



THE HUNGER GAMES

THE EXHIBITION

Education Package

Project 2: Hero Project

June 15, 2015

Version 11.0

LIONSGATE

 **thinkwell**



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How To Use This Module

This curriculum module is designed to support your use of *The Hunger Games* in your class. It provides stepwise instructions, resources, handouts, and assessments for a project-based learning (PBL) unit in which students will explore the monomyth of the journey of a hero, and create their own choose-your-own-adventure story. Activities may be modified to support the specific needs of your class, but should be performed in the order given to best support optimal learning outcomes. The Project Overview, Standards Overview, and Before the Project will help you plan for this unit.

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I. Project Overview

General Information

Subjects Covered In Project	Grade Level(s)
English, Social Studies	6 th – 9 th
Project Driving Question	
How does a person become a hero? Does one person have the power to make a difference?	
Culminating Event / Product	Duration of the Project
Create Your Own Adventure Story (CYOA)	Varies
Project Description	
<p>Katniss Everdeen has become a symbol of heroism for citizens of Panem and readers alike. From the moment she volunteers for the Hunger Games in place of her sister, she sets in motion her path in life as the Mockingjay. Was this a heroic act? Was she always a hero, or did her choices from that moment on make her a hero?</p> <p>In this project, students will use the power of narrative to investigate the question, “What makes a person a hero?” They will use the characters in <i>The Hunger Games</i> as a lens for the question. They will also research historical heroes, look into their own communities for local heroes, and reflect on their own lives to find the hero within. As they consider what heroism is, they will write a “choose your own adventure” story that will provide their readers the opportunity to make heroic choices and see the outcome.</p> <p>**NOTE** Visiting <i>The Hunger Games: The Exhibition</i> could happen either prior to, or at the conclusion of the project.</p> <p><u>By the end of the project students will know:</u></p> <ul style="list-style-type: none"> • How to consider cause and effect of choices • The framework of Joseph Campbell’s “Monomyth” • The impact several historical figures have had on the course of history • Work being done by individuals in their community to make a difference • How to create a complex character and evolve him or her over the span of a story • How to create a compelling story and guide readers through a beginning, middle, and end 	



II. Standards Overview

This project addresses the following sets of standards:

- The Common Core English Language Arts & Literacy in History/Social Studies, Science, & Technical Subjects
- The National Standards for History

NOTE Standards can each be made more or less rigorous to adjust to grade level needs; if listed, they can be addressed at any degree of proficiency.

The CC English Language Arts & Literacy in History / Social Studies, Science and Technical Subjects

CCSS.ELA-LITERACY.W.6 -9-10.3.A	Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
CCSS.ELA-LITERACY.W.6 - 9-10.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
CCSS.ELA-LITERACY.W.6 - 9-10.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
CCSS.ELA-LITERACY.W.6 - 9-10.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA-LITERACY.W.6 - 9-10.3.E	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
CCSS.ELA-LITERACY.RL.6 - 9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

The National Standards for History

2. Historical Comprehension	Read historical narratives imaginatively , taking into account what the narrative reveals of the humanity of the individuals and groups involved--their probable values, outlook, motives, hopes, fears, strengths, and weaknesses.
3. Historical Analysis and Interpretation	Hypothesize the influence of the past , including both the limitations and opportunities made possible by past decisions.



III. Before the Project

Before the Project

Before presenting the project to the students, there are several things you could do to help make the process run smoothly.

READ/WATCH



Read *The Hunger Games* series on your own and watch the available films, making notes of any details that might relate to the project. *The Hunger Games* series is written by Suzanne Collins and published by Scholastic Inc.

LEARN

Below are links to teacher resources to help you before you start the project

Title	Source
Inklewriter	http://www.inklestudios.com/inklewriter/education/
Haircut (an interactive song)	https://www.youtube.com/watch?v=tUlu6_eTkjY
CYOA Background Info	http://www.chooseyourownadventurebooks.org/interactive.book.history.html

****NOTE**** CYOA style stories have branched out to many mediums: videos, comic books, songs (as seen above).

REACH OUT

Send a letter to parents letting them know you'll be studying *The Hunger Games* and writing a CYOA story. Be sure to highlight the depth of the project by sharing learning goals and skills their students will learn.

You can also garner parent support to put together a final exhibition. An exhibition can be anything that showcases or communicates student work to an audience. This includes things such as a student book reading and signing with an audience, or perhaps a story time with various grade levels of younger students so they too can learn about becoming a hero.



IV. Project Kickoff

ENTRY EVENT

Entry events can be presented in any medium. Some examples are: a class discussion, an intro video, a guest speaker, a field trip to *The Hunger Games: The Exhibition*, or an activity. The best entry events tend to be personalized, meaning either the teacher gives an example of why the project means something to him or her, or there is an activity where students can use prior knowledge and opinions to enter the project as experts.

You might want to create a small CYOA storyline of a time where you felt like a hero / did something heroic and read it aloud to your class.

PBL TIP

Entry Events are used at the beginning of projects to get students excited about the upcoming project.

ENTRY ACTIVITY

Detailed directions for an example entry activity can be found on page 20 in **Appendix A: Activity Descriptions**. This entry lesson gets students out of their seats and moving around and telling a story collaboratively.

Overview:

Work with students to have the entire class produce one giant group story. You'll start with two main characters with explicit personality traits and present them to the class. Then you will start off by reading the introduction to the story. Students will then break into small groups and create a 3 minute sketch of what happens during their section of the story. Each group will get an opening sentence prompt that will help whatever story develops flow into a bigger story.

Debrief:

After the process, debrief the activity by asking the students, **“What worked better than you expected it to?”** and, **“What would you change if we did this activity again?”**

READING/ WATCHING THE HUNGER GAMES

Start reading *The Hunger Games* – Part I “The Tributes” by Suzanne Collins or watching this section of *The Hunger Games* film (until Peeta’s interview with Caesar). You could split the student reading time between homework and class depending on your preference. It is suggested that students read in class / at home and utilize one class period a week for in class discussion. See pages 22-26 in **Appendix A: Activity Descriptions** for detailed format for discussions. As students read, have them keep track of Katniss’s monomyth on *The Hunger Games* monomyth handout located on page 37 in **Appendix B: Student Handouts**.

The timeframe for the audio book averages about 25 minutes per chapter.



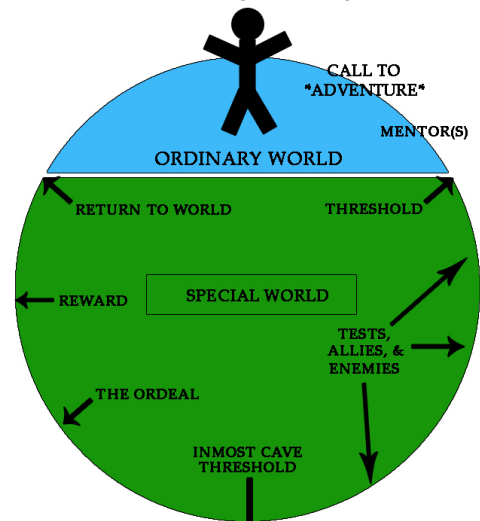
V. The Journey of a Hero – The Monomyth

THE MONOMYTH

A **Monomyth** is a cyclical journey or quest undertaken by a mythical hero. In *The Hunger Games*, we follow Katniss Everdeen's story from the girl in the Seam just trying to survive with her family to the key player in the rebellion that will change her entire country.

Joseph Campbell identified the monomyth as a pattern present in many narratives from across the world. It is a good base structure from which to approach the creation of a "hero story." Campbell wrote a book describing the pattern called *The Hero With a Thousand Faces*. In his outline, there are 17 stages of a hero's journey. These, however, have been reduced to the following 10 stages that we will be looking at throughout the course of the project.

1. Character introduced in the ORDINARY WORLD
2. Then they receive a CALL TO ADVENTURE
3. A MENTOR enters the story to encourage them
4. The character CROSSES THE THRESHOLD into the special world
5. They encounter TESTS AND ENEMIES
6. But also ALLIES
7. They enter THE INMOST CAVE, crossing a second threshold
8. Where they endure the ORDEAL
9. Then finally take possession of their REWARD and
10. RETURN to the ordinary world transformed.



All of these points will be the "decision points" for the students' stories; what their characters are deciding is totally up to the students.

The Hunger Games follows this pattern as well in the following ways:

1. Katniss takes care of her family in the Seam of District 12.
2. She volunteers as tribute for the Hunger Games.
3. She meets Haymitch and Cinna, who coach her in how to survive the Games.
4. She crosses the threshold and enters the arena of the Games.
5. She battles her thirst, realizes Haymitch is still helping her, and finds water. She also battles other tributes...
6. And eventually she finds an ally in Rue.
7. With the death of Rue, she reaches the lowest point of her journey in the arena. In the burial rituals and refusal to let the Capitol dictate her goodbye to Rue, her defiance and rage against the Capitol bloom. She finds Peeta and becomes determined to leave the arena alive with him.
8. This leads to her and Peeta facing "The Ordeal" of meeting up with Cato at the Cornucopia, battling him, and then battling the Capitol with the berries.
9. Katniss and Peeta are declared victors and get to leave the arena together.
10. They return to District 12 and are showered with food and wealth, but are transformed from the experience.

