The Alchemist “Journey”

November 2015

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| --- | --- | --- | --- | --- | --- | --- |
| Sun | Mon | Tue | Wed | Thur | Fri | Sat |
|  |  |  |  |  |  |  |
|  |  |  | 18  *Two-Minute*  *Thank You* | 19  Alchemist  Anticipation Guide | 20  Alchemist  Pre-Reading  Introduce Personal Legend Presentation | 21 |
| 22 | 23  Hero’s Journey\* | 24  *Two-Minute Thank You due*  Story of  Narcissus\*  Type 3:  What might the author be suggesting about how  we perceive ourselves and the world? | 25  Early Dismissal | 26  No School | 27  No School | 28 |
| 29 | 30  No School |  |  |  |  |  |

\*Reading Notes

December 2015

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| --- | --- | --- | --- | --- | --- | --- |
|  |  | 1  Prologue\*  Type 3 due | 2  Pages 3-33\* | 3  Pages  33-47\*  Type 3:  Why is Santiago considered a “reluctant hero”? | 4  Part One  Discussion  Type 3 due | 5 |
| 6 | 7  Winter Wave Keystones  Pd. 3:  After-School Alchemist,  3-4  Pd. 8:  Pages 51-85\* | 8  Winter Wave Keystones  Pd. 3:  After-School  Alchemist,  3-4  Pd. 8:  Pages 87-123\* | 9  Winter  Wave Keystones  Pd. 3:  After-School  Alchemist, 3-4  Pd. 8:  Work on Personal Legends | 10  Winter  Wave Keystones  Pd. 3:  After-School  Alchemist, 3-4  Pd. 8:  Pages 123-153\* | 11  In-Class Essay Prompts Released  Begin Quote Board | 12 |
| 13 | 14  Socratic Discussions | 15  Socratic Discussions | 16  In-Class  Novel Essay | 17  Personal Legend Presentations | 18  Personal Legend Presentations | 19 |

\*Reading Notes

## The Alchemist Anticipation Guide

**Directions:** For each of the following statements decide whether you tend to agree or disagree. For each statement, write *strongly* *agree, agree, disagree or strongly disagree* in the “Me” column next depending on your opinion. **Do not use *unsure***. Look for evidence in *The Alchemist* by Paulo Coelho that either supports or doesn’t support each statement. Write *agree* or *disagree* under the *The Alchemist* column. In the far right column, record the page number with the quote that supports your findings.

|  |  |  |  |
| --- | --- | --- | --- |
| Me | Statement | The Alchemist | Page # for reference |
|  | Fear can prevent people from pursuing their dreams. |  |  |
|  | People control their own fate or destiny. |  |  |
|  | People who follow their dreams are more likely to achieve great happiness. |  |  |
|  | There is magic in the world. |  |  |
|  | Attaining your dreams or goals requires either suffering or sacrifice and sometimes, both. |  |  |
|  | Success in life is dependent on the decisions a person makes. |  |  |
|  | The simple things in life are often the most difficult to understand. |  |  |
|  | Love should never hold us back from pursuing personal dreams. |  |  |
|  | Status in society should be our first consideration when choosing a life’s work. |  |  |
|  | Achieving great happiness requires traveling to far off places. |  |  |

The Hero’s Journey: An Eight-step transformation

We usually divide the Journey into eight steps, but you must remember that the journey is a single process and an individual adventure towards growth and transformation. As such, the sequence of elements and the duration of the experiences will vary from one person to another.

**Separation (from the known)**

1. The Call

2. The Threshold (with guardians, helpers, and mentor)

**Initiation and Transformation**

3. The Challenges

4. The Abyss

5. The Transformation

6. The Revelation

7. The Atonement

**The Return (to the known world)**

8. The Return (with a Gift)

## The Separation

***1. The Call***

The Call invites us into the adventure, offers us the opportunity to face the unknown and gain something of physical or spiritual value. We may choose willingly to undertake the quest, or we may be dragged into it unwillingly.

The Call can take many forms:

* We have had something taken from us, our family, or our society; our quest is to reclaim it,
* We must restore justice or honor.
* We sense a shift in our spiritual or emotional awareness.

***2. The Threshold.***

Once called to the adventure, we must pass over the Threshold. The Threshold is the "jumping off point" for the adventure—between the known and the unknown.

Also at the threshold (and very often later in the journey), we will encounter a helper (or helpers). Helpers provide assistance or direction. Helpers and guides may appear throughout the journey. Fortunately, they tend to appear at the most opportune moments. The Swiss psychologist called these "meaningful coincidences" synchronicity.

