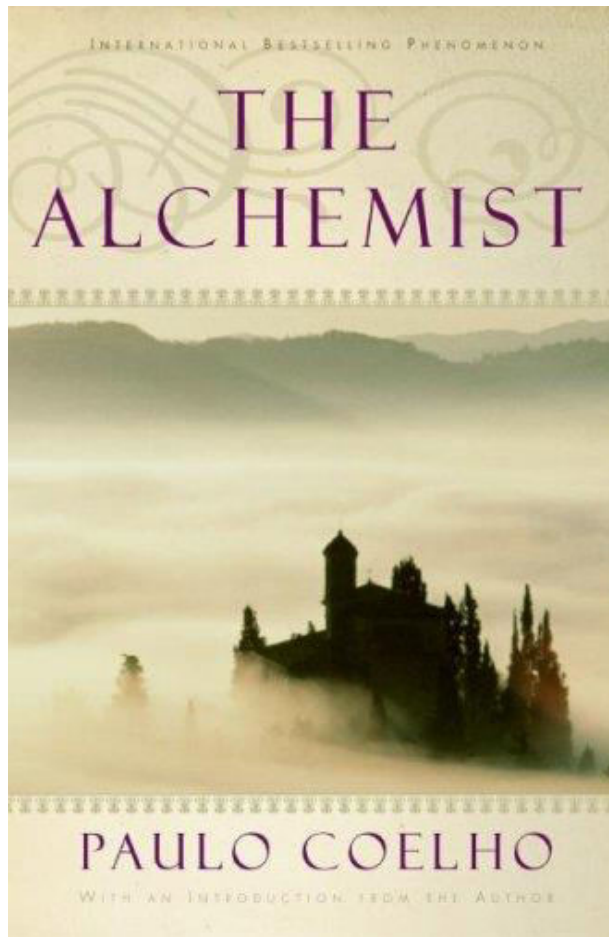


The Alchemist



Unit written by:
Gene Brunak

Introduction to Unit

Concerns have been expressed about the pessimistic nature of the body of works widely available and taught at the sophomore level (*Of Mice and Men*, *Night*, *Animal Farm*, *Lord of the Flies*, to name a few) – and the dearth of material that might provide a more optimistic perspective on things for the 10th graders.

The Alchemist (by Paulo Coelho) would appear to be an opportunity to offer a story which provides hope, while also offering 10th grade students a contemporary example of something other than a “Western” perspective (in an academic year which frequently viewed as a “survey of world literature”). Having been translated into 41 languages, the novel has captured the imagination of a wide audience beyond the United States; it could serve to help our students as they become “citizens of the world”.

The Alchemist deals with universal themes (duty versus passion, loving and losing, being taken advantage of) that many high school students (indeed, many people) faces on a regular basis.

The beauty of this novel is that its perceived “simplicity” can (a) engage reluctant readers, and (b) be a “springboard” for advanced readers (who can be encouraged to read other works of “magical realism” that are available to PPS students, including (but not limited to) Gabriel Garcia-Marquez’s *100 Years of Solitude*, Isabel Allende’s *The House of the Spirits*, Toni Morrison’s *Beloved*; students can also be encouraged to read other Coelho works (*Veronika Decides to Die* is highly recommended for *more sophisticated readers* – similar thematically to *The Alchemist*, it examines the “will to live”, but also deals with suicide, mild sexuality). *The Alchemist* is also very cinematic (its film rights having been purchased by Laurence Fishburne); the film adaptation of *Veronika Decides to Die* is slated to premier in 2010.

In addition to exposing students to a richly rewarding novel and the literary tradition on magical realism, the unit helps students to develop close reading and analysis skills, particularly with theme and character. And because of the personal nature of the narrative, the unit also asks students to improve their narrative writing abilities, which are assessed at various times throughout the unit and on the culminating assessment. Unlike many others in this guide, this unit actually has two final assessments with the other one being a personal, independently designed project that synthesize the students’ knowledge of the novel. Like Santiago, the protagonist in *The Alchemist*, your students will embark on a journey that I hope is a satisfying and enriching one.

The Alchemist Planning Template

Stage 1 – Desired Results	
<p>Priority Standards (4-5 only): <i>Number and brief summary</i></p> <p>10.07. Draw conclusions about reasons for actions/beliefs and support assertions</p> <p>10.09. Identify and analyze the development of themes</p> <p>10.10. Identify the qualities the character, and analyze the effect of these qualities</p> <p>10.12. Differentiate among the different types of fiction:</p> <p>10.15. Evaluate how literary elements (are used to establish mood, place, time period, and cultures, and contribute to the development of its theme.</p> <p>10.18.10. Exclude extraneous details and inconsistencies.</p> <p>10.18.11. Reveal the significance of, the subject and events.</p> <p>10.18.12. Develop a commonplace, specific occasion as the basis for the reflection</p>	
<p>Understandings</p> <p><i>Students will understand that ...</i></p> <p>Life is filled with cycles (Hero’s Journey)</p> <p>Santiago is an archetype, a symbolic representation (in this case of “everyman”), conflicted by passion vs. duty.</p>	<p>Essential Questions</p> <p>What is your Personal Legend?</p> <p>What “hats” do you wear (roles do you play)?</p> <p>What does it mean to lead a good life?</p> <p>How do we find meaning in life?</p>
<p><i>Students will know(facts and knowledge)</i></p> <p>What elements are associated with the genre of “magical realism”?</p> <p>How to interpret literature on a literal and metaphorical level.</p>	<p><i>Students will be able to(apply skills)</i></p> <p>Write an effective, well supported personal narrative.</p> <p>Summarize a story utilizing panels (storyboard).</p>
Stage 2 – Assessment Evidence	
<p>Culminating Assessment (authentic):</p> <p>Student Initiated/teacher approved project and a Personal Narrative</p>	<p>Other Evidence (variety of forms and modes)</p> <p>Mandala (graphic organizer)</p> <p>Storyboard (graphic organizer)</p> <p>Story Map (graphic organizer)</p>

Stage 3: Learning Plan – *The Alchemist*

Activity Title	Priority Standards	Page
Lesson #1: “Magical Realism” – “Very Old Man”	10.12. Differentiate among the different types of fiction: 10.15. Evaluate how literary elements (are used to establish mood, place, time period, and cultures, and contribute to the development of its theme.	6
Lesson #2: Pre-Assessment	10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities 10.18.10. Exclude extraneous details and inconsistencies. 10.18.11. Reveal the significance of, the subject and events. 10.18.12. Develop a commonplace, specific occasion as the basis for the reflection	9
Lesson #3: Metaphorical Journeys	10.18.11. Reveal the significance of, the subject and events. 10.18.12. Develop a commonplace, specific occasion as the basis for the reflection	15
Lesson #4: Choices and Consequences	10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	24
Lesson #5: Intro to Novel	10.07. Draw conclusions about reasons for actions/beliefs and support assertions 10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities 10.12. Differentiate among the different types of fiction: 10.15. Evaluate how literary elements (are used to establish mood, place, time period, and cultures, and contribute to the development of its theme.	27
Lesson #6: Dialectical Journal	10.07. Draw conclusions about reasons for actions/beliefs and support assertions 10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	33
Lesson #7: Philosophical Chairs	10.07. Draw conclusions about reasons for actions/beliefs and support assertions 10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	41
Lesson #8: Children’s Book	10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	45
Lesson #9: Mandala	10.09. Identify and analyze the development of themes	46

Activity Title	Priority Standards	Page
	10.10. Identify the qualities the character, and analyze the effect of these qualities	
Lesson #10: Found poem	10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	48
Lesson #11: Story map	10.18.10. Exclude extraneous details and inconsistencies. 10.18.11. Reveal the significance of, the subject and events.	49
Lesson #12: Narrative Elements	10.18.10. Exclude extraneous details and inconsistencies. 10.18.11. Reveal the significance of, the subject and events. 10.18.12. Develop a commonplace, specific occasion as the basis for the reflection	53
Culminating Assessment #1: Personal Narrative	10.18.10. Exclude extraneous details and inconsistencies. 10.18.11. Reveal the significance of, the subject and events. 10.18.12. Develop a commonplace, specific occasion as the basis for the reflection	62
Lesson #12: Parable of the Elephant	10.09. Identify and analyze the development of themes 10.10. Identify the qualities the character, and analyze the effect of these qualities	69
Culminating Assessment #2 Alchemist Project	10.09. Identify and analyze the development of themes and other TBD by student	72
Lesson # 16 Unit Reflection	10.09. Identify and analyze the development of themes	78
Resources		79

Academic Vocabulary

General literary terms:

Genre
Fable
Myth
Response
Enjambment
Repetition
Stanza
Juxtaposition
“Magical realism”
“Hero’s journey”

Concepts from the novel:

Soul of the World
Maktub
Personal Legend

Lesson #1 magical realism” – “A Very Old Man with Enormous Wings”

Duration: 90 min.

Priority Standards: 10.07, 10.12, 10.13, 10.15

Overview: The **Elements of Literature** anthology (4th course), which every 10th grade student district wide should have access to, contains the short story “A Very Old Man With Enormous Wings” by Gabriel Garcia-Marquez. Marquez, along with receiving a Nobel Prize, is credited with popularizing the genre of “magical realism”. The genre has come to be associated with writers from Latin America; Brazilian Paulo Coelho’s *The Alchemist* is another example. Because of its complex - and unusual - nature, many students will need the teacher’s help in arriving at an understanding.

Materials: Elements of Literature – 4th Course (Holt), *Edward Scissorhands* clip

Hook: If you have access to the film *Edward Scissorhands*, the first fifteen minutes makes for a perfect introduction to the concept of magical realism. It starts with a grandmother telling her daughter about where snow comes from. In a seeming non sequitur, she says it’s about “scissors,” but with this line, she takes us into a world that is both magical and realistic, tinged with myth making. Continue to play as these two worlds collide when Peg’s Avon Lady meets the fantastical Edward. End the film after Edward has been introduced to Peg’s house and family. Ask students to write the beginnings of a definition of “magical realism” from just this clip.

Steps / Procedures:

1. Begin reading the story “The Very Old Man ...” aloud with students. The language and setting will seem difficult to students at first. Pause the reading once they have brought the old man back to their house and put him in the coop.
2. Hand out the sheet with the description of “magical realism.” Divide the text into three sections – intro/background, characteristics, and themes – and assign each student one section. It’s a pretty scholarly article, so encourage them to mark up the text and talk with their classmates about their sections. Ask students to prepare a brief summary of their section, along with questions they have. Next, ask students to identify what they have seen in *Edward Scissorhands* and/or the story so far that seems like magical realism according to the article.
3. Continue to read the story, though you may want students to read it aloud in pairs or groups and independently at times. Afterward, you may want to direct students to discuss the accompanying questions, especially those that relate to the theme.
4. This story can also serve as a discussion for how “magical realism” has influenced art in the United States, including many films* (*Pan’s Labyrinth*, *Like Water for Chocolate*. A more recent example would be Terry Gilliam’s film *The Imaginarium of Doctor Parnassus*. Though teachers clearly should use careful discretion, cinema can be an effective way to engage many of today’s “screen-savvy” students; selecting a film that focuses on similar themes (rather than the film adaptation of the work itself) can be used to reinforce key ideas and concepts, and help a student recognize a writer’s style. There is a film version (though not widely available) of this story – Garcia-Marquez wrote the screenplay.

Magical Realism

A literary mode rather than a distinguishable genre, magical realism aims to seize the paradox of the union of opposites. For instance, it challenges polar opposites like life and death and the pre-colonial past versus the post-industrial present. Magical realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other on the acceptance of the supernatural as prosaic reality. Magical realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. According to Angel Flores, magical realism involves the fusion of the real and the fantastic, or as he claims, "an amalgamation of realism and fantasy". The presence of the supernatural in magical realism is often connected to the primeval or "magical" Indian mentality, which exists in conjunction with European rationality. According to Ray Verzasconi, as well as other critics, magical realism is "an expression of the New World reality which at once combines the rational elements of the European super-civilization, and the irrational elements of a primitive America."

Gonzalez Echevarria believes that magical realism offers a world view that is not based on natural or physical laws nor objective reality. However, the fictional world is not separated from reality either.

Background

The term "magical realism" was first introduced by Franz Roh, a German art critic, who considered magical realism an art category. To him, it was a way of representing and responding to reality and pictorially depicting the enigmas of reality. In Latin America in the 1940s, magical realism was a way to express the realistic American mentality and create an autonomous style of literature.

Characteristics of Magical Realism

Hybridity—Magical realists incorporate many techniques that have been linked to post-colonialism, with hybridity being a primary feature. Specifically, magical realism is illustrated in the inharmonious arenas of such opposites as urban and rural, and Western and indigenous. The plots of magical realist works involve issues of borders, mixing, and change. Authors establish these plots to reveal a crucial purpose of magical realism: a more deep and true reality than conventional realist techniques would illustrate.

Irony Regarding Author's Perspective—The writer must have ironic distance from the magical world view for the realism not to be compromised. Simultaneously, the writer must strongly respect the magic, or else the magic dissolves into simple folk belief or complete fantasy, split from the real instead of synchronized with it. The term "magic" relates to the fact that the point of view that the text depicts explicitly is not adopted according to the implied world view of the author. As Gonzales Echevarria expresses, the act of distancing oneself from the beliefs held by a certain social group makes it impossible to be thought of as a representative of that society.