See Page 27 in Appendix A: Activity Descriptions for the Lesson Plan and activity explanation.



**BRAINSTORMING
& STARTING TO
WRITE**

This process is happening so early in the project because as your students read or watch Katniss's journey in *The Hunger Games*, they can begin to ideate and draft their own stories. Since the foundation of their story will be their brainstorming tree, an understanding of how to create their tree is essential. Learning about historical and local heroes will help give their characters depth, while writing along with the monomythic progression in *The Hunger Games* will help with structure.

LENGTH OF STORY is at your discretion, but a couple of sentences to one paragraph per choice is about right based on grade level. Remember there will be lots of choices so small sections will still lead to lots of writing overall.

For detailed explanation and a Lesson Plan / Handout – See pages 28-31 in **Appendix A: Activity Descriptions**



VI. Visiting *The Hunger Games: The Exhibition*

To help students understand the structure of the Monomyth, students should visit *The Hunger Games: The Exhibition* to explore Katniss's journey.

Students will be looking for artifacts of Katniss's journey to record on their graphic organizer and analyze.

Pass out the graphic organizer found on pages 12-14 and direct students to go on scavenger hunt in the Exhibition of important moments in Katniss's journey.



Monomyth Exhibition Scavenger Hunt

DIRECTIONS: While visiting *The Hunger Games: The Exhibition*, you'll be looking for items that represent Katniss's monomyth journey. Follow the prompts and record your observations.

ORDINARY WORLD: DISTRICT 12

- 1.) What was Katniss's life like before the day of the reaping when her sister's name was drawn? What kind of things did she do? What was District 12 like?

- 2.) Find something in the Exhibition that is an example of what you explained above. If it is text, write it in the space below. If it's an object, try and draw it in the space below.

CALL TO ADVENTURE: THE REAPING

- 3.) Even though the reaping isn't a positive event for Katniss, it is the moment that takes her out of her world. What is something you see in the Exhibition that is an artifact from the reaping?

MENTOR: HAYMITCH / MAKING THE GAMES

4.) Haymitch guides Katniss on her journey through *The Hunger Games*. What is something of Haymitch's that you see in the Exhibition? Write a description of it below.

--

THRESHOLD: THE CAPITOL

5.) While the Hunger Games take place in the arena, the pageantry and Games exist within The Capitol. Use The Capitol and Making the Games areas of the Exhibition to make a list of things you see that are different from Katniss's life in District 12.

TRIALS AND ENEMIES

6.) In any area of the Exhibition, find an example of one of Katniss's enemies (anyone that tries to prevent Katniss from getting back to her mother and sister in District 12) and list an example of how they're represented in the Exhibition.

Name of enemy	Artifact from the Exhibition

ALLIES

7.) In any area of the Exhibition, find an example of one of Katniss's allies (anyone that helps Katniss in the arena) and list an example of how they're represented in the Exhibition.

Name of ally	Artifact from the Exhibition

THE INMOST CAVE

8.) The difference between “inmost cave” and “the ordeal” is that the inmost cave has to do with something the character has to overcome within herself.

What is Katniss’s greatest fear / internal struggle during <i>The Hunger Games</i>?
Where do you see evidence of this in the Exhibition?

THE ORDEAL

9.) The ordeal is an external struggle where the main character has to defeat her biggest opponent. In *The Hunger Games*, the real enemy is the Capitol.

What is an example of something Katniss does during <i>The Hunger Games</i> that defies the Capitol?
Where do you see evidence of this in the Exhibition?

REWARD and RETURN

10.) When Katniss returns to District 12, some things are different and some things are the same. Make a list of THREE things you see in the Exhibition that show what has changed in Katniss’s life, and what is still the same.

What has changed?	What has stayed the same?



VII. Writing A Choose Your Own Adventure Book

MODEL CYOA STORY

Models are a powerful tool to help boost quality products. There are tons of online resources for existing CYOA novels, but there is an advantage to doing the project yourself ahead of time and using your story as the model. It allows you to anticipate the points where students might get caught up and know how to help them.

Inklewriter is also a great online tool for writing CYOA books. Their “Library” section has lots of stories to choose from. There are also many shorter printable stories if your access to computers / Internet is limited.

When reviewing whichever model story you pick, have students make a list of CYOA “must haves” that they can use as a checklist later when writing their story.

CREATING AN INTERESTING CHARACTER

Aside from using the structure of the monomyth as a guide, students should create a deep and interesting character that will be the main force driving their stories. They are the point of origin and spending some time developing an interesting character will pay off in the end.

So what kind of things do students need to think about in regards to their characters?

1. What’s their motivation?
2. What are their fears
3. Internal conflict
4. Connections to other characters
5. Strengths
6. Flaws
7. How do they look?
8. Secrets
9. History
10. Room to grow
11. A good name
12. Small quirks
13. Emotions
14. A voice
15. Humanity

See pages 38-39 in Appendix B: Student Handouts for a worksheet to help guide their thinking.

CONTINUE READING/ WATCHING

Continue reading *The Hunger Games* – Part II “The Games” by Suzanne Collins or watching this section of *The Hunger Games* film (up to Katniss beginning to search for Peeta in the arena). You could split the reading time between homework and class time depending on your preference. It is suggested that students read in class / at home and then utilize one class period a week for in class discussion. As students read, have them keep track of Katniss’s monomyth on *The Hunger Games* monomyth handout located on page 37 in **Appendix B: Student Handouts.**

See pages 22-26 in **Appendix A: Activity Descriptions** for detailed directions for discussions.



VIII. Heroes In Our Community

YOUNG HEROES

Teenagers who make a difference exist outside of young adult novels. There are many teenagers already taking the reins and becoming the change makers of our world. Below are two examples of teenagers speaking out for what they believe in and standing up against seemingly impossible odds.

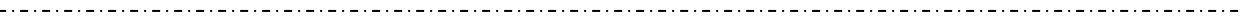
Show your class the recommended links and then use the graphic organizer found on page 40 in **Appendix B: Student Handouts** to help direct the class discussion.

Malala Yousafzai: Malala is a (now) 17 year old advocate for women's education from Pakistan.

- ❖ *Malala's Story – BBC NEWS*
- ❖ *Best of Malala's U.N. Speech | Malala's U.N. Speech Highlights*
- ❖ *The Daily Show – Extended Interview Malala Yousafzai (through 5:44)*

Joshua Wong: Joshua is a 17 year old activist who plays a big part in Hong Kong's fight for universal suffrage.

- ❖ *Hong Kong Protest 2014: The evolution of Joshua Wong – NY Times video*
- ❖ *No Ordinary 17-year-old: Hong Kong Protest Leader Joshua Wong - Coconuts TV*
- ❖ *Who Is Joshua Wong? – South China Morning Post (through 3:10)*



LOCAL HEROES

This could be an extremely impactful portion of the project. It takes the concept of heroism from an imaginary world and illuminates it in the students' world.

Split the students into groups of 4 to 5 students each. Have them work with each other to research and call local heroes and ask for them to speak in your class.

Having students take responsibility for finding speakers offers an opportunity for student input into the project. It will also allow them to bring something inspirational into class to motivate their classmates.

HOW TO FIND LOCAL HEROES

- Standard Google search
- Search local newspapers
- Look into the work of local non-profit organizations
- Contact local fire and police stations

Contacting Tips

Have students write formal letters of invitation or scripts for the phone calls to contact local heroes. Stress professionalism and courtesy and if the heroes accept, be sure to have a student committee make them THANK YOU cards.



IX. Historical Heroes

HISTORICAL HEROES

The world we live in today was shaped by courageous people who took action and made a difference. On pages 32-35 in **Appendix A: Activity Descriptions** there are detailed directions for an activity that has students exploring heroes of the past. Since the focus of the “Young Heroes” section was international, below is a list focusing on American Heroes. However, this list is not restricted to these people and any historical heroic figure could be substituted to help align with content that needs to be covered.

George Washington

Carver

Highly regarded scientist

Yuri Kochiyama

*An internment camp survivor
& civil rights activist*

Helen Keller

*American author, political
activist, and lecturer. First
deafblind person to earn a
bachelor of arts degree*

Alice Paul

*Women’s suffragist, leader of
National Women’s Party*

Edouard Izac

Navy officer from WWI

Hector Perez Garcia

*Mexican-American Civil
Rights Activist*

FINISH READING/ WATCHING

Continue reading *The Hunger Games – Part III “The Victor”* by Suzanne Collins or watching the final section of *The Hunger Games* film. You could split the reading time between homework and class time depending on your preference. The suggestion would be to read in class / at home and then save one class period a week for in class discussion. As students read, have them keep track of Katniss’s monomyth on *The Hunger Games* monomyth handout located on page 37 in **Appendix B: Student Handouts**.

See pages 22-26 in **Appendix A: Activity Descriptions** for detailed directions for discussions.



