

Dear Educator:

We are delighted to bring you this free teaching kit for *The Hobbit*, J.R.R. Tolkien's masterpiece of fantasy fiction, which has become one of the most popular novels in middle school and high school English Language Arts classes.

The teaching kit includes classroom activity sheets that guide students in analyzing the characters, setting, and plot of *The Hobbit*, and engage them in project-based learning with creative writing activities that tap into their enthusiasm for fantasy fiction.

In addition, to enhance your students' learning experience, each activity ties in with the upcoming film, ***The Hobbit: The Desolation of Smaug***, the second part of director Peter Jackson's three-part adaptation of *The Hobbit*, which will arrive in theaters on December 13, 2013. Go to www.thehobbit.com to find out more about the film.

We encourage you to share this program with other teachers at your school. Although the materials are protected by copyright, you may make as many copies as you need for educational purposes.

Please let us know your opinion of this program by returning the enclosed reply card or by responding through the feedback form at www.ymiclassroom.com/hobbit. We depend on your comments to continue providing free educational programs that make a real difference in students' lives.

Sincerely,



Dr. Dominic Kinsley
Editor in Chief
Young Minds Inspired

THE HOBBIT

THE DESOLATION OF SMAUG

TARGET AUDIENCE

English Language Arts, English Literature, and Creative Writing courses in grades 8-12.

PROGRAM OBJECTIVES

- To examine the archetypal roles of fantasy literature played by the main characters in *The Hobbit*.
- To analyze how the author uses imagery of light and darkness to reflect the moral significance of settings in *The Hobbit*.
- To explore how conflict in many forms defines character relationships in *The Hobbit* and shapes the story's plot.
- To engage students in creative writing activities that build on their critical insight into the artistry of *The Hobbit*.

PROGRAM COMPONENTS

- This one-page teacher's guide
- Three reproducible student activity sheets
- A colorful wall poster for display in your classroom
- A reply card for your feedback, or reply online at ymiclassroom.com/hobbit

STANDARDS

This program aligns with Common Core State Standards for English Language Arts for grades 8-12. For a detailed standards correlation, visit ymiclassroom.com/hobbit.

HOW TO USE THIS PROGRAM

Photocopy this teacher's guide and the three student activity sheets before displaying the poster in your classroom. Make additional copies of these reproducible components to share with other teachers in your school. Use the wall poster to introduce *The Hobbit* and provide students with copies of the activity sheets, then schedule the activities to coordinate with your class plans for reading the novel. The activities will enhance your students' viewing experience when they see ***The Hobbit: The Desolation of Smaug***, but students can complete the activities before viewing the film.

ABOUT THE HOBBIT: THE DESOLATION OF SMAUG

The second in a trilogy of films adapting the enduringly popular masterpiece *The Hobbit*, by J.R.R. Tolkien, ***The Hobbit: The Desolation of Smaug*** continues the adventure of the title character, Bilbo Baggins (Martin Freeman), as he journeys with the wizard Gandalf (Ian McKellan) and 13 dwarves, led by Thorin Oakenshield (Richard Armitage), on an epic quest to reclaim the lost dwarf kingdom of Erebor. The film corresponds to Chapters 7-12 of the novel.

ACTIVITY ONE AN EPIC ADVENTURE

Use this activity to focus on characterization as students begin reading *The Hobbit*. Have students name the story's main characters and tell what they know about each character. Review the concept of archetypal characterization explained on the activity sheet, and have students work individually to match each character to his archetype. Compare answers in a class discussion, then have students complete Part 2 of the activity by naming characters from other stories that fit the archetypes used in *The Hobbit*. Conclude by having students create their own archetypal characters, and schedule time for them to share their creative writing in class.

Answers: a-Thorin Oakenshield; b-Bilbo Baggins; c-Gandalf; d-Smaug

Follow-Up: When students see ***The Hobbit: The Desolation of Smaug***, they will meet a new character added to the story, Tauriel, an elf of Mirkwood, who assists the dwarves on their quest. Have students name characters that play a similar role in other stories they know, then work as a class to describe the archetype for this role.

ACTIVITY TWO LIGHT AND DARKNESS

Use this activity to focus on imagery and symbolism as students read the middle chapters of *The Hobbit*. Have students read the introduction to the activity sheet in class and then have them give examples of light and darkness representing good and evil in the story. Ask students to use the graphic organizer to analyze how the author uses light and darkness to create settings that combine good and evil in these three episodes. As a class, compare these settings to the pure light world of the Hobbits and the pure dark world of the goblins, then discuss what Bilbo (and the reader) learn about the nature of good and evil in this part of his adventure. How does Bilbo's character change? Conclude by having students create their own adventure scenes using light and darkness to represent good and evil, and schedule time for them to share their creative writing in class. Return to Part 3 of the activity after students have seen ***The Hobbit: The Desolation of Smaug***, and discuss how the film's added visual dimension dramatizes the relationship between good and evil in the story.

