

A Common Core State Standards Aligned  
Educator's Guide

# DISAPPEARED

Written by Francisco X. Stork

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Ages: 12 and up

Grades: 7 and up

**Four Months Ago:**

*Sara Zapata's best friend disappeared, kidnapped by the web of criminals who terrorize Juarez.*

**Four Hours Ago:**

*Sara received a death threat - and with it, a clue to the place where her friend is locked away.*

**Four Weeks Ago:**

*Emiliano Zapata fell in love with Perla Rubi, who will never be his so long as he's poor.*

**Four Minutes Ago:**

*Emiliano got the chance to make more money than he ever dreamed - just by joining the web.*

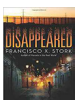
*In the next four days, Sara and Emiliano will each face impossible choices, between life and justice, friends and family, truth and love. But when the web closes in on Sara, only one path remains for the siblings: the way across the desert to the United States.*

Guide created by Debbie Gonzales, MFA  
debbiegonzales.com



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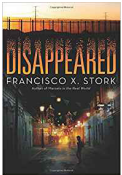
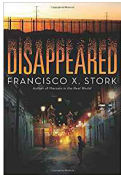
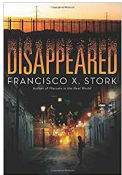
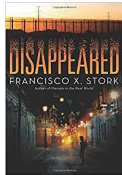
## The Educator Guide Format and Personal Bookmarks

To allow for a deep study of *Disappeared*, in this guide, the book has been divided into four sections. Each section consists of discussion questions followed by activities designed to explore various literary aspects of the novel in an in-depth manner.

Personal bookmarks are printed below. Listed on these bookmarks are the four designated chapter groupings and a space allotted for Target Completion Dates. A suggested format for a group or individual novel study is to assign weekly Target Completion Dates for students to finish reading prior to the weekly book discussion session.

### Procedure:

- Print bookmarks below on cardstock—one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with these directions:
  - Write their name on bookmark.
  - Copy Target Completion Dates in designated space below assigned chapters to be read.

<hr/> Student Name <hr/>  <hr/> <i>Page 1 to Chapter 7 to be read by</i> <hr/> <hr/> <i>Chapters 8 to 13 to be read by</i> <hr/> <hr/> <i>Chapters 14 to 25 to be read by</i> <hr/> <hr/> <i>Chapters 26 to 32 to be read by</i> <hr/>	<hr/> Student Name <hr/>  <hr/> <i>Page 1 to Chapter 7 to be read by</i> <hr/> <hr/> <i>Chapters 8 to 13 to be read by</i> <hr/> <hr/> <i>Chapters 14 to 25 to be read by</i> <hr/> <hr/> <i>Chapters 26 to 32 to be read by</i> <hr/>	<hr/> Student Name <hr/>  <hr/> <i>Page 1 to Chapter 7 to be read by</i> <hr/> <hr/> <i>Chapters 8 to 13 to be read by</i> <hr/> <hr/> <i>Chapters 14 to 25 to be read by</i> <hr/> <hr/> <i>Chapters 26 to 32 to be read by</i> <hr/>	<hr/> Student Name <hr/>  <hr/> <i>Page 1 to Chapter 7 to be read by</i> <hr/> <hr/> <i>Chapters 8 to 13 to be read by</i> <hr/> <hr/> <i>Chapters 14 to 25 to be read by</i> <hr/> <hr/> <i>Chapters 26 to 32 to be read by</i> <hr/>
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## Discussion Questions: Page 1 to Chapter 7

### *You pray for a miracle, but you act like a detective (3).*

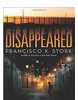
- Describe the life of a detective. Tell all you know about criminal investigations. Imagine what life might be like for detectives.
- Miracles are supernatural events that are often considered to be acts of God. And, yet, a detective relies on hard facts to break cases. Discuss the differences and similarities between miracles and facts.
- Explore how the practice of praying can be considered as taking action as a detective.
- Discuss how this statement serves as an introduction into Sara's character.
- Consider how this statement sets the tone for the novel.

### *Sara reads the e-mail once, then again, pausing on the words kill, reporter, family (10).*

- Discuss why Sara's dedication to searching for the disappearing girls threatens the prosperity of Juárez. Explain why Felipe is directing Sara to "give up on the missing girls" (9).
- Tell why Juana closed the door when Felipe began his conversation with Sara.
- Consider Sara's relationship to Juana. Identify literary clues that suggest Sara's feeling about Juana.
- Felipe states, "There hasn't been a byline on the column since Sara's article on Linda" (11). Examine how this statement establishes a tone of distrust.
- Explore the urgency of the threatening email message. Determine the reasons why this email threat differs from the others Sara has received.

### *"His rush is waiting for him at school," Paco says. "I keep telling him that he's barking up the wrong tree. He doesn't have a long-term chance with that kind of girl. She's too rich for him. But he doesn't listen" (22).*

- Explain why, with regards to having a relationship with Perla Rubi, Paco tells Emiliano that he is "living in la-la-land" (23). If this is so, consider why Emiliano is attracted to Perla Rubi. Identify why Emiliano's desire to be with Perla Rubi is problematic. Explain what is standing in his way of being with her.
- Brother Patricio comments that the honking car behind him is in a *rush*. Paco suggests that Perla Rubi is Emiliano's *rush*. Explore the different connotations of the same word.
- Explore Emiliano and Paco's friendship. Examine evidence that their relationship is founded on truth and acceptance.
- Discuss Brother Patricio's influence on Emiliano.



