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PONTIFICIA
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CATÓLICA DE
VALPARAÍSO

Every Journey Needs a Mentor

An elective literature workshop for 8th graders based on J.K Rowling's
Harry Potter and the Prisoner of Azkaban

TRABAJO DE TITULACIÓN PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS Y
AL GRADO DE LICENCIADO EN EDUCACIÓN

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1. INTRODUCTION

In a world where people live surrounded by television, internet, audiobooks and online games, encourage and convince an adolescent to read a book is harder than imagined since they don't see an immediate reward to it. Is in this context that we need to show the kids the importance of reading, the benefits that we can have from it and how fun it can be if we choose the right book.

Educational institutions should encourage and promote reading in their students, and through interesting and engaging stories develop critical thinking, as well as, through the books, showing them different realities, countries, cultures and worlds.

The present project will focus on a young adult literature book called *Harry Potter and the Prisoner of Azkaban* written by the British author J.K. Rowling.

The project will be divided into three main sections: the theoretical framework will explain the key concepts that will be developed through the workshop. The second section is the needs analysis carried out at a school in Valparaíso, which is followed by the analysis of the results and the rationale for the course. Finally, the last section is the macro and micro panning of the workshop, where the main activities are shown, and three lessons are described step by step.

2. THEORETICAL FRAMEWORK

2.1 What is literature?

Literature has been a topic discussed for centuries, and its definition has not found a general and clear agreement yet. A definition of literature will always imply a multiplicity of options ranging from what standpoint or criteria scholar use to start a definition. Defining literature involves defining what a literary text is, what roles reader and writer should assume, what standards a text should accomplish to be called literary, and so on. In spite of this variety, there have been a number of scholars who have tried to come up with a definition of what makes a text literary.

Jim Meyer states that there are two ways of defining the nature of a text as literary: one of them is by reaching a list of strict and narrow criteria that must be met, and the other is by trying to reach the ideal characteristics that one text has and that together have been considered a prototype. If we follow the latter, a Prototype Approach, Meyer suggests a definition in which "literary texts are marked by careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, and meter". A literary text, then uses special language, a language that thrives in ambiguity and connotation, a language that draws attention upon itself. Language that explores the possibilities of what can be communicated and the effects of the way in which words are wrought. A literary text uses language in a beautiful and classy way, it uses language not only as a mean by which something is told, but as a tool to beautify the narration.

Such formal and general definition is made more organic by Culler as he claims that "literature is a practice in which authors attempt to advance or renew literature and thus is always implicitly a reflection on literature itself". (34). Literary language reflecting on what language in general is, its range and complexity, forces a constant (re)definition of what literary texts do. The way human beings communicate evolves, becomes more complex, adds new instruments, and those events always have a consequence on the way creators produce and the nature of new literary texts. These new complexities determine new approaches to literature nowadays both as the kind of texts produced and the way scholars appreciate its contribution to human endevour. Today, the duty is to question what happens around us, thus everything is in constant change, and a concrete and objective definition of literature will not be reached unless literature stops changing itself. And that is something that will never happen, since literature is almost alive, with million and millions of agents that will keep literature evolving according to the society's necessity.

2.2 Young adult Literature

Along the years, literature has been divided into different genres and sub-genres. Usually the criteria to determine wether the work belongs to one or the other depends on structural features that the text fits more or less accurately. Thus, drama is easily recognizable for its dialog-based shape or an epic poem is for its type of hero or adventure described. Having genres purely defined for the kind of audience they target is a new phenomenon. The most ubiquitous, if not notorious, of the cases would be "children's literature", which by default would deliver a new category, as unclear as one can have, that is "adult's literature". A third, and even more recent appearance, that is not as immediately recognizable, but it has had an enormous and undeniable growth over the past 20 years, is young-adult literature.

The first hints of this new kind of literature began more than fifty years ago, with novels such as J. D. Salinger's 1951 *The Catcher in the Rye*, but it was not until the late 90's that young adult literature suffered a popularity explosion, becoming one of the most popular and, therefore, financially successful genres in decades.

It is important, then, to provide clear guidelines to what elements characterize and make Young Adult Literature regonizable if one wants to understand its impact. According to Howell, "Young adult (YA) literature is an evolving genre, with consistent changes occurring in the structure and mode of reading. Along with structural changes, young adult literature pushes controversial boundaries" One of the advantages YAL has over other structurally-determined genres is that there is no limits in the topics it can cover nor

the structural possibilities in which these realities can be delivered. This also determines that this genre is constantly changing, which makes it difficult to accurately define it, but there are certain characteristics that all literary works under this category share and these are:

> "1. The protagonist is a teenager. 2. Events revolve around the protagonist and his/her struggle to resolve conflict. 3. The story is told from the viewpoint and in the voice of a young adult. 4. Literature is written by and for young adults. 5. Literature is marketed to the young adult audience. 6. Story doesn't have a "storybook" or "happily-ever-after" ending—a characteristic of children's books. 7. Parents are noticeably absent or at odds with young adults. 8. Themes address coming-of-age issues (e.g., maturity, sexuality, relationships, drugs)." (Cole, 2009)

These features evidence not only the topics, but also the kind of reading these texts require. YAL is literature that targets adolescents and young adults, but at the same time commands an even greater emotional attachment than other genres. A YAL reader identifies with its protagonist and their conflicts. The conflct of the reader, their distrust of society's authority or their own psyque's are reflected in what they read. The book is a mirror to their own intense questioning and search for definition.

The young adult literature reader looks and finds in the novels what they want to find, they relate to what is being told in the story. On one hand, the reader can be an

adolescent facing a problem that is being developed in the story, or he can be and adult who once in life had that problem and now can relate to the plot.

Another way in which readers can feel engaged to the story is that it usually has a fast pace and uses a familiar language, which makes the novel easy to read.

Reaching a consensus or not, sharing some (or all) of the characteristics or not, the one and very truth is that Young Adult Literature is a genre which has come to stay, and which has made a much bigger and more important impact that a merely commercial one, Young Adult Literature has developed a hunger for books among teenagers, it has welcomed them back at bookstores and libraries, and it has opened the doors of literature to those who have far more technologic, interactive and entertaining things to do than opening a book, but have chosen to do it.

2.3 Definition of a Hero.

A hero is a character that we often find in literature, he transcends the categories mentioned in the previous section, and it can be found on a children's colored book and on an adult thriller.

In this workshop, the figure of Harry Potter will be seen as a hero, but a hero goes beyond what we have known so far, the hero has been part of novels and narrations for centuries and the modern and classic hero have completely opposite characteristics.

When talking about a modern hero, there are different ideas about what a it is, and according to Harris, a hero is "an individual who has the courage of conviction to perform feats that benefit the general populace, acts as a soldier of virtue, and has an altruistic spirit that urges him or her to act against evil and defend the greater good at all costs, even sacrificing his own well-being or life" (2). On the other hand, there is a shorter but complementary definition given by Philip Zimbardo, who states "Heroes are people who transform compassion (a personal virtue) into heroic action (a civic virtue). In doing so, they put their best selves forward in service to humanity" (2).

This characteristics describe the 'modern' hero, the contemporary hero, while the classic hero, according to Bakhtin "the principle for formulating the hero figure is related to the particular type of plot, to the particular conception of the world, and to a particular composition of a given novel" (10). This means that in this time, the hero is not the central part of the narration, but the story is the components that surround the hero himself are the ones that make him a hero. This can be seen on Bakhtin's idea of a "timeless" hero, where the time does not pass by, where "time lacks any significance or historical coloring;

even "biological time" – the hero's age, his progress from youth through maturity to old age – is either completely absent or is noted only as a matter of form." (11) This shows once more that the hero himself is not important or relevant in the story, but the story is the true protagonist. Bakhtin's ideas are absolutely opposite to what we know as a hero nowadays and it only depicts hoy the concepts has evolved through the years and will probably continue to change in the decades that come.
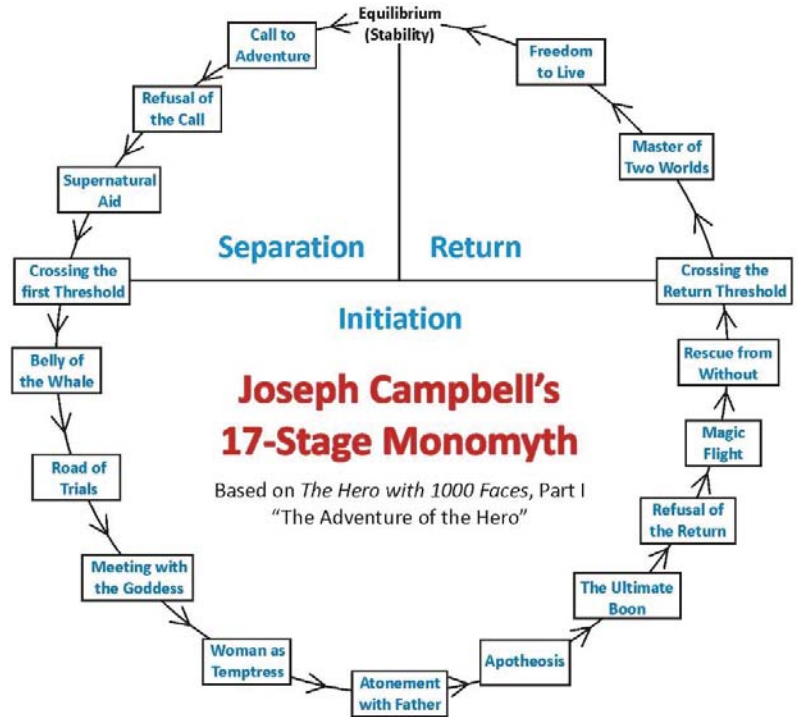
2.4 The Hero's Journey

Some of the most famous and significant works in pop culture of the last decades, namely J. K. Rowling's *Harry Potter*, J. R. R. Tolkien's *The Lord of the Rings* and George Lucas's *Star Wars* have more have one structural element in common that may be invisible for the untrained eye.. These three now classic stories share an important number of tropes taken from fantasy, but also they share a path, a cycle, which makes the story they tell a highly significant one. They all are a perfect representation of The Hero's Journey.

