



# Year 9 Fantasy Genre Resource Booklet

## What is the Fantasy Genre?

Fantasy is a type of fiction featuring: magic, brave heroic character/s and mythical beasts and creatures. Fantasy is typically set in a world or worlds quite apart from reality, usually inhabited by users of magic and mythical beings such as (dragons/unicorns/witches/wizards).

### What is a Quest?

A quest is a journey or adventure in which the protagonist (main character) is striving to fulfill a goal or ambition. There may be challenges, risks or obstacles to overcome. The quest might teach a lesson or help the central character to explore their inner self. A quest may be individual or as part of a group.

### What are the Features/Elements of a Fantasy Quest?

- Motivation (reason for quest)
- Archetypal Characters (hero, villain, damsel in distress)
- Good vs evil
- Elements of magic/imagination/mystical creatures
- Costuming/props
- Imaginative setting/context (strange and distant worlds)
- Themes – loyalty, courage, determination, love, friendship, pride, deceit/treachery
- Created language/characteristics for the world/land

## Features of the Fantasy Quest

### Setting

- This is usually an enclosed world, for example a secret forest, a planet or an imaginary world.
- Imaginary worlds are often quite exotic and mystical. They often have invented language.

### Plot and Structure

- There is clam, upheaval, calm; then stability is restored.
- The plot centers around the hero's quest for something (usually a symbolic object or conquering evil of some form) that is essential for the restoration of calm and the overcoming of evil.
- The hero (protagonist) encounters a variety of obstacles during his or her quest, each of which he or she must confront and overcome in order to eventually succeed.
- The hero learns something from each of these conflicts.

## Characters

- The story uses a range of archetypal (typical) characters but must include a hero and a villain with whom the hero is in conflict.
- A major change occurs in the hero, usually in the form of learning some favourable quality like trust, determination or patience, which occurs as a result of the experience of her hero's quest.
- The hero (usually male, especially in traditional stories) is often in conflict with himself. He must overcome his inner fears, his character flaw, or the dark side of his nature, in order to succeed in his quest and undergo change for the better.

## Themes and Values

- Loyalty, courage, determination, love, friendship, pride, deceit/treachery.
- Traditional values are fought for and restored.

## Techniques

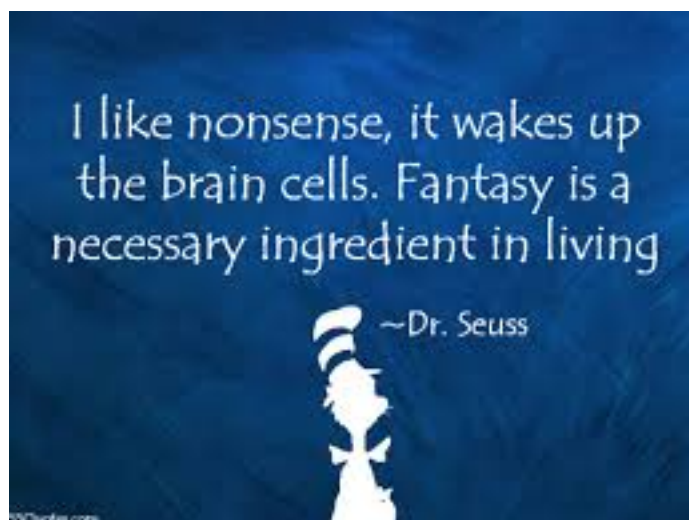
- Depending on the textual form in which the quest is conveyed, the composer may apply a variety of techniques to convey the quest.
- For example, narrative perspective, tone, descriptive writing, invented language, characterisation, costuming, props, music and lighting.

## Questions

1. Create a list of all of the Fantasy texts that you know. Consider films, novels, TV series etc.
2. Create a list of different settings from your list of Fantasy texts.
3. What things are common in all of the texts you have listed?
4. Define what the Fantasy Genre is in your own words.
5. View the following clip and create a list of all of the Fantasy texts that were shown.

"Best Fantasy Movie Compilation"

<https://www.youtube.com/watch?v=B1mHLQYwVX4>



## Fantasy Film Trailers

View the following Fantasy film trailers. For each film trailer you must answer the following questions:

1. Describe the setting/s
2. What types of characters do you see?
3. What do we learn about the plot from the film trailer?
4. Who is the hero?
5. What features/elements of a fantasy text do you see?