***Emiliano puts down the piñata and takes one thousand pesos from his wallet. He brought the money from his savings at home to buy Perla Rubi’s mother a birthday present, but he can figure out something else for that. “This is for the piñatas,” he says to Mrs. Robles. “I’ll give Javier the rest tomorrow. I’m sure I’ll get at least four hundred for these” (42).***

- In this scene, Emiliano spontaneously gives Mrs. Robles a substantial amount of hard-earned money. Discuss his reasoning to do so.
- Though Emiliano is driven to save money in efforts to improve the lives of his mother and sister, he is willing to take money from his savings to buy a birthday gift for Perla Rubi’s mother. Explore reasons why buying such a gift is important to him.
- Explore Emiliano’s connection with money in the quote above serves as a window into his character. Discuss his motivations to save, give, and to impress.
- Tell how Emiliano’s willingness to prepay for Javier’s piñatas demonstrates his true values.

### **I’m going to find you, Linda. I promise (77).**

- “A sense of powerlessness comes over Sara” (75) when Ernesto identifies Leopoldo Hinojosa in the picture attached to the dangerous deleted email. The word *powerless* means defenceless, paralyzed, and helpless. Explain why Sara feels this way at the mention of Hinojosa’s name.
- Ernesto instructs Sara to keep their discovery regarding the identification of Hinojosa in the picture secret, for her not to tell *anyone*. He specifically lists Juana, Felipe, and her family in his warning. Assumably, he referenced her family as a measure of safety. But why Juana and Felipe? Is Ernesto to be trusted? Explain your answer.
- A *promise* is defined as being an affirmation, a commitment, and a guarantee. In the quote above, knowing full well of the dangers and risks she’ll face, Sara promises that she will find Linda. Examine the power in this promise and the gritty determination required to honor her word.

Click [HERE](#) to access a book trailer crafted for *Disappeared*. Discuss the tone, pacing, and overall theme of the booktrailer. Tell how it suggests what the story is going to be about while leaving the viewer in suspense as to how literary events will occur.



## Two Heros' Journeys – A Call to Action

*After Ernesto hangs up, Sara answers his questions silently: You're the people who will help me find my best friend (17).*

*She grins. "Go slay the dragon, my knight, Don Emiliano de la Zapata. I'll be here waiting" (29).*

For ages and ages, storytellers—even contemporary movie-makers—use a basic template known as the Hero's Journey to craft plotlines, character traits, and thematic structure. The Hero's Journey follows a predictable format, one that can be used to analyze literary elements used in *Disappeared*.

A guided analysis using the stages of the Hero's Journey is found on the following page.



Photo credit: PACE @ [www.paceco.com/insights/strategy/brand-story-heros-journey/](http://www.paceco.com/insights/strategy/brand-story-heros-journey/)

*A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.*

– Joseph Campbell

**Note:** Campbell, Joseph (1949). *The Hero with a Thousand Faces*. Princeton: Princeton University Press. p. 23.



## The Ordinary World and The Call to Adventure

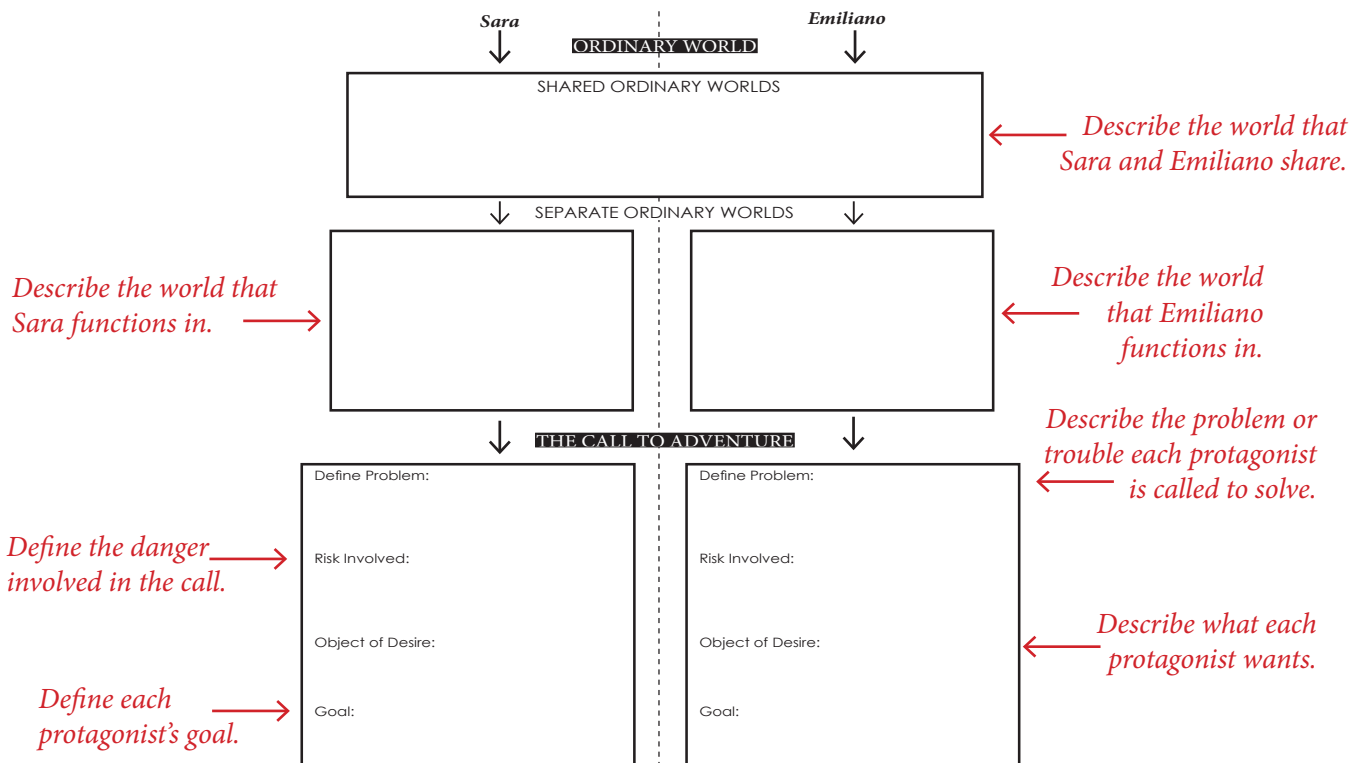
The Hero's Journey begins by allowing the reader to connect with the protagonist as they function in their normal, **Ordinary World**. From there, the protagonist is presented with a **Call to Adventure**, a problem, a situation that only they can solve. **The Call to Adventure** establishes the stakes of the journey, which clarifies the protagonist's goals and desires.