X. The Hero Within

THE HERO
I AM

&

THE HERO
I WILL BE

Throughout *The Hunger Games*, Katniss is the heroic focus as the Mockingjay. However, other characters perform heroic acts as well. Examples include Cinna, whose designs made Katniss into the Mockingjay in the first place, and Peeta, who suffered a beating so he could give Katniss some burnt bread.

Being a hero isn't always about starting a revolution; sometimes it's about putting your time and effort towards helping others. Have students read the following articles:

Everyday Hero: Charity's Ripple Effect

<http://www.ocregister.com/articles/julia-637620-time-really.html>

Everyday Hero: Natchez Resident Saves Alabama Drowning Victim

<http://www.natchezdemocrat.com/2014/07/11/everyday-heroes-natchez-resident-saves-alabama-drowning-victim/>

Suggested Activity: Group each student with a partner. Have one student read the first article and the second read the second article, and then have them share with each other what they learned. After they share about the articles, have them fill out the first part of the activity sheet (found on page 41 in **Appendix B: Student Handouts**) together with their partner. Then instruct them to fill out the second part of the activity sheet alone and reflect on heroism in their own lives.

Note: If a student insists that they have not done anything heroic, it might be helpful to reframe heroism as something kind or helpful for someone else.

FINISH
WRITING

As you finish reading or watching *The Hunger Games*, have students finish writing their CYOA stories. They should finish their rough drafts and pull out their CYOA "Must Haves" activity sheet from earlier in the project.

Then have another student read their rough draft, look for grammatical errors, and provide one piece of WARM FEEDBACK and one piece of HELPFUL FEEDBACK.

EXHIBITION

As mentioned previously, if it is possible to bind the final stories into little books, the students' stories will feel more formal, and give them a product they can feel proud of.

If you can arrange for them to partner with a group of younger students and read them their stories it could be a great experience for both groups.



XI. Appendix A: Activity Descriptions

In this section you will find outlines for in class lessons / activities. These lessons can be adapted or substituted with other lessons that achieve the same goal. These lessons include the following activities:

- ❖ CYOA Entry Activity – Group Storytelling
- ❖ Discussion Activity One: World Café
- ❖ Discussion Activity Two: Tag Team Seminar
- ❖ Discussion Activity Three: Who’s On Trial?
- ❖ Monomyth Lesson: An Intro to the Monomyth
- ❖ Brainstorm a CYOA story
- ❖ Historical Heroes Lesson / Handout

“Welcome! Tributes, we welcome you. We salute your courage and your sacrifice, and we wish you Happy Hunger Games! And may the odds be ever in your favor. ”

- President Snow (Donald Sutherland) in *The Hunger Games*



Entry Activity: Group Storytelling

Purpose	To get students thinking about stories in steps, and also working collaboratively.
Time Duration	Approximately 45 minutes but could be stretched into longer with longer scenes
Materials Needed	Story section prompt cards for each group with a starting sentence

STEP ONE: Put students into a total of 6 groups – with 4 to 5 students per group.

STEP TWO: Explain that you'll be creating a group story based on the following introduction:

Introduction: One lazy Saturday afternoon, Jackson and his sister Isabella sat in their front yard wondering what to do. Isabella loved playing sports and had a hard time sitting still. She kicked a soccer ball around their front yard and yelled for Jackson to join her, "Can you be goalie for me?" Jackson was lying on the grass staring at the sky and, without looking, he shook his head unenthusiastically and said, "No, it's too hot." The truth is, Jackson didn't like sports very much. His favorite pastime was daydreaming. He had just been imagining that he was a great explorer leading an expedition through a jungle. At that moment, he felt a gust of air from an object soaring past his head. He sat up and looked at his younger sister in shock. She had her hands on her hips and a furious scowl on her face. "I'm bored!" she yelled, "and if you aren't going to play, I'm going to go find something else more exciting to do." Jackson, however, wasn't quite listening. For the moment he looked up at his sister, he noticed that, behind her, half of his neighborhood had disappeared and in its place was the jungle from his daydream. "I think I know something we can do," he said to his sister with a smile.

STEP THREE: Hand them each a scenario card and tell them that their section of the story needs to **START** with their start sentence and **END** with the indicated ending sentence but that anything (classroom appropriate) could happen in between.

STEP FOUR: They have approximately **15 minutes** (based on classroom time needs) to come up with their story. Their story should be about a paragraph long. Remind them to practice reading their story aloud.

STEP FIVE: Have each group pick a person to read its section aloud. Then re-read the introduction and tell them that when one section ends, the next group should just keep reading and pick up the story. You might want to be clear about who follows who so the flow of the story isn't interrupted.

STEP SIX: After the whole story is done, have the students applaud to celebrate their efforts.

DEBRIEF: Ask the students, "**What worked better than you expected it to?**" and, "**What would you change if we did this activity again?**"

GROUP PROMPTS ARE ON THE NEXT PAGE

GROUP PROMPTS FOR STORY ACTIVITY:

The biggest rule for group storytelling is that whatever story they create, they have to keep the story going! If both characters were to perish early in the story, there would be no connection to later events.

GROUP ONE

Starting Sentence: Isabella looked over her shoulder at the jungle and a smile spread over her face too. “You’re it!” she yelled and then took off running into the jungle.

Ending sentence: When he turned to his left, a tiny capuchin monkey was staring into his face curiously.

GROUP TWO

Starting Sentence: When he turned to his left, a tiny capuchin monkey was staring into his face curiously.

Ending sentence: They stared ahead of them and Isabella said, “But how will we get across?”

GROUP THREE

Starting Sentence: They stared ahead of them and Isabella said, “But how will we get across?”

Ending sentence: He turned his head just in time to see her disappear.

GROUP FOUR

Starting Sentence: He turned his head just in time to see her disappear.

Ending sentence: Jackson had to decide quickly: should he stand and fight or try to run away?

GROUP FIVE

Starting Sentence: Jackson had to decide quickly: should he stand and fight or try to run away?

Ending sentence: They would have kept going if it weren’t for the giant spotted jaguar blocking their path.

GROUP SIX

Starting Sentence: They would have kept going if it weren’t for the giant spotted jaguar blocking their path.

Ending sentence: As they walked up the steps of their house, Jackson put his arm around his sister’s shoulders and said, “Guess it wasn’t such a boring day after all.”



Discussion Activity One: World Cafe

To be done at the end of reading or watching Part I “The Tributes”

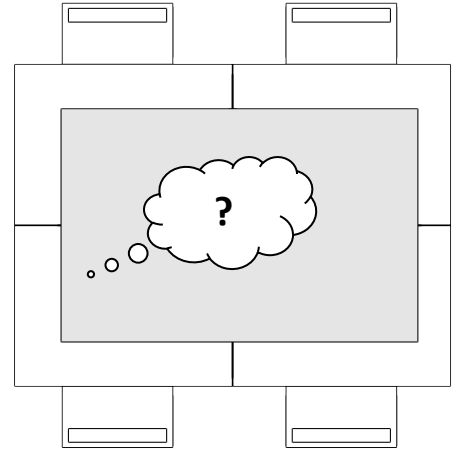
Purpose	To get students discussing key points of <i>The Hunger Games</i> .
Time Duration	Depends on how many stations you have. Each group (of approximately 4 to 6 students) should average about 5-7 minutes per station. [Approximately 45 minutes]
Materials Needed	A giant piece of paper, posterboard, or something else for students to write on.

ACTIVITY SETUP:

PAPER: Cut large rectangles of paper and cover a group of 4-6 desks with it. Make sure each piece of paper is large enough so every student can reach it easily.

MARKERS: Put out markers for each station. [Note: It could be interesting to have each group carry its own color to distinguish the progression of the discussion].

QUESTION SETUP: Write a “Speech Cloud” in the middle of the paper with one of the questions below about *The Hunger Games* - Part I “The Tributes.”



QUESTIONS:

- 1.) How does Katniss feel about the country of Panem before the reaping, and why does she need to be careful about how she speaks about Panem in public? Write down specific examples of how you know this.
- 2.) Describe Katniss’s relationship with Gale, with Prim, and with her mother. How do these relationships define her personality?
- 3.) Why does she say about Peeta, “I feel like I owe him something, and I hate owing people”? How does her early encounter with Peeta affect their relationship after they are chosen as tributes (but before the Games)?
- 4.) Why are tributes given stylists and dressed so elaborately in the opening ceremony and interviews? Does this ceremony remind you of events in our world, either past or present?
- 5.) When Peeta declares his love for Katniss in the interview, does he really mean it or did Haymitch create the “star-crossed lovers” story to help them get sponsors? What are the sponsors looking for when they watch the Games?

ACTIVITY:

Put students into groups of 4 to 6 and assign them to a starting station. Then tell them that each person should write AT LEAST ONE idea per topic / station and no more than THREE per person per station. Also, tell them to try not to repeat ideas that are already on the page. If they agree with a point made, they can put a check mark next to it. Let them know that they can draw images to represent ideas as well as use words. Remind them that the entire class will be contributing and to leave room for others to write.

Project a timer, or just keep time yourself and let them know when to rotate (EVERY 5 to 7 MINUTES). When all groups are done and have visited every station, have each group share with the class the ideas on the station it started at.