The Hero's Journey (THJ) is the topic developed by Joseph Campbell in *The Hero with a Thousand Faces* on which he compiles, analyses and finds points of convergence on different stories to conclude that a significant number of stories told by different authors in different cultures all over the world revolve around the same stoy, what he calls the monomyth. Campbell, like Jung before him, believes that most human beings are drawn to the same stories because they are archetypal and because all writers are, with variants, telling the same stories, or as Borges suggests, writing the same book. This "pattern that lies behind every story ever told" (Vogler, 1) is the hero's journey.

Campbell unites both classic and modern conceptions of a hero in his idea of the monomyth, where the hero is important because he is the protagonist of the story, he/she is a person brave enough to face the adventures ahead and puts in risk his own life to protect the greater good. On the other hand, the hero is a hero because of the story in which he/she is, because of the journey that is taking. A hero is a hero due to the composition of the story, the composition of the monomyth.

Campbell states that this achetypal story is supposed to be found behind every story ever written, and it consists of 17 stages which are part of a cycle. According to Campbell, these stages are:

1. Call to adventure
2. Refusal of the call
3. Supernatural aid
4. Crossing the first Threshold
5. Belly of the Whale
6. Road of trials
7. Meeting with the Goddess
8. Woman as Temptress
9. Atonement with Father
10. Apotheosis
11. The ultimate Boon
12. Refusal of the Return
13. Magic Flight
14. Rescue from Without
15. Crossing the Return Threshold
16. Master of two worlds
17. Freedom to Live

For the purpose of this workshop, the focus will be on the stage 3: Supernatural Aid.

Supernatural aid describes how the hero meets for the first time the figure that will help him on his journey. As stated by Campbell, "for those who have not refused the call, the first encounter of the hero journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass. What such a figure represents is the benign, protecting power of destiny." (Campbell, 69)

That is the exact moment which this workshop wants to develop, that protective figure is Sirius Black, and although he is not the one who is a superior mentor (role clearly taken by Albus Dumbledore), he is the one who is closer to what Harry can call family. Sirius represents the lost figure of a father, an even though the first encounter with him was not particularly a good one, time allowed Sirius to demonstrate Harry who he really was, and in that way get rid of all the prejudices that had filled his image over the past decade or more.

At this point of the journey, the hero accepts the quest and is committed to it. As stated before, he also meets his mentor, who will become his supporter and will be providing him pieces of advice and/or something that he needs. The mentor can sometimes give the hero some sort of amulet which will be helpful in the future. At this stage, the hero feels comfortable with his new role and everything seems to work with him as long as he acts accordingly to what is best to the society.

2.5 Elements of Fantasy

Fantasy as a genre has had a wide and complex discussion over the years. Many points of view can be addressed when talking about what fantasy means and its implications, but for the purpose of this workshop only the general meaning of it will be necessary mention.

It is not easy to define epic as a genre, but it has be found that "epic is epic" because it deals explicitly with the largest and most important questions of humankind: what is the meaning of life? Why are we here? Who is God and what is she doing? What is the religious and/or moral order of the universe?" (Donaldson, 13)

Epic fantasy usually revolves around a situation that involves the furure of the world as we know it by a decision, quest or adventure in which a number of characters get involved which will seal that fate, which will also decide wether the world succumbs to evil or will reach a new order of peace and benevolence. Most of the times, these adventures have a medieval or medieval-like setting and involve mixture of magical creatures, monsters, lost lore and others. These type of novels generally have an important number of characters and generally sprawl through numerous volumes or fewer massive ones.

On the other hand, we need to provide a definition to Fantasy. Stephen Long defines fantasy as "Fantasy tale tells a story, or depicts events and adventures, involving magic, alternate worlds, or both, so that the story could not take place in the "real world." (2)

Epic and fantasy have become two different genres that clustered in one concept thanks to the fact that they undoubtedly share characteristics. The characteristics that they share are magic and unrealistic components, as well as they deal with important matters of our

life, one explains them from the point of view of a magic and unrealistic world and the other as questions that should be asked and developed in our real world but with hint of magic, which at the time where thought to be real. This is exactly where they converge, as stated by Stephen Ronaldson, "certainly, all English epics are fantasy, in the sense that they all contain magic, all present supernatural perceptions of reality". (Donaldson, 9 & 10)

Moreover, it's interesting how Donaldson addresses the topic, saying that "throughout English literary history no writer has been able to write an enduring "epic" without using the metaphor of magic and the techniques of personification. Apparently, to be "epic" a work must not only be long and profound; it must almost be fantasy" (13)

Is in this way that Epic Fantasy seems to be talking the same language nowadays, creating a new genre which opens a whole world of opportunities to write and depict scenarios where unrealistic issues are absolutely normal, this helps to explain certain real life issues which are not explainable in our world, as well as playing the function to entertain the reader.

2.6. Harry Potter

Harry Potter discovers that he is a wizard when he is eleven and that is when his whole life changes. These changes are not only him being able to escape from his aunt and uncle's house, but also him being welcomed to a whole new world, from which he knows nothing about. Then, part of the journey he embarks has to do with Harry dealing with this complexity. Being confined to his little room under the stairs provided security and the comfort of the known, but soon after him being admitted to Hogwarts, Harry realizes that the world is not what it appears to be, that values are not easily dividable between good and evil as such. Now the young wizard faces real issues, real pre- adolescent's issues and all the problems that being "the boy who lived" carried him. In a world in which his home is not his home, his family is not his family, his thoughts are not only his, his destiny is entangled to that of his nemesis, Harry develops as a young man and a wizard, all along with the constant threat of a powerful wizard trying to kill him and the everyday struggles that an orphan kid faces when knowing more and more about his parents. Harry is not a model-like hero such as the one in the old epic adventures because his journey is spiritual as well as physical. As he grows, he has to face more and more complex adventures all along with being constantly hit with information about his past, his present and his future. As his story in this new world is developed, he has to learn lessons from the people he meets and then, realize that those people are as fallible as he learns himself is. Harry Potter is a modern hero who struggles during his journey, but with the help of his loyal friends will learn, little by little what to believe, who to trust and how to defeat the evil.

3. NEEDS ANALYSIS AND RATIONALE

3.1 Description of the school

La Escuela San Ignacio de Loyola de Valparaíso es una institución perteneciente a la Fundación Educacional Padre Jaime Larraín que imparte Educación Prebásica y Educación General Básica. Integra la Red Educacional Ignaciana, REI, y Fe y Alegría, movimiento de educación popular y promoción social presente en todos los países de América Latina, el Caribe y el Chad, en África.

Persigue la formación de personas que se incorporen con fervor a la misión humanizadora y evangelizadora de la Iglesia, como cristianos comprometidos con una sociedad más justa e inclusiva.

La Escuela se concibe como un lugar de encuentro, de diálogo, de reflexión compartida y de estimulación mutua desde el cual se observa y estudia la realidad. Como un espacio para el desarrollo de habilidades, destrezas y capacidades, así como también de actitudes y valores que permitan apropiarse de los contenidos fundamentales de las ciencias y de las artes, con una perspectiva dinámica y renovada, facilitando la adaptación a un mundo en permanente cambio.

Misión

La misión de la escuela es ofrecer una formación integral de calidad a niños, niñas, jóvenes y personas adultas, a través de comunidades educativas que vivan la sociedad justa y solidaria que queremos construir, que aporten para mejorar la educación nacional y que colaboren con la misión evangelizadora de la Iglesia.
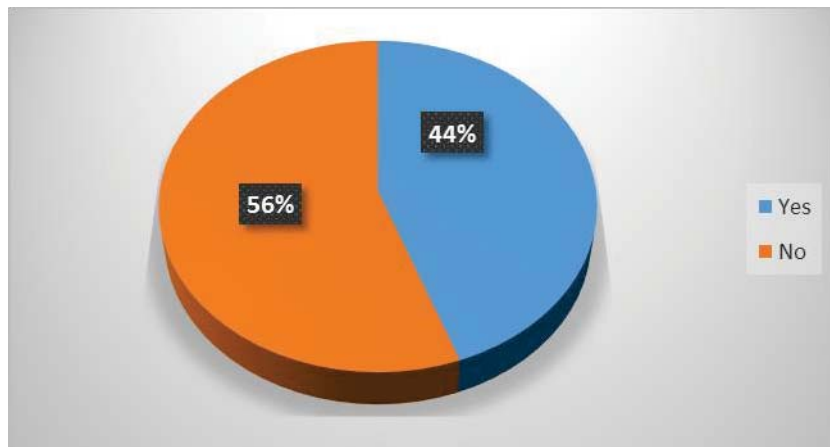
Visión

La Escuela San Ignacio de Loyola, sueña con formar personas nuevas, renovadas en su espíritu y en su mente. Soñamos con una sociedad nueva, en la que sea posible vivir la fraternidad y soñamos también con una iglesia misionera para una nueva evangelización.

