Background Information

*Fantasy: Worlds of Myth and Magic*

The purpose of this guide is to present questions and information to help lead your students through the exhibition and start a conversation about the dynamic themes highlighted within.

Thanks in part to the worldwide success of books like J. K. Rowling’s *Harry Potter* series, and the blockbuster film adaptations of J. R. R. Tolkien’s *The Lord of The Rings*, and C. S. Lewis’ *The Chronicles of Narnia*, the genre of fantasy is currently experiencing a popular revival. EMP’s *Fantasy: Worlds of Myth and Magic* is representative of the museum’s continuing mission to bring understanding, interpretation, and scholarship to the popular culture of our time. *Fantasy: Worlds of Myth and Magic* is one of a series of ongoing exhibitions, including *Can’t Look Away: The Lure of Horror Film* and *Icons of Science Fiction*, that examines our collective hopes, fears, and dreams.

“Fantasy brings both shadows and light into a tangible appearance. In its most inspired form, it leads us to a hopeful sense of all things being possible, a phantasia of a world we believe in and care deeply about, even if we know it is not real.” Philip Martin, *A Guide to Fantasy Literature*

*Fantasy: Worlds of Myth and Magic* invites visitors to explore hands-on installations such as world building, investigate character archetypes, make maps, and wake a life-size animatronic dragon. Visitors can view original hand-edited manuscript pages from J. R. R. Tolkien’s *The Hobbit* and *The Lord of the Rings*; legendary artifacts from literature, video games, and comics; and celebrated costumes from TV and the silver screen including *The Princess Bride*, *The Wizard of Oz*, *Xena: Warrior Princess*, and *Labyrinth*.

Designed by award-winning art and architecture team, Lead Pencil Studio, the gallery of *Fantasy: Worlds of Myth and Magic* references many familiar fantasy locales. Visitors will be transported to a forest clearing, a gem-encrusted dragon’s cave, a wizard’s library tucked away in a hollow tree, and a canyon where visitors come face to face with good and evil.

For more information on EMP exhibitions or on visiting with a school group contact us at 206-770-2766 or SchoolVisit@EMPmuseum.org.
Education Goals
To explore the human need for fantasy, its evolution, and impact of modern fantasy on popular culture.

Learning Objectives
- Recognize the value and long history of fantasy throughout the world
- Identify the roles and archetypes commonly found in fantasy stories
- Investigate the properties of maps and the implementation of geography in fantasy world building
- Trace the creative process of authors, artists, and filmmakers working in the genre of fantasy
- Examine social commentary, concepts of good and evil, and the struggle between right and wrong that are inherent to the genre

Suggested Subject Area Connections
Because of its long history and broad appeal in popular culture fantasy works well as a hook for a variety of subject areas.

- History
  - Where do fantasy stories stem from? Have students research fantasy stories attributed to historical events. Was there ever a real King Arthur? Was Snow White really the German countess Margarete von Waldeck? Did Aesop write all of those fables?
  - In what ways have fantasy stories been passed down to us? How have new technologies such the printing press, film, and the internet affected the dissemination of myths?

- Social Studies
  - Investigate the moral messages presented in fables and fairy tales from different countries. What do these stories reveal about the culture and society the people lived in?
  - Compare and contrast the East’s Jataka Tales with the West’s Aesop’s fables. See EMP’s extension resources for detailed lesson information.

- Visual Arts
  - Review symbolism used in medieval crests. Have students create their own family or class crest.
  - Choose a famous fantasy story and have each student in your class illustrate a different scene.
  - Using the fantasy archetypes as a model, design an original character to fit one of these roles.

- Language Arts/Writing
  - Review the fantasy archetypes in the exhibition with students. Decide which roles best suit famous literary characters.
  - Discuss the idea of Joseph Campbell’s monomyth. Have students choose a story and break it down using the Hero’s Journey as a model.
  - Discuss whether or not the chosen stories fit within the themes of the Hero’s Journey and whether or not all stories are derived from a common monomyth.

- Theater Arts
  - Have students review famous theater productions in the fantasy genre and report to the class.
  - Link to language arts curriculum to write an original story or adapt select scenes from works of fantasy into a performance.