There are two protagonists—Sara and Emiliano—in *Disappeared*, as revealed in the chapters depicting alternating points of view in Part 1. While both protagonists share aspects of the **Ordinary World**, their experiences differ in various ways. Likewise, the adventures each are called to engage are defined by their motives and desires.

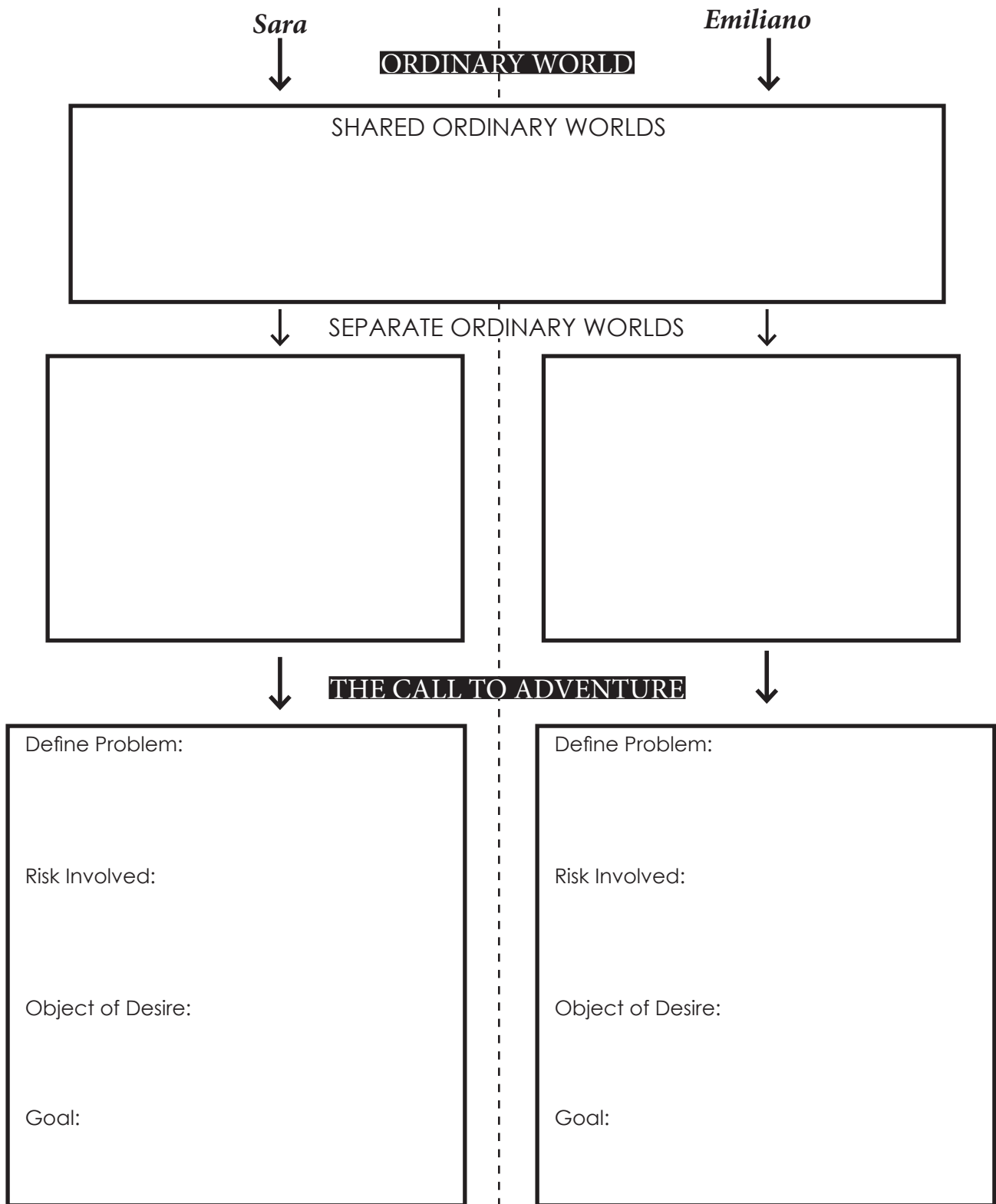


Use the graphic organizer found on the following page to explore the beginning of Sara and Emiliano's Hero's Journey. Examine chapters 1 to 7 to reference citations and to clarify thoughts. Discuss analysis with the class.