Authorial Reticence—Authorial reticence refers to the lack of clear opinions about the accuracy of events and the credibility of the world views expressed by the characters in the text. This technique promotes acceptance in magical realism. In magical realism, the simple act of explaining the supernatural would eradicate its position of equality

regarding a person's conventional view of reality. Because it would then be less valid, the supernatural world would be discarded as false testimony.

The Supernatural and Natural—In magical realism, the supernatural is not displayed as questionable. While the reader realizes that the rational and irrational are opposite and conflicting polarities, they are not disconcerted because the supernatural is integrated within the norms of perception of the narrator and characters in the fictional world.

Themes

The idea of terror overwhelms the possibility of rejuvenation in magical realism. Several prominent authoritarian figures, such as soldiers, police, and sadists all have the power to torture and kill. Time is another conspicuous theme, which is frequently displayed as cyclical instead of linear. What happens once is destined to happen again. Characters rarely, if ever, realize the promise of a better life. As a result, irony and paradox stay rooted in recurring social and political aspirations. Another particularly complex theme in magical realism is the carnivalesque. The carnivalesque is carnival's reflection in literature. The concept of carnival celebrates the body, the senses, and the relations between humans. "Carnival" refers to cultural manifestations that take place in different related forms in North and South America, Europe, and the Caribbean, often including particular language and dress, as well as the presence of a madman, fool, or clown. In addition, people organize and participate in dance, music, or theater. Latin American magical realists, for instance, explore the bright life-affirming side of the carnivalesque. The reality of revolution, and continual political upheaval in certain parts of the world, also relates to magical realism. Specifically, South America is characterized by the endless struggle for a political ideal.

Magical Realist Authors

Gabriel Garcia Marquez
Ben Okri
Isabel Allende
Syl Cheney-Coker
Kojo Laing
Allejo Carpentier
Toni Morrison
Kwsme Anthony Appiah
Mario Vargas Llosa

Lesson #2 Pre-Assessment for The Alchemist

Duration: 90 minutes

Standards: 10.18.11, 10.18.12

Overview: This is an opportunity to identify students' strengths and weaknesses in the two areas that this unit will explore: personal connections to literature and personal narrative writing.

Steps:

1. As with any pre-assessment, it is important that students know that there is no risk with this assignment. They are expected to do their best in order to give the most accurate picture of their current skill levels.
2. Ask students to complete part one of the assessment where they make connections to famous characters from mythology and other sources. This section can be completed in pairs or small groups: this may help those students who may not know some of the names on the list. The goal of this part is only to start students making the connection between literature and their own lives.
3. You may want to read the story of Icarus aloud and answer any questions about it, but the narrative writing should be completed independently.
4. When their assessments are returned, be sure to give them an opportunity to reflect for themselves on their current abilities with the identified standards.

Pre-assessment for *The Alchemist*

Part One: When we read, we consciously or unconsciously make connections to the characters and stories we read. Nowhere is this more apparent than in mythology, legends, fables, and Biblical stories. Stories like these have been around for centuries because people across time and cultures continue to connect to them. Below is a chart of some characters that you may know from stories you have heard or read. Choose any 2-3 and write a brief description of how you might relate to the story.

Character	What Happened?	Your Connection?
Pandora	She was told to never open a box she was given. Curiosity got the better of her and she opened it and all the evils – pain, illness, death – flew out into the world. Whoops.	
Phaeton	Son of the Greek god of the Sun, he desperately wanted to show off to his friends and so he made his father let him drive the sun by himself. He was too weak to hold it and he burned half the earth and died when he crashed	
Cinderella	She worked all day for her evil stepmother and dreamed about something better. She got her wish when she married the handsome prince. Happily ever after....?	
Adam and Eve	They were given free reign of the Garden of Eden, so long as they didn't eat the apple of the Tree of Knowledge. They did. They got kicked out of the best place on earth.	
Three Little Pigs	Moving out on their own, two of the piggies built their houses too quickly with lost-quality building materials and got eaten by the wolf. The third used bricks and survived to tell the tale	
Odysseus	After fighting for 10 years in war, he spent another 10 years trying to get home to his beautiful wife and grown son only to find a bunch of guys living in his house uninvited.	
Luke Skywalker	Hangs out for most of his life on a desert planet until he finally gets to travel and he learns about the Force, the evil empire and his bad dad.	

Pre-assessment for *The Alchemist*

Part Two: Read the following story about Icarus.

Daedalus was a famous architect, inventor, and master craftsman. He created many objects that figure prominently in various myths. He had a son named Icarus, who at one point, was imprisoned with his father by the evil king Minos of Crete.

Daedalus decided that he and Icarus had to try to leave Crete and get away from Minos, before he brought them harm. However, Minos controlled the sea around Crete and there was no route of escape there. Daedalus realized that the only way out was by air.

To escape, Daedalus built wings for himself and Icarus, fashioned with feathers held together with wax. **Daedalus warned his son not to fly too close to the sun, as it would melt his wings, and not too close to the sea, as it would dampen them and make it hard to fly.**

They successfully flew from Crete, but Icarus grew exhilarated by the thrill of flying and began getting careless. Flying too close to the sun god Helios, the wax holding together his wings melted from the heat and he fell to his death, drowning in the sea.

Moral: The flight of Icarus could be interpreted as a lesson in the value of moderation. The danger in flying "too high" (i.e. melting of the wax wings) or in flying "too low" (i.e. weighting down the wings by sea-water spray) were suggestions for one to respect one's limits and to act accordingly

Now, write a brief story about a time when you or someone you know acted like Icarus. Be sure that your story includes the elements of an effective narrative, such as dialogue, details, blocking, etc.

Scoring Guide: Pre-assessment for *The Alchemist*

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
10.18.9 Develop characters of appropriate complexity.	Through expert use of most or all of the identified narrative elements – blocking, dialogue, figurative language, etc. – the characters in the narrative are complex and real.	The narrative includes some of the narrative elements effectively, which results in characters that are reasonably complex.	The narrative, at this point, does not include many effective narrative elements; the result are characters that are not sufficiently complex.
10.18.11 Reveal the significance of, the subject and events. Score: _____	There is a sense of writing to be read and profound insight into the significance of the subject and events. The connection to the literature is thoughtful and original.	The narrative reveals a personal significance for the subject and events. There is a clear connection made between the narrative and the literature.	While the event may be significant to the writer, the narrative is not currently effective in communicating that significance to the reader. There is little connection to the literature.
10.18.12 Develop a common place specific occasion as the basis for the reflection. Score: _____	Establishes a believable and meaningful occasion to illustrate the narrative. Demonstrates an effective balance of scene and summary.	There is a common place occasion appropriately detailed with scene writing.	At this point the narrative is mainly an explanation of what was learned. There is little context given for the narrative.

1. What elements of narrative writing are you comfortable with?

2. What aspects of narrative writing do you think that you need to work on?

Lesson #3: Metaphorical Journeys

Duration: 90 min.

Priority Standards: 10.20, 10.21

Overview: This is a low-stakes exercise, but generally high interest for students (it's about them!). Through a series of scenarios, students are asked to consider their response to each situation; afterwards, the teacher offers a "metaphorical" explanation for the situation, and what the student's responses might indicate about their attitude.

*This is just an example of many "psychological" exercises (some can be found in the book "Kokology"), which can serve as icebreakers – but shouldn't be overused).

Materials: Handout of quizzes and "answers"

Steps / Procedures:

1. Ask students to prepare to write their responses to a series of questions based on a hypothetical journey they will be taking, lead by the teacher
2. Once students are ready, ask them to clear their minds, so that they can visualize the scenario that the teacher will describe – students will be asked to be as specific as possible in their descriptions. Read the following questions to quiz #1 and allow students time (usually 30 seconds or less) to write their description
3. Then, the teacher can provide the metaphorical "interpretation" – though the emphasis is on fun (and the results shouldn't be taken too seriously), this is a lighthearted way to introduce the idea of story as an allegory for life experiences (again, preparation for reading *The Alchemist*), and literary experiences serving as metaphors. All are subject to interpretation, but frequently a symbolic translation can be agreed upon based on common experiences.
4. Now that kids know what it's like, you may want to do Quiz #2. They may have even more fun with the second one.
5. Since dreams and metaphor play such a large role in this novel, you may want students to keep a Dream Journal throughout the duration of the unit. If so, this might be a good place to introduce and assign it. Instruct students to focus mostly on the images and metaphors that appear in dreams.
6. Next, you will want to either remind or introduce students to the concepts of The Hero's Journey. Most likely they will have had some familiarity from previous years' study, but you can use the sheets that follow as a reminder or a quick introduction. Be sure that they can trace the journey of a character from a movie or a story they know.
7. Last, ask students to do a quickwrite about a metaphorical journey they have taken: trying something new, going to a new school, reaching a milestone, etc.

Metaphorical Journey Quiz #1

1. Journey stage #1: You are on standing on a hill, looking over a valley. Describe what you see.
2. Journey stage #2: You descend into the valley, and come upon a road – describe it
3. Journey stage #3: You travel the road, and are joined by an animal. Identify the animal; then, describe where that animal is in relation to you
4. Journey stage #4: You come to an obstacle – describe it; then, explain how you pass it
5. Journey stage #5: You encounter a body of water – describe it; then, describe how you “interact”, if at all, with it

Metaphorical Journey Quiz #2

1. You are riding a camel in a desert. You really feel tired and exhausted. What will you say to the camel who has been with you all throughout your journey in the desert?

2. You are really thirsty. Luckily, you saw an oasis. But you are surprised to see that someone has arrived before you. Who is he/she? (A person you know).

3. Finally, your destination is already in sight. How do you feel now?

4. You have to leave the camel now since you already reached your destination. Another person will now ride to the camel. Who is he/she?

Interpretations for Journey Quizzes

Key to Quiz #1

Stage #1: Your view of the valley describes your outlook on life

Stage #2: Your description of the road reveals how you see life's journey

Stage #3: Your animal, and its associated characteristics, symbolize your ideal mate (where it is in relation to you is how you view the relationship)

Stage #4: Your obstacle is how you view life's obstacles – similarly, how you pass it represents how you approach problem solving

Stage #5: Your “water” is how you view intimacy and sexual relations; how you interact with it.

Key to Quiz #2:

The desert and camel theme symbolizes the journey toward personal independence. Specifically, this scenario reveals your feelings about parting with someone you love. Your answers show how you might react when the time comes to go your separate ways.

1: The words you spoke to the camel reveal what you might say to yourself when you realize love has been lost.

2: The person you encountered here could be someone who has helped or comforted you in the past or one you might turn to in times of need.

3: Your feelings upon reaching the town are your true feelings about finally getting over a lost love.

4: The new rider is a person toward whom you feel a secret rivalry, jealousy, or resentment.

Dream Journal

Throughout our study of The Alchemist, you ought to try to spend time paying attention to your dreams; the best way to do this is through a dream journal. At least once a week, try to complete an entry of a particularly vivid dream; usually, this is most effective if you write an entry as early in the morning as possible.

Date	Description	Images and Metaphors	Meaning?

Summary of the Stages of the Hero's Journey

Departure

- 1. The Call to Adventure:** The call to adventure is the point in a person's life when they are first given notice that everything is going to change, whether they know it or not.
- 1. Refusal of the Call:** Often when the call is given, the future hero refuses to heed it. This may be from a sense of duty or obligation, fear, insecurity, or any of a range of reasons that work to hold the person in his or her current circumstances.
- 2. The Beginning of the Adventure/Threshold:** This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and venturing into an unknown and dangerous realm where the rules and limits are not known. There is usually a place in between the two worlds called a "threshold".
- 3. Supernatural Aid/Mentor:** the hero will need assistance in his or her journey and the mentor teaches, but more likely, allows the hero to discover that which was inside the hero all along. The mentor normally dies or leaves the hero somewhere along the journey.

Initiation

- 2. The Road of Trials:** The road of trials is a series of tests, tasks, or ordeals that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes.
- 4. The Experience with Unconditional Love/Temptress:** At this point in the adventure, the person experiences a love that has the power and significance of the all-powerful, all-encompassing, unconditional love. This is a very important step in the process and is often represented by the person finding the other person that he or she loves most completely. Alternatively, the hero often meets a temptress, someone or something that tries to induce the hero into abandoning his/her quest.
- 5. The Ultimate Boon:** The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail.

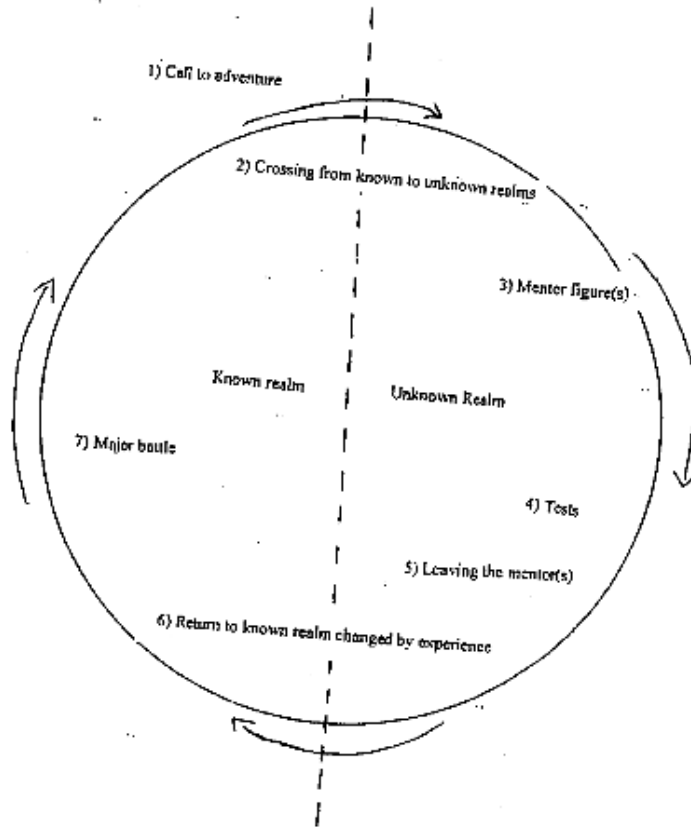
Return

3. Refusal of the Return: Oftentimes the hero is reluctant to return home. Things have changed so much for the hero that home would seem quite different.