How Does a Museum Exhibition Take Shape?
Similar to a theater production or a feature film, museum exhibitions require a creative team of highly-skilled people working together to complete the many facets of the project. Listed below is a selection of arts industry jobs that are integral to creating a new exhibition and descriptions of their role in the creative process.
Curator: Oversees the overall creative direction, writes the narrative, selects and sources artifacts, and represents the exhibition to the press and public. The curator’s artistry is in choice—how they tell a particular story with artifacts, objects and, in the case of EMP, film, media, and interactive experiences—all of which lead the audience into specific areas of exploration within the chosen themes of the exhibition.

Exhibit Designer: Develops the physical exhibition components and gallery layout to best reflect the narrative and tone of the exhibition. With the curator, the designer makes choices about the colors and materials to be used, as well as the look and feel of the exhibition.

Sound Designer: Creates audio and or musical accompaniment for the exhibition.

Exhibitions Manager: Plans and oversees the design, fabrication, and installation of the exhibition.

Fabricator: From flying V guitars to flying saucers artifacts come in all difference shapes and sizes. Fabricators create custom mannequins for displaying costumes, and custom casework and displays for the museum’s unique and varied collection.

Graphic Designer: Responsible for creating the many visuals, logos, and text panels you see in the exhibit including the style and size of font. Graphic designers must take into account audience appeal and the most appropriate style for a particular exhibition.

Preparator: Creates structural mounts and installs artifacts safely within the exhibition.

Registrar: Tracks the artifacts in the exhibition, making sure that they are properly stored and displayed to avoid damage.

Video Producer: Films oral history interviews and creates interpretive films for the exhibition.

Interactive Producer: Develops digital and mechanical interactives in the exhibition to further engage visitors.

Museum Technician: Takes care of the technological needs, making sure that interactives and audio/video components are installed and connected to the museum’s tech systems.

Marketing Manager: Handles advertising and press exposure for museum exhibitions.

Museum Educator: Creates education resources and interpretive materials for school groups and the general public.

Public Programs Coordinator: Creates programs and events for the public to showcase museum exhibitions.

Exhibition Design Process
The creative design process for exhibitions vary, but the development process typically employs the following steps:

- Concept/Design development: Goals and themes for the exhibition take shape, and an artifact list is drawn up along with layouts/schematics and pre-visualization imagery that demonstrate the look and feel of the exhibition.
- Interactive and sound development: the goals and objective for each interactive are established, and creation is outsourced as necessary.
- Construction drawings: Final blueprints for the layout of the gallery are created.
- Fabrication: Artifact casework is created.
- Installation: Artifacts are installed in the gallery.

Historical Scope of Fantasy: Worlds of Myth and Magic
The primary focus of this exhibition is fantasy stories in literature and film. For the purpose of the exhibition, fantasy is limited to stories after the publication of J. R. R. Tolkien’s 1937 novel *The Hobbit*. Even with the focus on works from the 20th century, visitors will find many references to older material from a variety of world cultures. It is difficult, if not impossible, to determine what the earliest fantasy story may have been, but the following are often presented as key influences in the development of the genre, or as defining examples of
Exhibition Walkthrough

While the exhibition layout has been created in a linear fashion, visitors are free to explore the different areas in any order. The entryway allows visitors to access knowledge of fantasy roles or archetypes, a theme that carries throughout the rest of the exhibition.

Roleplaying

Reflection question: When you think of fantasy what ideas, characters, and story lines come to mind?

Whether conjuring a Magical Prodigy like Harry Potter, a Maiden Warrior like Xena or Éowyn, or an Unlikely Hero such as Dorothy or Bilbo Baggins, fantasy creators often draw on myths and folklore to populate wondrous new worlds with strangely familiar figures.

Because these archetypes—or well-known roles—have existed for so long and across so many cultures, they help orient us in otherworldly settings.

While not an exhaustive list, the following 20 fantasy archetypes featured in the exhibition serve as good representation of common character roles in fantasy:

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Author</th>
<th>Region of origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1500 CE</td>
<td>Xiyouji (Journey to the West)</td>
<td>Wu Cheng’en</td>
<td>China</td>
</tr>
<tr>
<td>1200 CE</td>
<td>Legend of King Arthur (From the Historia Regum Britanniae)</td>
<td>Geoffrey of Monmouth</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>1000 CE</td>
<td>Beowulf</td>
<td>Author unknown</td>
<td>United Kingdom</td>
</tr>
<tr>
<td>900 CE</td>
<td>Arabian Nights (One Thousand and One Nights)</td>
<td>Author unknown</td>
<td>Middle east</td>
</tr>
<tr>
<td>300 BCE</td>
<td>Ramayana</td>
<td>Valmiki</td>
<td>India</td>
</tr>
<tr>
<td>400 BCE</td>
<td>Mahabharata</td>
<td>Vyasa</td>
<td>India</td>
</tr>
<tr>
<td>500 BCE</td>
<td>Aesop’s Fables</td>
<td>Aesop</td>
<td>Greece</td>
</tr>
<tr>
<td>700 BCE</td>
<td>The Iliad</td>
<td>Homer</td>
<td>Greece</td>
</tr>
<tr>
<td>2000 BCE</td>
<td>Epic of Gilgamesh</td>
<td>Author unknown</td>
<td>Mesopotamia</td>
</tr>
</tbody>
</table>