### Template Sample



### Sara & Emiliano and the Hero's Journey





## Discussion Questions: Chapters 8 to 13

***She seems so rich, like everything else in her house. Not just money-rich, but rich with life and color and happiness (85).***

- Emiliano has been aware that Perla Ruby's family is wealthy for as long as he's known her. Why is he noticing Perla Ruby's 'richness' in such depth at this time?
  - Predict why Perla Ruby's cousin, Federico, seems to be in conflict with Emiliano.
  - Explain why Emiliano felt the need to tell Perla Ruby that he drove a Mercedes to the event.
  - Is being "money-rich" a requirement to be rich with "life and color and happiness"? How so?
- 

***"I don't need to know the details. All I want to do is tell you that ... growing up means, unfortunately, expanding our views of what we consider good and bad" (94).***

- Mr. Esmeralda identifies with Emiliano's life of hard-work, diligence, and care for his family. And yet, for him, being a "good, conscientious, clean lawyer" was not enough. To truly prosper, he found that he needed to become "part of this city, such as it is" (92). Discuss what the phrase "such as it is" means.
  - Mr. Esmeralda suggests that the only way to prosper in Mexico is to get "dirty". He infers that it is possible to "control the degree of dirt" one becomes involved in (93). Do you think maintaining control is a sustainable possibility? Explain your answer.
  - Mr. Esmeralda describes the Juárez as being a "spiderweb." Visualize the complex connectivity of a spiderweb. Consider that the purpose for a spider to create a web is to trap and kill insects. Explore the spider's intent to build a web as serving as a metaphor for a money-rich life in Mexico.
  - Is it possible to be justify engaging in "bad" practices for good reasons? How so?
- 

***"Anger is good sometimes. It's energy." That's what Mr. Esmeralda said. (119).***

- Explain why Emiliano is taking Mr. Esmeralda's words to heart.
- Can anger energy be channeled for good? How so?
- Sara tells Emiliano that it is "not good for anyone to live with anger" (119). Identify ways that living with anger is harmful.
- Identify the source of Emiliano's mental struggle. Poverty? His absent father? Love?
- He and Sara are extremely close siblings, and yet she is not consumed in anger. Explain why Sara does not struggle in the same way that her brother does.



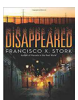
***There is a line in front of her. One more step on behalf of Linda and her life will change forever. How does she decide between safety and the risk that comes from doing what her heart knows to be right (138)?***

- Identify Sara’s greatest fear in this situation.
- List the risks involved should she step over the line “on behalf of Linda.” Analyze the potential consequences that would take place should she choose the path of safety.
- Discuss how fear influences her decision to step over the metaphorical line before her.
- Determine how the quote previously considered—*You pray for a miracle, but you act like a detective* (3)—comes into play as Sara chooses to do “what her heart knows to be right.”

***Who is good and who is bad? She can no longer tell (164).***

- Sara wonders what Juana could gain by helping Hinojosa (163). Identify the reasons Juana might gain by siding with such a treacherous individual as he.
- If Juana is working under Hinojosa’s protection to financially benefit *El Sol*, can her motivations be considered to be honorable and good? Explain your answer.
- Sara had to make the decision to risk everything to save her friend. Do you think that Juana might have had a defining moment experience when she surrendered to Hinojosa’s influence.
- Explore how, at this point in the story, Sara is standing between good and evil.

Click [HERE](#) to view a video of Francisco Stork being interviewed by a student during at the Texas Teen Book Festival 2017. Then consider how Francisco’s personal experiences inform his work. Determine how current events inspired Francisco to write *Disappeared*. Explore his references regarding faith, hate, compassion, and developing a deeper understanding of others through reading.



## The Hero's Journey – The Archetypes

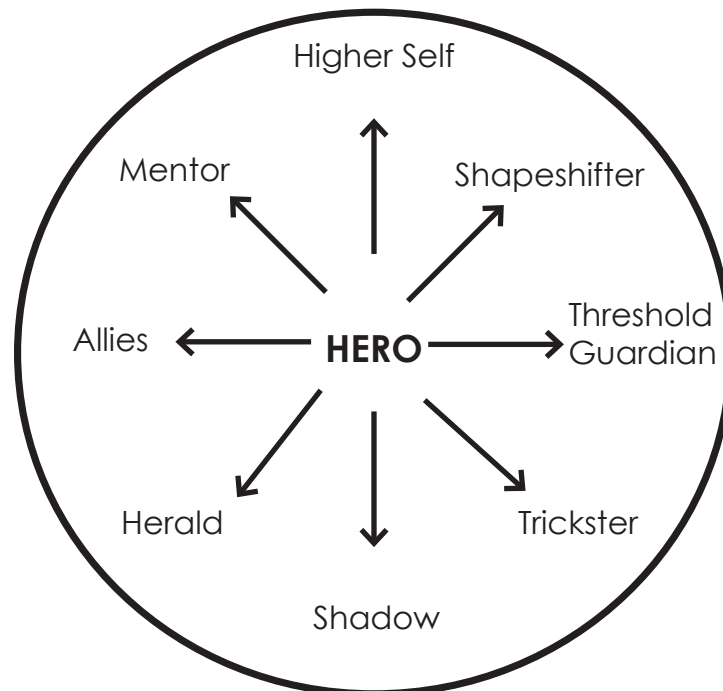
**God, my God, *she prays*. Please help me. Help us all (164).**

Archetypes represent character types, the interplay of relationships, and patterns of personalities that develop along the Hero's Journey. Archetypes provide a mask for the roles that appear in stories, masks that can shift and change as the plot progresses. Their primary purpose is to define the function of each character as they relate to and engage in the hero's quest.