The Hobbit: <https://www.youtube.com/watch?v=JTSO4BBCJc>



The Never ending Story: <https://www.youtube.com/watch?v=B3DcWtkKeY>



Harry Potter: <https://www.youtube.com/watch?v=VyHV0BRtdxo>



Pan: <https://www.youtube.com/watch?v=Y1wRv8vTpxo>

The Lion, Witch and the Wardrobe: <https://www.youtube.com/watch?v=lWKj41HZBzM>

## CONVENTIONS OF THE FANTASY GENRE

Although there is some overlapping, each different genre has many conventions or characteristics that apply specifically to them.

Activity – Below is a list of the Ten Conventions of Fantasy.

Using the key, your task is to crack the code and reveal these characteristics. Write the answers in colour in the spaces provided.

1. ☉ ☼ℳ□□

2. ○☉ኃብክ

3. ኃ□□ደ ☉■ደ ☼ገ☉ደ

4. ◆◆□◆ኃኃ●ℳ ገℳ◆◆ℳℳ■ ኃ□□ደ ☉■ደ ℳ❖ክ●

5. ☉ □◆ℳ◆◆

6. ○☉ኃብክ☉● ክ◆ℳ○◆

7. ◆◆□ℳ□■☉◆◆□☉● ክ□ℳ☉◆◆□ℳ◆

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9. ●□□&◆ ◆□ ◆☼ℳ □☉◆◆

10. □□◆ክ◆ክ❖ℳ ❖ክℳ◆ □ገ ●ክገℳ

### KEY

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z
☉	ገ	ክ	ደ	ℳ	ገ	ኃ	☼	ክ	er	&	●	○	■	□	□	□	□	◆	◆	◆	❖	◆	⊠	⊡	⌘

## 'Fantasy Quest Model'

by Joseph Campbell

Joseph Campbell is a famous anthropologist who has identified a number of characteristics of myths (as a form of fantasy quests) across cultures.

Campbell argues that the same patterns can be seen in myths regardless of which culture a particular myth comes from. One such pattern, Campbell argues, is that of the 'adventure of the hero'.



Some aspects of this pattern which Campbell has identified are:

- The call to adventure – the hero is presented with a challenge.
- Refusal of the call – the hero is initially reluctant.
- Supernatural aid – the hero meets a protective figure (often an old man) who provides him with the protective devices against the danger he is to face.
- The crossing of the first threshold – the hero commits and goes forward to the first stage of danger.
- The road of trials.
- The meeting of the 'Goddess' – she is mother, sister, bride, and incarnation of the promise.
- The 'belly of the whale' – the hero is 'swallowed' into the 'unknown' and is injured or appears to die.
- The reward – the hero gains the object of the quest.
- The road back.
- Resurrection – this is a return of the major ordeal, but the stakes are higher.
- The return.

View the following clip that focuses on the hero's journey in Star Wars, Harry Potter and The Wizard of Oz.

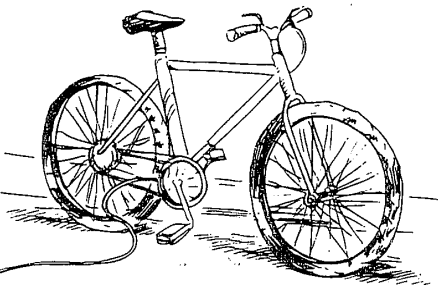
The Hero's Journey: <https://www.youtube.com/watch?v=KGV1BvnyvGo>

For each of the films, answer the following questions:

1. What is the ordinary world that the character starts in?
2. How are the characters called to adventure?
3. What is the new world that the character enters?
4. Each character experiences the path of trials. They learn new people, new skills and overcome challenges. Outline the path of trials for each character in the clip.
5. Finally the character returns to their old world but as a changed person. In what ways do each of the characters change?

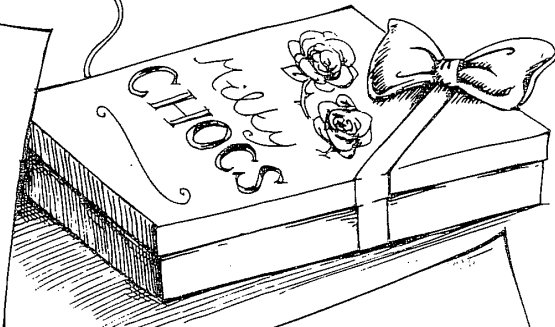
# Fantasy objects

See if you can change the everyday objects below into fantasy objects. Write your explanations of what they do on the labels underneath.