The Maiden Warrior: Tough, willful, and wild, the maiden warrior abides by her inner compass, regardless of the conventions others try to push on her.

The Barbarian: The barbarian comes from wild, untamed lands and is tough, warlike, smelly, and brave. Despite being considered a savage, the barbarian is often more honorable and intelligent than the civilized folk who judge him.

The Trickster: The trickster is a force of chaos and a catalyst of change whose power stems not from physical size or strength but from craftiness, adaptability, and constant disobedience.

The Shadow: The shadow mirrors the hero, expressing qualities that the hero cannot. He may be mean-spirited, withdrawn, or deeply insecure, but can also offer balance and insight.

The Fool: The fool enjoys a unique perspective that allows him to see what others overlook, and a perpetual lightheartedness that seemingly dissolves dangerous situations. He is odd, yet wonderful.

The Wise Wizard: The wise wizard is just that—a brilliant conjurer and valuable teacher. He is a source of sage counsel for those in need and a chief authority on the ways of the universe.
<table>
<thead>
<tr>
<th>The Knight:</th>
<th>The Mythic Warrior: This is no ordinary warrior. The archetypal hero of myth is born with extraordinary gifts and is destined to overcome the greatest evils of his day.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Damsel: Known for her beauty and virtue, the damsel is at the mercy of villains until she finds her hero.</td>
<td>The Rogue: The rogue believes rules are meant to be broken. He is an outlaw with talents for deception, trickery, and swashbuckling adventure.</td>
</tr>
<tr>
<td>The Iron Woman: The iron woman maintains a position of high leadership, and is a brave and trusted guardian of her people. She is steady and disciplined, even in times of crisis.</td>
<td>The Witch: Gifted with incredible powers at a young age but forced into isolation, the witch usually lives alone and embittered. She is deeply misunderstood and feared by others.</td>
</tr>
<tr>
<td>The Hero’s Muse: The hero’s muse is kind, beautiful, and patient. She is connected to the concept of Paradise, and this quality makes her more powerful than she appears.</td>
<td>The Unlikely Hero: Despite humble origins and modest skills, the unlikely hero’s courage and good fortune triumph over desperate circumstances.</td>
</tr>
<tr>
<td>The Companion: A hero’s companion is often easier to relate to than the hero. The companion is loyal and can provide a practical and optimistic point of view, even in the darkest of times.</td>
<td>The Mystic: The mystic’s ability to see into the future makes him a valuable ally, but his solitary, introverted, and seemingly erratic nature often leads him to be judged unfairly.</td>
</tr>
<tr>
<td>The Magical Prodigy: The magical prodigy is born with extraordinary abilities, but faces a painful path of arduous training, dangerous rites of passage, and an unfair burden of responsibility.</td>
<td>The Earth-Shaker: The earth-shaker’s emotional turbulence, underdeveloped sense of morality, and sheer physical power make him an intimidating threat for any hero.</td>
</tr>
<tr>
<td>The Warbringer: The warbringer is contentious, determined, and recklessly brave. His uncontrollable impulse for violence and conflict is both the source of his power and his biggest weakness.</td>
<td>The Anti-Hero: Self-centered or misanthropic, the last thing the anti-hero wants is to be a hero, but the story pushes them where they’re least comfortable and by acting to save themselves they just might save others ... or even the world.</td>
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**The Hero’s Journey**

Many of the quintessential fantasy archetypes featured in the exhibition are referenced as part The Hero’s Journey, a narrative storytelling sequence identified by the American scholar Joseph Campbell (1904–1987). Campbell was influenced by Carl Gustav Jung (1875–1961), a Swiss psychotherapist and founder of analytical psychology whose work in personality archetypes has been highly influential to modern thought and artistic expression. Campbell proposed that similar mythic structures can be found in stories from around the world. Campbell’s theory is that these common narrative elements, sometimes referred to as the monomyth, express the hero’s struggle for psychological wholeness. This process echoes Jung’s view of the maturation of the psyche, which he refers to as individuation.