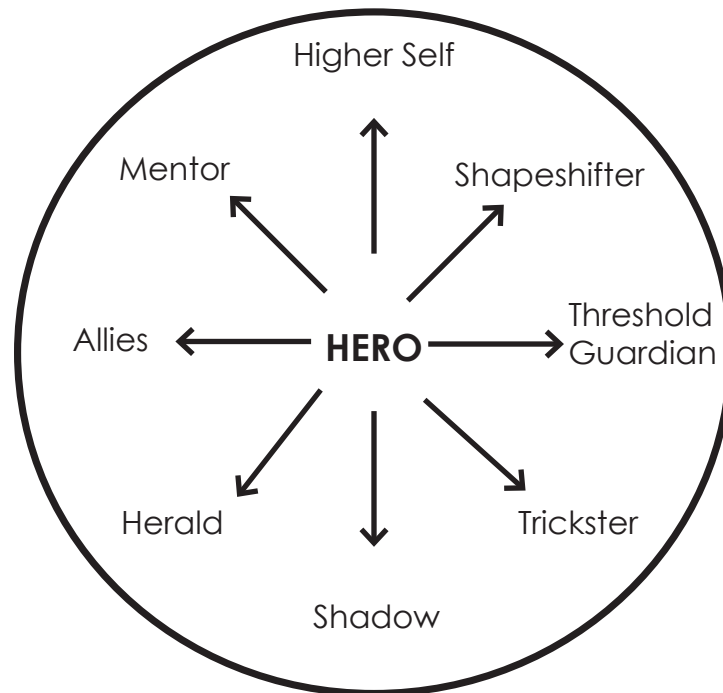
Being that, in *Disappeared*, there are two protagonists traveling on their own Hero's Journey, Sara and Emiliano are placed at the center of their own Archetype Wheels. From there, each Hero connects with the various Archetypes which function in unique ways. Oftentimes, Sara and Emiliano assume Archetype roles for one another.

Sometimes a character can assume two or more archetypal roles or they can change in surprising ways as the story progresses. For example, in the beginning of the novel, Perla Rubi assumed the role of an Ally in that she was a friend to Emiliano. As the story progresses, by becoming untrustworthy to Emiliano, Perla Rubi transformed into the role of a Shapeshifter, or possibly a Shadow.

Descriptions of the Archetypes featured on the wheel below are listed on the following page in this guide (pg. 12). Using the Character List (pg. 13) and Archetype Wheels created for Sara (pg. 14) and Emiliano (pg. 15), incorporating the Archetype descriptions and as reference, identify which characters featured in *Disappeared* match each Archetype as they relate to the particular protagonist. Write the character's name in the space provided. Discuss discoveries with the class.



## The Archetypes Defined



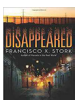
- **Higher Self:** The expression of the Hero's search for identity and wholeness.
- **Shapeshifter:** A character whose loyalty or sincerity seem to change in significant ways throughout the story.
- **Threshold Guardian:** A neutral character, oftentimes presents tests and challenges for the Hero.
- **Trickster:** Tricksters are agents of change by identifying hypocrisy or drawing attention to troubling issues.
- **Shadow:** The character who whose villainous motivations are in direct conflict with the Hero's.
- **Herald:** Character or situation that gets the story moving. Heralds announce the coming of significant change.
- **Allies:** Befriending characters who help and advise the Hero through the journey.
- **Mentor:** The Hero's trusted guide, coach, or teacher.



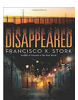
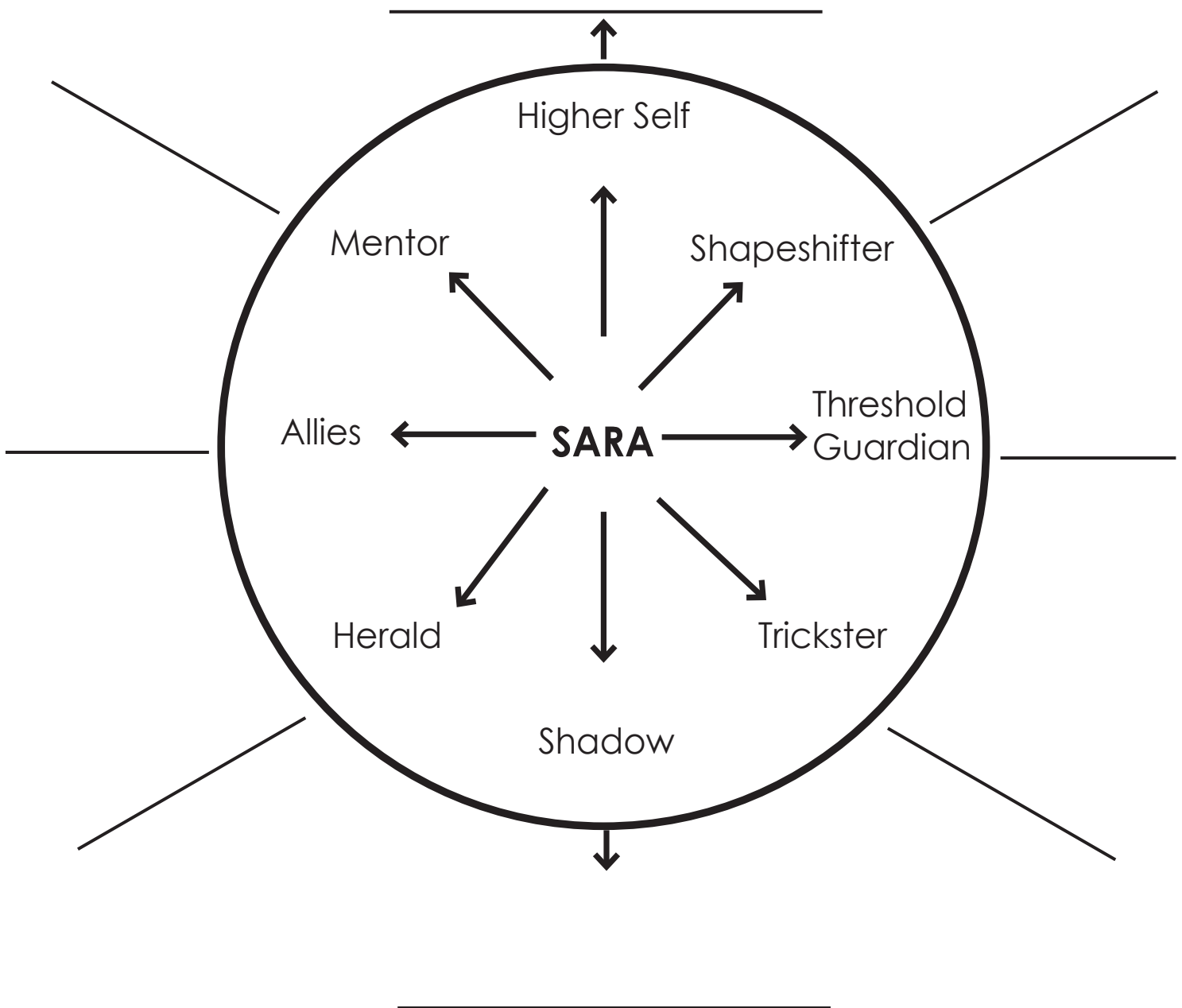
## Character List