3.2 Needs Analysis Results

Question one

Do you enjoy reading?	
No	20 students
Yes	16 students

In the first question, students are asked if they enjoy reading or not. 20 students answered that they did not enjoy reading, who represents the 55% of the class. On the other hand, 44% of them said that they do (16 students). These results are really important because the book chosen for this workshop is around 300 pages long, which means that the students will need to have some extra motivation or help to complete the reading assignments throughout the term.

Question 2

| How many books have you read this year?	
1	1 students
2	2 students
3	26 students
4 or more	5 students
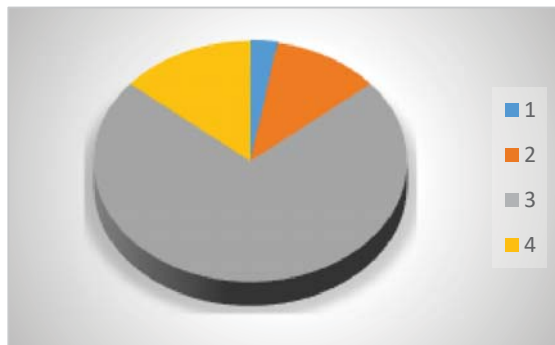
In question number two, students are asked for the number of books that they have read

this year. The majority of them, 26 of the 36 (72%) answered that they have read 3 books,

which is the numbers of book that the school have asked them to read on their *Lenguaje y*

Comunicacion class, which means that those students do not read for pleasure, but they

read because they have to. Three of the kids said that they have read less than 3 books, so

they did not achieve that task. On the other hand, 5 students said that they have read 4 or

more books, this means that they do read for pleasure. This information is transcendental

for the workshop because, on one hand, it shows that most of the students do read when

they have to and some of then read even more than the requirement. On the other hand,

only 14% of them do not read enough, which is a small amount of students considering all.

Question 3

What kind of genre do you prefer in a book?	
Drama	4 students
Romance	6 students
Science fiction / Fantasy	20 students
Historical	1 students
Other	5 students
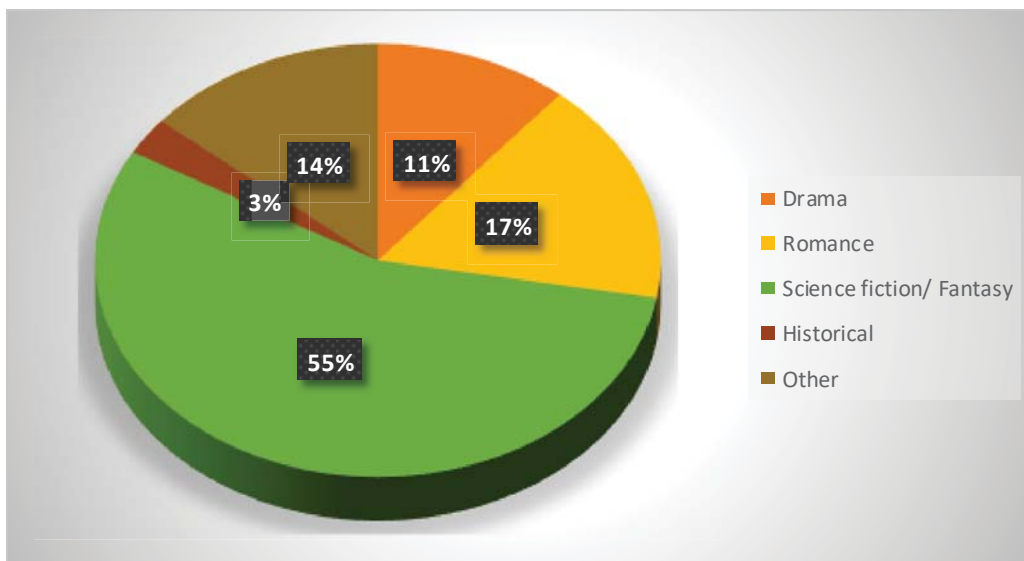
Question number three is about their preference regarding the genre of the books that they read. More than half of the group (55%), stated that they prefer since fiction or fantasy. This is paramount for the development of this workshop since the book chosen is precisely part of the fantasy genre. This should help the motivation and commitment towards the course.

Question 4

| How often do you read?	
Every day	4 students
A couple of times a week	10 students
Once a week	15 students
Once a month	7 students
Never	0 students
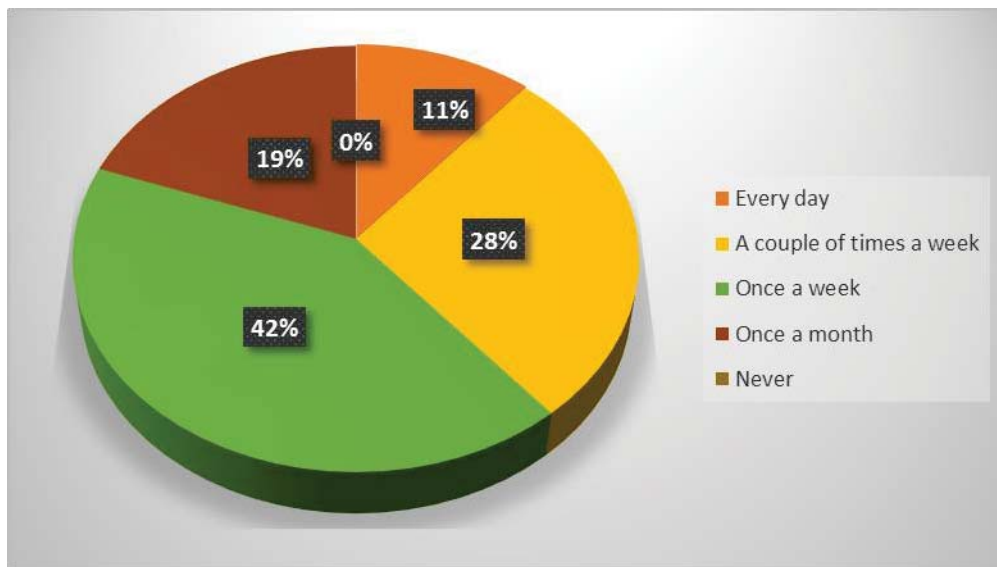
In the fouth question, the students are asked how often they read. Only 4 students (11%) said that they read every day, 28% said that they read a couple of times a week, the majority of them answered that they read once a week (42%), and 19% said that they read once a month. This is relevant information since the students will be required to read at least once week during this workshop. The weekly lessons will need their commitment on fully complete the reading tasks, so the activities can be carried on the best way.

Question 5

Do you know the Harry Potter saga?	
Yes	36 students
No	0 students
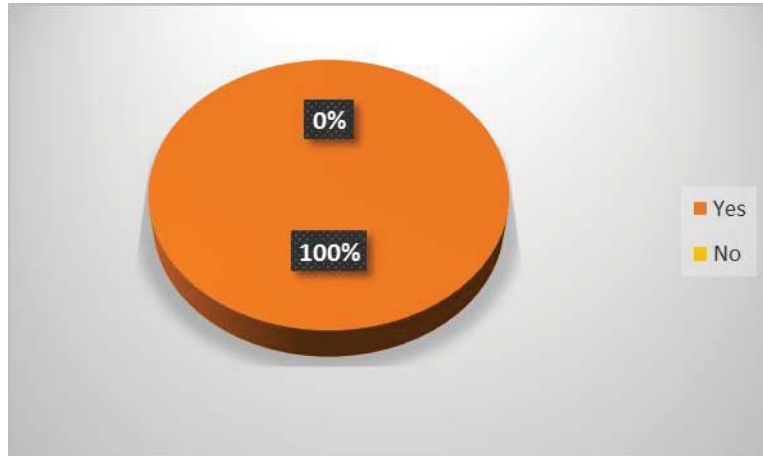
Question number five is really important because it gives an idea of how familiar the students are with the subject of study. All the kids answered that they know the Harry Potter saga, which is a good start because it means that the basic storyline is at least familiar to them and that they have a notion of what the magic world where it takes place is like.