ACTIVITY THREE CHARACTERS IN CONFLICT

Use this activity to examine character relationships and plot development as students read the closing chapters of *The Hobbit*. Have students read the introduction to the activity sheet in class and give examples of conflict in the story. Then divide the class into small groups and assign each group one of the four conflicts listed on the chart. Have groups report their analysis of each conflict in a class discussion. Which conflicts are rooted in the past and pride of ancestry? Which are based on competing or self-interested points of view? How do greed, power, and self-righteousness contribute to these conflicts? Conclude by having each group script a scene dramatizing the conflict they have analyzed, then schedule time for students to perform their scenes and discuss how they reflect on conflicts in our world. Return to Part 3 of the activity after students have seen ***The Hobbit: The Desolation of Smaug***, and use the chart to analyze how the filmmakers have illustrated the conflicts between the elves Thranduil and Tauriel, and between Gandalf and The Necromancer.

CLOSING ACTIVITY

When students have finished reading *The Hobbit*, challenge them to create their own fantasy adventure story, incorporating the character they imagined for Activity One, the scene they created for Activity Two, and the conflict they scripted for Activity Three.

RESOURCES

Tolkien Gateway, www.tolkiengateway.net
The One Ring, www.theonering.com
Film Website, www.thehobbit.com
Book Website, <http://hmhbooks.com/hmh/site/hobbit>
YMI Microsite, www.ymiclassroom.com/hobbit



is the only company developing free, innovative classroom materials that is owned and directed by award-winning former teachers. Visit our website at www.ymiclassroom.com to send feedback and download more free programs. For questions, contact us at 1-800-859-8005 or email at feedback@ymiclassroom.com



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AN EPIC ADVENTURE

In *The Hobbit*, J.R.R. Tolkien tells the story of a danger-filled quest to recover a lost kingdom and its treasures. His story follows a pattern we can find in ancient epics and folktales, and many of the characters in his story fit the pattern of characters from these old stories as well. They are archetypal (ark-i-type-al) characters, which means they play roles that have been part of epic adventure stories since the dawn of time.

PART 1 Read these descriptions of some archetypal characters. Then match each archetype to one of the main characters from *The Hobbit*, listing one or two attributes of the character that explain why he fits that archetype.

THE ARCHETYPES

- | | | | |
|--|--|---|--|
| <p>a. The Questing Hero
On a mission to obtain some goal, he must overcome the obstacles that stand in his way.</p> | <p>b. The Reluctant Hero
Called to perform great deeds, he discovers that he possesses powers he never suspected.</p> | <p>c. The Mentor
Old and wise, he guides the hero with his knowledge and often protects him with magical powers.</p> | <p>d. The Monster
A destructive force that threatens civilization, he presents the hero with his ultimate test.</p> |
|--|--|---|--|

THE CHARACTERS



___ Bilbo Baggins



___ Gandalf



___ Smaug



___ Thorin Oakenshield

ATTRIBUTES

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

PART 2 Can you think of characters from other stories that fit these same archetypes? They might be characters from literature, movies, comic books, or even video games. Use the back of this page to list some archetypal characters from other stories you know. Then share your ideas in class.

PART 3 Now use your imagination to create an archetypal character for your own epic adventure story. Base your character on one of the archetypes described above. Give your character a name and, on the back of this sheet, describe in a few sentences how the character comes into your story and the role he or she plays in the adventure. Be sure to include attributes for your character that fit the archetype.



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THE HOBBIT
THE DESOLATION OF SMAUG

COMING TO THEATERS DECEMBER 13, 2013.
VISIT THEHOBBIT.COM TO SEE THE TRAILER

LIGHT AND DARKNESS

Like many epic adventures, *The Hobbit* is a tale of the battle between good and evil, which are represented throughout the story by light and darkness. Bilbo Baggins begins his adventure in the sunny land of the Hobbits, but he soon finds himself traveling through dark nights, dark caverns, and dark forests where he must fight against evil creatures to survive. Along the way, however, he also learns that light and darkness can be deceptive, for evil can disguise itself with brightness while good sometimes conceals itself in the dark.

PART 1 Explore the role of light and darkness in the following three episodes from the middle chapters of *The Hobbit*. For each episode, use the graphic organizer to gather words and phrases that describe light and dark aspects of the scene or the action. Focus especially on words and phrases that describe Bilbo's point of view. Then use the evidence you have collected to discuss with your classmates what Bilbo learns about good and evil in each episode.