Consider how the characters listed below align with Sara and Emiliano's Archetype Wheels. Notice that some of the characters listed assume roles on both Sara and Emiliano's journeys, while others connect with only one protagonist. Consider the spiderweb-like interconnectiveness of both Archetype Wheels.

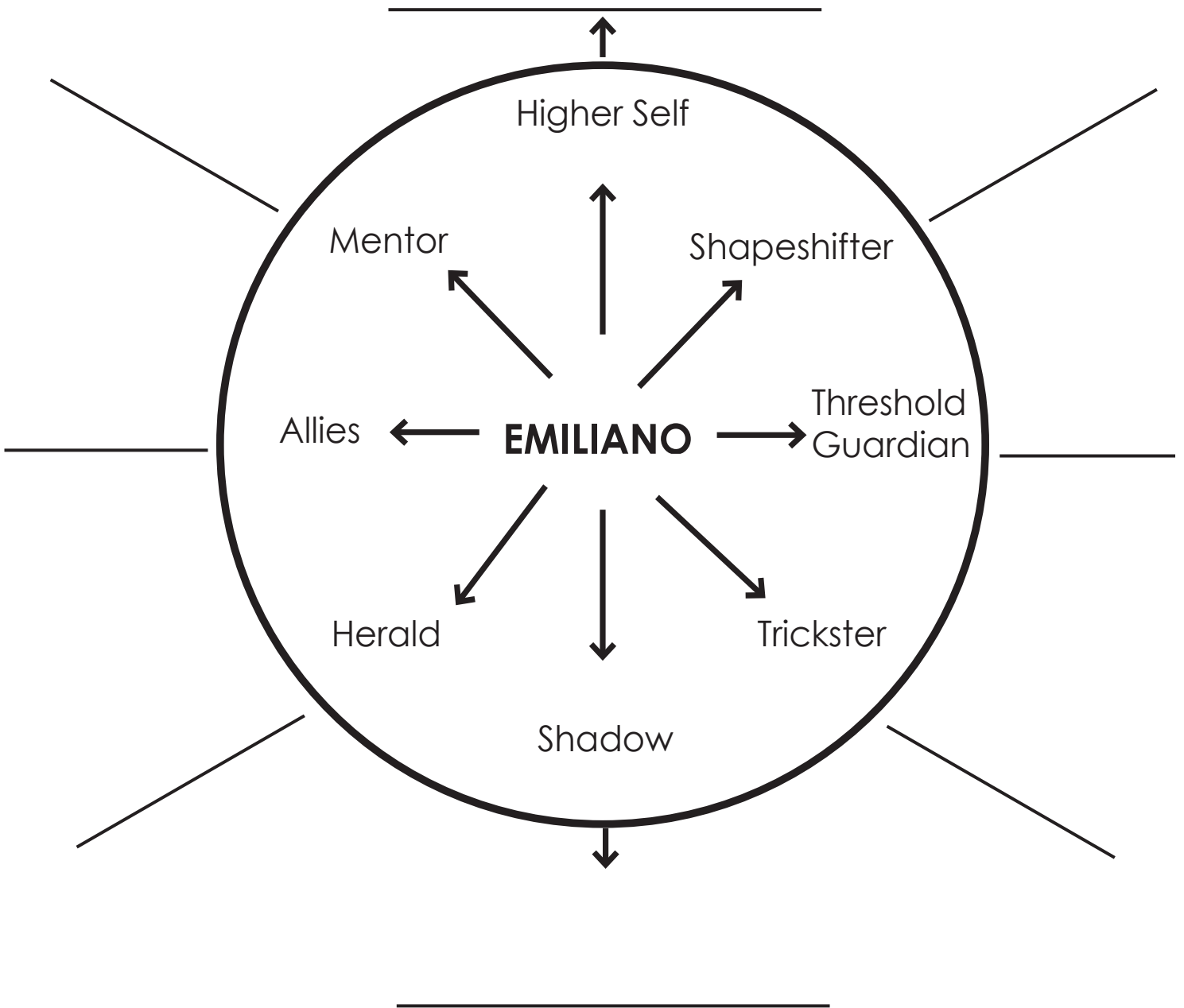
<i>Sara Zapata</i>	<i>Marta</i>
<i>Emiliano Zapata</i>	<i>Doña Pepa</i>
<i>Linda Fuentes</i>	<i>Mrs. Esmeralda</i>
<i>The Desaparecidas</i>	<i>Jorge Esmeralda</i>
<i>Mrs. Fuentes</i>	<i>Mr. Reyes</i>
<i>Felipe</i>	<i>Veronica</i>
<i>Juana Martínez</i>	<i>Fredrico</i>
<i>Susana Navarro</i>	<i>Carlos</i>
<i>Mami</i>	<i>Enrique Cortàzar</i>
<i>Papà</i>	<i>Leopoldo Hinijosa</i>
<i>The Jiparis</i>	<i>Luis</i>
<i>Ernesto</i>	<i>Mrs. Mirabiles</i>
<i>The Jacqueros</i>	<i>Erica Rentería</i>
<i>Brother Patricio</i>	<i>Joselito</i>
<i>Paco</i>	<i>Alberto Mirabiles</i>
<i>Armando Cortàzar</i>	<i>Manuel</i>
<i>Javier Robles</i>	<i>Rosa</i>
<i>Perla Rubi Esmeralda</i>	<i>Agent Alejandro Durand</i>
<i>Chela</i>	<i>Aunt Tencha</i>
<i>Lupita</i>	<i>Joel</i>
<i>Enrique Cortàzar</i>	<i>The Cardenases</i>
<i>Elias</i>	<i>Mrs. Lozano</i>
<i>Guillermo</i>	<i>Estela Gómez</i>
<i>Rosario</i>	<i>Mr. Otero</i>
<i>Mrs. Robles</i>	<i>Daniel</i>
<i>Nieves</i>	<i>Joe</i>
	<i>Lester</i>