Question 6

| How many books of the saga have you read?	
1	10 students
2	5 students
3	4 students
4	0 students
5	0 students
6	3 students
None	14 students
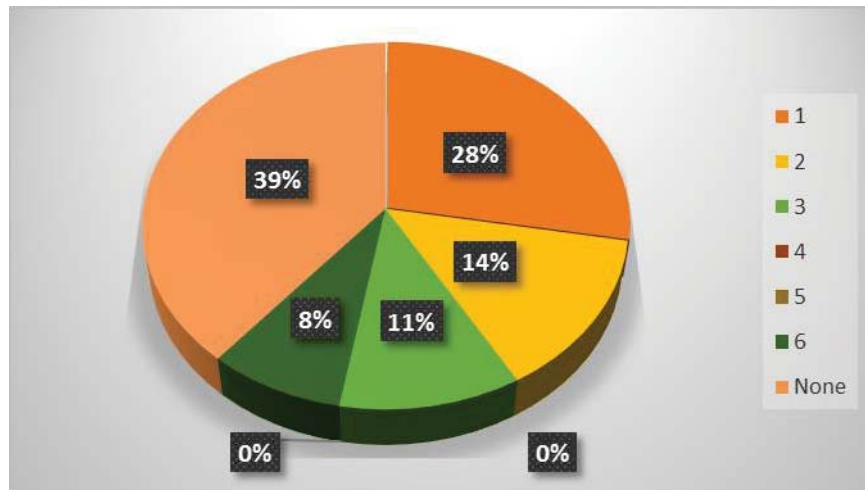
When asked about how many books of the saga they have read, the majority of the students answered that they had read none of them, while 10 kids said that they had read one book, 14% said that they had read two books and only 11% stated that they had read 3 of the Harry Potter books. On the other hand, only 3 students claimed to have read the whole saga. The information given is interesting because it tells that there are some

students who have a certain level of knowledge on how the story is developed, which will certainly help not only with the level of engagement and commitment towards the workshop, but the prior knowledge will help with the development of the course.
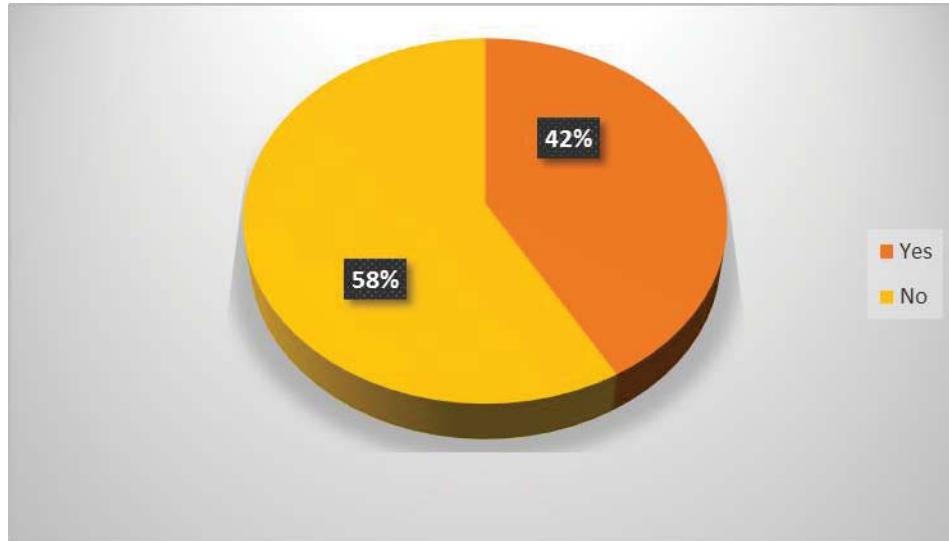
Question 7

Have you ever seen a Harry Potter movie?	
Yes	36 students
No	0 students
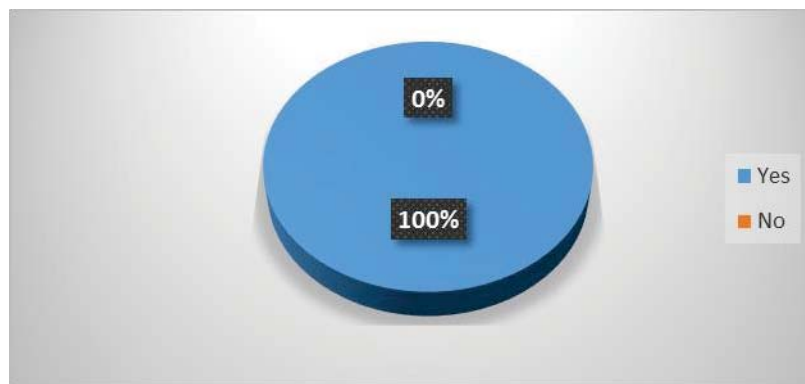
The seventh question was absolute too, the students were asked if they had seen a Happy Potter movie before and all of then answered yes. Again, this helps to set a context for the workshop, since watching one or more movies helps the viewer to know the plot, the characters and the magic world where the story is carried out.

Question 8

Do you like English?	
Yes	15 students
No	21 students

Question 8 was intended to know if the students liked the language. They were asked if they like English and the results were discouraging. 21 of them (58%) said that they do not like the language, while 15 (42%) said that they do like it. This data encourages the creation of fun activities so the students can feel engaged with the workshop regarding the language component, and in that way, learn English in a different context than the one that they are used to.
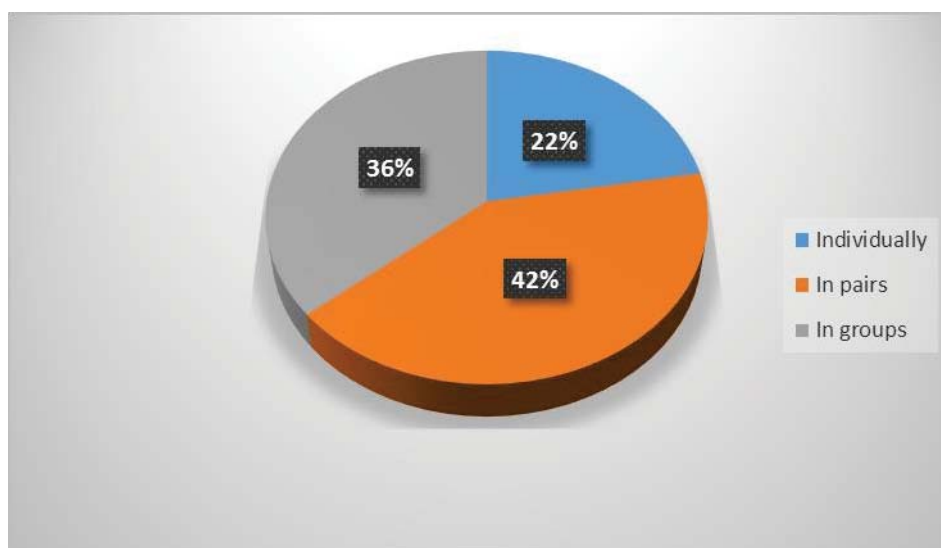
Question 9

Which is the ability that you find the most difficult?	
Reading	7 students
Speaking	8 students
Writing	10 students
Listening	11 students
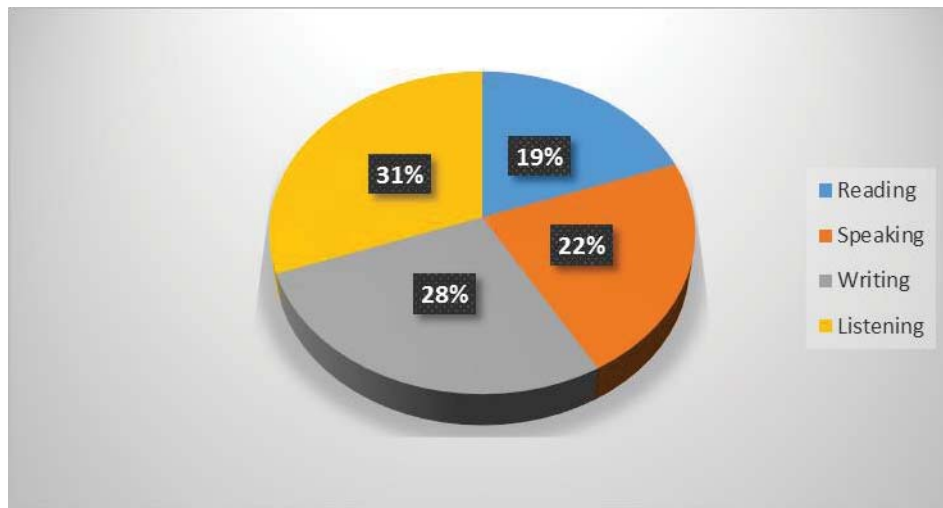
Question number 9 was about which ability they found the most difficult. The results are similar, with little difference between them. 11 students (31%) said that they find listening the most difficult ability. 10 students (28%) find writing the most difficult thing to do. The lower ones were speaking, with 8 students (22%) and reading, with 7 students (19%). This shows that all the abilities need to be worked with the same importance and that even though reading is le least difficult one, it does not mean that they find it easy, so working with extra resources (audiovisual, pictures, etc.) is crucial when designing this workshop.

Question 10

How do you prefer to work?	
Individually	8 students
In pairs	15 students
In groups	13 students

The last question, question number ten, is about their preferences when working. Only eight students (22%) showed to have preference to work alone, while 13 (36%) said that they prefer to work in groups. In the same path, 15 of them (42%) stated that they would prefer to work in pairs. The information gathered in this question will help to create activities that suit those preferences, so the students can work with a better disposition.

3.2 Rationale

After gathering and analyzing the questionnaire carried out at the school, the rationale developed, which will help with the design of the workshop itself.

This workshop is about how the Harry Potter saga is an example of the hero's journey proposed by Joseph Campbell, and how the figure of the mentor is clearly depicted in the third book of the series, *Harry Potter and the Prisoner of Azkaban.* Also, through this workshop, the intention is to enhance the importance of the mentor's figure in a person's life, and how, at a certain age, a mentor appears in our life. This workshop will set lines on how to recognize a mentor, what to expect from that relationship, and to exemplify certain daily situations that are present on the book and how to deal with them.