Discussion Activity Two: Tag Team Seminar

To be done at the end of reading or watching Part II “The Games”

Purpose	To get students discussing key points of <i>The Hunger Games</i> .
Time Duration	30 – 45 minutes depending on how many questions.
Materials Needed	Chairs, timer, a bell or noise making device if you have one (optional)

ACTIVITY SETUP:

- 1.) Divide chairs for class in half – setup two circles of chairs (so that one chair on the inner circle matches one chair on the outer circle, leaving some space for movement).
- 2.) Put questions below on separate pages on a Powerpoint / Google presentation to project during the seminar.

RULES OF THE SEMINAR:

- 1.) Have the students pair off and one partner be in “group A” and one partner be in “group B.”
- 2.) Remind students about good seminar etiquette:
 - a. **Step Up** – If you’re usually quiet, try to be bold and say a few things.
 - b. **Share the Air** – If you know you’re someone who talks a lot in discussions, try to give other students a chance to speak as well.
 - c. **Be Respectful** – Some people have different opinions (and that’s okay!)
- 3.) Have group A go to the inner circle and group B go to the outer circle.
- 4.) One partner must always be in the inner circle.
- 5.) The teacher doesn’t get involved in the seminar. ***Note*** It’s a student-only discussion (even if there are strange pauses, just wait for them to fill them). The only teacher involvement is when you call time and switch the discussion question to the next topic.
- 6.) After reading the initial question, only students in the inner circle discuss. Students in the inner circle may elaborate on previous points, debate the merits of a previous point, or make an entirely new point.
- 7.) Once the discussion starts, the question stays the same for a total of 10 minutes.
- 8.) Students must talk during a given question round TWICE then they must “tag out” and switch places with their partner. Their partner then stays in the seminar and the same rule applies.
- 9.) When the topic switches, the students who are in the inner circle stay there and switch out after talking twice. Tell students they must be in the circle at some point during each 10 minute discussion.
- 10.) While students talk, you can have a printed roster with their names and check off how many times each person speaks.

SEMINAR QUESTIONS:

- 1.) In what ways do the Gamemakers control the environment and “entertainment” value of the Games?
- 2.) Why do Katniss and Rue team up, and is this partnership different from the other teams that are made?
- 3.) Does knowing that she is on TV make Katniss behave differently than she would otherwise? How do you know?
- 4.) Are Peeta and Katniss actually in love or are they just pretending for the Games?



Discussion Activity Three: Who's On Trial?

To be done at the end of reading or watching Part III "The Victor"

Purpose	To get students discussing key points of <i>The Hunger Games</i> .
Time Duration	45 minutes - could take longer depending on how much you draw out the scenario.
Materials Needed	Class copies of the graphic organizer included on page 26.

DESCRIPTION OF ACTIVITY:

This is an activity that allows students to practice perspective taking and role-playing. Each group is given a scenario, For example: **Who is responsible for the success of the Hunger Games in Panem?** Then, each person is assigned a role in the scenario. For example: **Head Gamemaker, Caesar Flickerman, a Tribute, a Mentor, a Capitol citizen.** Students then have to plead their case about why their assigned role is not responsible. After they make their case about why it ISN'T them, they suggest another character that should be on trial (they can't say their character is guilty). After everyone has made his or her case, the class as jury votes by hand raise and decides which character is responsible.

ACTIVITY SETUP:

- 1.) Assign students to a scenario and have them take home and fill out their questions the night before the activity – Remind students to speak in first person as if they were that person, and encourage them to stick to the outline of the story but also to come up with motives that might not be clearly stated in the book or film.
- 2.) ***Optional*** Find a gavel or other props to play up the courtroom setting.
- 3.) ***Optional*** Create a presentation that lists the scenarios so they can be projected on the board during the activity for visual and English language learners.

ACTIVITY:

- 1.) Call a group up to the front of the room. One person starts and reads his or her testimony/ account of whom he or she thinks is at fault in the scenario.
- 2.) At the end of their account, allow about two questions from the jury (rest of the class) for the person. Questions should be answered *in character*.
- 3.) Move on to the next person and repeat.
- 4.) After the last person has spoken, vote for which character is responsible.

SCENARIOS and ROLES:

- 1.) **Who is responsible for the fact that there were TWO victors of the 74th Hunger Games?**
 - a. **Katniss** – Who thinks to eat the berries
 - b. **Peeta** – Who picks the berries in the first place
 - c. **A Capitol Citizen** – Who supports and pushes the love story
 - d. **Seneca Crane** – Who lets them both live
 - e. **Haymitch** – Who (in the movie) asks Seneca to allow the opportunity for two victors



Discussion Activity Three: Who's on Trial?

... Continued

2.) Who is the most responsible for making the Hunger Games so cruel?

- a. **Caesar Flickerman** – Who highlights and promotes the most brutal kills to all of Panem
- b. **A Gamemaker** – Who designs the elements of the Games
- c. **President Snow** – Who continues the Games each year
- d. **A Tribute** – Who kills brutally once the Games start
- e. **One of the first rebels** – Who rebelled against the Capitol and caused the start of the Hunger Games to begin with.

3.) Who is responsible for the oppression of the people in the Districts of Panem?

- a. **President Snow** – Who makes the laws of Panem
- b. **The Peacemakers** – Who enforce the rules of Panem
- c. **A Law-Abiding Citizen of Panem** – Who does nothing to overthrow the government of Panem
- d. **A Rebel of Panem** – Who causes harsher rules by stirring up trouble
- e. **Capitol Citizens** – Who use all the resources in the Capitol leaving far less for the Districts

4.) Who is responsible for the fact that the tributes hurt other tributes when the Games start?

- a. **A Career Tribute** – Who has been trained for the Games and makes it necessary for other tributes to fight to defend themselves
- b. **A Tribute From An Outlying District** – Who ends up fighting because they have to defend themselves
- c. **A Combat Trainer** – Who works in the Tribute Center and trains tributes to use weapons to hurt others
- d. **The Mentors** – Who coach their tributes to win at all costs
- e. **A Gamemaker** – Who creates scenarios that force tributes to fight each other

5.) Who is responsible for the success of the Hunger Games in Panem?

- a. **The Head Gamemaker** – Who designs a good show
- b. **Caesar Flickerman** – Who broadcasts it and creates hype
- c. **A Tribute** – Who participates & puts on a “good show”
- d. **The Mentors** – Who give the tributes an “angle” and help them be popular with the people of Panem
- e. **A Capitol Citizen** – Who ALWAYS watches and sponsors tributes

Build up the hype the day before when you assign the work, and remind them that if they aren't prepared with what to say, the activity won't be as fun and their character could end up on trial!



Who's on Trial?

The Hunger Games Activity

DIRECTIONS: YOU are a very important part of Panem! However, you find yourself on trial for something unfortunate and you are definitely **INNOCENT!** Plead your case and prove your innocence (**You CAN'T say your character is at fault**) to your fellow citizens of Panem. Also, convincingly accuse another character; it will help your case. Fill out this form to prepare your case and remember: **WRITE FROM THE PERSPECTIVE OF YOUR CHARACTER.**

For example: "My name is Primrose Everdeen, and it isn't my fault Katniss had to go into the Hunger Games! I was scared, but I would have gone. She stepped up and volunteered. I tried to tell her that I would go, but Gale picked me up and carried me off. If it weren't for Gale, I could have convinced Katniss just to let me go and she never would have gone to the Hunger Games in the first place."

What's Your Scenario?

Who's Your Character?

Write AT LEAST THREE reasons the scenario is NOT your fault. (You can't say it is your fault)

My Name is [say your character's name] and it is not my fault that [say what you're on trial for] because:

Reason One:

Reason Two:

Reason Three:

WHO is responsible for the scenario and WHY?



An Intro to the Monomyth

Purpose	To introduce students to the story structure of a Monomyth & help them identify the pattern in other types of stories
Time Duration	Approximately 30 minutes
Materials Needed	A means to watch a video and means to take notes

ACTIVITY:

- 1.) Show students the TedEd video, “*What Makes A Hero?*” by Matthew Winkler (<https://www.youtube.com/watch?v=Hhk4N9A0oCA>)
- 2.) After the video, ask the class, “How many stories can you think of that are this type of story?”
- 3.) Make a list of AS MANY books / films / TV shows that have a monomyth story as the students can think of.
- 4.) Have students pick a story and answer the following questions on a piece of notebook paper:
 - a. **What story have you selected?**
 - b. **Is it a book / film / TV show?**
 - c. **Who is the hero of the story?**
 - d. **Where is his or her ordinary world?**
 - e. **What is his or her call to adventure?**
 - f. **What mentor(s) does he or she meet along the way?**
 - g. **Where is the new world that he or she enters?**
 - h. **What tests and enemies does he or she encounter?**
 - i. **Does he or she have a moment of having to face a great fear?**
 - j. **Does he or she face that fear and go through an ordeal? What’s the ordeal?**
 - k. **What is the reward for facing the ordeal?**
 - l. **What’s it like when he or she returns to the ordinary world?**



Brainstorming A CYOA Story

Purpose	To explain to students the way to tree diagram a CYOA story
Time Duration	30-45 minutes
Materials Needed	Handout printouts, found on pages 29 & 30

ACTIVITY DESCRIPTION: This activity is more lecture-style in nature, and the purpose of it is to familiarize students with the process of diagramming their CYOA book. Listed below are points to cover as examples to help students understand.