6. Rescue from Without: Just as the hero may need guides and assistants to set out on the quest, often times he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience. Or perhaps the person doesn't realize that it is time to return, that he or she can return, or that others need his or her boon.

7. The Crossing or Return Threshold/Master of Two Worlds: The return home. The trick is to retain the wisdom gained on the quest to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world. This is usually extremely difficult. Heroes often have difficulty resettling into their earlier home lives, but when they do, they can become a 'master of two worlds.'

The Hero's Journey



The Hero's Journey: An Introduction

Think back on one of these films that you most likely have seen. For each aspect of the hero's journey, briefly describe how the stage happened – or did not occur – in the film. The aspect does not have to fit exactly as described. The steps also may not appear in the same order as listed below. Choose one of the characters, or choose one of your own:

___ Luke Skywalker (*Star Wars* episodes 4-6)

___ Simba (*The Lion King*)

___ Frodo (*The Lord of the Rings*)

___ Other: _____

Stage of Hero's Journey	
Call to Adventure	
Refusal of the Call	
Beginning of the Adventure/Threshold	
Mentor Figure(s) /Supernatural Aid	
Road of Trials	
Unconditional Love/Temptress	
Ultimate Boon	
Refusal of the Return	
Rescue from Without	
Crossing Back/Return/Master of Two Worlds	

Lesson #4: Choices and Consequences

Duration: 50 min.

Priority Standards: 10.01, 10.07, 10.09, 10.11

Overview: This lesson will serve to provide a prelude to the major theme of self-determination, choice and resulting consequence in *The Alchemist*.

Materials: poems that follow. There is a Robert Frost section in the Holt 4th course

Steps / Procedures:

1. Begin with a quickwrite where students list the choices they have made over the past week or so. Ask them to identify who or what influenced those decisions. Did they have to do something that they did not want to do?

2. Then, ask students to read and mark the poem called “Choices” by Nikki Giovanni. Direct students to write in the voice of the speaker of the poem, by answering the following questions: what does the speaker like? What does the speaker want? What frustrates the speaker? What are the choices the speaker wants to make? Be sure that they answer in the voice of the speaker (“I”).

3. Next, students should read the poem “The Road Not Taken” as a choral reading:
 - a. Copy the poem “The Road Not Taken” (one per group) and cut each line into a separate piece. You may want to use a paper cutter instead of scissors so the lines are even. Put a complete poem into an envelope.
 - b. Divide students into groups of two to four people. Give each group an envelope with the cut-up version of the poem. Direct students to put the poem in a logical order. Ask students to share their version of the poem. Ask students to explain their decision-making process. Show students the original poem so they can compare their version to the original.
 - d. Direct students to highlight where they find the following as they read:
 - What is the choice the traveler faces?
 - Describe how each choice looks to the traveler.
 - What is the consequence of choosing one path over another?
 - What choice does the traveler make? Why?
 - e. Direct students in one group to read the first line, then students in a second group to read the second line. The first group will then read the next line, with the second group reading the following line, and so on.
 - f. Have students then discuss the choices the speaker makes in the poem and the consequences of those choices. Is the speaker happy or sad at the end because of the choices made?

4. Last, ask students to respond to the following prompt: **“Write about a situation where you were faced with a difficult decision; describe the situation in detail, describe what you decided, as well as the result.”** Follow up could be whether they regret that choice and why?

Choices

by Nikki Giovanni

if i can't do
what i want to do
then my job is to not
do what i don't want
to do
it's not the same thing
but it's the best i can
do
if i can't have
what i want ... then
my job is to want
what i've got
and be satisfied
that at least there
is something more
to want
since i can't go
where i need
to go ... then i must ... go
where the signs point
though always understanding
parallel movement
isn't lateral
when i can't express
what i really feel
i practice feeling
what i can express
and none of it is equal
i know
but that's why mankind
alone among the animals
learns to cry

**Robert Frost: “The Road Not Taken”
(1915)**

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.

Lesson #5 Introduction to *The Alchemist*:

Duration: 50 min.

Priority Standards: 10.06, 10.07, 10.12, 10.13

Overview: Language-wise, the novel *The Alchemist* is not a very challenging one for most high school students, but its foreign location, terminology, and cultural practices can present some hurdles for students, so this will be a place to begin introducing background information. These activities take students through the brief (1 ½ page) prologue it is a retelling of the myth of Narcissus, but from the perspective of the lake in which he drowns. This retelling, which can be confusing, serves as preparation for a novel which might challenge how they view life, and how to approach its challenges.

Materials: *The Alchemist* by Paulo Coelho (novel) and the handouts

Steps / Procedures:

1. Begin by putting the title of the novel on the board and tell students that an alchemist is someone who practices “alchemy,” which refers to a not-quite science pursuit in the middle ages by people who hoped transmute baser metals into gold and with finding a universal solvent and an elixir of life. With this definition, ask students to freewrite about the word “alchemist” with all of its derivations and to make a prediction about a novel that has its title.
2. Spend time asking students to define and distinguish between the following: myth, fable, parable, folktale. Ask them to find definitions and examples of each.
2. Next, hand out the short quotes of reviews of the book (or look at the front of the book if you have them). Ask students to add to their predictions from step #1 by referring to topic, style, theme, and or plot they expect to encounter. Ask students what they have learned about the author, Paulo Coelho.
3. Because the locations of *The Alchemist* may be unfamiliar to some students, you will want to have students familiarize themselves with the geography of the area with the handout that follows. Afterward, you may also want to give them the completed map to keep as a reference during their reading. There is also a list of cultural and religious terminology that you might want to preview and revisit when you get to those places in the novel.
4. Last, ask students to respond to the painting of Narcissus and to read a short summary of the myth in preparation for the reading of the prologue. You will want students to read it a few times, perhaps even asking volunteers to read aloud to help keep the speakers clear. Be sure that they have some time to reflect on how the myth was changed and why it might have been used to start the novel. Ask them to return to their original predictions at the beginning of this lesson to add or modify.

Reviews of *The Alchemist*

“The mystic quality in the odd adventures of the boy, Santiago, may bring not only him but others who read this fine book closer to recognizing and reaching their own inner destinies.”

—Charlotte Zolotow, author of **If You Listen**

“Paulo Coelho gives you the inspiration to follow your own dreams by seeing the world through your own eyes and not someone else’s.”

—Lynn Andrews, author of the
Medicine Woman series

“Nothing is impossible, such is Coelho’s message, as long as you wish it with all your heart. No other book bears so much hope, small wonder its author became a guru among all those in search of the meaning of life.”

—**Focus** (Germany)

“A most tender and gentle story. It is a rare gem of a book, and will most certainly touch the very core of every heart earnestly seeking its own destiny on the journey of life.”

—Gerald G. Jampolsky, M.D., coauthor of
Change Your Mind, Change Your Life
and **Love Is Letting Go of Fear**

“Rarely do I come across a story with the directness and simplicity of Coelho’s **The Alchemist**. It lifts the reader out of time and focuses through a believably unlikely story on a young dreamer looking for himself. A beautiful story with a pointed message for every reader.”

—Joseph Girzone, author of **Joshua**

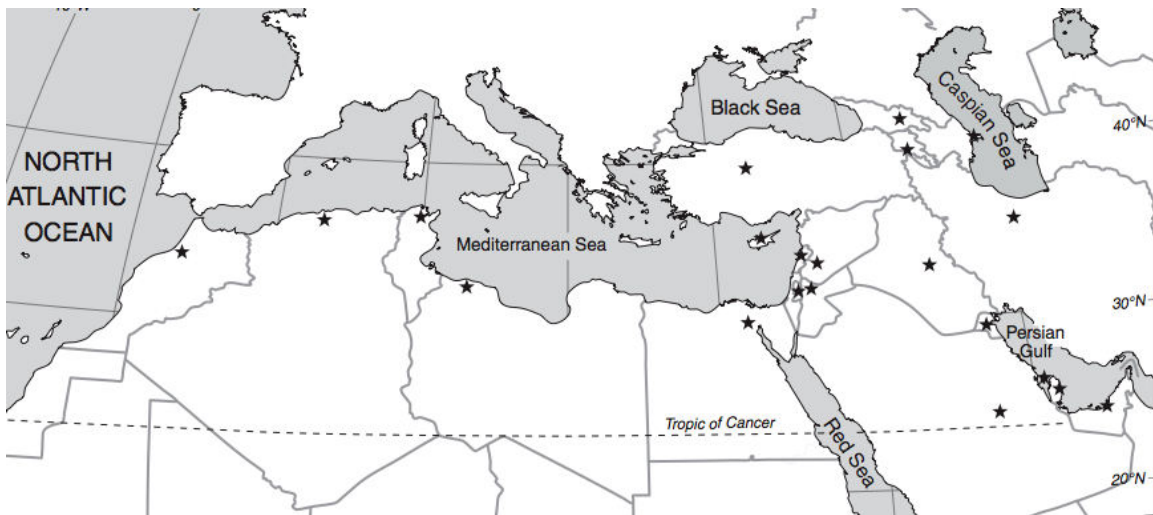
“This is the type of book that makes you understand more about yourself and about life. It has philosophy, and is spiced with colors, flavors and subjects, like a fairy tale. A lovely book.” —**Yedi’ot Aharonot** (Israel)

Geography in *The Alchemist*

The following are a list of places that are either locations or are discussed in *The Alchemist*. How many can you identify on the map?

Andalusia
Al-Fayoum (oasis in Egypt)
Tarifa
Straights of Gibraltar
Tangier (p. 44)
Nile
Ceuta (p. 44)
The Great Pyramids

Mediterranean Sea
The Sahara Desert
Spain
Egypt
Morocco
Algeria
Libya



The following is a list of religious and/or culture terms that will appear in the novel. How many of these do you already know?

Narcissus (Prologue)
King Melchizedek
Koran (p. 54)
Muslim
Mecca
Allah (p. 71, 97)
Levanter (p.27)
"Maktub" (p. 59)

Esperanto (p.66)
Helvetius, Elias, Fulcanelli, (p.82)
Scarab (p.161)
Simum (p.148)
Coptic (153,154)
Tiberius (p.158)
hookah (p. 114)

Map of locations in *The Alchemist*

Northern Africa and the Middle East



Prologue of *The Alchemist*

1. Below is a painting by Caravaggio. In this space alongside, write down thoughts or ideas you have about the subject of the painting.



2. Read the following summary of the Greek myth of Narcissus and Echo:

Once upon a time, there was a boy called Narcissus. He was the son of a god and he was very, very handsome. Many women fell in love with him, but he turned them away. One of the women who loved Narcissus was a nymph called Echo. Echo could not speak properly - she could only repeat what was said to her, so she couldn't tell Narcissus that she loved him.

One day, when Narcissus was walking in the woods with some friends, he became separated from them. He called out "Is anyone here?" Echo replied "Here, Here". Echo stepped forward with open arms, wanting to cuddle him. But Narcissus refused to accept Echo's love. Echo was so upset that she left and hid in a cave, until nothing was left of her, except her voice.

Artemis, the maiden goddess, found out about this, and she was very angry. She made Narcissus fall in love with himself. When Narcissus looked at his reflection in a pond one day, he fell in love. He stayed on that spot forever, until he died one day. Where he died a flower grew, and that flower is called a Narcissus.

3. Now, after you have read the Prologue of *The Alchemist*. How was the story of Narcissus used in the novel? What changed? What lesson are we supposed to draw from this telling of the myth? Why do you think the novel starts out with this?

Lesson #6: Beginning the Novel and Dialectical Journals

Duration: 20 minutes and ongoing throughout the study of the novel

Standards: 10.06, 10.07, 10.12

Overview: This lesson is designed to introduce the use of the dialectal journal to students and to practice with the opening pages of the novel.

Steps:

1. Briefly describe (or remind students) the two projects that they will complete by the end of this unit: a personal narrative and an independently designed project that incorporates one of the themes of the novel. It will be important to do this at this point because the dialectical journal will be one of the main sources to which students will return when they begin their projects.
2. Hand out the dialectical journal sheet and ask students to read the first few pages of the novel silently. Consider using the excerpt included here so that students can mark up their favorite passages. Ask them to identify one passage that struck them for some reason, copy it onto the left side of the journal and complete the next two columns. The last column is designed to make connections to other books, movies, real people, situations, and so on.
3. Ask students to share their journal entries with a peer and compare the passages each selected. Put a few of them on the board for others to see.
4. Give students specific directions about the number of entries you expect and the dates you will be collecting them. Since the novel is broken into separate parts, it might be best to collect them after each part to give them feedback and redirect them to the kinds of passages that will assist them with the end projects.

Differentiation for ELL students:

- For the first part of the novel, you might need to select 8-10 passages for the students to select from. This will give them the ideas with some solid support.

Differentiation for TAG:

- Some TAG students resist the dialectical journal, especially one that is as targeted as this one it; see the next page for other variations of the dialectical journal that might be more appropriate.