The idea of the monomyth has influenced many artists, musicians, poets, and filmmakers, including pop-icons Bob Dylan, Jerry Garcia, Stanley Kubrick, and George Lucas. Elements of the Hero’s Journey can be attributed to many well-known works such as *Star Wars*, *The Matrix*, *The Lord of the Rings*, *Harry Potter*, and *Percy Jackson*.

While not every story includes all of Campbell’s stages, The Hero’s Journey most commonly includes the...
following stages, broken up into three major parts, the Departure, the Initiation, and the Return.

Stages of the Monomyth

<table>
<thead>
<tr>
<th>Departure</th>
<th>Initiation</th>
<th>Return</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) The Call to Adventure</td>
<td>6) The Road of Trials</td>
<td>12) Refusal of the Return</td>
</tr>
<tr>
<td>2) Refusal of the Call</td>
<td>7) The Meeting With the Goddess</td>
<td>13) The Magic Flight</td>
</tr>
<tr>
<td>3) Supernatural Aid</td>
<td>8) Woman as Temptress</td>
<td>14) Rescue from Without</td>
</tr>
<tr>
<td>4) The Crossing of the First Threshold</td>
<td>9) Atonement with the Father</td>
<td>15) Crossing of the Return Threshold</td>
</tr>
<tr>
<td>5) Belly of The Whale</td>
<td>10) Apotheosis</td>
<td>16) Master of Two Worlds</td>
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<td></td>
<td>11) The Ultimate Boon</td>
<td>17) Freedom to Live</td>
</tr>
</tbody>
</table>

Gender Roles

The damsel in distress and the charming prince that rescue her are common images associated with fantasy. Like many stereotypes, this assignment of gender roles in the fantasy genre is far from the rule. On the contrary, strong feminine roles are abundant in many of the most popular fantasy tales. Some scholars question the validity of the Campbell’s theory about the monomyth, particularly with regards to its gender bias, and whether it is a worthwhile lens through which to study cultural mythology. Some scholars have reinterpreted the idea of the monomyth and shifted its focus to include female heroines, or Maiden Warriors, and their diverse journeys as told in key stories throughout the world. Disney and other major film studios have adopted the Maiden Warrior idea, using central identification figures such as Alice, Mulan, Belle, Princess Jasmine, Pocahontas, and Elastigirl.

It was our intention to include a balanced representation of gender roles in the archetypes as well as in the works of visual art, literature, and film featured within the exhibition.

Artifact Spotlight

- **Xena: Warrior Princess**
  - Actress Lucy Lawless became a symbol of female empowerment as Xena in the TV series, *Xena: Warrior Princess*. On a quest to redeem her past as a brutal warlord, Xena vows to only use her sword, razor-edged chakram, and fierce fighting skills to protect the weak. Her companion and comrade-in-arms, Gabrielle, played by Renee O’Connor, keeps Xena on the road to redemption and encourages her feminine qualities.
  - Xena exemplifies the Maiden Warrior archetype. Other Maiden Warriors: Artemis (Greek), Freyja (Norse), Hua Mulan (Chinese legend), Éowyn (*The Lord of the Rings*).

- **Elric of Melniboné**
In 1961 British author Michael Moorcock introduced readers to Elric, the albino emperor of Melniboné. Forced into a regimen of medicinals to fortify his frail, sick body, Elric further enhances his powers through sorcery and his sword Stormbringer, a black, rune-inscribed demonic blade, which imbues its owner with great power in exchange for the souls of those it kills.

Represents the currently popular Anti-hero archetype. Other Anti-Heroes: Lucifer (Paradise Lost), Rorschach (Watchmen), Tyrion Lannister (Game of Thrones), and Spike (Buffy the Vampire Slayer).

World Building
Reflection Question: If you could travel to any fantasy world you have read about, where would you go and why?

Perhaps one of the most compelling reasons people are drawn to fantasy stories is that they allow us to escape from our everyday lives. The more detailed and developed these fantastic worlds are, the easier it is for us to imagine ourselves transported to them.

To bring the impossible to life, fantasy creators must build an entire universe along with the lore that inhabits it: geography, history, language, music, myths, and magic. At their finest, these magical realms not only provide escape from the mundane, they also foster a sense of wonder while offering insights into our own lives.