POINT ONE: Show students the website “Branching Narrative from Borges to the Hypertext” located here: <http://mycours.es/gamedesign2012/48-2/branching-narrative-from-borges-to-the-hypertext/> . The portion of the page that is relevant is the explanation of – **A linear story ->branching story -> the problem with branching stories -> the most common solution to that problem -> or another solution.**

POINT TWO: Walk them through a model CYOA brainstorm tree and note the transitions. A model brainstorm can be seen here: <http://www.samplereality.com/wp-content/uploads/2009/11/caveoftime1.jpg>

POINT THREE: Use the story of *Jack and the Beanstalk* to do a sample diagram for students. Have them fill it out with you as you go along. Below is the story of *Jack and the Beanstalk* from Wikipedia. On the following page, you'll find the filled-in diagram, and on the page following that, a blank one for students.

STORY:

Jack is a young boy living with his widowed mother and a milk cow who is their only source of income. When the cow stops giving milk, Jack's mother has Jack take the cow to the market to be sold. On the way, he meets an old man who offers "magic beans" in exchange for the cow and Jack makes the trade. When he arrives home without any money, his mother becomes furious, throws the beans to the ground, and sends Jack to bed.

A gigantic beanstalk grows overnight which Jack climbs to a land high in the sky. There he comes to a house (or in some versions, a castle) that is the home of a giant. He asks at the door for food and the giant's wife takes him in. When the giant returns, he senses that a human is nearby.

Jack is hidden by the giant's wife and he overhears the giant counting money. When the giant sleeps, he steals a bag of gold coins and makes his escape down the beanstalk.

Jack returns up the beanstalk twice more. Each time he is helped by the wife, although she grows increasingly suspicious of him. He learns of other treasures and steals them when the giant sleeps: first a goose that lays golden eggs (the most common variant is a hen; compare the idiom "to kill the goose that laid the golden eggs."), then a harp that plays by itself. However, the giant is woken when Jack leaves the house with the harp. The giant chases him down the beanstalk and Jack calls to his mother for an axe. Before the giant reaches the ground, Jack cuts down the beanstalk, causing the giant to fall to his death. Jack and his mother then live happily ever after with their riches that Jack stole from the giant. (Jack and the Beanstalk, http://en.wikipedia.org/w/index.php?title=Jack_and_the_Beanstalk&oldid=643389617)

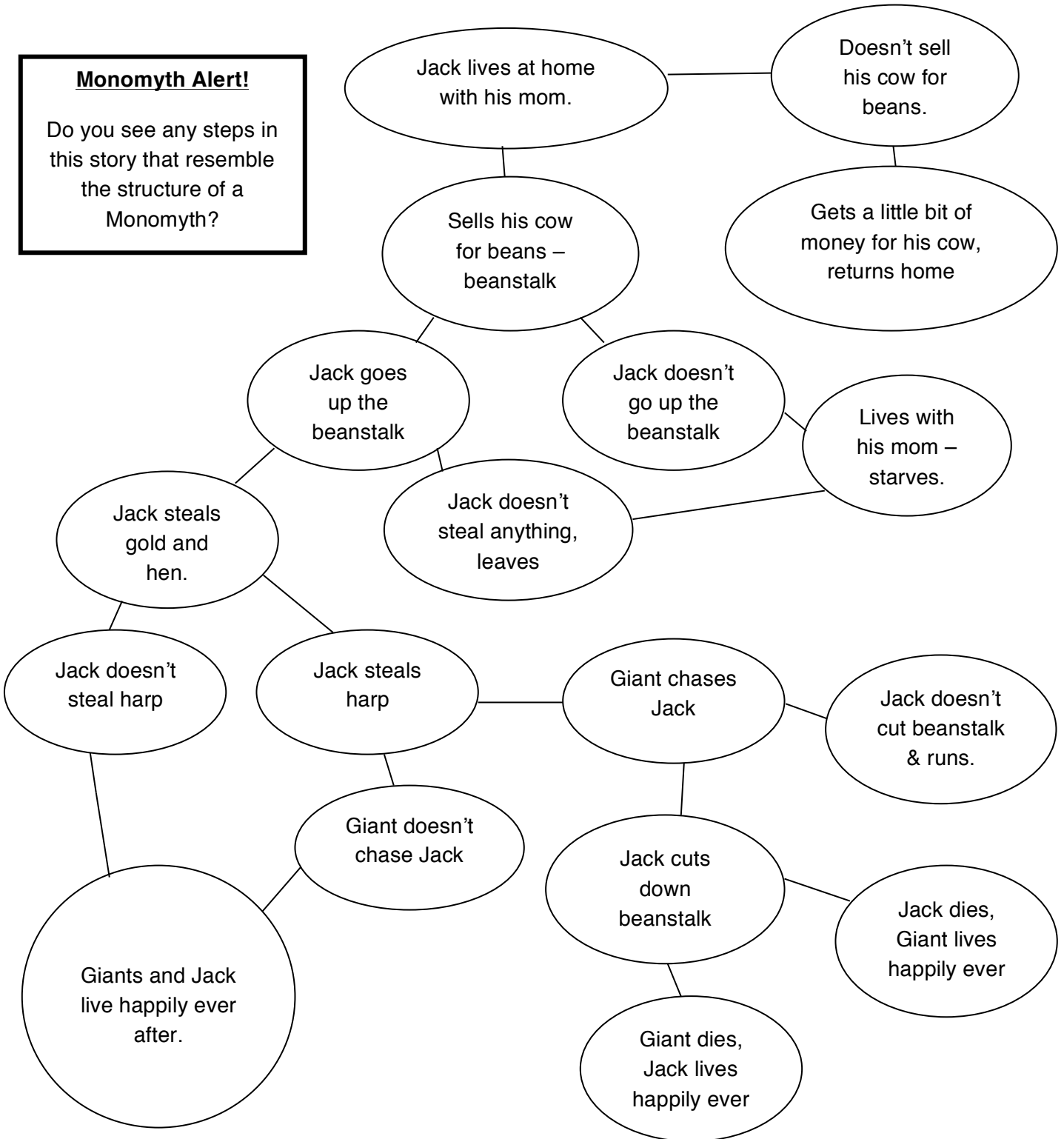
While this story doesn't have alternatives in it, you can have students pick alternative options for Jack and fill them in below.



CYOA - DIAGRAM

Monomyth Alert!

Do you see any steps in this story that resemble the structure of a Monomyth?