DIALECTICAL JOURNAL

Goal: To acquaint students with a format for response to reading that encourages critical reading and thinking, and reflective questioning.

Rationale: This strategy allows teachers to gauge students' thinking and reading processes. When the dialectical journals are used or shared collaboratively, it gives students an opportunity to interact with a text and with one another's thinking—they are able to learn from one another's processes and ideas.

Steps:

1. Identify a text for students to use.
2. Ask students to draw a line vertically down a journal page.
3. Direct students to use the left-hand column for direct quotations, citations, summaries and/or clear references to the text. Invite students to use the right-hand column for personal reactions to the text indicated in the left-hand column. Student reactions in the right-hand column might include:
 - what the passage stirs in his or her thinking or memory
 - associations to other texts, events or references
 - her or his feelings about the ideas, tone and/or style of the work
 - words or passages s/he doesn't understand
 - words or passages s/he thinks are important
 - images that stand out in the work
 - repetitions of ideas, words, phrases and/or images
 - connections among passages or sections of the work
 - identification of symbols present in the work
 - speculation about theme
 - questions that are raised
4. Encourage students to write a brief summary of their observations and questions at the end of each entry or dialectical journal, and to cross-reference entries on a work as connections are made.

Variation: Provide students with prompts for guided journal reaction (e.g., ask students to examine a particular character, indicate significant diction, record and respond to imagery, and so on). You might also specify how many entries are to be made.

The boy's name was Santiago. Dusk was falling as the boy arrived with his herd at an abandoned church. The roof had fallen in long ago, and an enormous sycamore had grown on the spot where the sacristy had once stood.

He decided to spend the night there. He saw to it that all the sheep entered through the ruined gate, and then laid some planks across it to prevent the flock from wandering away during the night. There were no wolves in the region, but once an animal had strayed during the night, and the boy had had to spend the entire next day searching for it.

He swept the floor with his jacket and lay down, using the book he had just finished reading as a pillow. He told himself that he would have to start reading

thicker books: they lasted longer, and made more comfortable pillows.

It was still dark when he awoke, and, looking up, he could see the stars through the half-destroyed roof.

I wanted to sleep a little longer, he thought. He had had the same dream that night as a week ago, and once again he had awakened before it ended.

He arose and, taking up his crook, began to awaken the sheep that still slept. He had noticed that, as soon as he awoke, most of his animals also began to stir. It was as if some mysterious energy bound his life to that of the sheep, with whom he had spent the past two years, leading them through the countryside in search of food and water. “They are so used to me that they know my schedule,” he muttered. Thinking about that for a moment, he realized that it could be the other way around: that it was he who had become accustomed to *their* schedule.

But there were certain of them who took a bit longer to awaken. The boy prodded them, one by one, with his crook, calling each by name. He had always believed that the sheep were able to understand what he said. So there were times when he read them parts of his books that had made an impression on him, or when he would tell them of the loneliness or the happiness of a shepherd in the fields. Sometimes he would comment to them on the things he had seen in the villages they passed.

But for the past few days he had spoken to them about only one thing: the girl, the daughter of a merchant who lived in the village they would reach in about four days. He had been to the village only once, the year before. The merchant was the proprietor of a dry goods shop, and he always demanded that the sheep be sheared in his presence, so that he would not be cheated. A friend had told the boy about the shop, and he had taken his sheep there.

“I need to sell some wool,” the boy told the merchant.

The shop was busy, and the man asked the shepherd to wait until the afternoon. So the boy sat on the steps of the shop and took a book from his bag.

“I didn’t know shepherds knew how to read,” said a girl’s voice behind him.

The girl was typical of the region of Andalusia, with flowing black hair, and eyes that vaguely recalled the Moorish conquerors.

“Well, usually I learn more from my sheep than from books,” he answered. During the two hours that they talked, she told him she was the merchant’s daughter, and spoke of life in the village, where each day was like all the others. The shepherd told her of the Andalusian countryside, and related the news from the other towns where he had stopped. It was a pleasant change from talking to his sheep.

“How did you learn to read?” the girl asked at one point.

“Like everybody learns,” he said. “In school.”

“Well, if you know how to read, why are you just a shepherd?”

The boy mumbled an answer that allowed him to avoid responding to her question. He was sure the girl would never understand. He went on telling stories about his travels, and her bright, Moorish eyes went wide with fear and surprise. As the time passed, the boy found himself wishing that the day would never end, that her father would stay busy and keep him waiting for three days. He recognized that he was feeling something he had never experienced before: the desire to live in one place forever. With the girl with the raven

hair, his days would never be the same again.

But finally the merchant appeared, and asked the boy to shear four sheep. He paid for the wool and asked the shepherd to come back the following year.

And now it was only four days before he would be back in that same village. He was excited, and at the same time uneasy: maybe the girl had already forgotten him. Lots of shepherds passed through, selling their wool.

“It doesn’t matter,” he said to his sheep. “I know other girls in other places.”

But in his heart he knew that it did matter. And he knew that shepherds, like seamen and like traveling salesmen, always found a town where there was someone who could make them forget the joys of carefree wandering.

The day was dawning, and the shepherd urged his sheep in the direction of the sun. They never have to make any decisions, he thought. Maybe that’s why they always stay close to me.

Dialectical Journal for *The Alchemist*

Passage (page #)	Connection to My Life ...	Connection to Something Else ...

Lesson #7: Philosophical Chairs: “the universe conspires”

Duration: 50 min.

Priority Standards: 10.04, 10.07, 10.12

Overview: The “philosophical chairs” approach presented here is a way for students to engage in a discussion with enough structure to make it a valuable classroom experience. This lesson deals with a key quote from the novel. Note that the class should be expected to have read at least to page 22 in the novel.

Materials: The Alchemist

Steps / Procedures:

1. On the board, write a topic or quotation that is of high interest to students (see list that follows). It should not relate directly to the novel. Have students do a quickwrite on the topic for 2-3 minutes.
2. Introduce the guidelines for Philosophical Chairs and practice with the topic identified in step one. This should be an abbreviated session just to see how the process works. Review the guidelines as needed.
3. On the board, write the key quote (connected to a major concept in the novel - the “Personal Legend”) stated by King Melchizedek (pg. 22): “**when you want something, all the universe conspires in helping you achieve it.**” Ask students to write about that for a few minutes.
4. Follow the procedures for Philosophical Chairs. Be sure to save a few minutes for students to write about what they learned during the discussion; you also might want to debrief the process to see what – if any – changes need to be made for the next time.
5. Continue to use this approach throughout the novel. It will be best when the passages and/or topics come from the students themselves. Consider putting a poser board on the wall and ask students to contribute regularly to the list of possible topics.

Guidelines for Philosophical Chairs: FOR TEACHERS

As adapted from “Philosophical Chairs: A Format for Classroom Discussion,” by Zachary Seech published in *Teaching Philosophy* 7:1, January, 1984.

How it works:

Set up the classroom so that two rows of chairs are facing one another and a smaller row (no greater than half the size of one of the other rows) perpendicular to the others. One row will be for the *pro* side, one for the *con* side, and the smaller row for the *undecided/middle ground* students.

Present a statement to the students, for example, “Human beings are basically greedy and self centered.” The statement must divide the class almost evenly *pro* and *con*. Students sit on the side that best describes their point of view.

Someone on the *pro* side begins by stating a reason for agreeing with the statement. Someone on the *con* side responds to the statement, explaining why it doesn't sway her/him; or simply states a reason for disagreeing with the statement. The opportunity to speak then returns to the *pro* side; however, no one on any side may speak twice in a row. In other words, the first speaker for the *pro* side may not speak again until after someone from her/his side has spoken. Students in the *undecided* side are encouraged to share their thoughts or ask questions at any time. The mediator needs to keep track of which side has the opportunity to speak. Students may/should move during the discussion as comments made by either side sway their opinion on the matter.

The discussion may last for a predetermined amount of time or until the conversation fizzles out. I have found, with high school juniors, that 30-45 minutes is the norm. Be sure to allow time for a written reflection at the end.

To keep in mind:

- ✓ The statement should be written on the board.
- ✓ As mediator, you must be neutral.
- ✓ Modify or switch the topic if discussion becomes stagnant.
- ✓ Use talking tickets if a handful of students tend to dominate discussion.
- ✓ If the student who is speaking is looking at you, look at the students to whom they should be directing their comments.
- ✓ Use scaffolding techniques to prepare students for more advanced discussion topics.
- ✓ Be prepared to be comfortable with silent gaps (particularly with less mature, more shy groups).
- ✓ Sit behind a row of students or in the undecided section.
- ✓ As closure, give the students 30 seconds to think and then 30 seconds each to make one statement explaining their position. Or have students each rate themselves on a scale explaining how open-minded they were during the discussion.
- ✓ **Always** follow up with a writing activity!

Topics for Philosophical Chairs

1. Too much emphasis placed on grades in our educational system.
2. American students should be required to learn a second language.
3. Children should be disciplined by physical punishment.
4. Banning certain books from public and school libraries is justified.
5. Schools should have the right to require their students to take drug tests.
6. Every student should be required to study history.
7. Our school should/should not require uniforms.
8. Financial aid should be denied to those students who have not registered for the selective service.
9. Parents should encourage their teenage children to work even if the family does not need the money.
10. You tell something about a person from the way she or he dresses.
11. Sex education should not be taught in public schools.
12. "The love of money is the root of all evil."
13. "Winning is not the most important thing; it's the only thing." Vince Lombardi
14. "Every decent man is ashamed of the government he lives under." HL Menken
15. "Governments lie." Howard Zinn
16. "Only the educated are free." Epictetus
17. "History is more or less bunk. It's tradition and we don't want tradition. We want to live in the present, and the only history that's worth a tinker's dam is the history we made today." Henry Ford
18. Giving eighteen-year-olds the right to vote a mistake.
19. The voting age should be lowered to fourteen.
20. Recent elections have been characterized by small turnouts of eligible voters. Some democracies -- Australia, for example -- require their citizens to vote, such a policy should be adopted in the United States.
21. It is better for a political leader to be feared instead of loved.
22. The death penalty should be abolished.
23. Citizens should be permitted to defend themselves and their property through means of deadly force.
24. Court proceedings should be televised.
25. Marijuana should be legalized.
26. Competitions like the Miss America Pageant exploit women.
27. It is appropriate for the government to limit civil liberties during times of national crisis.
28. The Black Hills of South Dakota should be returned to the Ogalala Sioux.
29. We should return to a cash economy. (or barter)
30. It is the responsibility of the United States to share its food supplies with the hungry people of the world.
31. The advertisement of alcoholic beverages should be banned from television.
32. The automobile has been harmful to our society.
33. In order to protect American industry, the U.S. government should impose heavy tariffs on foreign goods coming into this country.
34. The military should draft be reinstated.
35. Women in the military services should be assigned combat duties.
36. "You can not simultaneously prevent and prepare for war." Albert Einstein
37. War is obsolete.

Guidelines for Philosophical Chairs: FOR STUDENTS

To keep in mind:

- ✓ The purpose of this format is to promote discussion. It is not a debate; therefore, students are encouraged to keep an open mind by listening to what the speaker is saying without leaping to judgment.
- ✓ No speaker may speak twice in a row for her/his side. This allows students who are less confident the opportunity to speak and/or challenge a more verbally skilled student without fear of immediate reprisal.
- ✓ Students do not raise their hands to speak (especially while someone else is speaking)! In a discussion, the participants need to pay attention to the ebb and flow of the conversation and join in as appropriate.
- ✓ No one acknowledges any move, this is not a team game. This is not a win-lose situation.
- ✓ The goal of the participants is to be fair and open-minded. By the end of the discussion, the participants should be equally able to explain their own view as well as the opposing view.

Lesson #8 Making a Children's Book (Part I of *The Alchemist*)

Duration: 90 min.

Priority Standards: 10.04, 10.07, 10.12

Overview: Students will create a draft of a couple of pages of children's book after having completed Part I of *The Alchemist*, in order to create a graphic summary of what they consider major events in the beginning of the novel.

Materials: *The Alchemist*, paper, markers, crayons, sample children's illustrated books.

Steps

- 1.** In this activity, students will practice illustrating a section of the first part of *The Alchemist*. To introduce this activity, you should provide a variety of well-illustrated books (Caldecott Winners are best, as a rule) as examples. Pass out the books to students and allow them time to look over as many as possible.
- 2.** Discuss with the class the ways that books are illustrated. Ask them to notice how the illustrations correspond with the text, as well as the variety of styles and media used to illustrate the text.
- 3.** Next, tell students that they will need to review the first part of the novel and make a list of the most important events. Remind students that the events they choose must be one they can readily visualize. Note: you can also divide Part One into smaller sections and assign each pair (or group) a specific number of pages instead of the whole Part One. Since students display varying degrees of artistic ability, allow them to work individually or in pairs in order to help each other with illustrations if needed. Remind them that the text they illustrate must fit on the page and to leave sufficient space for their illustration. Encourage students to use color and to be creative, but let them know that stick figures are okay. The artwork is not the point; it is the ability to visualize and synthesize the text so far.
- 4.** The easiest way to do this assignment is to ask students to put four or five piece of paper together and then fold them into book form. While the drawings should have color, they will be rough drafts. Let them know that they should include the ESSENTIAL plot and they should include relevant dialogue and narration.
- 5.** After they finish creating their books, students should share them with another group to discuss similarities and differences in both the events they chose as important and how they chose to visualize these events.
- 6.** For homework or in the next class period, direct students to return to their dialectical journals and to look at the column in the middle where students describe how the passage might be similar to an event in their own lives. Direct students to make another children's book; this time about one of the events that they described in the middle column of their journals. Again, these will only be rough drafts, and stick figures are perfectly okay. These, too, they should share with a partner, reminding them that they will soon be writing a personal narrative and this story might be one that they write about.