We need to understand, too, that the journey is ours. Our mentor and helpers can assist and point the way, but they cannot take take the journey for us. The challenge is ours, must be ours if we are to benefit from it and grow.

## The Initiation

### *3. The Challenges*

On our quest, we faces a series of challenges or temptations. The early challenges are relatively easy. By meeting them successfully, we build maturity, skill and confidence. As our journey progresses, the challenges become more and more difficult, testing us to the utmost, forcing us to change and grow.

One of our greatest tests on the journey is to differentiate real helpers from "tempters." Tempters try to pull us away from our path. If we cannot avoid temptations, the adventure ends and we must turn back.

### *4. The Abyss*

When we reach the Abyss, we face the greatest challenge of the journey. The challenge is so great at this point that we must surrender ourselves completely to the adventure and become one with it. In the Abyss he must face our greatest fear, and we must face it alone. Even if we lose, we must try again. In any case, unless we set off to try again, our life becomes a bitter shadow of what it could have been.

### *5 and 6. Transformation and Revelation*

As we conquer the Abyss and overcome our fears, our transformation becomes complete. The final step in the process is a moment of death and rebirth: a part of us dies so that a new part can be born. Fear must die to make way for courage. Ignorance must die for the birth of enlightenment. Dependency and irresponsibility must die so that independence and power can grow.

Part of the Transformation process is a Revelation, a sudden, dramatic change in the way we think or view life.

***7. The Atonement***

After we have been transformed, we go on to achieve Atonement, that is we are "at-one" with our new self. We have incorporated the changes caused by the Journey and we are fully "reborn." In a spiritual sense, the Transformation has brought us into harmony with life and the world. The imbalance which sent us on the journey has been corrected -- until the next call.

## The Return

## *8. The Return (with a gift)*

Our Return to everyday life. Upon our return, we discover our gift, which has been bestowed upon us based on our new level of skill and awareness. We may become richer or stronger, we may become a great leader, or we may become enlightened spiritually. The essence of the return is to begin contributing to our society. In mythology, some heroes return to save or renew their community in some way.

In some cases, the hero discovers that her new level of awareness and understanding is far greater than the people around him/her. He/she may then become disillusioned or frustrated and leave society to be on her own.

***The Journey is a Map***

While the story of the Journey first manifested itself in the ancient myths and legends, it is still around us today.

The Journey gives you a means for understanding and benefiting from these fictional adventures. The Journey is the pattern that we follow in our own lives as we face challenges and move from child to teenager, from teenager to adult, from adult to old age, and from old age into death.

The adventures we face will be challenging and exciting. They can open the doors to knowledge and understanding. If we understand the Journey pattern, we will be better able to face difficulties and use our experiences to become stronger and more capable. Understanding the pattern can help us achieve wisdom, growth, and independence, and taking our Journeys helps us become the people we want to be.

“The Story of Echo & Narcissus”

Echo was a beautiful nymph, fond of the woods and hills, where she devoted herself to woodland sports. She was a favorite of Diana, and attended her in the chase. But Echo had one failing; she was fond of talking, and whether in chat or argument, would have the last word.   
  
One day Juno was seeking her husband, who, she had reason to fear, was amusing himself among the nymphs. Echo by her talk contrived to detain the goddess till the nymphs made their escape. When Juno discovered it, she passed sentence upon Echo in these words: “You shall forfeit the use of that tongue with which you have cheated me, except for that one purpose you are so fond of—reply. You shall still have the last word, but no power to speak first.”  
  
This nymph saw Narcissus, a beautiful youth, as he pursued the chase upon the mountains. She loved him and followed his footsteps. O how she longed to address him in the softest accents, and win him to converse! but it was not in her power.   
  
She waited with impatience for him to speak first, and had her answer ready. One day the youth, being separated from his companions, shouted aloud, “Who’s here?” Echo replied, “Here.” Narcissus looked around, but seeing no one, called out, “Come.” Echo answered, “Come.” As no one came, Narcissus called again, “Why do you shun me?” Echo asked the same question. “Let us join one another,” said the youth.   
  
The maid answered with all her heart in the same words, and hastened to the spot, ready to throw her arms about his neck. He started back, exclaiming, “Hands off! I would rather die than you should have me!” “Have me,” said she; but it was all in vain. He left her, and she went to hide her blushes in the recesses of the woods.   
  
From that time forth she lived in caves and among mountain cliffs. Her form faded with grief, till at last all her flesh shrank away. Her bones were changed into rocks and there was nothing left of her but her voice. With that she is still ready to reply to anyone who calls her, and keeps up her old habit of having the last word.  
  