## Sara and the Archetypes



## Emiliano and the Archetypes



## Discussion Questions: Chapters 14 to 25

***“The main thing is to keep it small, not get greedy. If we can do that, we’ll be okay. I’ll continue selling other kid’s handicrafts. Our operation will blend in unnoticed (169).”***

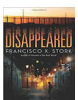
- List reasons why keeping the ‘operation’ of stuffing piñatas with cocaine small is unlikely.
- Emiliano explains that, once they make enough money to care for their families, he and Javier can stop. Is it possible to ever earn ‘enough’ money? How much money is enough?
- Javier asks Emiliano if Perla Rubi wants him to “do it”, to engage in drug trafficking in this way. Examine the influence Perla Rubi has on Emiliano’s reasoning and judgement.
- While Javier agrees to participate in Emiliano’s plan, he warns that they would not be able to stay small. Javier states that “money is like heroin. Once you get it, you want more” (171). Explore the addictive connection between the money and heroin. Tell how Javier’s experience informs his warning.

### ***What does trust feel like (180)?***

- Ernesto tells Sara that “doing what is right” is in her bones. Tell how taking the cell phone from Juana’s desk serves as an example of doing what is right.
- Discuss the connection between trust and hope.
- Discuss reasons why she questions Ernesto’s intent.
- Mr. Rentería used the word “trust” (181) twice in the note he addressed to Sara. Examine the level of hope incorporated in the trust he has in Sara.

***“Linda Fuentes. Your first love? Should have been your only one, if you had any sense” (206).”***

- Examine Emiliano’s relationship with Paco. Identify ways that Paco seems to understand Emiliano more than Emiliano knows himself.
- Paco understands why and how Emiliano asks to park the Mercedes in his yard and that the Vespa is more than a “loan”. He understands the lure of the spiderweb-like underpinning of Juárez, and yet he’s not captured in the web. Determine why this is so.
- Predict Paco’s impression of Perla Rubi. Connect that impression with the phrase “if you have any sense”.



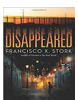


***Sara had never realized fear could be so physical, how it invades all of your body, from the top of your head to the tips of your toes. She can even taste it. It tastes like metal (213).***

- Sara is witnessing the utter devastation of her home after being ravaged by gunshots. Cinder block walls have “cavities the size a baseballs” (212). Shattered glass is blown everywhere. Each of the bullets were intended to kill. Explore Sara’s “palpable” reaction to the destruction.
- She wonders that, if she would have left the incriminating cell phone where it could have been found, Hinojosa and his people might spare her family. Does Hinojosa want more from Sara than the cell phone? Explain your answer.
- Discuss why Emiliano needed a “private place to rage” (213).

***“We’re going to a place where we’re not wanted. Not only are we not wanted, we are hated by many. Get that through your head” (245).***

- Both Sara and Emiliano maintain a pragmatic position regarding entering the United States. The word *pragmatic* means realistic, down-to-earth, and logical. Sara researched the legal requirements regarding obtaining asylum status in the United States. Emiliano maintains that the key to survival is to assume and prepare for the worst. Compare and contrast their points of view regarding preparing to cross the border of Mexico. Show the similarities and differences between the two.
- Consider the notion of both Sara and Emiliano not being “wanted” and “being hated by many” in the United States.
- Explore Emiliano’s cynical view of going to the United States. Is it true that they will be “hated” by many? Explain your answer.