Lesson #9: Mandala

Duration: 50 min.

Priority Standards: 10.04, 10.07

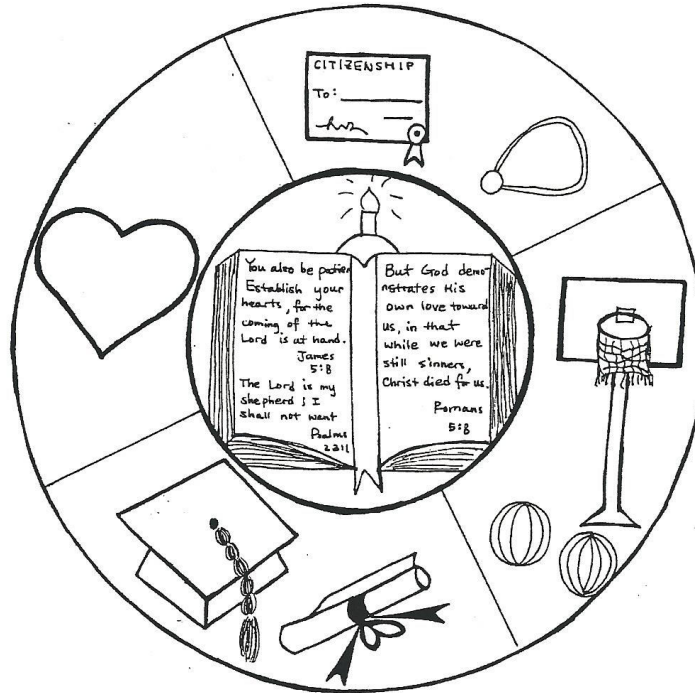
Overview: Students will create a personal “mandala” in order to relate to Santiago, the protagonist of *The Alchemist*.

Materials: mandala handout (attached)

Steps / Procedures:

1. Begin with a quickwrite about Santiago. What are his essential qualities? What defines him? What is most important to him?
2. Hand-out “Mandala” student activity sheet and go over the explanation.
3. In pairs or small groups, have students create a mandala for Santiago. They should think about symbols that illustrate some of the characteristics they identified in Step #1.
4. Next, students should create their own, individual mandala by identifying five or six symbols that most represent who they are.
5. Last, students should choose one of those symbols and write a brief narrative about a time when they realized that the aspect of themselves was important to them. If, for instance, students put a basketball on the mandala, they should write about a time when basketball helped them to understand, say, teamwork or the hurt of losing.

STUDENT ACTIVITY



The Mandala

Creating a Mandala: The Drawing

A mandala is a wondrous and meaningful design made in the form of a circle. These special drawings were first created in Tibet over 2,000 years ago. Since then, they have been made by cultures from the Aztecs to the Navajo Indians to people today. A simple definition of the mandala is that it is a circular drawing made to represent the harmony and wholeness of life or the wholeness of a person. Tibetans used mandalas for calming themselves and for thinking about the meaning of life.

Today, people often create mandalas to form a simple representation of who they are. To make their mandala, they begin by thinking of symbols which represent them. Ideas for symbols, might be a dove to represent peace, a heart to represent love, an open hand to represent friendship, a rainbow for hope, a flute for love of music, a tree to represent love for nature ... The symbols which a person chooses are then carefully drawn in the mandala.

The shape of a mandala is a circle because a circle is the most simple and universal shape we find in the world around us. It is the form of the eye, the sun, and a snowflake. Also, since there is always a center to a circle, as you look at a circle it exercises your mind and draws you into the center of yourself or your topic.

Lesson# 10: Found Poem

Duration: 50 min.

Priority Standards: 10.18

Overview: This lesson is designed to give students a chance to look back through their dialectic journals and the novel, and organize their notes into a poem that illustrates their understanding of some of the important aspects of the novel. The goal of this lesson is to give students a sense of how they can cull writing from their response journals, structure it in a meaningful way, and reflect on their final product.

Materials: dialectic journals, novel

Steps / Procedures:

You can refer to the lesson in the PPS Reading Strategies provided by the district and structure it so that it applies directly to the goals of this lesson.

1. Ask students to get out their dialectical journals and to skim through the passages that they have copied from the novel and to highlight words or phrases that strike them for whatever reason.
2. Have students copy fifteen or twenty words or phrases from the novel onto separate paper. They should begin to craft these into a poem that reflects a particular theme of the novel. These
3. The following terms will help students craft their poems: *enjambment*, *repetition*, *stanza breaks*, and *juxtaposition*. Define each of these terms and talk about how students can use these tools to create poems that illustrate their understanding of the book.
4. After crafting their poems (and sharing them) ask students to write a 1-2 paragraph reflection that explains what aspect of the novel they chose to focus on and how their poem succeeds, or perhaps doesn't, in illustrating their chosen theme.
5. Next, ask students to return to the middle column of their journal as well as any of the other narrative pieces they have completed during this unit. Direct them to follow the same process as they did with the passages from the novel: they should highlight words and phrases from their own narratives that strike them.
6. Last, students will create their own found poems from their own narratives that reveals some aspect of their character. Ideally, they will share these poems as well with a classmate.

Lesson #11: Story Map

Duration: 50 min.

Priority Standards: 10.04, 10.07, 10.12

Overview: Once the class has completed reading Part II of *The Alchemist*, the Story Map exercise can be used to help students summarize key plot events, conflicts, and identify characters (the exercise can be used whenever deemed effective).

Materials: *The Alchemist*, individual copies of the Story Map sheet (attached sample) for students

Steps / Procedures:

1. Direct students to look back through the novel and their journals to identify the key plot and characters in Part II of *The Alchemist*.
2. Working with a partner, ask them to fill out the Story Map for this section of the novel. For assistance, students can look at the filled in sample.
3. Once they are completed, have students post them around the room so that other pairs can see what others identified as important. As a class, you should generate a list of the most important plot points.
4. Individually ask students to consider the following:
 - a. How has Santiago changed in this section from the previous section? Which characters and events from the story maps most affected these changes in Santiago?
 - b. What elements of “magical realism” have you seen in the novel so far? What are the effects of these elements on you as a reader?
 - c. How does this novel relate to your own life? Where are the similarities and differences? What are the ideas that have you thinking about your own personal journey?
5. Last, ask students to look back though all of the narrative writing they have done for this unit and ask them to complete a Story Map for one of the events they have written about. What are the key parts of the event? What was the conflict and resolution?

SAMPLE STORY MAP

Title/Author	Main Characters
Setting	Minor Characters
Problem or Major Conflict	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Solution/Resolution	

Adapted from Rachel Billmeyer and Mary Lee Barton, *Teaching Reading in the Content Areas*, McREL and Susan Davis Lenski, Mary Ann Wham, and Jerry L. Johns, *Reading and Learning Strategies for Middle and High School Students*, Kendall/Hunt

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Sample Story Map

Title/Author by Amanda
Ballet Battle

Setting
Sunnyville, CA
by ocean
in dance studio

Main Characters

June Satterfield } 7th grade
Elizabeth Satterfield } twins
Madame Laahé - ballet teacher

Minor Characters

Nevada Sutton } other dance
Jo Morris } students

Problem or Major Conflict - Jealousy between twins, Elizabeth & June,
for coveted position of Swan in Swan Lake

Plot Event Practice where Madame Laahé tells how
leads will be chosen

Plot Event Girls argue that Elizabeth is teacher's pet

Plot Event Elizabeth goes shopping. June receives word
that tryouts have been moved up to 11 - her conscience
makes her leave a note

Plot Event Eliz gets to studio on time + gets the part

Plot Event Eliz realize June better dancer - takes an
ankle injury, so June gets part

Solution/Resolution
June dances beautifully + the children
teach the teacher not to have pets.

SAMPLE STORY MAP

Title/Author	Main Characters
Setting	Minor Characters
Problem or Major Conflict	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Plot Event	
Solution/Resolution	

Adapted from Rachel Billmeyer and Mary Lee Barton, *Teaching Reading in the Content Areas*, McREL and Susan Davis Lenski, Mary Ann Wham, and Jerry L. Johns, *Reading and Learning Strategies for Middle and High School Students*, Kendall/Hunt

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Lesson # 12: Narrative Elements

Duration: 50 minutes

Standards: 10.17, 10.18

Overview: Students will identify effective elements of fiction/narrative writing in *The Alchemist* and in a sample student narrative.

Materials: handouts about narrative elements and copy of novel

Steps:

1. Begin with a having students do a quickwrite on the following prompt: what makes an effective story? What makes you want to keep reading or listening to a story?
2. Hand out the Narrative Elements worksheet and ask students to read aloud and discuss each of the elements with a partner. Answer any questions for clarification.
3. Students should then look back through their dialectical journals and skim through the novel to find effective examples of each of the elements. They should do the same for the student sample narrative that follows.
4. Share and discuss these elements and examples with the whole class and remind students that they will return to the last column when they begin writing their own narratives later in the unit.

Narrative Elements

The list below are the key elements that normally appear in effective narratives. Begin first by identifying an effective example of each in *The Alchemist* and in the student sample narrative on the page that follows. The third column will be for when you begin drafting your own narrative; you will return to the chart then.

HANDOUT: Narrative Criteria

Narrative Criteria

*Mark each of these literary elements on your draft. If you have highlighters or colored pencils, color each of the elements with a different color. If not, put the number of the element in the margin of your paper. For example, every time you use dialogue put #1 in the margin next to it. (The elements marked * are not essential, but give your writing more depth.)*

- ___ **1. Dialogue:** Use your characters' words, pacing, and language.
 - Let the reader "hear" your characters speak.
 - Make your characters sound different. People have fingerprints and "voice-prints." Grandmothers and 7-year-olds use different words, longer or shorter sentences. Make sure your characters sound real.

- ___ **2. Blocking:** Provide stage directions for your characters.
 - Use it with dialogue to help the reader see your characters in action.
 - Show what the characters are doing while they are talking: Leaning against a wall? Tossing a ball in the air? Looking out the window? Jangling change in their coat pocket?

- ___ **3. Character Description:** Make your characters come to life.
 - Use physical details: Clothing, age, smells, hair color and style.
 - Show the character in action: Is the character bossy? Shy? Rowdy?

- ___ **4. Setting Description:** Give sensory details—sights, smells, sounds.
 - Where does the story take place?
 - Walk the reader through the place where the story happened.
 - Use names of streets, parks, buildings. Be specific.

- ___ ***5. Figurative Language:** Use imaginative language to sharpen descriptions.
 - Use metaphors and similes when describing characters or setting.
 - Try personification—give human qualities to nonhumans.

- ___ ***6. Interior Monologue:** Let us hear your character's thoughts.
 - What is going on inside the character's head?
 - What is the character thinking while the action is happening?

- ___ ***7. Flashback:** Provide the character's "back story" through a scene from the past.
 - Give the reader background information by having characters remember or tell stories from their past.

Narrative Elements

Element	<i>The Alchemist</i>	Student Sample	Your Narrative
Dialogue			
Blocking			
Character Description			
Setting Description			
Figurative Language			
Interior Monologue			
Flashback			

Christmas Narrative

"Jingle Bells, Jingle Bells, Jingle all the way. Oh, what fun it is to ride in a one horse open sleigh, hey..." the animated Santa Clause sang loudly as we lifted it from that package and set it on a wooden desk in the back of our house.

"We have so much more to put up, don't we?" My brother, Josh said as he walked over and opened a second box.

He was wearing light blue shorts with a white shirt. We had just started to set up all the Christmas decorations we had kept from the past years, all of the miniature reindeers, the other Santa's that we had, and also bright, colorful lights that tangled around the staircase's railing like tree vines. The Christmas tree was the last thing we would set up.

An hour later we had completed putting up the smaller decorations. Now we had to work on the Christmas tree. This year my parents had decided to use a fake, white tree. One that looked like snow had fallen on it. My brother and I didn't like it. We wanted a real one. But for now this is what we had. The buckets of shiny, colorful ornaments were already out and placed on the ground where we both stood.

"Hurry, let's set the tree up," Josh said.

"There is a lot to do. We have to put the tree branches on and make it stand up," I replied back.

I bent down in blue jeans and a pink short-sleeved shirt and looked at the large opened box in front of me. There were colors on the ends of the

branches; we had to make them match up with the colors of the white stand that would soon turn into a tree...hopefully.

The first ten minutes were confusing, and involved looking at the instructions and learning what to do. We dragged branch after white branch to the "tree" and soon it almost started looking like a real tree without the right color. Before we knew it we were almost done.

"Just a few more branches and we can start putting the decorations on it," I told Josh.

Before we knew it, the tree was finished!

First, we grabbed a set of lights and spun them around the tree from top to bottom. The tree started to look better with the bright red, blue, yellow, and green lights. Next, Josh dragged over the two dark blue bins of ornaments and we started putting them on the tree. One at a time we placed them all over the tree. There were many of them, shiny snowflakes, fluffy bears and snowmen, small white bells decorated with Mickey Mouse, Cinderella and other Disney Characters, and little Barbie and Tweety ones that my mom had bought a few years ago. They were all scattered on the tree. Now, the tree looked like a real Christmas tree. The last thing we did was put the small angel holding a big yellow star on top of the tree.

