are the sage archetype, this wizard tricks the heroes, in an attempt to divert from his own weakness and for the purpose of his personal gain (killing the witch, or having Dorothy et al. out of his way.) It’s because of his fraudulent nature that some students may answer that the Wizard is the trickster. The most important part of this exercise is debate and discussion and not necessarily that students get all of the “right” answers.

## Appendix A6

## Text-to-Self Comparison

Choose a character from the novel and identify character traits that are similar between you, and traits which are different.

Character _____ Differences	Similarities	Me Differences

## Appendix A7

### Mythology Archetypes Essay (ELA 8)

Contemporary novels and film are our modern mythology.  
Along with ancient myth, they are the stories which  
express human truths.

Task: In an 8 paragraph essay describe the hero's journey from any story of your choice. You could write about a hero from a myth, a book you have read, a graphic novel, a television series or a movie you have seen.

Here is a sample outline:

Introduction: *"In the novel, The Outsiders, the character of Ponyboy goes through the six stages of the archetypes throughout the story. He begins as innocent, then becomes orphan, martyr, wanderer and finally, magician. Ponyboy has a difficult life and experiences many challenges that help him discover the meaning of friendship and his own personal strength."*

Body Paragraph #1- innocent

Body Paragraph #2- orphan

Body Paragraph #3- martyr

Body Paragraph #4- wanderer

Body Paragraph #5- warrior

Body Paragraph #6- magician

Conclusion: *"In conclusion, Ponyboy's life in The Outsiders follows the order of the archetype stages. He is a young boy who has to grow up too fast. In this story, he learns to rely on those who care about him. He also learns that he is not a victim of his life. As he grows through the archetype stages, he realizes that he has the strength of the magician within himself and gains control over his life."*

Enrichment Options (if you would like more challenge)

- Write about yourself from the perspective of the archetype stages.
- Write a 10 paragraph essay (or longer) where you also write about the hero's journey of other characters from the story.
- Write an 11 paragraph essay where you also write about other character archetypes in the story such as the sage, the trickster and the villain.
- Only 1 topic per paragraph
- Keep paragraphs focussed with a topic sentence as your first sentence of each paragraph.
- Summarize the main ideas of your essay and provide a concluding sentence and clincher (an overall, general statement about the hero) in the CONCLUSION.
- Double space, use a font of at least 12, indent new paragraphs and use an extra line space between paragraphs.
- Don't write about the essay in the essay. Do NOT say, "In my essay, I will write about..."

Content:

You are being marked for your ideas. Does your essay show your understanding of the archetypes? Does it show thoughtfulness about the story of your choice? Does it show that you have paid attention to the stages of the hero's journey and that you understand the character that you are analyzing?

## Appendix B1

## The Archetype Stages

The hero progresses through the following stages, usually in a linear fashion with martyr and warrior possibly reversing in order. The hero can get stuck in a stage, sometimes for decades or a lifetime. The goal of the hero's journey is to acquire all of the skills from each stage and reach the stage of the magician.

<b>Innocent</b>	The hero believes all their needs are met. Care will always be provided and the world is a safe place.
<b>Orphan</b>	The hero realizes that caregivers aren't perfect, there is danger in the world. Innocence is lost. May be death of a parent or caregiver.
<b>Wanderer</b>	The call to adventure. The hero seeks to depart what they knew as home for new horizons. May be invited on a quest by a sage or mentor.
<b>Martyr</b>	The hero believes that self sacrifice is the true path to heroism. Will learn to put the needs of others before their own.
<b>Warrior</b>	The hero believes that fighting in battle or argument is the true path to heroism.
<b>Magician</b>	The hero learns the virtues of all of the archetype stages and integrates them into a cohesive view of the world and way of being. Realizes that true power is the strength within. Realizes that they had the power all along and that salvation comes not from an external source, but from within.

## Appendix B2

## The Archetype Characters

<b>The Sage</b>	The wise one, endows the hero with a talisman, quest or both. Is fallible but skilled and knowledgeable, often in the ways of magic and supernatural ability.
<b>The Villain</b>	The antagonist to the hero. Many types of villains.
<b>The Trickster</b>	The comic foil. Usually a complicating factor in the hero's journey but helps the hero acquire a new ability or lesson.
<b>The Gatekeeper</b>	The threshold guardian who will permit or prevent the way for the hero on the hero's journey. The Gatekeeper serves as a catalyst, for good or for bad, to provoke the hero on his or her journey. The role of the threshold guardian is to test the hero's worthiness in some way and then permit or prevent the protagonist from moving forward in the story.
<b>The Scribe/Storyteller</b>	The collector or communicator of a story or history. Preserves knowledge with the intent to protecting information or stories as artifacts.
<b>The Weaver</b>	Also known as the spinner or artist. Represents the ability that we all have to be the creators of our own lives. Represents the artist and creator energy.
<b>The Dragon</b>	May be a literal creature that the hero needs to slay or may be a metaphorical or psychological dragon that the hero must overcome. Also known as shadow self.
<b>The Herald</b>	Acts to signal change and invite the hero to answer the call to adventure. Motivates the hero into action, despite the hero's frequent desire to maintain the status quo. Heralds can be people, objects or acts of nature.
<b>The Messenger/The Giver</b>	Delivers the news, articulates warnings, draws attention to dishonest or underhanded behaviour.
<b>The Parasite</b>	Dissatisfied with one's own life and wants to live off of someone else's. Takes energy from the hero. Helps the hero learn to establish boundaries.