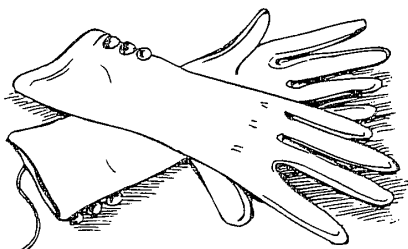


Object: Bicycle  
Special powers:  
  
Is it good or evil?  
What it does in the fantasy world:

Object: Box of chocolates  
Special powers:  
  
Is it good or evil?  
What it does in the fantasy world:



Object:  
Special powers:  
  
Is it good or evil?  
What it does in the fantasy world:



Object: Pair of gloves  
Special powers:  
  
Is it good or evil?  
What it does in the fantasy world:

Choose your own everyday object, draw it here and complete the label.

## Fantasy Object Creative Writing Task

After turning four everyday objects into fantasy object and then creating one of your own you must now select one to use in a piece of creative writing.

Your creative piece must be at least 300 words in length and must engage the senses of the reader. Remember the reader must see, hear, smell, taste and feel almost everything that happens in your creative piece. It is important to show the reader, not tell.

Make sure you use the editing checklist to ensure that you have a polished finalised product.

### Editing checklist

- Check for correct spelling: circle any words that you think are incorrect and then look up the correct spelling and fix it.
- Are your commas in the correct place? Remember the rules!
- Have you used capital letters to start and sentence and for the names of people and places?
- Have you used full stops to end your sentences?

Before you begin your writing you must complete the following planning sheet.

Fantasy object selected:

Description of main character/s:

Setting: Where will this story be happening?

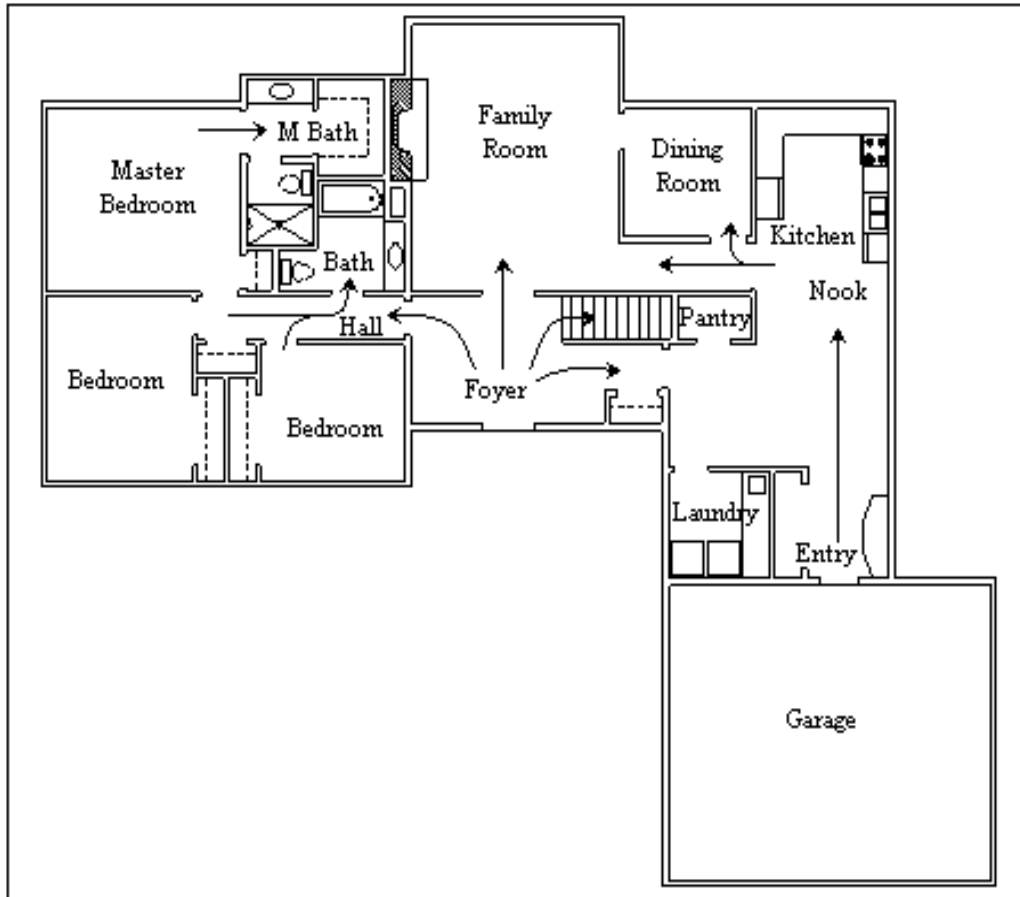
What is the complication? What will your character need to overcome?