  
Narcissus’s cruelty in this case was not the only instance. He shunned all the rest of the nymphs, as he had done poor Echo. One day a maiden who had in vain endeavored to attract him uttered a prayer that he might some time or other feel what it was to love and meet no return of affection. The avenging goddess heard and granted the prayer.  
  
  
There was a clear fountain, with water like silver, to which the shepherds never drove their flocks, nor the mountain goats resorted, nor any of the beasts of the forests; neither was it defaced with fallen leaves or branches, but the grass grew fresh around it, and the rocks sheltered it from the sun. Hither came one day the youth, fatigued with hunting, heated and thirsty.   
  
He stooped down to drink, and saw his own image in the water; he thought it was some beautiful water-spirit living in the fountain. He stood gazing with admiration at those bright eyes, those locks curled like the locks of Bacchus or Apollo, the rounded cheeks, the ivory neck, the parted lips, and the glow of health and exercise over all. He fell in love with himself. He brought his lips near to take a kiss; he plunged his arms in to embrace the beloved object. It fled at the touch, but returned again after a moment and renewed the fascination.   
  
He could not tear himself away; he lost all thought of food or rest, while he hovered over the brink of the fountain gazing upon his own image. He talked with the supposed spirit: “Why, beautiful being, do you shun me? Surely my face is not one to repel you. The nymphs love me, and you yourself look not indifferent upon me. When I stretch forth my arms you do the same; and you smile upon me and answer my beckonings with the like.”   
  
His tears fell into the water and disturbed the image. As he saw it depart, he exclaimed, “Stay, I entreat you! Let me at least gaze upon you, if I may not touch you.” With this, and much more of the same kind, he cherished the flame that consumed him, so that by degrees he lost his colour, his vigour, and the beauty which formerly had so charmed the nymph Echo.   
  
She kept near him, however, and when he exclaimed, “Alas! alas!” she answered him with the same words. He pined away and died; and when his shade passed the Stygian river, it leaned over the boat to catch a look of itself in the waters. The nymphs mourned for him, especially the water-nymphs; and when they smote their breasts Echo smote hers also. They prepared a funeral pile and would have burned the body, but it was nowhere to be found; but in its place a flower, purple within, and surrounded with white leaves, which bears the name and preserves the memory of Narcissus. **The Alchemist Active Reading – 10 points/day**

**Take A PAGE WORTH of notes on the following topics in your journals:**

*Prologue*

Narcissus: The character and theme

The alchemist believes this is a “lovely story.” What literary device do you believe is being used?

*The Alchemist* pages 3-33

The main character – what do we know about him? Provide details.

Setting

Santiago’s father’s attitude

Manifestation of the Obstacles from the introduction (the fourth on page 11)

The Gypsy Woman and Santiago’s Dream

World’s Greatest Lie

Melchizedek, the King of Salem

*The Alchemist* – Pages 33-47

As Santiago arrives in Africa, he experiences what it is like to be in a foreign place. List quotes with page numbers that detail how he feels and the experiences that he has as he adjusts to life in Tangier.

The meeting with the Crystal Merchant

*The Alchemist* – Pages 51-85

Throughout the section, mark anything that has to do with **language**. Record page numbers below:

“The Englishman”’s motivation as a character

What Santiago learns from the desert and the camel driver

*The Alchemist* – pgs. 87-123

The Alchemist at the oasis

The Englishman and his search for the Alchemist

The Language of the World

Fatima

Santiago’s vision/meeting with the chief

Santiago meets the Alchemist/passes the test

What the Alchemist says will happen if Santiago does not follow his personal legend?

*The Alchemist*, pages 123-153

What does the Alchemist mean in the last paragraph on pg. 123?

The Emerald Tablet

The relationship between Santiago and his heart

What is the one thing that Santiago still needs to know?

What task must Santiago complete? Explain the steps that he has to take to complete it. What does he come to understand at the end?