Harry Potter and the Prisoner of Azkaban is a good book to work in the 8th graders classroom due to its engaging plot, correct level of complexity and the fact that Harry is the same age as the students. They can see in Harry's adventures some sort of similarities with their own life processes, taking into consideration that this is their last year in this school and next year they will face a new high school, with new teachers and classmates, leaving behind which, in most cases, has been their school for 9 years.

On the other hand, Harry Potter's popularity, undoubtedly helps when engaging the students, and is a key factor when providing context to the workshop. 100% of the students surveyed said that they know who Harry Potter is, therefore, they should know some general characteristics of the plot and, in different levels, be familiar with the world depicted in the saga.

As this workshop will be carried out in a Catholic School, Harry Potter may be seen as a book linked to witchcraft and the devil. If this complaint is made during the development of this workshop, it is going to be pointed out the fact that Hogwarts promotes Christian ethical values such as: sense of community, love, respect for others, loyalty, companionship and kindness. Also, the author of the saga has addressed the topic, saying that children are underestimated and that "They know it is fiction. When people are arguing from that kind of standpoint, I don't think reason works tremendously well. But I would be surprised if some of them had read the books at all."

Is this how the accusations of Harry Potter promoting witchcraft can be rejected due to the known nature of the book being fantasy and the kids knowing it. On the other hand, Harry Potter is a clear example of a kid with good values, showing respect for his peers and that is the image that side of the book that we should focus on rather than on a negative and pure fictional aspect of the plot.

4. SYLLABUS DESIGN

4.1 Course description.

This course will be developed as an extracurricular workshop for 12 to 15 8th graders at San Ignacio de Loyola Elementary School in Valparaíso. The desired English level of the students is intermediate.

The book chosen to introduce the workshop is *Harry Potter and the Prisoner of Azkaban*, a 1999 young adult's book written by the British writer J.K Rowling.

The students who will attend this workshop will do it voluntarily and the sessions will be taught every Thursday afternoon after regular classes.

The students will carry out guided discussions, handcraft works and a final role-play activity, where they will perform a book's scene not present on the movie.

The emphasis of this workshop will lie on developing the students' reading and writing skills as well as enhancing them to read in English. Additionally, critical thinking will be encouraged while the reading of this book.

4.2 Class Information:

Name of the Course	Every journey needs a mentor
Type of Workshop	Elective
Number of students	12-15
Intended Audience	8th grade elementary students
Period	Thursdays afternoon after regular classes
Weekly Hours	2 pedagogical hours
Teacher	Camila Cabezas Tachoires
Type of Syllabus used	Task-based and content-based syllabus
Number of lessons	10 lessons

4.3 Course Organization:

This workshop will be divided into three units and each of them has three lessons. Additionally, one final lesson will be carried out at the end of the course.

The first unit is named **'An Unlikely Hero'**. In this unit, the students will be introduced with the book itself, the concept of hero and Joseph Campbell's hero's journey. Students

The second unit is named **'Making the Choice'.** In this unit, the students will be introduced with the concept of the mentor,

The third and last unit is named **'Meeting the mentor'.** In this unit, the students will be introduced with the figure of the mentor and Harry and Sirius' relationship.

4.4 Requisites: Be able to attend all the lessons or miss no more than 2. Be enthusiastic and willing to learn new things. Participate actively on class discussions. Have a positive attitude towards the course. Show respect towards other students of the class and the teacher.

On the other hand, it is expected for them to have read the two previous books of the saga, or at least have watched the movies.

4.5 Required materials:

1. Course Materials: *Harry Potter and the Prisoner of Azkaban* book

2. Additional Materials: A journal, worksheets, projector, board, Harry Potter movies, PPT presentations, craft materials.

4.6 Specific Objectives

Students will be able to:

- Read and understand the story presented in *Harry Potter and the Prisoner of Azkaban*.

- Recall information from the story.

- Recognize the role of the mentor in Sirius Black.

- Comprehend and analyze the different elements, relationships, or situations within the story and their effects.

- Understand the concept of monomyth.

- Identify the most relevant stages of Campbell's Hero's Journey.

4.7 General Objectives

The main objective of this workshop is developing student's competence when reading, as well as encouraging reading in English. Through reading *Harry Potter and the Prisoner of Azkaban,* this workshop seeks to explain the role of the mentor in the Hero's journey. Discussion of different topics on the novel will be encouraged and critical thinking will be some of the skills that are going to be developed through the whole workshop. These objectives would not be achieved if the essential values are not present, there are: respect, compromise, honesty and responsibility.

4.8 Evaluations: The assignments and student's participation will constitute a 70% of the final score of the workshop. The 30% resting will be a role-play activity, where the students will perform different parts of the book which were not present on the movie.

4.9 Course Policy

Late Assignments:

Students will have the opportunity to sign-in their late assignments the following class after the original due date, no later than that. It is important to say that the teacher will tell if the student is allowed to do it based on the level of participation of the student in

the class. If student did anything but working, he/she will not be allowed to submit the assignment the next class. During this workshop there will be no tests and only assignments/tasks are going to be evaluated as a process and not as a final product.

4.10 Academic misconduct:

Honesty, respect, compromise and responsibility will be the central line of this class, where these values will be encouraged and appreciated. A good general behavior is expected during the course of the lessons and if any misconduct act occurs, there will be some kind of punishment, depending on how bad the behavior of the student(s) is. This sanction will be discussed with both the student and the teacher.

4.11   Course Assignments:

In-class activities (Room decor and THJ's activities)	40%
Writing activities (Hero's Journal)	30%
Role-play Activity	30%

5. PLANNING

Overview			
	Unit	**Contents**	**Objectives**
1	**An unlikely hero**	✓ Introduction to the course. ✓ General lineaments of The Hero's Journey. ✓ The concept of a hero. ✓ Different types of heroes present in the book/saga.	✓ To understand what a hero is. ✓ To identify general characteristics of The Hero's Journey's stages. ✓ To recognize the types of heroes present in the book/saga.
2	**Making the choice**	✓ Concept of mentor according to Joseph Campbell. ✓ Different mentors in Harry's life. ✓ True mentor vs. fake mentor in the novel. ✓ Harry choosing between making the good or evil	✓ To understand the concept of the mentor ✓ To identify different kinds of mentors in Harry Potter's life. ✓ To discriminate between good and evil.
3	**Meeting the mentor**	✓ Meeting the mentor: the beginning of the longer journey ✓ Journey is self-knowledge ✓ Be your own guide.	✓ To discuss about the idea of a hero within us. ✓ To identify the sense of fatherhood in Sirius. ✓ To identify the importance of not misjudging.

Unit	Lesson	Objectives	Contents	General activities
1. An unlikely hero	1. Dickensian hero	Students will be able to: ✓Identify the paramount characteristics of a hero ✓Identify the general characteristics of Campbell's hero's journey.	•What is a hero? •Harry Potter as a hero. •Harry Potter as a mistreated and unwanted child. •The false origin of Harry Potter. •The Hero's Journey: General characteristics of the hero's journey.	**Engage** - Introduction to the course. A description of the workshop is made. - Students watch the first two trailers of the Harry Potter's movies. https://www.youtube.com/watch?v=L8-e_VdwAME - Students watch a video about Campbell's concept of a hero. https://www.youtube.com/watch?v=Hhk4N9A0oCA **Study** - A PPT with the characteristics of a hero is presented. - Students and teacher read out loud the first chapter of the book which depicts how mistreated Harry is. **Activate** - The students write on their 'Hero's Journal' their expectations towards the course. Also, they write their thoughts and feelings about how Harry was treated at the Dursley's house. •The Hero's Journey: General characteristics of the hero's journey are shown through a video. https://www.youtube.com/watch?v=yZxs_jGN7Pg&t=196s This video leads to a short group discussion about the monomyth and where we can find it.

		Students will be able to:	•Concept of the epic hero	**Engage**
			• Harry Potter as an epic hero.	- Game: Don't say yes or no. Flashcards with statements about situations in life are displayed on the board, the students are asked if those situations make them happy or not. The students are expected to answer without using the words "yes" or "no".
		✓Understand the characteristics of an epic hero.	•What is to be happy to the students?	
		✓Identify Harry as an epic hero.		E.g. Does eating chocolate make you happy?
2. Epic hero			•Room decor: Students make a wand.	**Study** - Students read extracts of the book which are a representation of how happy Harry is in the magical world.
			•The students are assigned a HP's house.	- Characteristics of an epic hero are presented through a Power Point presentation. - Students look for those characteristic in Harry Potter after watching some scenes from the saga where Harry shows to be an epic hero.
				Activate -The students write on their 'Hero's Journal' a letter from Harry to his friends Ron and Hermione. The letter says how happy Harry was during his first year at Hogwarts.
				-Students work on the confection of their wand. They will use it through the whole workshop. -The students will be assigned a Hogwarts house, they will pick a paper with the name of their house from a hat, emulating the Sorting Hat.

