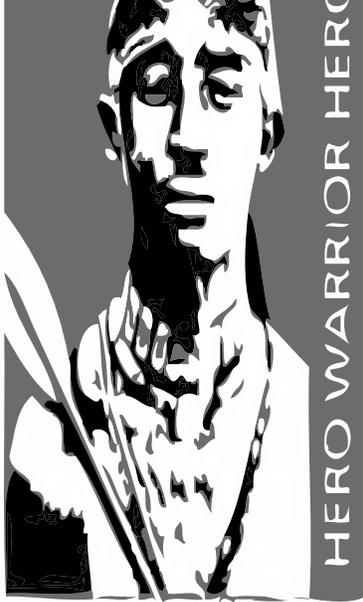




INNOCENT INNOCENT



HERO WARRIOR HERO



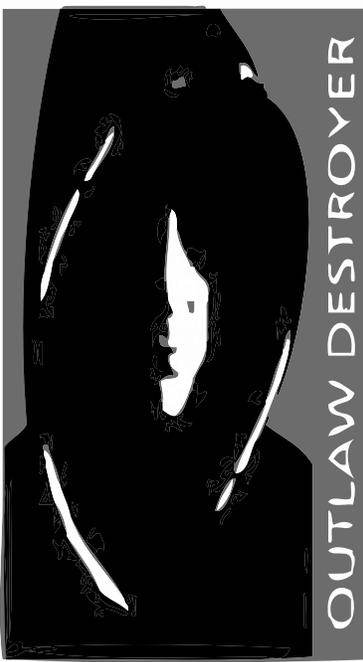
REGULAR GUY / GAY



CAREGIVER ALTRUISM



LOVER LOVER LOVER



OUTLAW DESTROYER



SEEKER EXPLORER



t h e m o d e r n m y t h



SAGE SAGE SAGE



MAGICIAN MAGICIAN



JESTER JESTER JESTER



PRINCE PRINCE PRINCE



[t h e m o d e r n m y t h]

Myths are timeless. Myths are adaptable, often being tweaked and modified to remain meaningful throughout history. The old myths, legends and religious tales that we "know" today were based on even more ancient words and stories that have, through time and history, "lost" their original titles, words, and characters. Yet, these old myths still resonate within the fabric of today's "myths". They are like a single stitch in a pair of jeans. Invisible, but vital.

We are all linked to the myths, the legends and the allegories, even the invisible ones, and we still pattern our modern myths, like the films *Hanna* or the *Matrix* (the Cave Allegory), or novels like *Harry Potter* (biblical allusions), on the earliest words; the invisible stitches.

You will become a modern myth-maker. Research a myth, legend, allegory or religious story and interpret it for a modern audience. Write it. Use the plot structure or mythic structure to organize your myth.

1. The myth must include:

- sentence variety, but 70-80 percent should be simple sentences.
- balanced sentences
- antithesis sentences
- original metaphors
- 2-word Alliterations
- strong and vivid diction
- personification
- allusions
- symbols

2. Format the myth using:

- 11-12 size
- Courier/Courier New font
- Maximum 1000 words

3. Once the modern myth has been completed, analyse it. Examine how the new myth:

- communicates the same themes as the original, ancient story.
- how the new myth creates new symbols based on the original symbols.

4. The analysis should be brief - 300 words - and connect specific ideas in both the original myth/allegory/religious tale and the new myth/allegory/religious tale.

You can use sentence variety (i.e. simple, antithesis, balanced)

<input type="checkbox"/>	with a skillful and original effect	9	9.5	9.75	10					
<input type="checkbox"/>	with skill	8	8.25	8.5	8.75					
<input type="checkbox"/>	well	7	7.25	7.5	7.75					
<input type="checkbox"/>	some effect, but clarity needs some work	6	6.25	6.5	6.75					
<input type="checkbox"/>	with minimal effect or skill	0	1	2	3	4	5	5.25	5.5	5.75

You can use literary devices (i.e. metaphor, allusion, symbols)

<input type="checkbox"/>	originally and creatively	4.5	5		
<input type="checkbox"/>	well	4	4.25		
<input type="checkbox"/>	with some creativity and originality	3.5	3.75		
<input type="checkbox"/>	with little creativity	3	3.25		
<input type="checkbox"/>	with minimal skill/effect	0	1	2	2.5

You can apply plot components / myth components to

<input type="checkbox"/>	write an original and engaging story	9	9.5	9.75	10					
<input type="checkbox"/>	write an engaging story	8	8.25	8.5	8.75					
<input type="checkbox"/>	write a clear story	7	7.25	7.5	7.75					
<input type="checkbox"/>	write an OK story	6	6.25	6.5	6.75					
<input type="checkbox"/>	write an awkward and unclear story	0	1	2	3	4	5	5.25	5.5	5.75

You can use proper grammar and language conventions

<input type="checkbox"/>	perfectly	4.5	5		
<input type="checkbox"/>	near perfectly	4	4.25		
<input type="checkbox"/>	with few errors	3.5	3.75		
<input type="checkbox"/>	with too many errors	3	3.25		
<input type="checkbox"/>	with too many errors, making your writing unclear	0	1	2	2.5

comments

total

communication/application

/30