**The Alchemist Unit Points**

**Reading Notes \_\_\_ / 80 Look for \* symbol on the calendar**

**Type 2 Reading Check Responses \_\_\_ / 60 6 Reading Assignments x 10 pts/each**

**Type 3 Discussion Responses \_\_\_ / 20 Narcissus & Reluctant Hero prompts**

**Socratic Discussions Participation \_\_\_ / 10**

**In-Class Novel Essay \_\_\_ / 30**

**Personal Legend Presentation \_\_\_ / 100**

**TOTAL: \_\_\_ / 300**

**The Alchemist Vocabulary**

**brandish** *v.*

to shake or wave, as of a weapon

**conspire** *v.*

1. to agree together, esp. secretly, to do something wrong, evil, or illegal

2. to act or work together toward the same result or goal

3. to plot (something wrong, evil, or illegal)

**dialect** *n.*

A provincial, rural, or socially distinct variety of a language that differs from the standard language, esp. when considered as substandard

**elixir** *n.*

1. also called elixir of live, an alchemic preparation formerly believed to be capable of prolonging life

2. an alchemic preparation formerly believed to be capable of transmuting base metals into gold

3. the quintessence or absolute embodiment of anything

4. a panacea; cure-all; sovereign remedy

**Infidel** *n.*

A person who has no religious faith; unbeliever

**incessant**- *adj.*

1. continuing without interruption; ceaseless; unending: *an incessant noise*.

**incredulous**- *adj.*

1. not willing to believe or trust too readily; disinclined or indisposed to believe; skeptical.

2.indicating or showing unbelief: *an incredulous smile.*

**infuse***- v.*

1.to introduce, as if by pouring; cause to penetrate; instill (usually followed by *into* ): *The energetic new principal infused new life into the school.*

2.to imbue or inspire (usually followed by *with* ): *The new coach infused the team with enthusiasm.*

3.to steep or soak (leaves, bark, roots, etc.) in a liquid so as to extract the soluble properties or ingredients.

**inter-** *v.*

1. to place (a dead body) in a grave or tomb; bury.

**melancholy**-*adj.*

1. a gloomy state of mind, especially when habitual or prolonged; depression.

**2.** sober thoughtfulness; pensiveness.

**monotony** *n.*

1. wearisome uniformity or lack of variety, as in occupation or scenery

2. the continuance of an unvarying sound; monotone

**prognosticate** *v.*

To forecast or predict (something future) from present indications or signs; prophesy

2. to foretoken; presage; *birds prognosticating spring*

3. to make a forecast; prophesy

**scimitar** *n.*

A curved sword of Oriental origin

**seer**- *n.*

1. a person who prophesies future events; prophet: *Industry seers predicted higher profits.*

2. a person endowed with profound moral and spiritual [insight](http://dictionary.reference.com/browse/insight) or knowledge; a wise person or sage who possesses intuitive powers.

3. a person who is reputed to have special powers of divination, as a crystal gazer or palmist.

**seminary**- *n.*

1. a special school providing education in [theology](http://dictionary.reference.com/browse/theology), religious history, etc., primarily to prepare students for the priesthood, ministry, or rabbinate.

**sentinel**- *n.*

1. a person or thing that watches or stands as if watching.

2.a soldier stationed as a guard to challenge all comers and prevent a surprise attack: *to stand sentinel.*

**tether** *n.*

1. A rope, chain, or the like, by which an animal is fastened to a fixed object so as to limit its range of movement

2. the utmost length to which one can go in action; the utmost extent or limit of ability or resources

*v.*

1. to fasten or confine with or as if with a tether

**tract** *n.*

an expanse or area of land, water, etc; region; stretch

**vague**-*adj.*

**1.** not clearly or explicitly stated or expressed: *vague promises.*

2.indefinite or indistinct in [nature](http://dictionary.reference.com/browse/nature) or character, as ideas or feelings: *a vague premonition of disaster.*

3.not clear or distinct to the sight or any other sense; perceptible or recognizable only in an indefinite way: *vague* [*shapes*](http://dictionary.reference.com/browse/shapes)*in the dark; vague murmurs behind a door.*

4.not [definitely](http://dictionary.reference.com/browse/definitely) established, determined, confirmed, or known; uncertain: *a vague rumor; The date of his birth is vague.*

5.(of persons) not clear or definite in thought, understanding, or [expression](http://dictionary.reference.com/browse/expression): *vague about his motives; a vague person.*

**zenith**- *adj.*

1. the point on the celestial sphere vertically above a given position or observer. Compare [nadir](http://dictionary.reference.com/browse/nadir).

2.a highest point or state; culmination.

**Personal Legend Final Presentation**

In *The Alchemist,* the old man explains to Santiago what a Personal Legend is:

“It’s what you have always wanted to accomplish. Everyone, when they are young, knows what their Personal Legend is…”

“…at that point in their lives, everything is possible. They are not afraid to dream, and to yearn for everything they would like to see happen to them in their lives” (21).