## Fantasy Triggers

A *trigger* is a real world object that transports the characters from the real world into the fantasy world. For example, in "The Chronicles of Narnia" series, it is the wardrobe that is the trigger.

Below is a plan of a house. Imagine this is a magical house and each room has a trigger within it. Your task is to come up with a trigger for each of the rooms. It needs to be realistic – it needs to actually be in the room. All rooms have to have a different trigger.



Master bedroom-  
Bedroom 1-  
Bedroom 2-  
Hallway-  
Bathroom-  
Master bathroom-  
Family room-  
Laundry-  
Dining room-  
Pantry-  
Kitchen-  
Garage-

# Character Archetypes

An archetype is an example of something or someone in literature or art that represents or symbolises something.

For example in "Harry Potter" Harry is an archetype for goodness and Voldemort is an archetype for evil. **The typical archetypes include:**

## The Hero (usually the protagonist)

- Sometimes an orphan (or had a difficult child hood). Has someone in their lives who teaches him/her the qualities of the hero.
- Embarks on a quest, overcomes obstacles on the way by using the knowledge he has been taught throughout his life.
- Faces off with the villain in some way.

## The Villain (usually the antagonist)

- Sometimes an unexpected character (or symbol of evil)
- Opposite in most ways to the hero (physically and in personality). Has a strong dislike of the hero – but often has some unusual connection to them.
- In conflict with the hero and others around the hero.
- Possesses evil qualities – tries to establish power and control for evil to overcome goodness.

## The Hermit or Helper (the unexpected character)

- Mostly a wiser older person.
- Guides the hero with knowledge and advice.
- Sometimes has possession of a special object or power that will assist the hero in his quest.

## The Enchantress

- A woman who tempts the (male) hero with her beauty in order to bring about his downfall.
- The hero is often blind to the danger of her charms.

## The Damsel in Distress or 'The Dream Girl'

- Usually a beautiful woman (in looks or strength of character) who inspires the hero to great things.
- Out of reach of the hero for some reason – not always just physically.
- Passive character.
- Often "saved" by the hero from horrible circumstances by the hero.

# Questions

View the trailer for 'The Goonies' <https://www.youtube.com/watch?v=hJ2j4oWdQtU> and answer the following questions:

1. What elements of a fantasy text did you see?
2. Identify and describe any of the character archetypes that you could see.
3. How is music and sound used in the trailer to convey a sense of adventure or quest?
4. Choose ONE character from the trailer. What aspects of that character make them "fit" into the fantasy genre?

# Heroes and Villains in Fantasy

## Heroes as Archetypes

1. What are ten words/expressions to describe a hero?
2. List ten people you believe to be heroes – come up with a range of people from all different circumstances. For example: personal, sporting, celebrity, philanthropic.
3. Who is a *personal* hero to you and why? Write a 150-200 personal response outlining why/how this individual is a hero to you.

Submit your personal response for marking (hardcopy or email).

## Villains as Archetypes

4. What is your personal definition of a villain? Once you have your own definition, conduct some further research to add detail to your notes.
5. How many renown hero/villain pairings can you think of? Work with a partner to brainstorm as many as you can think of.
6. Brainstorm some real life people in the world, today or throughout history, who may be described as having qualities of a villain. *Be sensible in your response.* Try to brainstorm at least THREE people and outline what villainous qualities they possess.

Be prepared to share your responses with the class.

7. Create a villain.

Firstly, create a 'villainous' name.

Now, consider - why is this 'character' a villain? Create a **visual representation\*** in which you describe them in detail -

- Physical appearance
- Personality traits
- Powers
- Background – why did they become a villain? What is their motivation?
- Where do they live?
- What is their ultimate goal?
- Who is their “arch nemesis” (the “hero” that is their opposite)?

\*A visual representation could be a mind-map, poster, table, Presi, PowerPoint slide or other digital tool.

## Extension Creative Activity

Write a mini story (250 words) based around the villain you have created.