		Students will be able to: ✓ Illustrate and identify the hero's journey stages. ✓ Recognize Harry as a non-epic hero. ✓ Write about how Harry's independence and sense of responsibility has changed over the years.	• Concept of the non-epic hero. • Harry Potter as a non-epic hero. • Harry as an empowered and independent wizard.	**Engage** As homework, the students had to create a spell. To enter the classroom, the students say the spell moving their wand. Once inside the classroom the students say their spell in front of the whole class.
				Study -The students and the teacher read the third chapter of the book, where Harry escapes from home, facing life by himself and feeling free and empowered for the first time. -The characteristics of this new stage in Harry's life are presented. Harry as a non-epic hero, as a doer, an independent but scared wizard with a life full of uncertainties, a hero who has taken the control of his life.
	3. Non-epic hero		• The Hero's Journey: The cycle.	**Activate** The students write on their 'Hero's Journal' how Harry's independence has changed from book n°1 to book n°3.
				Students work on the confection of a poster with the hero's journey cycle. This poster will be displayed on a wall during the whole semester. The 'Supernatural Aid' stage will be highlighted. Each stage will have a title and a drawing.

2. Making a choice	4. Mentors: Dumbledore	Students will be able to: ✓ Identify the mentor's characteristic. ✓ Recognize the mentor's characteristics in Dumbledore.	• Joseph Campbell's figure of the mentor. • Dumbledore as the natural mentor. • Sense of perfection and flawlessness in the mentor. • Students read extracts of the book to illustrate and discuss Dumbledore's sense of perfection. • Room decor: Door painting	**Engage** The students watch a video about the mentor's archetype. https://www.youtube.com/watch?v=l0Is-2PCWoY&t=166s
				Study - The mentor's figure is explained to the students. - A short extract of *A Hero with a Thousand Faces* is given to the students so they know the stage where the hero meets his mentor. -The students read extracts of the book where Dumbledore shows characteristics of being a 'perfect' mentor.
				Activate The students will freely register a mentor on the Hero's Journal. They can either write a description of him/her, make a brainstorming of the characteristics of him/her, make a drawing, etc. - Students work on the confection of a painting on the classroom's door, emulating the painting on HP's houses' doors. From now on they will have to say the class' password before entering the classroom.

		Students will be able to:	• Sirius as a mentor.	**Engage**
			• Prejudices and misconceptions when meeting people.	Game: The other you. The students get in pairs. One student pretends to be a character of the book while the other asks him/her questions about his/her feelings about Sirius Back being a fugitive. Later, they change roles.
		✓ Discuss about the figure of Sirius Black and the concept of prejudice	• Effects of a trauma in a person.	
		✓ Recognize Sirius as a mentor.	• How family evokes an undeniable bond.	**Study** -Students read extracts of the book where Sirius is described as a dangerous man. Also, they read how Harry changes his conception of Sirius after meeting him and knowing the truth.
	5. Mentors: Sirius		• A mentor full of flaws.	- The previous activity leads to a discussion about prejudice and relationships.
			• The Hero's Journey: Other examples of the monomyth.	-A brainstorming is made on the board about which effects can a bid trauma have on someone's behavior.
				- The students read an extract of the book where Azkaban is described.
				Activate - The students write on their 'Hero's Journal' their predictions on how being in Azkaban might have affected Sirius' personality.
				Based on a homework given last class, in groups, students make a short presentation of other works which follow Campbell's monomyth.

	6. Choice between good and evil	Students will be able to: ✓ Discriminate between good and evil. ✓ Recognize choices between good and evil in Harry Potter's present and past books.	• Good and evil elements in the book. • Harry choosing well instead of evil. • Room decor: The houses corners.	**Engage** Sentence starter: The teacher writes on the board "being good is…" and "being evil is…" and the students give different options to finish the sentences.
				Study -The previous activity leads to a group discussion where the students talk about how people are constantly choosing between making good and evil. -Students watch scenes from the movies where Harry has the option of doing something bad, but he makes the decision to do the opposite.
				Activate - The students write on their 'Hero's Journal' times when they have chosen to do something good instead of something bad. As an alternative, they can write about this same situation happening on a movie or tv show.
				Each group decors a corner of the classroom with their house's colors: Gryffindor, Slytherin, Ravenclaw and Hufflepuff.

3. Meeting the mentor	7. Harry and Sirius 'encounter	Students will be able to: • Predict Harry and Sirius relationship after the encounter. • Identify the importance of not misjudge.	• Sirius Black's real intentions. • Importance of not misjudging others. • The idea of always hear the other's point of view.	**Engage** - Students watch scenes from the Harry Potter movie which show Harry and Sirius' first encounter and Sirius Black's truth. https://www.youtube.com/watch?v=62lD2BSrbH4 https://www.youtube.com/watch?v=DzmgTU6VI2Y **Study** - Students read extracts of the book where Sirius Black's real intentions are revealed. - The previous activity leads to a discussion about the importance of hearing what the other has to say before taking action. **Activate** The students write on their 'Hero's Journal' predictions on how they think Harry and Sirius relationship will progress from the moment of the encounter on. **Room Decor** The students will, on a back sheet of paper and with chalk, draw their Patronum. All of the patronums will be displayed on one of the classroom's walls.

		Students will be able to:	• Sirius as a family member, his sense of fatherhood.	**Engage** Students watch the scene where the group walks to the castle in the middle of the night.
	8. Harry and Sirius' relationship	• Compare their predictions about what happened in the book. • Identify the sense of fatherhood in Sirius.	• Deleted scenes from the movie are presented.	**Study** - Students read an extract of the book where Sirius offers Harry a home away from the Dursleys. - A group conversation is developed about Sirius as a protective and father-like figure. Also, the students read the predictions that they did last class about Harry and Sirius' relationship and compare them with what actually happened in the story.
				Activate Students make a brainstorming on their Hero's Journal about how Harry's life with Sirius Black will be.
				Final project The teacher explains what the final project is going to be about. Some deleted scenes from the movie are shown so the students pick one to make a role-play in class n°10. The groups are made.

		Students will be able to: ✓ Understand the idea of a mentor in us and a hero in us. ✓ Identify scenes present in the book but not in the movie.	• The idea of everyone having control over their actions.	**Engage** Students watch again a video presented in a previous class. The video explains the idea of everyone having a mentor inside us. https://www.youtube.com/watch?v=l0Is-2PCWoY&t=166s
9. A hero in us				**Study** -A short presentation about the general ideas of having a mentor in our consciousness is made. - A general discussion about we having control over our actions is carried out.
				Activate The students give closure to their Hero's Journal by writing about the choices that they can make to do good in life and how, at the end of the day, <u>we</u> are the ones who make the decisions that affect our lives.
				Final project -The students present the scene that they are going to perform next class, dialogues are showed to the teacher. Corrections are made. * The teacher takes home the Journals for correction.

Final Session: Role-play	10. Role play activity	The students will be able to: • Perform in front of the class.	• Students act a scene from the book not present in the movie.	Other students, parents and/ or other teachers will be welcomed to the final session of this course, where the students will perform a scene of *Harry Potter and the Prisoner of Azkaban*. At the end of the activity, the people present in the themed-classroom will share food and drinks.

6. Micro Planning

6.1 Sample lesson 1

Unit	An Unlikely Hero
Lesson	4 Epic hero
Contents	•Concept of the epic hero • Harry Potter as an epic hero. • What is to be happy to the students?
Objectives	Students will be able to: ✓Understand the characteristics of an epic hero. ✓Identify Harry as an epic hero.

Time	Lesson Sequence
12'	Game: Don't say yes or no. Flashcards with statements about situations in life are displayed on the board, the students are asked if those situations make them happy or not. The students are expected to take turns and answer without using the words "yes" or "no". E.g. Does eating chocolate make you happy? Does a huge storm hitting your city make you happy? Etc.
12'	Students and the teacher read extracts of the book which are a representation of how happy Harry is in the magical world.
10'	Characteristics of an epic hero are presented through a Power Point presentation.
10'	Students look for those characteristics in Harry Potter after watching some scenes from the saga where Harry shows to be an epic hero.
16'	The students write on their 'Hero's Journal' a letter from Harry to his friends Ron and Hermione. The letter says how happy Harry was during his first year at Hogwarts.
30'	Confection of the wand. Students will make a wand from a chopstick, hot glue and paint. Instructions are given and the teacher shows a prototype of the wand. As the students work, the teacher monitors and helps the students with the confection.

CONFECTION OF THE WAND

this is what you'll need

... apply hot glue to the chopstick

5. you can roll the almost cold glue in your hans to shape it a bit more

8. theese wands are cold and ready to be painted

11. tadaa – eight wands ready – in about an hour

FLASHCARDS

ARE YOU HAPPY WHEN YOU EAT CHOCOLATE?

ARE YOU HAPPY WHEN A BIG STORM IS HITTING YOUR CITY?

ARE YOU HAPPY WHEN YOU READ A BOOK?

ARE YOU HAPPY AT SCHOOL?

ARE YOU HAPPY WHEN YOU EAT ICE CREAM?

ARE YOU HAPPY WHEN YOU ARE IN THIS CLASS?

ARE YOU HAPPY WHEN YOU PLAY WITH YOUR FRIENDS?

PPT PRESENTATION

THE DEMENTOR

There was a soft, crackling noise, and a shivering light filled the compartment. Professor Lupin appeared to be holding a handful of flames. They illuminated his tired, gray face, but his eyes looked alert and wary.

"Stay where you are," he said in the same hoarse voice, and he got slowly to his feet with his handful of fire held out in front of him.

But the door slid slowly open before Lupin could reach it.