Episode	Light	Darkness
The Visit to Beorn's Home		
The Journey through Mirkwood		
The Descent into Smaug's Treasure Room		

PART 2 Now use the back of this sheet to create your own original adventure scene using images of light and darkness to represent the forces of good and evil. Your scene can be an episode that takes place in the world of *The Hobbit* or one from the story you imagined for the character you created in Activity One.

PART 3 The middle chapters of *The Hobbit* come to life in the new film, *The Hobbit: The Desolation of Smaug*. When you see the film, notice how the director, Peter Jackson, uses light and darkness to portray the episodes you have examined in the novel. Discuss in class how this added visual element helps dramatize the battle between good and evil in the story.



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CHARACTERS IN CONFLICT

Conflict builds throughout *The Hobbit*, from the comical battle of wits between Bilbo and Gandalf at the beginning to the awesome Battle of the Five Armies that brings the story to its close. Some of these conflicts are rooted deep in the past, when ancestors of the story's characters competed for power. Some are conflicts based on different points of view, between characters who both believe they are right. Whatever their cause, however, all the conflicts that arise in this fantasy world can teach us something about coping with conflict in our own lives.

PART 1 Working in small groups, use the chart below to examine four conflicts that arise in the middle chapters of *The Hobbit*. Your teacher will assign one conflict to each group. Fill in the chart for your conflict, then report your findings to the class. As other groups report their findings, fill in those rows in the chart. Then share ideas about all four conflicts in a class discussion.

Characters in Conflict	Reasons for the Conflict	Quotation from the story that shows the conflict	How the conflict is resolved or could be resolved
Dwarves and Elves			
Dwarves and Men			
Bilbo and Thorin			
Bilbo and Smaug			

PART 2 Now work with your small group to create a scene based on the conflict you analyzed. Have the characters involved in the conflict each explain their side of the argument and criticize their opponent. Use quotations from the story if you can. Write out your scene on the back of this sheet or on a separate piece of paper, and choose members of your group to perform the scene for your class. After each performance, discuss in class which point of view seemed most convincing and why. Then talk about conflicts in our world that are similar to those in the story.

PART 3 There are added conflicts in the new film, *The Hobbit: The Desolation of Smaug* — conflict among the elves of Mirkwood, whose king, Thranduil, disagrees with the elf Tauriel (a new character) about helping the dwarves on their quest. There is also conflict between Gandalf and The Necromancer, whose dark stronghold south of Mirkwood is mentioned in the last chapter of the novel. After you see the film, use the chart above to analyze these conflicts and discuss how they fit into the story's overall pattern of conflict between light and darkness.



MGM



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THE HOBBIT

THE DESOLATION OF SMAUG

EDUCATIONAL STANDARDS

ACTIVITY ONE — AN EPIC ADVENTURE

Eighth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

Writing:

CCSS.ELA-Literacy.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Ninth/Tenth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Writing:

CCSS.ELA-Literacy.W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Eleventh/Twelfth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Writing:

CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

ACTIVITY TWO — LIGHT AND DARKNESS

Eighth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

Writing:

CCSS.ELA-Literacy.W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Ninth/Tenth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Writing:

CCSS.ELA-Literacy.W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Eleventh/Twelfth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Writing:

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

ACTIVITY THREE — CHARACTERS IN CONFLICT

Eighth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

CCSS.ELA-Literacy.RL.8.6 Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Writing:

CCSS.ELA-Literacy.W.8.1 Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-Literacy.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Speaking and Listening:

CCSS.ELA-Literacy.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

EDUCATIONAL STANDARDS

Ninth/Tenth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-Literacy.RL.9-10.6 Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Writing:

CCSS.ELA-Literacy.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Speaking and Listening:

CCSS.ELA-Literacy.SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Eleventh/Twelfth Grade

Common Core:

Reading:

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Writing:

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Speaking and Listening:

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CLOSING ACTIVITY

Eighth Grade

Writing:

CCSS.ELA-Literacy.W.8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Ninth/Tenth Grade

Common Core:

Writing:

CCSS.ELA-Literacy.W.9-10.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Eleventh/Twelfth Grade

Writing:

CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

THIS TEACHING KIT MEETS THESE STANDARDS FOR THE NCTE / IRA STANDARDS FOR THE ENGLISH LANGUAGE ARTS:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

<http://www.ncte.org/standards/ncte-ira>



FROM THE DIRECTOR OF 'THE LORD OF THE RINGS' TRILOGY

THE HOBBIT

THE DESOLATION OF SMAUG

DECEMBER 13

SEE IT IN **realD 3D**, **HFR 3D** AND **IMAX 3D**



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