*You need to focus on incorporating a number of the fantasy quest elements we have been exploring in class.*

## **“Deltora Quest” by Emily Rodda**

### **DRAGON’S NEST**

#### **Overview**

*Everybody in Deltora thinks the dragons have disappeared. But the young king Lief knows this isn't true-and that the time has come to find them. The evil Shadow Lord has poisoned the land with four vile creations of sorcery buried with such stealth that only the bravest of heroes will find them.*

*Lief and his companions Barda and Jasmine must struggle to reveal the origins of the sorcery and destroy them. Their only clue is a fragment of an ancient map. And their only hope of help lies with seven unlikely allies-the last of Deltora's dragons.*

#### **Excerpt from Text**

*I have many plans. Plans within plans...*

Lief stiffened. But the voice in his mind was only a memory.

*The crystal is destroyed, he reminded himself. That menace, at least, is gone. My mind is my own again.*

"The Four Sisters," muttered Doom. "Sisters of the north, south, east, and west. It is like a riddle!"

"The man they called enemy and upstart knew the answer, for he drew a map to show where the Sisters were," said Lief. "If only we could find out who he was! Our one clue is that he lived in the time of a chief advisor called Drumm. Josef can surely tell us when that was."

"The man himself is not important, Lief!" exclaimed Jasmine. "The important thing is his map! Drumm had part of it, hidden in a safe place. It may still exist."

"After hundreds of years?" jeered Doon.

"Why not?" Jasmine flashed back. "The palace is *full* of things that have been there for hundreds of years. That is one of the reasons it seems to me a tomb! And surely the palace is where Drumm would have hidden something valuable. He lived there."

"Yes. And he told the Shadow Lord that his part of the map was under his eye," Barda put in.

"Under my eye and yours," said Lief slowly. "That is what he said."

Suddenly, a startling idea came to him.

He jumped up. His heart had begun to beat very fast.

"And what was under the Shadow Lord's eye?" he exclaimed. "Under the Shadow Lord's eye, as well as Drumm's?"

"Is this another riddle?" growled Barda. "If so, I am in no mood for it."

But Lief was already running towards the forge. In moments he was back, dragging the blacked table frame that had supported the crystal.

"Under their eye!" he panted. "What else can that mean, but this?"

"But it was in the fire!" cried Jasmine in horror. "If the map was fastened to it-"

Lief shook his head and threw the table frame onto the ground in the full glare of the moonlight

"Drumm would have been more careful than that," he said. "If the map is in this frame, there must be a secret compartment somewhere."

He crouched and began running his fingers over the scorched wood. In moments Jasmine, Doom, and Barda had joined him.

The search was long. The varnish on the wood had swelled and bubbled in the fire, leaving the surface of the table frame so rough that Lief soon despaired of finding a secret compartment by touch as he had hoped.

Then Jasmine cried out excitedly. As they all crowded around to look, her finger traced a small rectangle on the inside of one of the table legs.

"A piece has been cut away here, then replaced," she said. "Do you see? The patch fits very tightly, but the grain of the wood does not quite match."

Lief, Barda and Doom stared blankly at the table leg. They could see no change in the grain at all. But none of them doubted Jasmine. She had grown up in the Forests of Silence, and knew trees in all their forms as no one else did.

They watched as she fitted the point of her dagger into the edge of the patch only she could see. Soon a small block of wood had fallen to the ground, and Jasmine was slipping her fingers into the shallow hole now visible in the table leg.

"There is something in here," she whispered. "I have it!" Very carefully, she withdrew her fingers.

Between her fingertips was a folded scrap of yellowed paper.

"I cannot believe it," breathed Barda.

Gently, Jasmine unfolded the paper. It was a fragment of map, old and creased but strangely familiar.

"It is Deltora's east," Lief breathed. He pointed to the large "S" marked on the map fragment. "And that, I imagine, shows where the first Sister lies."

"In a place called Dragon's Nest," said Barda. "I do not like the sound of that."

"It is the rhyme I do not like," said Doom.

And they all stared at the two lines of verse, which had been added to the map in a strange, bold hand.