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

Create a multimedia presentation (PowerPoint or other digital application), to share yourself and your Personal Legend with us in a short oral presentation. Your project should meet the following criteria:

* Define yourself. Who are you? What interests and activities help define you? What else helps define who you are?
* What is your Personal Legend? Define it in terms of your childhood dreams.
* Who/what has influenced you and your Personal Legend?
* Identify and explain a literary work that has a personal meaning for you. This work may be a poem, story, or even a song.
* What obstacles or brick walls do you face in trying to achieve your Personal Legend? How will you overcome them?
* Identify a meaningful personal truth/quote. How does it apply to your life?
* Incorporate images into your presentation, especially appropriate images of yourself.
* Organize your ideas in a logical order.
* Include a “Works Cited” slide that lists all sources used for the presentation. Be sure to document all outside information in your presentation on the slide where it occurs.
* Your presentation should be 3-5 minutes.
* PRACTICE your presentation at home. Remember: volume, articulation, pronunciation (look it up if you don’t know how to pronounce it!), pacing, tone, vocal expression, facial expression, eye contact, gestures, posture (no leaning or sitting on the desk), movement (pacing back and forth, swaying, etc.)

PRINT OUT a copy of your presentation—9 slides per page.

***The Alchemist* “Personal Legend” Project Rubric**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Project Grade: \_\_\_\_\_\_\_\_\_\_

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **CATEGORY** | **Exemplary - 4** | **Proficient - 3** | **Progressing - 2** | **Unsatisfactory - 1** |
| **Who am I?** | Presenter goes beyond just personal interests and/or activities to define himself/herself. | Presenter defines him or herself through personal interests and/or activities. | Confusing definition. | Presenter fails to define him or herself. |
| **Personal Legend or Dream(s)** | Personal Legend is clearly conveyed through at least two childhood dreams. | Personal Legend is conveyed through at least one childhood dream. | Personal Legend is not always clear. | Personal Legend is not defined. |
| **Influences** | Discusses important influences in his/her life in detail, analyzing why they have been so influential. | Discusses important influences in his/her life. | Identifies influences but there is little or no discussion of their impact. | Only one influence mentioned. |
| **Influential Literary Work or *Quote from The Alchemist*** | One influential literary work provided. Not only is the significance explained but a quote from the work is also incorporated into the presentation. | One influential literary work provided and significance is explained. | One influential literary work provided but is only partially explained. | One influential literary work provided but no explanation is given. |
| **Obstacle(s) and Plan to Overcome** | Obstacle(s) mentioned in presentation is specific to the presenter’s Personal Legend. Specifications to overcome obstacle, people, and sources of information addressed. | Obstacle(s) mentioned in presentation is specific to the presenter’s Personal Legend. General actions to overcome obstacle, people, and sources of information addressed. | Obstacle(s) mentioned in presentation is specific to the presenter’s Personal Legend. Vague plan offered to overcome obstacles. | Obstacle(s) mentioned in presentation but is not specific to the presenter’s Personal Legend. No plan offered to overcome obstacles. |
| **Personal Truth(s) or Quote(s) you live by** | More than two personal truths or maxims about life provided with examples for each. | More than two personal truths or maxims about life provided. | Two personal truths or maxims about life provided. | One personal truth or maxim about life provided. |
| **Images** | Images create a distinct atmosphere or tone that matches the entire presentation. | Images create an atmosphere or tone that matches portions of the presentation. | A few images used to but with little impact on atmosphere/tone. | Minimal use of images with no impact on atmosphere/tone. |
| **Organization** | Line of reasoning, organization, and development clearly support the purpose and consider audience. | Line of reasoning, organization, and development mostly support the purpose and consider audience. | Line of reasoning, organization, and development do not consistently support the purpose nor consider audience. | Line of reasoning, organization, and development do not support the purpose nor consider audience. |
| **Presentation** | Voice: effective volume, articulation, pronunciation, pacing, tone, expression  Presence: effective eye contact, facial expressions, gestures, posture, movement. | Few miscues in the following: volume, articulation, pronunciation, pacing, tone, expression, eye contact, facial expressions, gestures, posture, movement. | Several miscues in the following: volume, articulation, pronunciation, pacing, tone, expression, eye contact, facial expressions, gestures, posture, movement. | Distracting miscues in the following: volume, articulation, pronunciation, pacing, tone, expression, eye contact, facial expressions, gestures, posture, movement. |
| **Works Cited** | Includes all sources used in correct MLA format. | Includes all sources used with few errors in MLA format. | Missing some sources used or has several errors in MLA format. | Missing some sources used and has several errors in MLA format. |

|  |
| --- |
| **LA.9-10.SL.10.3:**  Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.  **LA.9-10.SL.10.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.  **LA.9-10.SL.10.5:** Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.  **LA.9-10.SL.10.6:** Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. |