"I want to put it on top," Josh said.

"Fine," I agreed with him. I helped Josh reach the top and place it there without falling off. The tree was done. We were happy about that, now all we had to do was wait for the various-sized presents to be placed under there from "Santa."

The next morning, we walked to the back and discovered many

“Hopefully this has the videogame I want,” our conversations about the presents could go on for hours, and we wouldn’t get bored at all. Only five more days.

Finally the days passed and before we knew it, Christmas Eve had arrived!

“Only one more day,” I told Josh as soon as I woke up in the morning. My mom and dad were annoyed at us talking about it constantly, and they soon agreed to let us open one – “just one present” and so we did. We scrambled to the back room and picked up a present each. I picked up a silver wrapped box, while Josh picked up a Christmas tree wrapped one. We ripped them and looked at what we had gotten.

“I got a yellow toy truck” Josh told me.

I examined mine; I got two bears, a white one and a brown one. They were dressed in winter shirts, and scarves. Also, they had magnetic noses, and they stuck together. With only one present down, we had more to open, but they would have to wait until tomorrow. All we did was wait, we sat around the house all day long, watching cartoons on the TV and wishing the hours would pass quicker. One more day...one more day...one more day was all I kept thinking to myself.

Night had soon come. The darkness crept up like dark shadows slowly following behind. We gathered up blankets and headed to the fluffy couches in the back room and tried to go to sleep.

“I can’t wait ‘til tomorrow,” Josh repeated over and over again.

It was hard to go to sleep. I couldn’t stop thinking about it. I laid there, face up staring at the ceiling for about an hour. I closed my eyes, but still was

presents, various-sized boxes with Christmas tree and Santa Clause wrapping paper, along with silver and red bags covered the floor underneath the tree.

“Oh look at all the presents ‘Santa’ brought us last night,” I said sarcastically to Josh.

There was only about a week left ‘til Christmas, and we were too impatient to wait that long. But something had distracted us for a while, the snow! It started to snow the day after the presents had been left under the tree. Small white puffs fell from the sky all day long; pretty soon it covered the grounds, trees, and houses. It was as white as fluffy whipped cream.

“Do you want to go sledding down our driveway?” Josh asked me.

“Sure, let’s go,” I answered back.

We walked out to the front of our house, and grabbed the small purple sleds as we stood on top of our driveway. We sat on top of them and slid down the icy path and almost into the street covered in car wheel tracks. We continued to do that for the next hour, going up and down the driveway over and over again. The ground started to get icier and we decided to go inside. We didn’t want to slip and fall on the ice at all. We started thinking about Christmas more and more. There was only one week left.

The week went by slower and slower each day. My brother and I were growing impatient, wishing for the days to go by quicker. Sometimes we would even sit there, in the back, looking at the neatly wrapped boxes and holding them, guessing what was inside of them.

“I wonder what is inside this box...” Josh would go on and on, and I’d do the same.

awake.

“Josh are you awake?” He didn’t answer.

Just go to sleep, I thought to myself. And it took awhile, after twisting and turning I managed to sleep. “Zzzzzz...”

“Whitney, Whitney, Whitney, get up!” I heard Josh loudly from the other side of the room.

It was still dark outside and he woke me up. I glanced at the clock. In the dark I could still see the faint glow of the numbers 5:30.

“Josh, why did you wake me up so early? Now I have to wait for 3 more hours to open presents.” I sat up, since I’m already awake I might as well stay up because I can’t get back to sleep, I thought to myself.

I tried to distract my brother and I for the few hours we had left, and it worked. We got dressed and sat on the couch watching TV. The last hour was remaining. My parents had just waken so we’d be able to do it soon. I gazed out the window, and stared at all of the snow covering the concrete. It was still falling down, but not as fast as before.

The time had come! We were able to start opening presents. As soon as my parents told us that we rushed to the back room and sat on the ground in front of the tree. Both of us grabbed the presents and started ripping them apart. In less than five minutes there was tons of colorful wrapping paper all over. The room was a mess. I looked at all of the presents I had gotten. Board games, dolls, videogames, and art supplies were thrown around where my brother and I were sitting. We were very happy with what we had gotten. The minute we were done we threw away the torn paper into the garbage, then grabbed all of our things and started

to open them and play with them. Even though this Christmas was only getting started, I couldn't wait until next year! 😊

Culminating Assessment #1: *The Alchemist* -- A Personal Narrative

*When I look back, I am so impressed again
with the life-giving power of literature.
If I were a young person today, trying to gain a sense of
myself in the world, I would do that again by reading,
just as I did when I was young.
~ Maya Angelou ~*

Assignment:

One way to know that you are reading a great piece of literature is when you continually think about your own life, through which Maya Angelou suggests in the quote above that you can gain a sense of yourself in the world. At first glance, you would not think that you would have a lot in common with a poor shepherd from Andalusia, but as you have noticed during your reading, Santiago's story has many connections to own our own time and place. For this assignment, you will plan, draft, revise, and finalize a personal narrative that has been influenced or inspired by your reading. Like all effective stories, your narrative should have a strong opening, concrete details, a clear organizational structure, and a conclusion that makes the point of your story clear. Along with your final draft, you will submit a brief explanation, with a quotation or two, of how your story connects to what you have read.

Steps:

1. Gather all of the narrative writing that you have been doing so far in this unit and look back at the dialectical journal you have been keeping. With this material, brainstorm a list of significant events in your life that have a connection to what you have read. Talk with a peer about your list and try to narrow down to one possible topic. You will know you have a topic when you are able to complete the following sentence: "The point I will be trying to make in my story is, which relates to what I read because"
2. If you have not already done so for this event, create a Story Map by identifying the key parts of the story, the conflicts, and the other people involved. Begin writing a draft of your piece.
3. Working with a partner, return to the Narrative Elements handout and identify the elements you have used effectively and what elements do not yet appear in your piece.
4. Write another draft of your narrative, considering the examples of strong openings and closings of narratives on the handouts. Ask a peer to read your piece and write Peer Response letter to you following the suggestions on the handout.
5. Finalize your narrative and be sure to ask a peer or an adult to take one last look through the piece for any spelling or grammar issues that might interfere with readability. Be sure to write an explanation about the inspiration of this story, by using quotations from the text.

Scoring Guide Culminating Assessment #1 The Alchemist

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
Variation in sentence structure, length, beginnings adds interest to the text. Score: _____	Sentence structure is effectively varied to establish emphasis, to control pacing, and to reveal the writer’s voice.	Generally varied sentence patterns often used to establish emphasis, control pacing, and to reveal the writer’s voice.	There is little or no variation in sentence structure, which leads to an indistinctive writer’s voice.
10.18.9 Develop characters of appropriate complexity.	Through expert use of most or all of the identified narrative elements – blocking, dialogue, figurative language, etc. – the characters in the narrative are complex and real.	The narrative includes some of the narrative elements effectively, which results in characters that are reasonably complex.	The narrative, at this point, does not include many effective narrative elements; the result are characters that are not sufficiently complex.
10.18.11 Reveal the significance of, the subject and events. Score: _____	There is a sense of writing to be read and profound insight into the significance of the subject and events. The connection to the literature is thoughtful and original.	The narrative reveals a personal significance for the subject and events. There is a clear connection made between the narrative and the literature.	While the event may be significant to the writer, the narrative is not currently effective in communicating that significance to the reader. There is little connection to the literature.
10.18.12 Develop a common place specific occasion as the basis for the reflection. Score: _____	Establishes a believable and meaningful occasion to illustrate the narrative. Demonstrates an effective balance of scene and summary.	There is a common place occasion appropriately detailed with scene writing.	At this point the narrative is mainly an explanation of what was learned. There is little context given for the narrative.

HANDOUT: Narrative Openings

Narrative Openings

Read the following openings by student writers. Think about the best opening for your story. Sometimes the hardest sentence to write is the first one. Use these writers to jumpstart your writing.

SNAPSHOT

This opening creates a picture, a "snapshot," for the reader. Usually the snapshot is a silent photo—one that describes the setting. This one comes from "Porch Story" by student writer Dana Young:

Like a dying animal with no hope, the lazy sun finally gave in. Shooting out its last rays of light, it cast a shower of pinks and purples across the canvas sky. The air wasn't hot, but rather moist and sticky. I sat there in this mild steam bath stretched out like a cat on my lawn chair. It was a quiet evening in Cranbury, New Jersey, but then it always was. That was the only good thing about staying in a retirement community. There was all the quiet you would ever need. So if you can get past the smell of death and the people who never stopped complaining, Cranbury is definitely your place.

This opening comes from "Super Soaker War" by student writer Bobby Bowden. Notice how the description of the weather sets the scene. Also, Bobby names the street, which anchors the "place" as well:

It was a hot day on Mississippi Street. The sun was blaring down like a heat lamp, and the sky offered no protection with clouds or smog. My older brother and Roxie our dog were on the porch. The dog's tongue was hanging out of his mouth like a pink slug.

CHARACTER

This opening puts the character in focus. This piece, "Grandma's Kitchen," comes from student writer Alisha Moreland. Notice how the description of Grandma's kitchen as well as her actions and words helps us know more about her character:

We gathered together in Grandma's kitchen. We gathered in the name of food. In Grandma's domain, she was the director and we were the employees. Grandma would lift her chubby hands, one on her hip, the other in the air—"I want you to get da eggs fo' the co'nbread. Alisha, I want you to make the macaroni." We all moved and were guided by THE HAND, Grandma's hand. There was a melody in her kitchen; it kept us moving. Her kitchen contained a rhythm that made our souls dance.

"Them black-eyed peas soaked and ready to go, Grandma."

Grandma turned and gracefully swayed her finger. "Put 'em in that there pot with the ham hocks." The kitchen soon filled with the delicious scents of soul food.

Sample Social Prisons Narrative Student Introductions

The first two student samples below begin by moving from the general to the specific. They state a larger social issue and then personalize it by providing personal anecdotes and details. Note that they do not attempt to *persuade* the reader to feel a certain way, only state their experience.

Social Prisons Through Clothing

In society there are many restrictions that bound people to certain stereotypes or groups. For me, clothing is one of those restrictions. In the world I live in, materialism rules everyday life and everyone I know. There are only a few select people who I can honestly say are not affected with the materialistic “craze”. When I wake in the morning, I’ve always decided to wear whatever I felt like. Picking out clothes usually never requires much of a thought process because I generally don’t care (or try not to) what others think of my sense of “style”. I wouldn’t say I have a style because I wear any and everything. I don’t think that a person’s outward appearance should determine the content of their character. I believe that a personality has more lasting impression than a brand of clothing.

The Burdens of Being Who I Am...A Girl

For as long as I can remember, women have been limited by an infinite amount of stereotypes. These comments are used in jobs, sports, home life, etc. Even back in history, women were shackled to their homes because that’s where they supposedly “belonged.” Come to think of it, not many years have passed since we were first allowed to vote. Before that happened, our voices in political affairs were thought to be useless and unnecessary.

I have always disliked seeing women who are completely dependent on men or their husbands. A couple of days ago my mom and I got into a ridiculous argument, all because I told her that I would never allow myself to become dependent on a male.

The following example jumps right in to the personal experience, focusing on time when things changed for the writer. While the author doesn’t state the general issue, his experience is one most of us can relate to.

Parents’ Expectations

My social “prison time” began when I became a teenager. Everything changed for me. My mother always reminded me of what to do and what not to do, such as: don’t wear baggy clothes, come early to dinner, come straight home, and don’t talk to strangers. This always gives me a headache and I feel treated like I was ten when I’m really fifteen years old.

Narrative Conclusions

Only you know when your story is truly finished, but it is important that the narrative does end, rather than stopping in the middle and leaving your reader wondering. Narratives that drag on for too long, and those that don't resolve, leave the reader feeling uneasy, rather than satisfied. Think about plot structure when writing a narrative, especially the basics of exposition, climax, and in this case, resolution. A satisfying conclusion often stays with the reader and can make your story a memorable one.

The following examples provide some models for closing your narrative. Try to write at least two different endings for your narrative to see which way works best with your story and style.

Make a Connection:

In this example, from "Social Imprisonment Through Clothing," the author shows us how her mother finds some balance between the "materialistic world" and her own sense of comfort and style. Then, the author leaves us with an idea of how she, too, will find balance.

My mother, as she likes to tell me on occasion, used to be like me. She would wear anything and everything she liked. She didn't care if it was a brand name or not, or if it was on the runways last month or ever. Eventually she moved to Texas and she says she had to abandon her flannels and wear slacks and shirts with three quarter sleeves. She traded in her sandals and flip flops for Franco Sarto heels. She says that living in a capitalistic world (she was a banker at the time) forced her to resort to a different lifestyle. Still, whenever my mom came home from a long day at work she would immediately kick off her heels and switch into grey sweats, and take her hair out of her clip. She felt most comfortable wearing casual informal clothing and I relate to her completely.

Eventually I know I'll have to change my clothing to better suit my environment, and that's fine with me. I'd just like to know that I could indulge in a casual Friday every once in a while. For now, all my days are Fridays.

Look to the Future:

The example above also looks forward and the writer comments on the future. The following examples, from "Christmas Narrative" and "The Hunt of the Snipe" are further examples of this type of ending.

...The minute we were done, we threw away the torn paper into the garbage, then grabbed all of our things and started to open them and play with them. Even though this Christmas was only getting started, I couldn't wait until next year!