NAME: _____

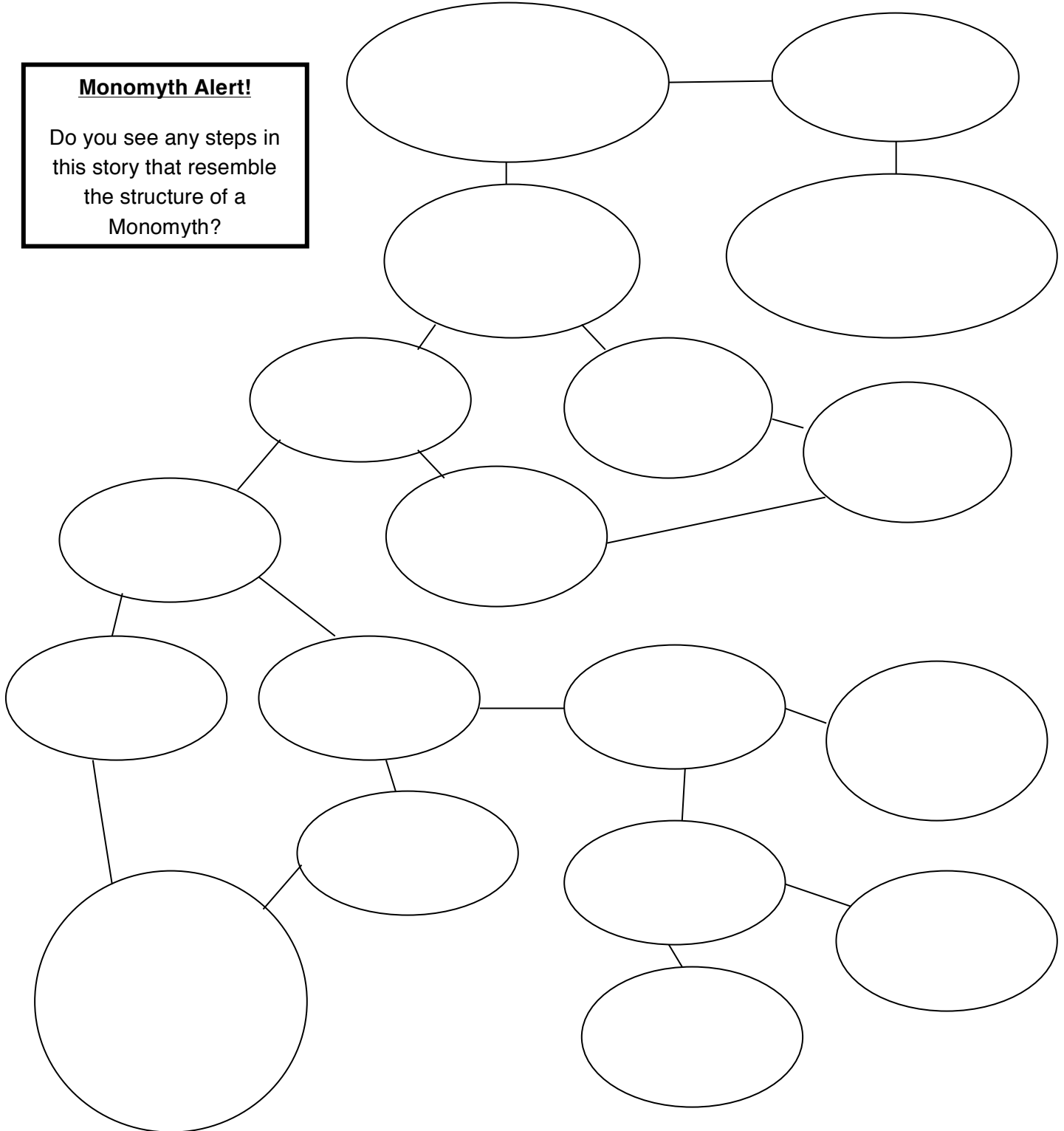
DATE: _____



CYOA - DIAGRAM

Monomyth Alert!

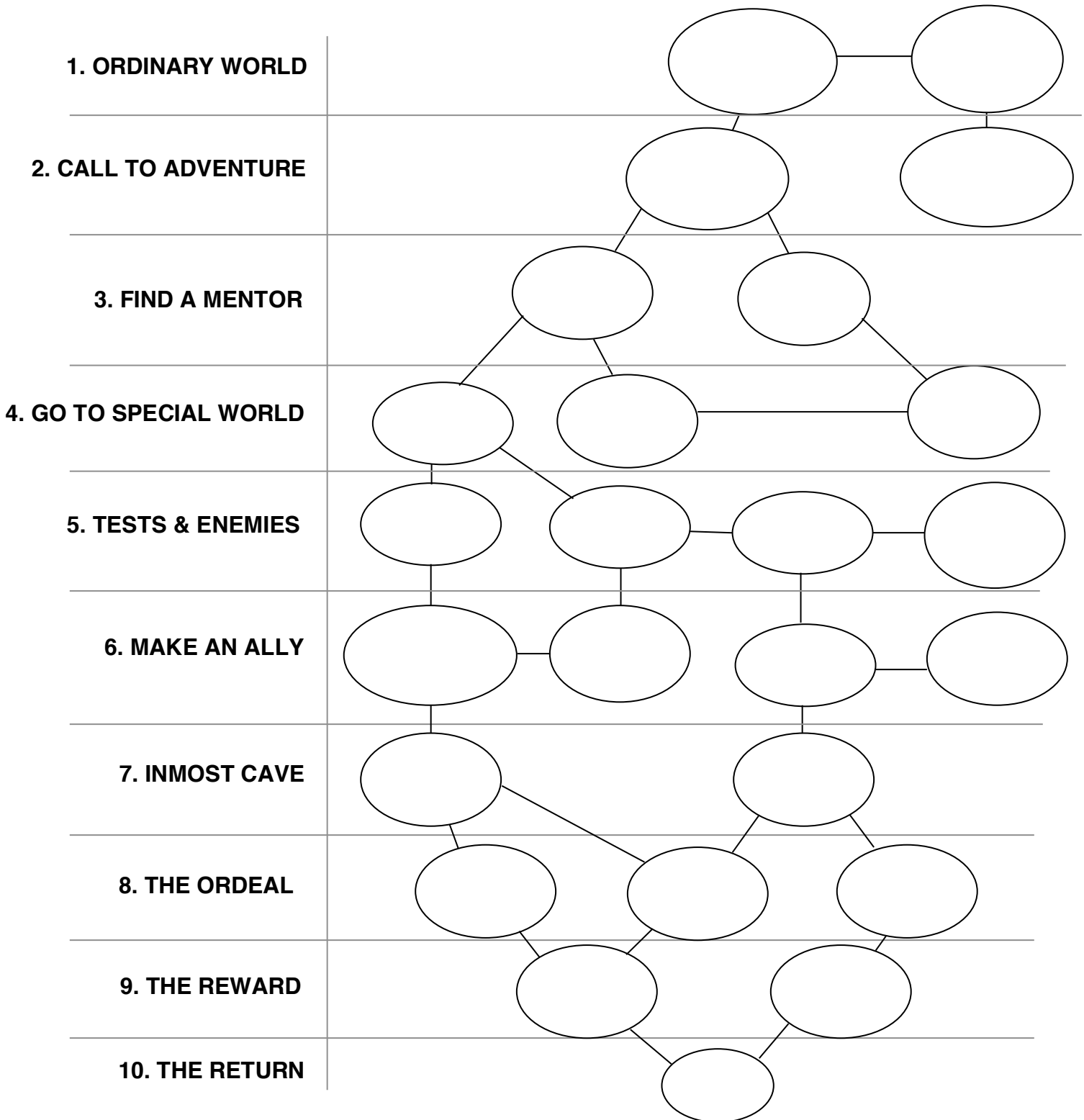
Do you see any steps in this story that resemble the structure of a Monomyth?





CYOA / MONOMYTH - TREE DIAGRAM EXAMPLE

When students go to create their own tree diagram, use this diagram to explain to them how their monomyth can help structure the decisions in their story.





Historical Heroes Lesson Plan

Purpose	To familiarize students with historical heroic figures
Time Duration	30-45 minutes
Materials Needed	Printed articles, a big piece of paper, graphic organizers (found on pages 33-35)

DESCRIPTION OF ACTIVITY:

This is an activity that works to connect real life heroes to the framework of the hero story that students have been using to build their stories. They will work in groups to read information on 1 out of 6 historical figures. Then they will use a giant piece of paper and markers to chart their hero's monomyth. When done, groups will share with the class the information they gathered and the visualizations they made. The heroic figures being studied can be adjusted to be anyone without altering the meaning of the activity.

ACTIVITY SETUP:

- 1.) Put desks in groups, having as many groups to match the number of historical figures you want students to research.
- 2.) Cut out big pieces of paper and put them at each table. Write the name of the historical figure at the top.
- 3.) Put several markers on each table.
- 4.) Put copies of the information for each hero at the designated group. There should be enough so each student can read his or her own.

ACTIVITY:

- 1.) Divide students into groups.
- 2.) Hand them the graphic organizers for the activity.
- 3.) Instruct them to read the article (together or in a group) and note for themselves on their worksheet the various stages of their hero's journey.
- 4.) Students then share their information with the group.
- 5.) Tell them to compile the information and work together to make a "Hero's Journey Chart" on the paper provided. Encourage drawings and colorful posters.
- 6.) Once the teams are done, have them share with the group by presenting their chart.
- 7.) While all the groups present, have students fill in the other page of their worksheet.

HISTORICAL FIGURES / INFORMATION:

- 1.) Alice Paul - Women's suffragist, leader of National Women's Party
<https://www.nwhm.org/education-resources/biography/biographies/alice-paul/>
- 2.) George Washington Carver – one of the most highly regarded scientists in US history
<http://www.greatblackheroes.com/education/george-washington-carver/>
- 3.) Helen Keller – American author, political activist, lecturer. First deafblind person to earn a BA degree
<http://www.biography.com/people/helen-keller-9361967>
- 4.) Hector Perez Garcia – Mexican-American civil rights activist
<http://learningtogive.org/papers/paper99.html>
- 5.) Yuri Kochiyama – An internment camp survivor & civil rights activist
http://www.nytimes.com/2014/06/05/us/yuri-kochiyama-civil-rights-activist-dies-at-93.html?_r=0
- 6.) Edouard Izac – Navy officer from WWI
<http://www.arlingtoncemetery.net/evmizac.htm>



Historical Heroes

DIRECTIONS: You have been looking at fictional heroes and parts of a hero’s journey. Now it’s time to compare that mythic journey to heroes from history.

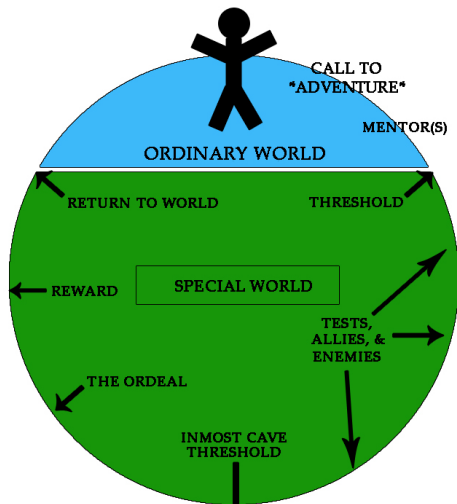
Step 1: Read the information provided on your hero to yourself and make note of their accomplishments below.