There And Back Again
English author and Oxford University professor John Ronald Reuel Tolkien (1892–1973) is often recognized as one of the most influential fantasy writers of our time. His works, The Hobbit, or There and Back Again (1937) and The Lord of the Rings (1954–1955) told the story of the densely detailed world and mythology of Middle-earth. The novels created a template for modern epic fantasy and popularized the concept of crafting convincing imaginary worlds with their own finely-tuned internal logic.

Tolkien’s Influences
In addition to being a university professor, Tolkien was an author, linguist, and poet. His works were heavily influenced by his study of languages, religion (Tolkien was devout Roman Catholic), Finnish, Anglo-Saxon, and Norse mythology, as well as his personal experiences in the military during World War I.

Artifact Spotlight
Several manuscripts from Marquette University’s Raynor Memorial Library J. R. R. Tolkien Collection are on view in the gallery. These rare documents shed light upon Tolkien’s creative process when developing the world of Middle-earth. During the 12 years that Tolkien worked on his novel, he often used drawings to help imagine scenes and prime the creative process.

- Timeline created by Tolkien for The Lord of the Rings, tracking the activities of the various groups (e.g., Frodo and Samwise, Gandalf and Others, Men and Friends, Orcs and Enemies) during March 1419 (Shire Reckoning), circa 1949–1950
- Manuscript page from The Lord of the Rings, including Tolkien’s ink drawing of the Moria gate, circa 1940
Fantasy worlds aren’t complete without a cast of colorful characters to populate them. The world-building section of the exhibition includes several costumes of several famous characters from familiar fantasy stories.

- **Cowardly Lion**
  - In 1900 American author L. Frank Baum and illustrator W. W. Denslow published *The Wonderful Wizard of Oz*. Baum went on to write 13 more novels set in the world of Oz.
  - Although the Oz series was both a critical and financial success, today it is best known for the 1939 movie starring Judy Garland as Dorothy and comedian Bert Lahr as the Cowardly Lion.
  - Lehr’s costume was made of real lion pelts, which made it difficult for him to perform under the hot bright lights of the MGM set.
  - The Cowardly Lion is an example of a Companion character. Other Companions in Fantasy include: Patroclus (*Iliad*), Sancho Panza (*Don Quixote*), Gabrielle (Xena), Samwise Gamgee (*The Lord of the Rings*), and Annabeth Chase (*Percy Jackson*).

- **Goblin King**
  - Goblin King costume worn by David Bowie in *Labyrinth* (1986). On loan from The Jim Henson Family Collection, courtesy of The Jim Henson Legacy.
  - Director Jim Henson and conceptual designer Brian Froud created a rich fantasy world for *Labyrinth*. Jareth, King of the Goblins, is at the center of the film, played by the legendary David Bowie who uses a crystal ball to create illusions. Try as he might to convince teenage heroine, Sarah, played by Jennifer Connelly, to give up the quest for her brother and remain with him as his queen, she ultimately chooses to rescue her sibling and return home.
  - *Labyrinth’s* Goblin King is an example of the Trickster archetype. Other Tricksters in fantasy include: Loki (Norse), Anansi (West African folk tales), Raven (Northwest Native folk tales), El-ahrairah (*Watership Down*), and Mary Poppins.

**Here there be dragons!**

**Reflection question:** If you were to write or tell your own story about a dragon what special powers would it have?

There are few images as symbolic of the fantasy genre as that of the dragon. EMP commissioned the Seattle Opera to create a life-sized animatronic dragon complete with animation and sound effects. The dragon, named Adalinda, is made out of wood, steel, aluminum, various types of both rigid and flexible foams, fabrics, upholstery materials, synthetic skin, and two glass eyes. Lay hands on the dragon’s tail to see how it reacts to human touch.
Dimensions:
- Adalinda’s head is approximately six feet long.
- If Adalinda were to open its jaws, it would have a “bite” just a bit bigger than a great white shark.
- Her claw has a grasp of 18 inches.
- Her tail is about the length of an adult saltwater crocodile.
- Opened wide, her wings would stretch to more than 36 feet—slightly wider than the wingspan of a Cessna airplane.

**Tree of Knowledge**

Reflection question: If you could learn anything you wanted inside this magic tree, what would it be?

Known as the Branch Library of Arcane Wizardry, this giant tree is the center point of the Fantasy exhibition. Covered by approximately 45,000 zinc scales, the tree took several weeks to complete.