*Sisters four with poisoned breath  
Bring to the land a long, slow death.*

**“Deltora Quest” by Emily Rodda**  
**DRAGON’S NEST- Questions**

1. How do we know this extract fits into the fantasy quest genre? Give THREE examples to support your answer.
2. Which of these archetypes are depicted in this extract?
3. Choose ONE of these characters and answer the following questions:
  - How has this character been represented as an archetype?
  - What traits/features are we shown in this extract?
  - What do they look like? Act like?
  - What is their role in the extract? In the quest?
  - How are they perceived by others?
  - Words to describe this character?
  - What are three quotes that gives an insight about this character?
  - How have language techniques been used to give us insight into this character? (Consider tone, dialogue, imagery, sentence structure, juxtaposition)



## **“Harry Potter and the Philosopher’s Stone”**

**By J.K Rowling**

A man appeared on the corner the cat had been watching, appeared so suddenly and silently you'd have thought he'd just popped out of the ground. The cat's tail twitched and its eyes narrowed. Nothing like this man had ever been seen on Privet Drive. He was tall, thin, and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt. He was wearing long robes, a purple cloak that swept the ground, and high-heeled, buckled boots. His blue eyes were light, bright, and sparkling behind half-moon spectacles and his nose was very long and crooked, as though it had been broken at least twice. This man's name was Albus Dumbledore. Dumbledore didn't seem to realize that he had just arrived in a street where everything from his name to his boots was unwelcome. He was busy rummaging in his cloak, looking for something. But he did seem to realize he was being watched, because he looked up suddenly at the cat, which was still staring at him from the other end of the street.

For some reason, the sight of the cat seemed to amuse him. He chuckled and muttered, “I should have known.” He found what he was looking for in his inside pocket. It seemed to be a silver cigarette lighter. He flicked it open, held it up in the air, and clicked it. The nearest street lamp went out with a little pop. He clicked it again — the next lamp flickered into darkness. Twelve times he clicked the Put-Outer, until the only lights left on the whole street were two tiny pinpricks in the distance, which were the eyes of the cat watching him. If anyone looked out of their window now, even beady-eyed Mrs. Dursley, they wouldn't be able to see anything that was happening down on the pavement. Dumbledore slipped the Put-Outer back inside his cloak and set off down the street toward number four, where he sat down on the wall next to the cat. He didn't look at it, but after a moment he spoke to it. “Fancy seeing you here, Professor McGonagall.” He turned to smile at the tabby, but it had gone. Instead he was smiling at a rather severe-looking woman who was wearing square glasses exactly the shape of the markings the cat had had around its eyes.

She, too, was wearing a cloak, an emerald one. Her black hair was drawn into a tight bun. She looked distinctly ruffled. “How did you know it was me?” she asked. “My dear Professor, I've never seen a cat sit so stiffly.” “You'd be stiff if you'd been sitting on a brick wall all day,” said Professor McGonagall. “All day? When you could have been celebrating? I must have passed a dozen feasts and parties on my way here.” Professor McGonagall sniffed angrily. “Oh yes, everyone's celebrating, all right,” she said impatiently. “You'd think they'd be a bit more careful, but no — even the Muggles have noticed something's going on. It was on their news.” She jerked her head back at the Dursleys' dark living-room window. “I heard it. Flocks of owls . . . shooting stars. . . Well, they're not completely stupid. They were bound to notice something. Shooting stars down in Kent — I'll bet that was Dedalus Diggle. He never had much sense.” “You can't blame them,” said Dumbledore gently. “We've had precious little to celebrate for eleven years.” “I know that,” said Professor McGonagall irritably. “But that's no reason to lose our heads. People are being downright careless, out on the streets in broad daylight, not even dressed in Muggle clothes, swapping rumours.” She threw a sharp, sideways glance at Dumbledore here, as though hoping he was going to tell her something, but he didn't, so she went on.

“A fine thing it would be if, on the very day YouKnow-Who seems to have disappeared

"It certainly seems so," said Dumbledore. "We have much to be thankful for. Would you care for a lemon drop?" "A what?" "A lemon drop. They're a kind of Muggle sweet I'm rather fond of."

"No, thank you," said Professor McGonagall coldly, as though she didn't think this was the moment for lemon drops. "As I say, even if You-Know-Who has gone —" "My dear Professor, surely a sensible person like yourself can call him by his name? All this 'You-Know-Who' nonsense — for eleven years I have been trying to persuade people to call him by his proper name: Voldemort."

Professor McGonagall flinched, but Dumbledore, who was unsticking two lemon drops, seemed not to notice. "It all gets so confusing if we keep saying 'You-Know-Who.' I have never seen any reason to be frightened of saying Voldemort's name."

"I know you haven't," said Professor McGonagall, sounding half exasperated, half admiring. "But you're different. Everyone knows you're the only one You-Know- oh, all right, Voldemort, was frightened of." "You flatter me," said Dumbledore calmly. "Voldemort had powers I will never have." "Only because you're too — well — noble to use them."