## Appendix B3

## BC Curriculum Core Competencies and Archetypes Connections

Core Competency	Archetype Connection
<p><u>Personal Awareness &amp; Responsibility</u> Self determination. Growing confidence in a variety of situations. Value themselves, ideas and accomplishments. Advocate for themselves.</p>	Magician stage
<p>Self Regulation. Take responsibility for own choices and Actions. Use strategies to help manage feelings and emotions. (involves being self-aware)</p>	Moving out of Orphan, realizing that their needs are not met by others outside, but can be met by oneself.
<p>Well-being. Take responsibility for emotional and physical well-being. (involves self-knowing)</p>	Discovering personal power (Magician)
<p><u>Critical Thinking</u> A set of abilities students use to examine their own thinking. Self-assessment. Analyze and critique. Analyze evidence from different perspectives. Can examine story and self to observe patterns and connections, therefore allowing the story to inform personal experience and decision making. Can reflect on and evaluation thinking, products and actions.</p>	Can be viewed through the lens of the archetypes.
<p>Question and Investigate. Gather, interpret, and synthesize information and evidence. "I can describe my thinking and show how it is changing"</p>	Make comparisons between archetypes and self.
<p><u>Positive Personal Identity</u> Relationships and cultural contexts. Understand that learning is continuous and concept of self and identity will continue to evolve.</p>	Students will self-identify as an archetype and use this as a tool for further introspection and growth.
<p>Personal Strengths and Abilities. Can identify individual characteristics. Can describe/express attributes, characteristics and skills. Will continue to develop new abilities and strengths to help meet new challenges. (growth mindset)</p>	Personal Intelligence. Can understand self within framework of Archetypes. Growth mindset is "answering the call."

## Appendix B4

## English Language Arts and Archetypes Connections

**English Language Arts 7**

BIG IDEA: Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.

Competency & Content	Archetype Connection
<u>Curricular Competencies:</u> Synthesize ideas from a variety of sources to build understanding. Think critically, creatively and reflectively to explore ideas within, between and beyond texts. Construct meaningful personal connections between self, text and the world. Transform ideas and information to create original texts.	<i>Compare story to self and combine into understanding of the hero's journey. Analyze literature and history in terms of the archetypes stages.</i> <i>Write a creative work which demonstrates understanding of the archetype stages.</i>
<u>Content:</u> Metacognitive strategies.	<i>Analyze self from perspective of the archetype stages.</i>

**English Language Arts 9**

Express an opinion and support it with credible evidence.

**Literary Studies 10**

BIG IDEA: The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others and the world.

BIG IDEA: Texts are socially, culturally, geographically and historically constructed. (Collective unconscious, common patterns of psyche inform commonalities in myth and story across cultures and eras.)

Competency & Content	Archetype Connection
<p><u>Curricular Competencies:</u> Think critically, creatively and reflectively to explore ideas within, between and beyond texts. Recognize personal, social and cultural contexts, as well as values and perspectives in texts. Construct meaningful personal connections between self, text and world. (others) Respond to text in personal, creative and critical ways. Express and support and opinion with evidence.</p>	<p><i>Compare to story to self and combine into understanding of the hero's journey. Analyze literature and history in terms of the archetypes stages.</i> <i>Write a creative work which demonstrates understanding of the archetype stages.</i> <i>Archetypes Essay.</i></p>
<p><u>Content:</u> Metacognitive strategies. Literary elements and devices. Literary meaning and inferential meaning.</p>	<p><i>Analyze self from perspective of the archetype stages.</i> <i>Story structure and Archetype stages. Recognize a stage as being true in multiple ways (text, self and world.)</i></p>

### Literary Studies 11

Competency & Content	Archetype Connection
<p><u>Curricular Competencies:</u> Develop balance and broaden understanding of themselves and the world. Further develop higher-level thinking and learning skills. Possible areas of focus: world literature, specific topic, theme or inquiry (<i>myth</i>). Recognize and understand how language constructs personal, social and cultural identities.</p>	<p><i>Compare to story to self and combine into understanding of the hero's journey. Analyze literature and history in terms of the archetypes stages.</i> <i>Study etymology and examine roots of archetypal language.</i></p>
<p><u>Content:</u> Literal meaning and inferential meaning</p>	<p><i>Analyze self from perspective of the archetype stages.</i></p>

**English Studies 12 & Literary Studies 12**

Competency & Content	Archetype Connection
<p>Deepen understanding of self and others in a changing world.</p> <p>Gain insight into the diverse factors that shape identity.</p> <p>Appreciate the importance of self representation through text.</p> <p>Discern nuance in the meanings of words, considering social, political, historical and literary <i>[mythological]</i> contexts.</p>	<p><i>Analyze self from perspective of the archetype stages.</i></p> <p><i>Use Narrative Inquiry and Autoethnography as a form of research.</i></p> <p><i>Study history and civilizations from perspective of Archetype stages.</i></p>

## Appendix C1

### Sample: Archetypes Paragraphs (ELA 7)

The Wanderer stage is when the hero goes on a journey of self-discovery. When Sergeant Miller got his orders to go and find Private James Francis Ryan, he was in the wanderer stage, because he is going on a quest to find Ryan with his squad. Sgt. Miller thought this mission was a waste of time military resources. He had to walk a very far distance and his squad was not so keen ongoing.