This glorious tradition, no matter how tricky and devious, will continue to be a favorite among the boys of the church now and for future generations to come. And I will always be glad to see snipe season come along and watch another group of suckers fall for the nasty trick again and again.

The Circular Ending:

In this example the author circles back to the general idea of limitations on females in society. In her introduction she wrote, "...not many years have passed since we

were first allowed to vote. Before that happened, our voices in political affairs were thought to be useless and unnecessary.” She opened with global concerns about women, then showed how she is affected by sharing her personal anecdotes, then concluded with a more global perspective about women in politics.

I yearn for the day when we are liberated from all limitations we experience as females. A day when we have our first female president. Men have governed this country for too long and it's time for women to be on equal ground.

Natural Event Ending:

Sometimes there is a place in your story or event, at which it is natural to end. In the following sample from "I Can Fly", the writer ends his story when he falls into a medicated sleep after an injury and a trip to the hospital.

Finally, after a day of pain, they had injected me with a sedative, to help me sleep, because I couldn't otherwise. I remember minutes before I went to sleep, my father had come rushing into my room in the hospital, having hurried there from the office, and he carried with him my favorite toy, one from a McDonalds Happy Meal. It was the purple guy in a small plastic car with the McDonalds logo on the side. I managed to generate a limp smile. Lightly taking the toy in my other arm, I rolled it up and down the scratchy bed sheets, which smelled like disinfectant. Most of all, I remember my father's and mother's tears as they left and the heavy curtain of sleep dropped over me.

Peer Response Letter

Your Name: _____ Partner's Name: _____

In order to keep writing, writers need to know what they are doing right, as well as what they need to revise. What is delightful, memorable, outstanding about this piece? What can you say to keep this writer writing? Make this your first paragraph.

1. Help your partner keep what's working:

- What criteria----introduction, details, setting, research —are included in this piece?
- Discuss each one. Tell what worked in the piece.
- You might include what you learned from the piece. What new insights did your partner include?
- Also point out specific sentences you liked, what got you thinking. For example, you might say, “I really like your statement about how a person’s appearance should not determine the content of their character. It made me stop and think.”
OR: “I love how you use the word ‘revel’ when discussing the source of your clothes and the cost of your shoes.”

In other words: *Be specific.*

2. Help your partner revise:

- You might note if you got confused anywhere and needed more information. Sometimes writers leave out important information. Again, be *specific* about what confused you.
- What was missing from the story? For example, “The opening statement is not too compelling. Consider adding something more lively to hook the reader.”
- What needs to be added? For example, you might say, “Including transition words at the beginning of each paragraph would help it flow better.”
- Point out where to get information. Think particularly about additional research your partner ought to consider.

Lesson #13: “The Blind Men and the Elephant”

Duration: 50 min.

Priority Standards: 10.04, 10.07, 10.12

Overview: As the novel draws to a close, it might be helpful to examine where it is taking the reader; and, as a fable, what its moral(s) might be. Students should come up with different perspectives – and learn to respect the views of others. This poem, much like novel, asks us to be aware that there are many ways to see something, and that we each bring our experiences and biases to any examination (it might be good to revisit the “prologue”, and the retelling of the Narcissus myth, which foreshadows this).

Materials: Saxe poem (attached) – to display, or distribute to students; notes on fables

Steps / Procedures:

1. Share the poem (distribute, display, etc.)
2. Have the students read the poem (readers can be given a stanza, teacher can read aloud, students can read quietly)
3. Ask students to identify the elements of a fable in the poem (this can be done as a quick write, as a short answer, essay, discussion, etc.)
4. Ask students to discuss and write about the moral (theme) of the poem: what is it trying to tell us? Do you agree with the conclusion? This could be a good Philosophical Chairs topic.
5. Ask students to connect this poem to the novel and their lives: is Santiago like the blind men in the poem? Are any of the characters? How are we all like the blind men?

THE BLIND MEN AND THE ELEPHANT

John Godfrey Saxe's (1816-1887)
(version of the famous Indian legend)

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The First approach'd the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me! but the Elephant
Is very like a wall!"

The Second, feeling of the tusk,
Cried, -"Ho! what have we here
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear!"

The Third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

The Fourth reached out his eager hand,
And felt about the knee.
"What most this wondrous beast is like
Is mighty plain," quoth he,
"'Tis clear enough the Elephant
Is very like a tree!"

The Fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an Elephant
Is very like a fan!"

The Sixth no sooner had begun
About the beast to grope,
Then, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

MORAL.

So oft in theologic wars,
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an Elephant
Not one of them has seen!

Culminating Assessment #2: *The Alchemist* Independent Project

Everyone on earth has a treasure that awaits him. We... seldom say much about those treasures, because people no longer want to go in search of them. Later, we simply let life proceed, in its own direction, toward its own fate. But, unfortunately, very few follow the path laid out for them- the path to their Personal Legends, and to happiness. Most people see the world as a threatening place, and, because they do, the world turns out, indeed, to be a threatening place.

Assignment: *The Alchemist* is a novel about a journey of self-awareness and enlightenment. Though he had assistance along the way, Santiago made this journey in his own in his unique fashion. In this same spirit, your final project will be a journey of your own and in a manner that you determine. The only requirement of the assignment is that through your project, you must demonstrate that you have an understanding of the major themes of the novel. Because of the nature of this assessment, the majority of the Scoring Guide that follows is blank: you will also be expected to help determine how to assess your final product. Hopefully, this project will allow you to achieve your own Personal Legend. While the assignment is necessarily open-ended, there will be steps you will need to take and deadlines you will need to meet. There also will be enough guidance, suggestions, and student examples to help you on your way to finding and expressing your treasure.

Steps / Procedures:

1. Brainstorm for ways that you can communicate the themes of the book and create something that will help you on your own personal journey. Look over the list of possible products.
2. Look over the list of RAFT elements that will allow you to consider the different roles, audiences, forms, and topics you could use.
3. Complete a project proposal form, which asks you to be able to explain how your project relates to one or more of the Four Pillars of Alchemy.
4. Fill in the Scoring Guide for the assignment; you'll notice that only one row has been completed for you.
5. Prepare a short written piece that explains your project and the connection to the novel; be sure that you include at least one significant quote.
6. Check in regularly with your peers and teacher about deadlines.
7. Present your project in a manner appropriate for its form and purpose.

Scoring Guide *The Alchemist* Culminating Assessment #2

Priority Standard	Exceeds (6-5)	Meets (4-3)	Does Not Yet Meet (2-1)
<p>10.09 Identify and analyze the development of theme (moral), potential irony, symbolism, motif in a text</p>	<p>The project demonstrates an original and thoughtful interpretation of the novel and connects it seamlessly to the project.</p>	<p>It is clear from examining the project that the creator understood the main themes of the novel and is able to draw a connection to the project.</p>	<p>The connection of the project to novel's themes is not clear; currently, there is no evidence to judge an understanding of the novel's themes.</p>

Alchemist Project Proposal Brainstorming

In an interview, Paulo Coelho talks about “Four Pillars of Alchemy– four important “tips” for finding one’s Personal Legend. In the space between each, consider ways that your project could relate or illustrate the pillar. Brainstorm lots of ideas in the spaces.

1. One must believe in “The Soul of the World.” The ancient Latin term for this concept is “anima mundi.” In short, this idea suggests that everything in the world is interconnected; that is, what one does affects everything else, from the smallest grain of sand to the largest whale, and vice versa.
2. One must listen to the voice of the heart. Coelho suggests that sometimes we must follow our feelings and intuitions, even if we do not fully understand them. Through feeling one gains wisdom.
3. One must be faithful to one’s dreams, for they both test and reward us. In other words, the path to achieving one’s Personal Legend may not be an easy one, but we must endure the tests in order to gain the rewards.
4. One must “surrender oneself to the universe.” Coelho suggests that we must allow ourselves to be open to recognizing and learning from omens and signs which come our way.

Alchemist Project Proposal

1. Write a thorough description of your proposed project for The Alchemist. Be sure to describe each of the RAFT elements with explanations of why you chose each.

Role	
Audience	
Format	
Topic	

2. Why is what you chose important to you? How does it illustrate one or more of the pillars that the author identifies?

3. What are you excited and/or nervous about with this project? What help and guidance do you think you will need?

RAFT Elements

The following is a list of possible RAFT elements. This is not a complete list, but it gives you an idea of the possibilities that you can employ while using RAFT.

Roles and Audiences	Formats	Topics (with strong verbs)
Who is the author? To whom is he or she writing?	What form is the author using to communicate his or her ideas?	What is the purpose?
student (various ages)	application	to convince
historian	diary entry	to demand
athlete	invitation	to clarify
celebrity	joke	to explain
lawyer	letter of recommendation	to inform
parent	letter	to protest
poet	newspaper article	to criticize
politician	pamphlet	to emphasize
administrator	petition	to identify
community member	photograph	to sell
movie star	play	to praise
inanimate object	poem	to warn
character from TV, movie	review	to excuse
animal	wanted poster	to urge

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COMPUTER PROGRAM
COSTUMES
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DATABASE
DEBATE
DEMONSTRATION
DETAILED ILLUSTRATION
DIORAMA
DIARY
DISPLAY
EDIBLES
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ETCHING
EXPERIMENT
FACT TILE
FAIRY TALE
FAMILY TREE
FICTION STORY
FILM
FILMSTRIP
FLIP BOOK
GAME
GRAPH
HIDDEN PICTURE
ILLUSTRATED STORY
INTERVIEW
JINGLE
JOKE BOOK
JOURNAL
LABELED DIAGRAM
LARGE SCALE DRAWING
LEARNING CENTER
LETTER TO THE EDITOR
MAP WITH LEGEND
MAZES
MOBILE MODEL
MOSAIC
MURAL
MUSEUM EXHIBIT
MUSICAL INSTRUMENTS
NEEDLEWORK
NEWSPAPER STORY
NON-FICTION
ORAL DEFENSE
ORAL REPORT
PAINTING
PAMPHLET
PANTOMIME
PAPIER MACHE
PETITION
PHOTO ESSAY
PICTURES
PICTURE STORY FOR CHILDREN
PLASTER OF PARIS MODEL
PLAY
POETRY
POLITICAL CARTOON
POP-UP BOOK
POSTAGE STAMP, COMMEMORATIVES
PRESS CONFERENCE
PROJECT CUBE
PROTOTYPE
PUPPET
PUPPET SHOW
PUZZLE
RAP
RADIO PROGRAM
REBUS STORY
RECIPE
RIDDLE
ROLE PLAY
SCIENCE FICTION STORY
SCULPTURE
SKIT
SLIDE SHOW
SLOGAN
SOLILOQUY
SONG
SOUND
STORY TELLING - Tall Tales
SURVEY
TAPES - AUDIO - VIDEO
TELEVISION PROGRAM
TIMELINE
TRANSPARENCIES
TRAVEL BROCHURE
VENN DIAGRAM
WEB HOME PAGE
WORKING HYPOTHESIS
WRITE A NEW LAW
VIDEO FILM

Lesson #14: Unit Reflection

Duration: 25 minutes

Standards: 10.07

Overview: This lesson gives students a chance to reflect on the themes and their skill development.

Steps:

1. Ask students to respond to the following questions about the novel:
 - a. What did you learn about life and learning from reading the novel? Are there any parallels you found to the real world?
 - b. Who were the most and least compelling characters to you? Why?
 - c. Do you think should be a novel that other students read? Why?

2. Ask students to respond to the following questions about their skill development:
 - a. What did you learn or skills did you develop through working on the unit?
 - b. What did you learn about theme, character, and mood through this unit?
 - c. What are skills you hope to keep developing and improving in the next unit?

Reading Questions for *The Alchemist*

Beginning through page 25

1. What is the name of the shepherd boy? How long has he been a shepherd? What is the name of the region in Spain where he grazes his flock?
2. What is the significance of Santiago becoming a shepherd rather than a priest, as his parents had hoped? Why did he make the choice to leave the seminary at the age of sixteen after learning to read and write? What does being a shepherd allow him to do?
3. As Santiago considers why he needs to keep his jacket, even though he spends most of the day carrying it around in the heat, a central theme of his hero's journey is introduced. The jacket, therefore, is a symbol, or something that is itself but also represents something else or something deeper, in this case, a theme. What is that theme or lesson, and how does the jacket embody, or symbolize that theme?
4. The boy spends a lot of time reflecting on his flock; he notices that the sheep care only for food and water, and are content to make no decisions of their own, trusting him to care for them. What might the habits of these sheep symbolize? Is there any similarity between their life and the lives of the boy's parents? How is the boy different from others?
5. The novel begins with the boy deciding to spend the night with his flock in an abandoned church. The church has no roof and an enormous sycamore tree has grown up where the sacristy once stood. Here he has a recurring dream for the second time. He travels to Tarifa in the hope that a gypsy woman will be able to interpret his dream and tell him what it means. Describe the dream that the boy tells the woman about and explain what she tells him it means.
6. "Dreams are the language of God," says the gypsy woman. What might she mean by this?
7. In Tarifa, Santiago meets an old man while sitting on a bench in the marketplace. At first, the old man annoys him. Then the old man reveals that he knows the names of everyone in Santiago's life, which catches Santiago's attention. The old man says he is a king, and his mysterious knowledge supports his claim. The old man tells Santiago the book he is reading, like almost all other books, contains the world's greatest lie. What is this lie?
8. The old man, whose name is Melchizedek, tells the boy he is from Salem. (Note that there is a character in the Bible named Melchizedek who was king of Jerusalem, also called Salem.) He tells Santiago that when people are young, they all know their reasons for being, but they give up too soon. He has sensed that Santiago is on the verge of trying to realize his Personal Legend. According to the old king, what is a Personal Legend?
9. The old king tells Santiago that he often appears in people's lives just at the moment they are about to give up on their destiny. He appears in many different guises. What are some of the guises he takes?
10. King Melchizedek tells the boy that when we are children, "everything is clear and everything is possible," but as time passes a mysterious force convinces us to abandon our dreams (p. 21-22). Do you think this is true? What are the "mysterious forces" that threaten to hold us back as we grow older? Using the terms you learned from the Hero's Journey model, what is another way to describe these mysterious forces?