"It's lucky it's dark. I haven't blushed so much since Madam Pomfrey told me she liked my new earmuffs." Professor McGonagall shot a sharp look at Dumbledore and said, "The owls are nothing next to the rumours that are flying around. You know what everyone's saying? About why he's disappeared? About what finally stopped him?" It seemed that Professor McGonagall had reached the point she was most anxious to discuss, the real reason she had been waiting on a cold, hard wall all day, for neither as a cat nor as a woman had she fixed Dumbledore with such a piercing stare as she did now. It was plain that whatever "everyone" was saying, she was not going to believe it until Dumbledore told her it was true.

Dumbledore, however, was choosing another lemon drop and did not answer. "What they're saying," she pressed on, "is that last night Voldemort turned up in Godric's Hollow. He went to find the Potters. The rumour is that Lily and James Potter are — are — that they're — dead."

Dumbledore bowed his head. Professor McGonagall gasped. "Lily and James . . . I can't believe it . . . I didn't want to believe it . . . Oh, Albus . . ." Dumbledore reached out and patted her on the shoulder. "I know . . . I know . . ." he said heavily. Professor McGonagall's voice trembled as she went on. "That's not all. They're saying he tried to kill the Potters' son, Harry. But — he couldn't. He couldn't kill that little boy. No one knows why, or how, but they're saying that when he couldn't kill Harry Potter, Voldemort's power somehow broke — and that's why he's gone."

Dumbledore nodded glumly. "It's — it's true?" faltered Professor McGonagall. "After all he's done . . . all the people he's killed . . . he couldn't kill a little boy? It's just astounding . . . of all the things to stop him . . . but how in the name of heaven did Harry survive?" "We can only guess," said Dumbledore. "We may never know."

Professor McGonagall pulled out a lace handkerchief and dabbed at her eyes beneath her spectacles. Dumbledore gave a great sniff as he took a golden watch from his pocket and examined it. It was a very odd watch. It had twelve hands but no numbers; instead, little planets were moving around the edge. It must have made sense to



Dumbledore, though, because he put it back in his pocket and said, "Hagrid's late. I suppose it was he who told you I'd be here, by the way?" "Yes," said Professor McGonagall. "And I don't suppose you're going to tell me why you're here, of all places?" "I've come to bring Harry to his aunt and uncle. They're the only family he has left now."

"You don't mean — you can't mean the people who live here?" cried Professor McGonagall, jumping to her feet and pointing at number four. "Dumbledore — you can't. I've been watching them all day. You couldn't find two people who are less like us. And they've got this son — I saw him kicking his mother all the way up the street, screaming for sweets. Harry Potter come and live here!"

"It's the best place for him," said Dumbledore firmly. "His aunt and uncle will be able to explain everything to him when he's older. I've written them a letter." "A letter?" repeated Professor McGonagall faintly, sitting back down on the wall. "Really, Dumbledore, you think you can explain all this in a letter? These people will never understand him! He'll be famous — a legend — I wouldn't be surprised if today was known as Harry Potter Day in the future — there will be books written about Harry — every child in our world will know his name!"

"Exactly," said Dumbledore, looking very seriously over the top of his half-moon glasses. "It would be enough to turn any boy's head. Famous before he can walk and talk! Famous for something he won't even remember! Can't you see how much better off he'll be, growing up away from all that until he's ready to take it?" Professor McGonagall opened her mouth, changed her mind, swallowed, and then said, "Yes — yes, you're right, of course. But how is the boy getting here, Dumbledore?"

She eyed his cloak suddenly as though she thought he might be hiding Harry underneath it. "Hagrid's bringing him." "You think it — wise — to trust Hagrid with something as important as this?" "I would trust Hagrid with my life," said Dumbledore. "I'm not saying his heart isn't in the right place," said Professor McGonagall grudgingly, "but you can't pretend he's not careless. He does tend to — what was that?" A low rumbling sound had broken the silence around them. It grew steadily louder as they looked up and down the street for some sign of a headlight; it swelled to a roar as they both looked up at the sky — and a huge motorcycle fell out of the air and landed on the road in front of them.