Step 2: When it’s time, talk to your group and compare notes on the journey of your hero.

Step 3: Create a monomyth chart mapping the journey of your hero – pictures and lots of colors are a plus! (See below for an example monomyth chart to use as a base.)

Step 4: While classmates are sharing about their hero, take notes in the spaces provided.

YOUR HERO’S NAME IS: _____



Stages of a Monomyth

1. Ordinary World
2. Call to adventure
3. Mentor(s)
4. Entering the “new world”
5. Tests / Allies / Enemies
6. Facing a fear or personal hardship
7. Encountering the “great struggle”
8. Reward
9. Return to the ordinary world

YOUR HERO’S JOURNEY

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.



Historical Heroes

continued...

DIRECTIONS: Take notes on your classmates' presentations in the spaces provided below.

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	



Historical Heroes

continued...

DIRECTIONS: Take notes on your classmates' presentations in the spaces provided below.

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	

Person's Name:	
What are THREE new things you learned about this person?	
Did you know about this person already? If no, who is someone else you DO know that this person reminds you of?	



XII. Appendix B: Student Handouts

In this section you will find student handouts to help support the project. These worksheets can be adapted or substituted with other worksheets that achieve the same goal. These handouts include the following:

- ❖ *The Hunger Games* Monomyth Tracker
- ❖ Character Creator Worksheet
- ❖ Young Heroes Worksheet
- ❖ The Hero Within Worksheet

“I don’t want them to change me in there.
Turn me into some kind of monster that I’m
not.”

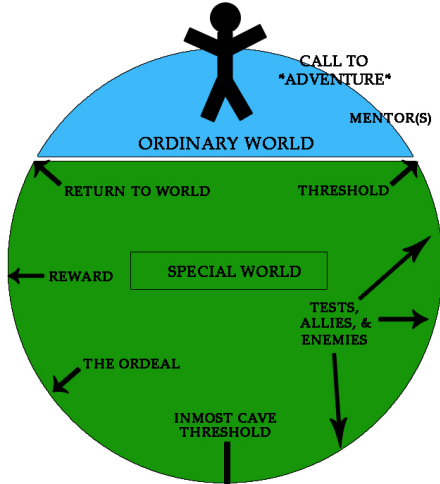
- Peeta Mellark in *The Hunger Games* by Suzanne Collins

NAME: _____

DATE: _____



Katniss's Monomyth



DIRECTIONS: Use this sheet as you read to track Katniss Everdeen's progression through her monomyth.

STAGES	WHAT HAPPENS TO KATNISS DURING THIS STAGE?
Character introduced in ORDINARY WORLD	
Call to ADVENTURE	
They find a MENTOR	
Character passes threshold into SPECIAL WORLD	
TESTS & ENEMIES	
ALLIES	
Deal with an INNER STRUGGLE – "INMOST CAVE"	
Endure the ORDEAL	
Get the REWARD	
Return to ORDINARY WORLD	

NAME: _____

DATE: _____



Character Creator Worksheet

DIRECTIONS: At the base of your story is an interesting character. Use this sheet to help think about who your character is and what his or her goals are in life. Not all of the information you write on this sheet needs to go into your story, but you can use it as a reference for how your character might react to any situation they encounter.

CHARACTER'S NAME:	
FIRST	MIDDLE LAST
WHERE IS YOUR CHARACTER FROM? HOW LONG HAVE THEY BEEN THERE? HAVE THEY LIVED ANYWHERE ELSE?	
WHAT IS YOUR CHARACTER AFRAID OF?	
WHAT ARE THEIR STRENGTHS?	WHAT ARE THEIR FLAWS?
WHAT DOES YOUR CHARACTER LOOK LIKE?	
DOES YOUR CHARACTER HAVE ANY SECRETS?	

WHAT IS YOUR CHARACTER TRYING TO ACHIEVE / WHAT DOES YOUR CHARACTER WANT IN LIFE?

WHO DOES YOUR CHARACTER HAVE THAT THEY CARE ABOUT?

WHAT PERSONALITY TRAITS DOES YOUR CHARACTER HAVE? (CIRCLE THEM)

Stubborn	Shy	Aggressive	Bubbly / Happy
Sassy	Weird	Smart	Sad
Active	Lazy	Considerate	Brave

OTHERS?

WHAT THINGS DOES YOUR CHARACTER STILL NEED TO LEARN IN LIFE?

NAME: _____

DATE: _____



Young Heroes Worksheet

This sheet is to help you reflect on the young heroes you have just learned about. Make notes of how you feel about different elements of their stories. Think about how their stories have parallels to your own life.

What do you think was the most interesting thing about Malala Yousafzai's story?

--

What do you think was the most interesting thing about Joshua Wong's Story?

--

Write about a time where you have done something for someone else.

--

Write about someone in your life who is a hero to you.

--

NAME: _____

DATE: _____



The Hero Within Worksheet

This sheet is to help you reflect on the heroes you have just learned about. Make notes of how you feel about different elements of their stories. Think about how their stories have parallels to your own life.

What do you think was the most interesting thing about Julia Benedict's story?

What do you think was the most interesting thing about Will Sandel's story?

Write about a time where you have done something for someone else.

Write about someone in your life who is a hero to you.



XIII. Appendix C: Assessments

In this section you will find assessments for the overall project and then quizzes for the three parts of *The Hunger Games*. The formative and summative assessments are the same form, and students shouldn't study for either. This means they should be graded for completion, but not for content. Give one before the project starts and one after the project is complete. These assessments are a tool to help gauge student learning over the course of the project.

The section quizzes focus on characters and main ideas from the book or film. Some of them are right / wrong answers but the other questions could be graded for depth of understanding:

- ❖ Formative / Summative Assessment
- ❖ *The Hunger Games* - Part I “The Tributes” Quiz
- ❖ *The Hunger Games* - Part II “The Games” Quiz
- ❖ *The Hunger Games* - Part III “The Victor” Quiz

“District Twelve. Where you can starve to death in safety.”

- Katniss Everdeen in *The Hunger Games* by Suzanne Collins

NAME: _____

DATE: _____



Choose Your Own Adventure Project

Formative / Summative Assessment

Do your best to answer the questions as completely as possible – it's okay if you don't know an answer!

1.) What is a Hero's Monomyth?

2.) What are the main themes in *The Hunger Games*?

3.) How do these themes compare with things that happen in our world?

4.) List as many "Heroes" as you can think of and the heroic acts they're known for.
(Use the back of the sheet if you need extra room to list).

NAME: _____

DATE: _____



The Hunger Games

Part I "The Tributes"

1.) Matching Section: Match the character in one column to information about them in the other.

Katniss Everdeen

Peeta Mellark

Haymitch Abernathy

Effie Trinket

Primrose Everdeen

Gale Hawthorne

- A.** Talented artist. His name was pulled at the District 12 reaping as the male tribute for the 74th Hunger Games.
- B.** Citizen of District 12 who has a strong dislike of the Capitol and hunts in the woods. Promised to take care of Prim if anything bad happens to Katniss.
- C.** 12-year-old whose name was pulled from the tribute bowl at the District 12 reaping, but didn't go to the Hunger Games.
- D.** Lives with sister and mother in District 12. Learned how to hunt from her father before he was killed in a coal mining accident.
- E.** Lives in the Capitol and works as an escort for the District 12 tributes. She pulls the names of the tributes every year.
- F.** Prior victor of the Hunger Games. He has been the mentor for many District 12 tributes over the years and lost them all.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

2.) Is Panem a good place to live? Explain why or why not? (Write 2 – 3 sentences, BE SPECIFIC)

Short Answer Continued:

3.) Describe Katniss’s relationship with the following people **BEFORE** the Hunger Games. How do these relationships define her personality?

<p>Prim</p>	
<p>Katniss’s Mother</p>	
<p>Gale</p>	
<p>Peeta</p>	



ANSWER KEY

The Hunger Games

Part I "The Tributes"

Matching Section: Match the character in one column to information about them in the other.

- D Katniss Everdeen

- A Peeta Mellark

- F Haymitch Abernathy

- E Effie Trinket

- C Primrose Everdeen

- B Gale Hawthorne

- A.** Talented artist. His name was pulled at the District 12 reaping as the male tribute for the 74th Hunger Games.
- B.** Citizen of District 12 who has a strong dislike of the Capitol and hunts in the woods. Promised to take care of Prim if anything bad happens to Katniss.
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- E.** Lives in the Capitol and works as an escort for the District 12 tributes. She pulls the names of the tributes every year.
- F.** Prior victor of the Hunger Games. He has been the mentor for many District 12 tributes over the years and lost them all.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

Is Panem a good place to live? Explain why or why not? (Write 2 – 3 sentences, BE SPECIFIC)

This is mostly an opinion, but it doesn't really matter if they say it IS or ISN'T a good place to live. Look at the reasons students give to judge their depth of understanding for the structure and situations of Panem and its people. If they say it isn't a good place to live and they might mention things such as: poverty, the Hunger Games, heavy presence of military, the gap between rich and poor. If they say it is they might mention: that there hasn't been a war for 100 years, the people in the Capitol have a really good life, there are lots of technological advancements, etc.