**The Wizard’s Table—Exploring Artistic Influences and the Creative Process**

Located inside the tree, the Wizard’s Table interactive allows visitors to view digital reproductions of delicate manuscripts, artwork, and concept documents, and listen to music featured in familiar fantasy stories.

Fantastic works featured include delicate handwritten manuscripts by Roald Dahl, images of early stage productions of J. M. Barrie’s *Peter Pan*, and illustrations from Lewis Carroll’s *Alice’s Adventures in Wonderland*.

Visitors can also explore various types of fantasy stories including fables, myths, and legends, and examples of popular music inspired by works of fantasy literature.

**The World at Your Fingertips—Fantasy Mapmaking Interactive**

Reflection question: What does a map help you do? Can you create a map for a place you’ve never been?

The Mapmaker’s Table, attached to the exterior of the Tree of Knowledge, employs users’ creative and geographic skills, and allows them to create a fantasy map of their own design. Visitors can choose from the delicate lines of the medieval-themed wizard’s map, the cracked parchment of a pirate’s treasure map, or the colorful floating islands populating a Japanese anime inspired map.

Starting with natural features such as forests and mountain ranges, world-builders can add man-made elements such as towns, windmills, castles, dragons, sea monsters, sunken ships, and deep dark caves. Each map includes a legend to explain the key features, a scale, and a compass rose.

**Fantasy Art Salon**

Reflection Question: In what ways do illustrations in literature affect the reader’s experience?

It’s often said that a picture is worth a thousand words. Illustration has gone hand in hand with fantasy literature since its earliest transcriptions from oral history. In the Diminutive Salon of Epic Artwork visitors can view depictions of famous fantasy characters in works hung floor to ceiling, or, salon style.

**Artifact Spotlight**
Explore Good and Evil in the Dragonfly’s Eyes

Reflection Question: Why do you think so many fantasy stories feature the conflict of good and evil?

As long as stories have been told there have been elements of conflict within them. Some of the earliest told stories, including those in the form of cave paintings, describe the human will to survive against forces of nature. Many modern tales feature climactic battles and villains who plot to destroy the world. While they may seem foreign to our everyday lives, these fantastic battles fought between good and evil can be viewed as a macrocosm of the smaller choices we’re forced to make on a daily basis. Many of the most inspiring fantasy stories show us how even the unlikeliest of people can create positive change in the world.

Fantasy as Social Commentary

Reflection question: What are the central themes in your favorite fantasy story? Using symbolism and metaphor, what questions do these stories raise about human nature, our environment, and the society in which we live?

From early fantasy writings such as Aesop’s Fables to modern day works such as Animal Farm, The Lord of the Rings, and The Hunger Games, fantasy literature often contains elements of social commentary or moral observations. While stories such as Aesop’s The Fox and the Crow teach us straightforward lessons such as to be wary of flattery, Tolkien’s The Lord of The Rings is much more complex. Although it is not, strictly speaking, a moral fable, the battle between good and evil and the negative impact of industrialization on nature and society are unambiguous.

Artifact Spotlight

- The Wicked Witch
  - Feather cape and dress designed by Colleen Atwood. Courtesy of NBCUniversal Archives and Collections.
  - In the film Snow White and the Huntsman, Queen Ravenna, played by Charlize Theron, is a sorceress obsessed with preserving her power, beauty, and youth. Through her magic mirror, Ravenna learns she must consume the heart of her stepdaughter, Snow White, in order to remain the fairest of them all.
  - Ravenna is an example of the Witch archetype. Other famous witches include: Morgana le Fay (Legend of King Arthur), Elphaba Thropp (Wicked), Bellatrix LeStrange (Harry Potter), Yubaba (Spirited Away), and Ursula (The Little Mermaid).
Sirius Black
- The Ministry of Magic convicts Sirius Black of mass murder and locks him up in Azkaban, the prison for wizards. Using magic to change himself into a dog, Black escapes. Although he appears intent on killing Harry Potter when they finally come face to face, Black reveals that he’s Harry’s godfather and vows to protect him from the evil Lord Voldemort.
- As an outlaw, Sirius Black is an example of a Rogue. Other Rogues in fantasy include: Grettir (Iceland), Robin Hood (English), Goemon (Japan), the Gray Mouser (*Fafhrd and the Gray Mouser*), and Captain Jack Sparrow (*Pirates of the Caribbean*).

**Extension Resources**
Visit the following online resources for lesson ideas, recommended reading lists, and more information on the genre of fantasy.

- World Fantasy Awards—[worldfantasy.org/awards](http://worldfantasy.org/awards)