If the motorcycle was huge, it was nothing to the man sitting astride it. He was almost twice as tall as a normal man and at least five times as wide. He looked simply too big to be allowed, and so wild — long tangles of bushy black hair and beard hid most of his face, he had hands the size of trash can lids, and his feet in their leather boots were like baby dolphins. In his vast, muscular arms he was holding a bundle of blankets. "Hagrid," said Dumbledore, sounding relieved. "At last. And where did you get that motorcycle?" "Borrowed it, Professor Dumbledore, sir," said the giant, climbing carefully off the motorcycle as he spoke. "Young Sirius Black lent it to me. I've got him, sir." "No problems, were there?" "No, sir — house was almost destroyed, but I got him out all right before the Muggles started swarmin' around. He fell asleep as we was flyin' over Bristol."

Dumbledore and Professor McGonagall bent forward over the bundle of blankets. Inside, just visible, was a baby boy, fast asleep. Under a tuft of jet-black hair over his forehead they could see a curiously shaped cut, like a bolt of lightning. "Is that where — ?" whispered Professor McGonagall. "Yes," said Dumbledore. "He'll have that scar forever." "Couldn't you do something about it, Dumbledore?" "Even if I could, I wouldn't. Scars

can come in handy. I have one myself above my left knee that is a perfect map of the London Underground.

Well — give him here, Hagrid — we'd better get this over with." Dumbledore took Harry in his arms and turned toward the Dursleys' house. "Could I — could I say good-bye to him, sir?" asked Hagrid. He bent his great, shaggy head over Harry and gave him what must have been a very scratchy, whiskery kiss. Then, suddenly, Hagrid let out a howl like a wounded dog. "Shhh!" hissed Professor McGonagall, "you'll wake the Muggles!" "S-s-sorry," sobbed Hagrid, taking out a large, spotted handkerchief and burying his face in it. "But I c-c-can't stand it — Lily an' James dead — an' poor little Harry off ter live with Muggles —" "Yes, yes, it's all very sad, but get a grip on yourself, Hagrid, or we'll be found," Professor McGonagall whispered, patting Hagrid gingerly on the arm as Dumbledore stepped over the low garden wall and walked to the front door.

He laid Harry gently on the doorstep, took a letter out of his cloak, tucked it inside Harry's blankets, and then came back to the other two. For a full minute the three of them stood and looked at the little bundle; Hagrid's shoulders shook, Professor McGonagall blinked furiously, and the twinkling light that usually shone from Dumbledore's eyes seemed to have gone out. "Well," said Dumbledore finally, "that's that. We've no business staying here.

We may as well go and join the celebrations." "Yeah," said Hagrid in a very muffled voice, "I'd best get this bike away. G'night, Professor McGonagall — Professor Dumbledore, sir." Wiping his streaming eyes on his jacket sleeve, Hagrid swung himself onto the motorcycle and kicked the engine into life; with a roar it rose into the air and off into the night. "I shall see you soon, I expect, Professor McGonagall," said Dumbledore, nodding to her. Professor McGonagall blew her nose in reply. Dumbledore turned and walked back down the street. On the corner he stopped and took out the silver Put-Outer. He clicked it once, and twelve balls of light sped back to their street lamps so that Privet Drive glowed suddenly orange and he could make out a tabby cat slinking around the corner at the other end of the street. He could just see the bundle of blankets on the step of number four. "Good luck, Harry," he murmured. He turned on his heel and with a swish of his cloak, he was gone.

## **"Harry Potter and the Philosopher's Stone"**

**By J.K Rowling**

### **Questions**

1. How do we know this extract fits into the fantasy quest genre? Give THREE examples to support your answer.
2. Which of these archetypes are depicted in this extract?
3. Choose ONE of these characters and answer the following questions:
  - How has this character been represented as an archetype?
  - What traits/features are we shown in this extract?
  - What do they look like? Act like?
  - What is their role in the extract? In the quest?
  - How are they perceived by others?
  - Words to describe this character?
  - What are three quotes that gives an insight about this character?
  - How have language techniques been used to give us insight into this character? (Consider tone. dialogue. imagery. sentence structure. juxtaposition)

# Once Upon a Time

## Understanding Archetypes

1. Refer to your notes on the Features of a Fantasy Quest. What features are shown in this episode to make it fit into a fantasy quest genre?

Give at least THREE examples with references to the episode.

2. What character in the episode is viewed as the "hero"? How does the filmmaker show us that this is the hero? Give THREE examples.

*Think about film techniques such as costuming, dialogue, lighting, camera angles, symbolism and music.*

3. What character in the episode is viewed as the "villain"? How does the filmmaker show us that this is the villain? Give THREE examples.

*Think about film techniques such as costuming, dialogue, lighting, camera angles, symbolism and music.*