11. Why do you think Melchizedek tells Santiago about the life of the baker? What point is he trying to get across to Santiago?
12. What elements of the hero's journey do you think you recognize so far in this story?

Pages 25-47

13. After he meets Melchizedek, Santiago considers traveling to Africa to start his journey. He even goes so far as to approach a ticket window to book passage on a ship to Africa (across the Strait of Gibraltar to Tangier in Morocco). In the hero's journey model, Santiago is, perhaps, standing right on the Threshold of Adventure: he has to decide whether to respond to The Call, or not. At this point, we see his uncertainty when he momentarily changes his mind and decides to stay and continue being a shepherd. What makes Santiago hesitate?
14. As he stands gazing across the Strait toward Africa, Santiago feels a strong wind, called the "levanter" on his face. What does he realize that the wind symbolizes, and how does this realization help him decide to cross the Threshold and start on his journey? How do we know that Melchizedek's advice helps him make this decision?
15. The King tells the boy that when you really desire something "all the universe conspires in helping you to achieve it" (p. 22). And he explains the principle of "favorability," or beginner's luck. How has Santiago benefited from beginner's luck so far? What can we anticipate will happen at some point in his journey based on his favorable luck so far?
16. What does Melchizedek give Santiago to help him on this journey, and how does he tell the boy to use the gift? In the hero's journey model, what is the term we use to describe this sort of object given by a mentor to an initiate? Hint: this gift has symbolic meaning. Can you guess what the gift symbolizes?
17. Melchizedek tells Santiago the fable of the oil and the spoon. Those who understand the moral of the fable hold the key to happiness. Santiago believes he understands the moral of the story. What does he think the lesson of the story is?
18. One of the first major diversions from Santiago's journey is the theft of his money in Tangiers. How is Santiago's money stolen? Using the terminology of the hero's journey model, we could describe this experience as a Test/Ordeal. How does the fable of the oil and the spoon relate to this Test?
19. After he has been robbed of all his money in Tangier, Santiago at first begins to despair and regret that he ever set out on his journey. As he gazes at the stones, however, he realizes what his mistake was in dealing with the thief who robbed him. What was his mistake, and how will need to change in order to find his treasure?
20. What happens when Santiago asks the stones to tell him if he will find his treasure? Santiago believes this is an omen. What might it mean?
21. Santiago realizes that he has a choice to make: he has to choose between thinking of himself as a poor victim of a thief and as an adventurer in quest of this treasure? What choice does he make, and how does this relate to the idea of Tests and Ordeals in the hero model?
22. How has the character of the Crystal Merchant been tricked over time into believing "the world's greatest lie," as Melchizedek called it?
23. The Crystal Merchant tells Santiago that even if the boy worked for a year in the shop his earnings wouldn't pay for his passage across the Sahara Desert to Egypt.

What does Santiago say in response to this news? How does his response confirm the omen that was revealed when he asked the stones if he would find his treasure?

Pages 51-65

24. In the character of the Crystal Merchant, the author Paulo Coelho creates a *character foil* for Santiago. A foil is a character whose behavior and values contrast with those of another character in order to highlight the unique personality of that character (usually the main character, or *protagonist*). Foils are useful to writers in lots of ways. For example, they can be used to establish the personality traits of a character, or they can be used as a way to force a character to a deeper level of self understanding that precedes character change or character

Page 4 of 7

development. Compare and contrast Santiago with the Crystal Merchant by examining how each one approaches the possibility of expanding the shop's business, first by building a display case and second by selling tea to customers. How is Santiago different from the shop's owner?

25. Author Paulo Coelho says that the biggest obstacle most people face in pursuing their Personal Legend is, "the fear of realizing the dream for which we fought all our lives." (viii). How does this explain the Crystal Merchant's failure to travel to Mecca?

26. Coelho says another on of the most common obstacles to realizing our Personal Legend is, "the fear of the defeats we will meet on the path" (vi). When his money was stolen in Tangier, Santiago suffered a defeat that forced him into taking a menial job with the crystal merchant. There, while he labored for a whole year to earn money to return to his life as a shepherd in Andalusia, Santiago learned many lessons on everything from the art of business to the art of patience. Coelho says that, while defeats are an unavoidable result of the mistakes we make in pursuing our Personal Legends, "The secret of life is to fall seven times and get up eight times" (vii). By the end of today's reading, how do we know that Santiago has learned this lesson of persistence, which is one of the most crucial to the pursuit of his Personal Legend?

27. Language is an important part of the theme of this fable, and although the story is told in rather simple terms, the ideas that it expresses are philosophical and deep. Santiago is an educated young man, capable of understanding many languages because of his seminary training. Yet, he is clearly interested in learning about the world and about his reason for being in a way that goes beyond mere speaking and writing. He chooses to travel, first as a shepherd and then as an adventurer seeking his destiny, because he wants to learn how to communicate in the Language of the World. There are many references throughout the text to this language, and clearly it is a language that goes beyond words. He often reflects on the "language without words," which describes the way that people communicate to each other when they do not speak each other's language. The language without words is also the language he speaks with his sheep. What are some of the literal and figurative languages that Santiago realizes he has learned by the time he completes his year of work for the crystal merchant?

28. Specific words themselves also carry deep meaning. The crystal merchant introduces Santiago to the Arabic word *maktub*; this word loosely translates into "it is written," and is mentioned at important moments in the story. The word carries the connotation that in every situation or action there is a hand of fate involved.

Why do you think the Crystal Merchant speaks this word when he and Santiago part ways on page 61?

Pages 65-79

29. The Englishman, whom Santiago meets when he joins the caravan to the Egyptian pyramids, is—like Santiago—joining the caravan as part of a quest. What is the Englishman searching for?

30. As the caravan travels, the Englishman spends his days poring over his books to learn the secrets of alchemy; Santiago, meanwhile, throws his book away, instead
Page 5 of 7

opting to observe the desert and listen to the wind. The Englishman represents the type of character who has book knowledge, but not practical knowledge. He tries to learn alchemy through the intellect. The Englishman's character is a foil, or contrasting character, to Santiago's character: Santiago has rejected the life of the mind for a life of interaction and a journey of purpose. Action, personal experience, and observation, Santiago believes, will bring him closer to understanding the language without words...the universal language. Based on the conversation between Santiago and the Englishman on page 79, does it appear that the two have anything to learn from each other?

Pages 80-104

31. As the caravan crosses the Sahara, Santiago and the Englishman each make an effort to gain new insights by practicing the other's method of learning: Santiago reads the Englishman's books about alchemy, and the Englishman spends several days observing the caravan and the desert. When the Englishman asks Santiago what the boy learned about alchemy from reading his books, Santiago sums up his reading in a few short sentences (on page 83). What does he say he learned?

32. Santiago says he believes all the things he learned about alchemy are so simple they could be written on the surface of an emerald. This description, of course, depicts the Emerald Tablet the Englishman told Santiago about. The Englishman is exasperated because he believes Santiago is simple-minded and has failed to grasp the complexity of alchemy. Yet, the gypsy Santiago met in Tarifa told him, "It's the simple things in life that are the most extraordinary; only wise men are able to understand them" (15). Is the Englishman right, or is Santiago?

33. According to the Englishman, how were the alchemists he read about changed by the years they spent "in their laboratories, observing the fire that purified the metals" (81)?

34. Nearly every encounter Santiago has contains a lesson for him, if the boy is observant enough to perceive it. Even the thief who stole his money in Tangier had a lesson for Santiago: Read the conversation on pages 84-85 between Santiago and his new friend, the camel driver. What life lesson is the camel driver trying to impart to the boy? As you read about Santiago's response to the appearance of the oasis on the horizon, do you see evidence that Santiago has internalized the bit of wisdom offered by the camel driver?

35. How does Santiago feel when he meets Fatima? How does he know this is love?

36. Who finally shows Santiago how to find The Alchemist? Why is it significant that it is this person, and not someone else, who points the way to The Alchemist, who is the key to Santiago's search?

37. Why do you think The Alchemist gives the Englishman the response he does when the Englishman tells him what he is seeking? What point do you think the

author is trying to make by showing how the Englishman feels once he spends some time following the advice given to him by The Alchemist?

38. Recall that each encounter Santiago has presents him with the opportunity for personal growth provided that he can understand what it is he should learn from the interaction. What lesson is there for Santiago to learn from the fact that Fatima

Page 6 of 7

tells him not to stay at the oasis but to go to the pyramids after he has pledged his love for her?

39. Santiago believes he has seen an omen in the desert. What has he seen, and what does he think it signifies?

40. According to the camel driver, why would God allow Santiago to see this vision of the future?

Pages 104-127

41. Disturbed by the omen, Santiago decides to go tell the chiefs of the desert tribes about it. In what ways is Santiago (our budding hero) being tested as a result of his decision to trust his intuition and tell the tribal chieftains what he has seen?

42. Santiago leaves the chieftain and encounters a powerful, intimidating stranger on horseback, who terrifies him at swordpoint. The stranger turns out to be The Alchemist, who demands to know who is reading the omens in the hawk's flight. What sort of test is The Alchemist subjecting Santiago to? After the test is over, what reason does The Alchemist give for testing Santiago in this way?

43. When Santiago meets The Alchemist, he wants to give up his journey and remain at the oasis. He believes he has already found his treasure. What does this treasure include, according to Santiago?

44. The Alchemist persuades Santiago to sell his camel and buy a horse. The next night he takes Santiago into the desert and gives him his second test. What is the task The Alchemist gives Santiago, and what skill is being tested in this task?

45. When Santiago passes his test in the desert, The Alchemist is convinced that Santiago is a student worthy of this teaching. The Alchemist then offers to guide Santiago across the desert in search of his treasure. At first, Santiago refuses to leave the oasis because he does not want to part from Fatima. What does The Alchemist tell Santiago to try to convince him to go on? What sort of test does this decision represent for Santiago?

46. The Alchemist tells Santiago "you don't have to understand the desert: all you have to do is contemplate a simple grain of sand, and you will see in it all the marvels of creation." With this in mind, why do you think The Alchemist chose to befriend Santiago, though he knew that the Englishman was the one looking for him?

47. The Alchemist says that for the boy to find his treasure he must listen to his heart. Why does The Alchemist feel that the heart is more important, or more trustworthy, than the mind? How and why is the heart able to understand things the mind can't grasp?

Pages 127-143

48. Santiago spends the next week trying to "listen to his heart" as The Alchemist has instructed him to do. There are several pages of dialogue between Santiago and his heart in this section. What do you think the writer wants the reader to understand about this dialogue? Is Santiago literally having a conversation with his heart, or is something else going on here?

49. Once Santiago believes he understands his heart, what agreements does he ask of it, and what does he promise it in return?

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50. According to *The Alchemist*, every search starts with Beginner's Luck. How does every Search end? How is this belief consistent with the Phases and Steps of the Hero's Journey model? What does this foreshadow for Santiago?

51. When they are just two days from the pyramids, Santiago asks The Alchemist to teach him about alchemy. The Alchemist says that Santiago already knows about it. Alchemy is about searching for and finding the treasure that is uniquely his. Santiago is frustrated, because what he meant by the question was that he wanted to know the secret of successfully turning metal into gold. How does the process of alchemy compare to finding a Personal Legend?

52. Though The Alchemist obviously understands the Language of the World and has special tools and powers at his disposal, he does not actually offer to help Santiago out of a challenging and dangerous situation. On the contrary, he places Santiago in the center of an apparently dangerous situation when he tells the chief and his men that Santiago is an alchemist who can turn himself into the wind. If he is supposed to be a mentor to Santiago, why does he do this?

Pages 143-167

53. When Santiago and The Alchemist are captured by one of the warring tribes, Santiago must turn himself into the wind to save his life. He asks the desert, the wind, and the sun to help him. As he talks to the sun on page 150-151, Santiago explains why alchemy exists and what alchemists do. What does Santiago say to the sun about these things?

54. Although Santiago asks the desert, the wind, and the sun to help him, none know how to turn a man into the wind. Where does the boy find the answer? What is the larger significance of this answer?

55. The chief allows The Alchemist and Santiago to go free and they ride on toward the pyramids. The next day, just before they part ways, Santiago thanks The Alchemist for teaching him the Language of the World. How does The Alchemist answer him when Santiago offers his thanks? Why is this answer significant?

56. Why did Santiago have to go through the dangers of tribal wars on the outskirts of the oasis in order to reach the pyramids?

57. At the very end of the journey, why does The Alchemist leave Santiago alone to complete it?

58. Earlier in the story, The Alchemist told Santiago "when you possess great treasures within you, and try to tell others of them, seldom are you believed." At the end of the story, how did this simple lesson save Santiago's life? How did it lead him back to the treasure he was looking for?

59. How do you interpret the novel's ending? Why is it significant that Santiago's treasure is buried not at the Pyramids but back in Spain at the abandoned church where his journey began?

60. What is the meaning of the fact that Santiago learns this from a man who also had a dream but refused to follow it?