Standing in the doorway, illuminated by the shivering flames in Lupin's hand, was a cloaked figure that towered to the ceiling. Its face was completely hidden beneath its hood. Harry's eyes darted downward, and what he saw made his stomach contract. There was a hand protruding from the cloak and it was glistening, grayish, slimy-looking, and scabbed, like something dead that had decayed in water. . . .

But it was visible only for a split second. As though the creature beneath the cloak sensed Harry's gaze, the hand was suddenly withdrawn into the folds of its black cloak.

And then the thing beneath the hood, whatever it was, drew a long, slow, rattling breath, as though it were trying to suck something more than air from its surroundings.

An intense cold swept over them all. Harry felt his own breath catch in his chest. The cold went deeper than his skin. It was inside his chest, it was inside his very heart. . . .

Harry's eyes rolled up into his head. He couldn't see. He was drowning in cold. There was a rushing in his ears as though of water. He was being dragged downward, the roaring growing louder . . .

them, gliding in a black mass around the lake toward them. He spun around, the familiar, icy cold penetrating his insides, fog starting to obscure his vision; more were appearing out of the darkness on every side; they were encircling them. . . .

"Hermione, think of something happy!" Harry yelled, raising his wand, blinking furiously to try and clear his vision, shaking his head to rid it of the faint screaming that had started inside it —

I'm going to live with my godfather. I'm leaving the Dursleys.

He forced himself to think of Black, and only Black, and began to chant: *"Expecto patronum! Expecto patronum!"*

Black gave a shudder, rolled over, and lay motionless on the ground, pale as death.

He'll be all right. I'm going to go and live with him.

"Expecto patronum! Hermione, help me! *Expecto patronum!"*

"Expecto —" Hermione whispered, *"expecto — expecto —"*

But she couldn't do it. The dementors were closing in, barely ten feet from them. They formed a solid wall around Harry and Hermione, and were getting closer. . . .

"EXPECTO PATRONUM!" Harry yelled, trying to blot the screaming from his ears. *"EXPECTO PATRONUM!"*

A thin wisp of silver escaped his wand and hovered like mist before him. At the same moment, Harry felt Hermione collapse next to him. He was alone . . . completely alone. . . .

"Expecto — expecto patronum —"

Harry felt his knees hit the cold grass. Fog was clouding his eyes. With a huge effort, he fought to remember — Sirius was innocent — innocent — *We'll be okay — I'm going to live with him —*

"Expecto patronum!" he gasped.

6.2 Sample lesson 2

Unit	Making a Choice
Lesson	5. Sirius
Contents	Students will be able to: ✓ Discuss about the figure of Sirius Black and the concept of prejudice ✓ Recognize Sirius as a mentor.
Objectives	• Sirius as a mentor. • Prejudices and misconceptions when meeting people. • Effects of a trauma in a person. • How family evokes an undeniable bond. • A mentor full of flaws.

TIME	LESSON SEQUENCE
10'	Game: The other you. The students get in pairs. One student pretends to be a character of the book while the other asks him/her questions about his/her feelings about Sirius Back being a fugitive. Later, they change roles.
20'	Students read an extract of the book where Sirius is described as a dangerous man. Also, they read how Harry changes his conception of Sirius after meeting him and knowing the truth.
7'	The previous activity leads to a discussion about prejudice and relationships.
4'	A brainstorming is made on the board about which effects can a trauma have on someone's behavior
5'	The students read an extract of the book where Azkaban is described as a non-pleasant place.
15'	The students write on their 'Hero's Journal' their predictions on how being in Azkaban might have affected Sirius' personality.
25'	Based on a homework given last class, in groups, students make a short presentation of other works which follow Campbell's monomyth.

> irritable Fudge. "Black is mad. He's a danger to anyone who crosses him, magic or Muggle. I have the Prime Minister's assurance that he will not breathe a word of Black's true identity to anyone. And let's face it — who'd believe him if he did?"
>
> While Muggles have been told that Black is carrying a gun (a kind of metal wand that Muggles use to kill each other), the magical community lives in fear of a massacre like that of twelve years ago, when Black murdered thirteen people with a single curse.

Harry looked into the shadowed eyes of Sirius Black, the only part of the sunken face that seemed alive. Harry had never met a vampire, but he had seen pictures of them in his Defense Against the Dark Arts classes, and Black, with his waxy white skin, looked just like one.

"Scary-lookin' fing, inee?" said Stan, who had been watching Harry read.

"He murdered *thirteen people*?" said Harry, handing the page back to Stan, "with *one curse*?"

"Yep," said Stan, "in front of witnesses an' all. Broad daylight. Big trouble it caused, dinnit, Ern?"

"Ar," said Ern darkly.

Stan swiveled in his armchair, his hands on the back, the better to look at Harry.

"Black woz a big supporter of You-Know-'Oo," he said.

"What, Voldemort?" said Harry, without thinking.

Even Stan's pimples went white; Ern jerked the steering wheel

THE DEMENTOR'S KISS

"You're free," said Harry.

"Yes . . . ," said Black. "But I'm also — I don't know if anyone ever told you — I'm your godfather."

"Yeah, I knew that," said Harry.

"Well . . . your parents appointed me your guardian," said Black stiffly. "If anything happened to them . . ."

Harry waited. Did Black mean what he thought he meant?

"I'll understand, of course, if you want to stay with your aunt and uncle," said Black. "But . . . well . . . think about it. Once my name's cleared . . . if you wanted a . . . a different home . . ."

Some sort of explosion took place in the pit of Harry's stomach.

"What — live with you?" he said, accidentally cracking his head on a bit of rock protruding from the ceiling. "Leave the Dursleys?"

"Of course, I thought you wouldn't want to," said Black quickly. "I understand, I just thought I'd —"

"Are you insane?" said Harry, his voice easily as croaky as Black's. "Of course I want to leave the Dursleys! Have you got a house? When can I move in?"

Black turned right around to look at him; Snape's head was scraping the ceiling but Black didn't seem to care.

"You want to?" he said. "You mean it?"

"Yeah, I mean it!" said Harry.

Black's gaunt face broke into the first true smile Harry had seen upon it. The difference it made was startling, as though a person ten years younger were shining through the starved mask; for a moment, he was recognizable as the man who had laughed at Harry's parents' wedding.

"Talk about summat else, Stan, there's a good lad. Them Azkaban guards give me the collywobbles."

Stan put the paper away reluctantly, and Harry leaned against the window of the Knight Bus, feeling worse than ever. He couldn't help imagining what Stan might be telling his passengers in a few nights' time.

"'Ear about that 'Arry Potter? Blew up 'is aunt! We 'ad 'im 'ere on the Knight Bus, di'n't we, Ern? 'E was tryin' to run for it. . . ."

He, Harry, had broken wizard law just like Sirius Black. Was inflating Aunt Marge bad enough to land him in Azkaban? Harry didn't know anything about the wizard prison, though everyone he'd ever heard speak of it did so in the same fearful tone. Hagrid, the Hogwarts gamekeeper, had spent two months there only last year. Harry wouldn't soon forget the look of terror on Hagrid's face when he had been told where he was going, and Hagrid was one of the bravest people Harry knew.

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6.3 Sample lesson 3

Unit	Meeting the mentor
Lesson	7. Harry and Sirius' Encounter
Contents	• Sirius Black's real intentions. • Importance of not misjudging others. The idea of always hear the other's point of view.
Objectives	Students will be able to: • Predict Harry and Sirius relationship after the encounter. • Identify the importance of not misjudge.

TIME	LESSON SEQUENCE
15	Students watch scenes from the Harry Potter movie which show Harry and Sirius' first encounter and Sirius Black's truth.
15	Students read extracts of the book where Sirius Black's real intentions are revealed.
8	The previous activity leads to a discussion about the importance of hearing what the other has to say before taking action.
15	The students write on their 'Hero's Journal' predictions on how they think Harry and Sirius relationship will progress from the moment of the encounter on.
30	**Room Decor** The students will, on a back sheet of paper and with chalk, draw their Patronum. All of the patronums will be displayed on one of the classroom's walls.