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In the beginning, Shrek was innocent during his honeymoon with Fiona. Shrek became an orphan when he first met Fiona's parents and realized that they did not want Fiona to marry an ogre. He also became an orphan when he thought that Fiona could not be with him or love him if he was an ogre. Consequently, Shrek became a wanderer because he decided to find the fairy godmother to help him with his ordeal. Shrek became a warrior when he fought his way to the castle to save Fiona from falling in love with Prince Charming. In the end, Shrek became a magician when he realized that Fiona loved him the way he was and when Fiona's parents accepted their marriage.

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Prince Charming is a fun character. At first he presents as a "warrior". He's the "handsome prince" set off across adversity to rescue the damsel in distress, Princess Fiona. However, when he gets to the tower it's not the princess he finds. As he returns to Far Far Away we begin to see that his looks are only skin deep. We realize that really "Prince Charming" is just about selfish ignorance and he has little depth. In fact, Prince Charming is just the unwitting sidekick of his mother, the Fairy Godmother (the villain). He is also a trickster when he tricks Fiona into thinking he's Shrek.

### **Curricular Competencies demonstrated from English Language Arts 7**

BIG IDEA: Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.

Think critically, creatively and reflectively to explore ideas within, between and beyond texts.

Construct meaningful personal connections between self, text and the world. *Compare story to self and combine into understanding of the hero's journey.*

Metacognitive strategies. *Analyze self from perspective of the archetype stages.*

## Appendix C2

### My Archetypical Life

An Essay by Jordan\* M.

As if I were going through my own hero's journey, all kinds of archetypes are being played out in my life. I have developed a lot in my past and gone through different archetypical stages. I am currently in the warrior stage. Other people in my life represent different archetypes to me. For the rest of my life I will continue to learn and grow as I travel on my hero's journey.

In my past, I have been through some different archetypes, each of which represents a time period in my life. When I was a baby, a toddler and a small child I was in the innocent stage. Each of my needs would be met whether or not I worked to fill my needs. There was one event that I will always remember that played a significant role in my development from the innocent to orphan stage. When I was about six years old, a man who had been a father figure to me for a long time left my mother and me. My mother tried her best to explain to me that he wouldn't be a part of our lives anymore, but I couldn't understand why she couldn't fix everything. That time in my life changed a lot for me. I learned that adults didn't have everything worked out, and that there were some things I had to do for myself, like coping with the splitting of what I considered my family at the time. During that time, I developed into the orphan stage. I was about ten years old when I developed into the wanderer stage. I did everything I could alone, and spent my preteen years striving for independence. Although I was still most of the same places as previous time physically, I had moved on psychologically. I was learning new things; I began reading new kinds of books, I made friends, and I did new things. I wanted to experience change and independence. I had developed into the wanderer stage. I have been through about

three stages so far in my life, and all the time I have been growing developing, and learning as I move from stage to stage.

At this point in my life, as a young teenager, I am mainly in the warrior stage, although I show characteristics of other archetypes as a well. As a warrior, I am constantly defending causes, and people that are important to me. I am also a magician in some ways. I am reflective and able to find answers and happiness within me as apposed to outside sources some of the time. There are large parts of me that are still in the wanderer stage, as I am still constantly battling for independence and I am still learning about my own beliefs and ideas. Being in the warrior stage is often good, because it helps me to be active about my beliefs. I can also be a hindrance when my judgment is clouded by my 'need' to do what I feel is right in the most extreme form possible. At this point in my life I am a mainly a warrior, although I am developing all the time.

In my life, different people have played out different archetypes. I often villainies different people like my mother, and my friends, or even people like George Bush. Sometimes I have a goal or an idea and those people prevent me from reaching what I strive for. Whether or not their interferences are the best, if I don't see benefits of their actions, I view them as villains. Many people act as tricksters in my life. My siblings were always getting in my way, but I learn from them and am a better person overall because of them. Megan often acts as a trickster for me. She frustrates me greatly and often makes things difficult for me, but I learn from her continuously. She is constantly making me a better person. There are some people in my life that I view as sages. These are people that are my teachers, who (at least appear to me to) have finished their journeys and reached the magician stage. One of these people is my step mother's father. He always has a good answer for everything, he is smart, kind, wise, and knows as much

about himself as he does about anything else. He is full of solutions and lessons which he is very good at teaching.

In my life, archetypes are being played out just as they would in any story. I have been through some different archetypes and developments in my past. I am currently in the warrior stage. There are people in my world who represent different archetypes to me. I am constantly developing, changing, and learning, as is the world and everything inside of it.

\*pseudonym