Short Answer Continued:

Describe Katniss’s relationship with the following people **BEFORE** the Hunger Games. How do these relationships define her personality?

Prim	Katniss and Prim are very close. After the death of her father, Katniss took on the role of caretaker for her whole family. She is constantly protecting and providing for Prim. The relationship she has with Prim drives her whole character. Taking care of Prim is what caused her to fight starvation and start hunting, and saving Prim is what caused her to sacrifice herself for the reaping.
Katniss’s Mother	Katniss and her mother have a complicated relationship. Katniss resents her mother for not taking care of her and Prim after her father died. She doesn’t say it much overtly, but she still is uncomfortable trusting her mother’s assistance even though her mother isn’t lost in her grieving of her husband. This relationship helped make Katniss determined and a little more emotionally hardened.
Gale	Before the Hunger Games, Gale is someone who Katniss can trust without question. He is a source of knowledge and they teach each other to survive. When everyone was relying on her, and she had no one to help her, she found Gale. Their relationship holds a great deal of respect and trust. Gale is the only person (before the Games) that Katniss can count on. Her relationship with Gale helps her become strong and confident in herself.
Peeta	Before the Hunger Games, Katniss only knows about Peeta because he saved her life. He showed her mercy and gave her a piece of burnt bread, despite the fact that he was beaten for it. Before the Games, Katniss is thankful for the kindness Peeta showed her but also feels extreme guilt and a bit of resentment towards him. She doesn’t like “owing people” for anything, and she feels like she owes him more than she can repay. Even though they don’t know each other well, Peeta changed Katniss’s life by giving her hope.

NAME: _____

DATE: _____



The Hunger Games

Part II "The Games"

Matching Section: Match the character in one column to information about them in the other.

_____ Cato

_____ Clove

_____ Rue

_____ Glimmer

_____ Marvel

_____ Foxface

_____ Cinna

- A.** Female Career tribute from District 1 who was killed by Katniss with a nest of tracker jackers.
- B.** Very smart tribute from District 5. She is hard to catch, but not good in a fight.
- C.** Male tribute from District 1. Katniss's first direct kill by an arrow to the throat after he kills Rue.
- D.** Female tribute from District 2 who is skilled at throwing knives. Only tribute to come close to killing Katniss – twice.
- E.** The Hunger Games stylist who made the outfit that turned Katniss into "the girl on fire."
- F.** Male tribute from District 2 and leader of the Career pack. Anticipated winner of the Hunger Games.
- G.** Female tribute from District 11. Her knowledge of trees and plants keeps her alive longer than anticipated. She forms a strong bond with Katniss.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

Why does Peeta join with the Career tributes in the beginning of the Games? What does he hope to gain?

Short Answer Continued:

How are the following skills useful in the Hunger Games? Give examples from the book or film to back up your answer.

Combat Skills	
Hunting	
Knowledge of Plants and Trees	
Intelligence	



ANSWER KEY

The Hunger Games

Part II "The Games"

Matching Section: Match the character in one column to information about them in the other.

F
_____ Cato

D
_____ Clove

G
_____ Rue

A
_____ Glimmer

C
_____ Marvel

B
_____ Foxface

E
_____ Cinna

- A.** Female Career tribute from District 1 who was killed by Katniss with a nest of tracker jackers.
- B.** Very smart tribute from District 5. She is hard to catch, but not good in a fight.
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- F.** Male tribute from District 2 and leader of the Career pack. Anticipated winner of the Hunger Games.
- G.** Female tribute from District 11. Her knowledge of trees and plants keeps her alive longer than anticipated. She forms a strong bond with Katniss.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

Why does Peeta join with the Career tributes in the beginning of the Games? What does he hope to gain?

Peeta joins the Careers to help keep Katniss safe. He knows they are going to go after her, so he pretends to gain their trust so at the last minute he can help save her. At first it seems like he is trying to win the Games for himself, but really the entire time he is working to protect Katniss and playing into their "star-crossed lovers" story.

Short Answer Continued:

How are the following skills useful in the Hunger Games? Give examples from the book or film to back up your answers.

Combat Skills	Combat skills are useful when you are attacked by another tribute. For more aggressive tributes they are also the best means of winning the game. The Careers from the 74 th Hunger Games couldn't hunt or find supplies well, but since they could fight they used that skill to secure all of the supplies at the Cornucopia. This worked well for them until Katniss blew up the supplies. Then it didn't matter how much combat they knew because the elements / starvation were getting to them.
Hunting	The skill of hunting could be used as an aggressive combat tactic, but more than that it's the art of knowing how to find food. Meat provides severely needed proteins and nourishment over the course of the Games. Tributes who can hunt don't need to rely on the Cornucopia or risk getting stabbed for grabbing supplies. Katniss stays out of the way of the other tributes for a long time, going about her normal hunting routine. The Gamemakers even have to start a fire to push her towards the other tributes.
Knowledge of Plants and Trees	A lot of people underestimate this skill and the skill of camouflage, but victors in the past have used both of these to win the Games. In the Hunger Games, Rue knows more about plants than any of the other tributes in the arena. She shows Katniss what leaves to chew to help cure the tracker jacker stings. Rue also shows Katniss edible berries versus nightlock, which plays a major role in the rest of the games.
Intelligence	Many victors have won the Games using their intellect. In the 74 th Hunger Games, the girl Katniss calls Foxface from District 5 is the smartest tribute in the arena. Though she has no hunting, gathering, or combat skills she is able to evade notice and take food from other tributes (sometimes without them even noticing).

NAME: _____

DATE: _____



The Hunger Games Part III "The Victor"

Matching Section: Match the character in one column to information about them in the other.

President Snow

Seneca Crane

Thresh

Caesar Flickerman

- A.** The Master of Ceremonies for the Hunger Games. He conducts tribute interviews, runs the highlight reel, and provides commentary for the Games.
- B.** The leader of Panem. He greets the tributes in the opening ceremonies, and always has a white rose in his coat lapel.
- C.** The head Gamemaker for the 74th Hunger Games. It was he who allowed Katniss and Peeta to both live at the end of the Games.
- D.** The male tribute from District 11. He is extremely strong, but spares Katniss's life because of her partnership with Rue.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

Why was what Katniss did with the berries such a big offense to the Capitol?

Short Answer Continued:

2.) In the Games, animals called “muttations” are used against the tributes. Explain what the following muttations are and why they are so dangerous.

Tracker Jacker	
Mockingjay	
Wolf Mutts	



ANSWER KEY
The Hunger Games
Part III "The Victor"

Matching Section: Match the character in one column to information about them in the other.

B	President Snow	A. The Master of Ceremonies for the Hunger Games. He conducts tribute interviews, runs the highlight reel, and provides commentary for the Games.
C	Seneca Crane	B. The leader of Panem. He greets the tributes in the opening ceremonies, and always has a white rose in his coat lapel.
D	Thresh	C. The head Gamemaker for the 74 th Hunger Games. It was he who allowed Katniss and Peeta to both live at the end of the Games.
A	Caesar Flickerman	D. The male tribute from District 11. He is extremely strong, but spares Katniss's life because of her partnership with Rue.

Short Answer: Answer the questions as thoroughly as possible, provide details as examples.

Why was what Katniss did with the berries such a big offense to the Capitol?

The purpose of the Hunger Games is to remind the Districts that the Capitol (and only the Capitol) is in control of the country and not them. For the system to survive, it need its followers in the Capitol (and first few Districts – like the army) to be on board. Katniss and Peeta created such a good “story” with the star-crossed lovers theme that it put the Gamemakers in an odd position: play into the hype of the Games, or keep it strictly about control. There aren’t supposed to be “winners” of the Hunger Games, only “survivors,” because the Capitol is always supposed to be the winner. However, Katniss changed the rules when she held up the berries and forced the Capitol to let her and Peeta live to carry on the appearance of a good show. Then that one spark of defiance starts rebellions in the Districts.

Short Answer Continued:

3.) In the Games, animals called “muttations” are used against the tributes. Explain what the following muttations are and why they are so dangerous.

Tracker Jacker	Tracker jackers are the wasp-like creatures in the Hunger Games that Katniss uses to attack the career tributes (killing one of them). Tracker jackers have extremely painful stings and more than a few stings are lethal. On top of being painful, they cause powerful hallucinations. The severity of the stings from the tracker jackers rendered all of the strongest tributes in the Games inactive for several days.
Mockingjay	Mockingjays were not intended to be muttations. They were the result of mockingbirds that mated with the Capitol created jabberjays used to spy on people in the Districts. The mockingjay is not dangerous to the tributes but they are dangerous to the Capitol. They are an example of something the Capitol never intended to happen that flourished on their own. Since their very existence is such an act of defiance, they are dangerous as a symbol of the revolution.
Wolf Mutts	The wolf mutts enter the story running after Cato. They chase Cato, Peeta, and Katniss up on top of the Cornucopia. The scariest thing about these mutts is that they look like the previously killed tributes; more specifically they have their eyes.



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