VIDEO

https://www.youtube.com/watch?v=62lD2BSrbH4

https://www.youtube.com/watch?v=DzmgTU6VI2Y
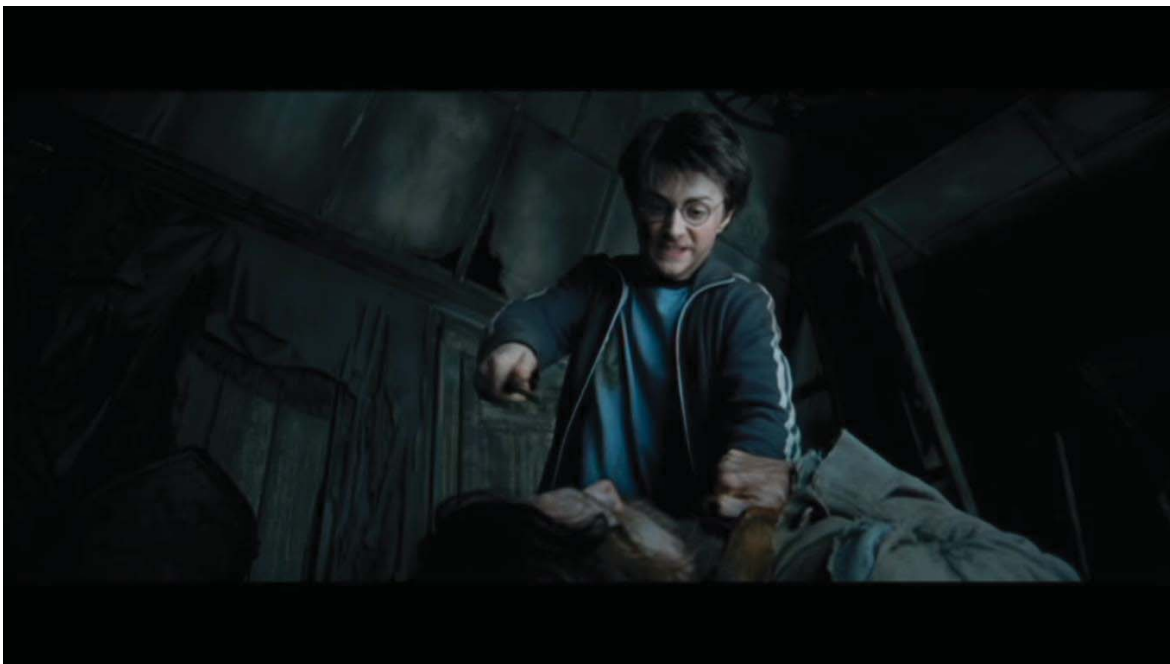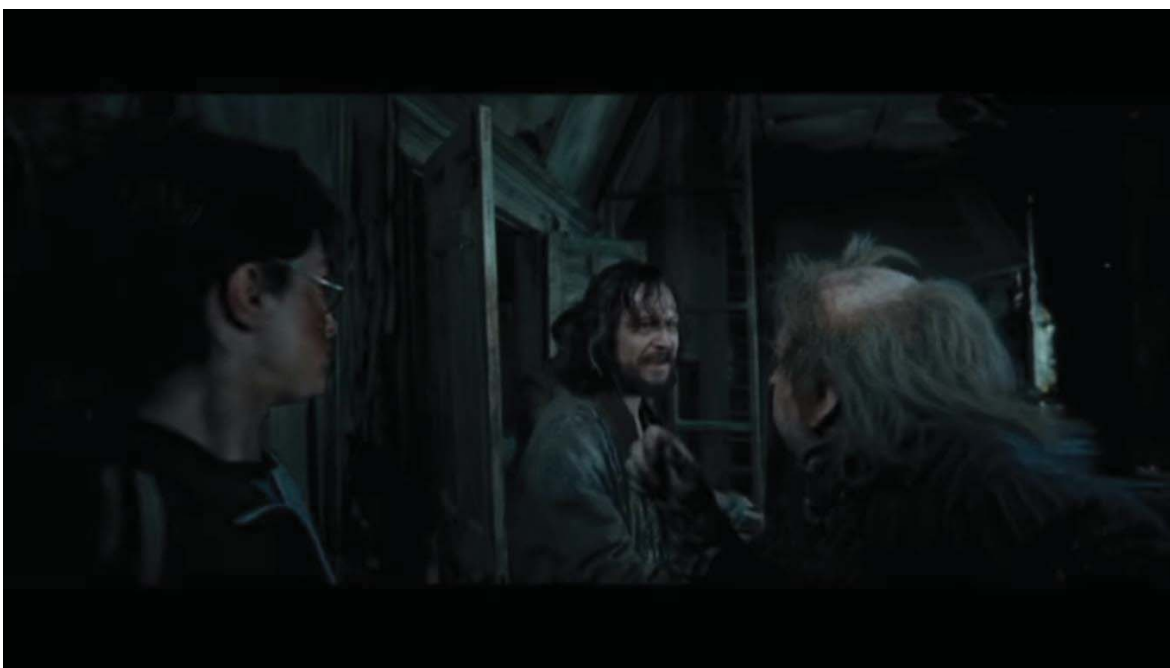
year, he gave me his paper. And there was Peter, on the front page . . . on this boy's shoulder. . . . I knew him at once . . . how many times had I seen him transform? And the caption said the boy would be going back to Hogwarts . . . to where Harry was. . . ."

"My God," said Lupin softly, staring from Scabbers to the picture in the paper and back again. "His front paw . . ."

"What about it?" said Ron defiantly.

"He's got a toe missing," said Black.

"Of course," Lupin breathed. "So simple . . . so *brilliant* . . . he cut it off himself?"

"Just before he transformed," said Black. "When I cornered him, he yelled for the whole street to hear that I'd betrayed Lily and James. Then, before I could curse him, he blew apart the street with the wand behind his back, killed everyone within twenty feet of himself — and sped down into the sewer with the other rats. . . ."

"Didn't you ever hear, Ron?" said Lupin. "The biggest bit of Peter they found was his finger."

"Look, Scabbers probably had a fight with another rat or something! He's been in my family for ages, right —"

"Twelve years, in fact," said Lupin. "Didn't you ever wonder why he was living so long?"

"We — we've been taking good care of him!" said Ron.

"Not looking too good at the moment, though, is he?" said Lupin. "I'd guess he's been losing weight ever since he heard Sirius was on the loose again. . . ."

"He's been scared of that mad cat!" said Ron, nodding toward Crookshanks, who was still purring on the bed.

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But that wasn't right, Harry thought suddenly. . . . Scabbers had been looking ill before he met Crookshanks . . . ever since Ron's return from Egypt . . . since the time when Black had escaped. . . .

"This cat isn't mad," said Black hoarsely. He reached out a bony hand and stroked Crookshanks's fluffy head. "He's the most intelligent of his kind I've ever met. He recognized Peter for what he was right away. And when he met me, he knew I was no dog. It was a while before he trusted me. . . . Finally, I managed to communicate to him what I was after, and he's been helping me. . . ."

"What do you mean?" breathed Hermione.

"He tried to bring Peter to me, but couldn't . . . so he stole the passwords into Gryffindor Tower for me. . . . As I understand it, he took them from a boy's bedside table. . . ."

Harry's brain seemed to be sagging under the weight of what he was hearing. It was absurd . . . and yet . . .

"But Peter got wind of what was going on and ran for it. . . ." croaked Black. "This cat — Crookshanks, did you call him? — told me Peter had left blood on the sheets. . . . I supposed he bit himself. . . . Well, faking his own death had worked once. . . ."

These words jolted Harry to his senses.

"And why did he fake his death?" he said furiously. "Because he knew you were about to kill him like you killed my parents!"

"No," said Lupin, "Harry —"

"And now you've come to finish him off!"

"Yes, I have," said Black, with an evil look at Scabbers.

"Then I should've let Snape take you!" Harry shouted.

"Harry," said Lupin hurriedly, "don't you see? All this time

we've thought Sirius betrayed your parents, and Peter tracked him down — but it was the other way around, don't you see? *Peter* betrayed your mother and father — Sirius tracked *Peter* down —"

"THAT'S NOT TRUE!" Harry yelled. "HE WAS THEIR SECRET-KEEPER! HE SAID SO BEFORE YOU TURNED UP. HE SAID HE KILLED THEM!"

He was pointing at Black, who shook his head slowly; the sunken eyes were suddenly overbright.

"Harry . . . I as good as killed them," he croaked. "I persuaded Lily and James to change to Peter at the last moment, persuaded them to use him as Secret-Keeper instead of me. . . . I'm to blame, I know it. . . . The night they died, I'd arranged to check on Peter, make sure he was still safe, but when I arrived at his hiding place, he'd gone. Yet there was no sign of a struggle. It didn't feel right. I was scared. I set out for your parents' house straight away. And when I saw their house, destroyed, and their bodies . . . I realized what Peter must've done . . . what I'd done. . . ."

His voice broke. He turned away.

"Enough of this," said Lupin, and there was a steely note in his voice Harry had never heard before. "There's one certain way to prove what really happened. Ron, *give me that rat.*"

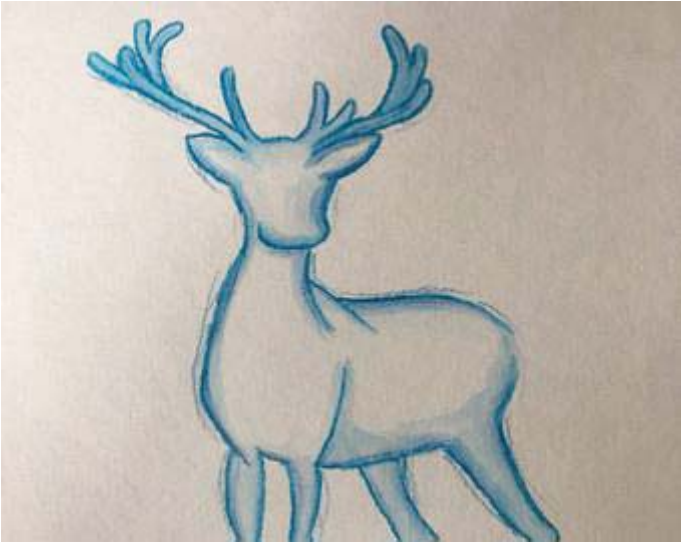"What are you going to do with him if I give him to you?" Ron asked Lupin tensely.

"Force him to show himself," said Lupin. "If he really is a rat, it won't hurt him."

Ron hesitated. Then at long last, he held out Scabbers and Lupin took him. Scabbers began to squeak without stopping, twisting and turning, his tiny black eyes bulging in his head.

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