## Explore the Metaphor

***“This city is like a spiderweb, every thread is connected directly or indirectly to every other thread” (93).***

In *Disappeared*, a spiderweb is a metaphor used to illustrate the interconnectivity of criminal activity unpinning everyday life in Juárez. Explore the metaphor in a deeper sense. Consider complexity of a spider’s web. Examine how its structure and form are created for the spider’s survival. Develop the metaphor more closely by examining scientific facts relating the the spiderweb. Make a connection with the science behind the spiderweb and literary events that occurred in the novel.

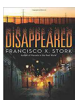


Below is a list of selected facts about spiders and their webs. Choose a fact and show how it represents a metaphor for characters or events in *Disappeared*. Write an essay establishing a connection between the two. Share your work with the class.

### Spider Web and Storyline Connections

- Spiders are continually reconstructing their webs, often replacing part or all of their web everyday.
- Rather than simply waiting for unlucky bugs to become trapped in their webs, spiders actively seek out and attract certain insects as prey.
- Not all parts of the web are sticky.
- Some spider webs are large enough to cross entire rivers.
- Spiders are versatile. Their silk is used for a variety of services other than just catching prey.
- Spiders' webs are shiny for a reason. Spiderwebs don't intercept prey, they attract them.
- Spiders are sneaky. They will often attach exoskeletons of deceased prey to their webs to serve as protective camouflage for themselves.
- Spiders think big. A larger web optimizes the number of insects that can be trapped. The bigger the better.

Reference: [Jstor Daily: Where News Meets it Scholarly Match](#)



## Discussion Questions: Chapters 26 to 32

### *Thoughts can be heavy (270).*

- Examine Sara's burdensome thoughts of betrayal and loss, treachery and double dealing. And yet, thinking of Linda gives Sara strength. Explain why this is so.
  - Sara is typically forthright with Emiliano regarding her thoughts and feelings. Determine why she "decides to wait" to confront him with the possibility that Perla Rubi may have played a role in being discovered.
  - The word *accountability* means responsibility, liability, and answerability. Explore Emiliano's awareness that he may be accountable for being discovered by Hinojosa.
- 

### *A force inside him is pushing him to speak, if only to avoid the agonizing loneliness of the truth (279).*

- Explore the conflict compounding within Emiliano. Discuss the connection between the Jiparis pledge, his love for his mother and sister, the anger he feels for his father, and his desire to please Perla Rubi.
  - Is it possible that Perla Rubi had been manipulating Emiliano all along? Explain your answer.
  - Loneliness is defined as being isolated, empty, and withdrawn. Discuss how, in Emiliano's case, the awareness of truth is agonizingly lonely.
- 

### *"Emiliano, we have to do something" (292).*

- Despite being nearly raped and killed, Sara is driven to save Lester. Explain why this is so.
- Explain why Sara "forces herself to touch his shoulder through a monumental effort of will" (293).
- Explore how kindness can be painful.
- Even though Emiliano is injured and compelled by an angry nature, tell why he decides to help Sara save Lester.
- Penance is a sacrament in the Catholic faith. Catholics believe that Penance is necessary for the forgiveness of mortal sins. Examine how staying with Lester serves as a form of Penance for Emiliano.



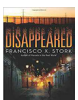
***And yet even now, despite all he knows, he still want to return  
to Perla Rubi (298).***

- Emiliano realizes that his desire to be with Perla Rubi is stronger than his need to be with his sister and all that represents. Explore how this can be so.
- Make a connection between the spiderweb-like underworld of Juárez and Emiliano’s “powerful pull” toward Perla Rubi, Armando, the Esmeralda’s, and Alfredo Reyes.
- Discuss how he found acceptance with these characters. Determine if the welcoming response Emiliano received from them was genuine or “dirty”.
- Consider Emiliano’s “spiderweb” entrapment. Is he caught by his own will? How so?

***What did his father say in that letter? I’m not perfect but at least I can say  
I’m not a criminal. I want to do well doing honest work. The man, his father,  
a flawed human being like any other, chose to be and do good,  
as best he could. (317).***

- The word *contrition* means regret, remorse, and penitence. Discuss the relevance of Emiliano witnessing Lester’s dying words, his contrition for the life he lead. Consider how Lester’s confessions helped Emiliano better understand his father’s absence.
- Emiliano feels a “sadness and shame and something else he can’t name” (316). Identify the feeling that he cannot name. Explain why he feels this way.
- In the letter, Emiliano’s father confesses that, though he is not a perfect man, he is not a “criminal” and that he values doing “honest” work. Consider how, in this letter, his father acted as parental guide for his son.

To learn find out more the disappearance of women in Juárez and Mexico click [HERE](#) to access the [Report of the United Nations Committee on the Elimination of Discrimination against Women](#), published by the United Nations.



## The Hero's Journey – The Road Back

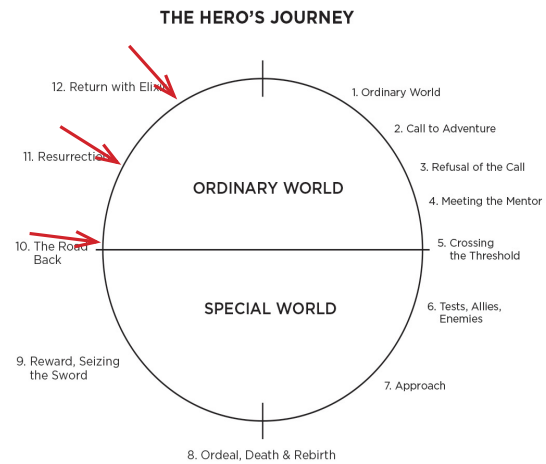
*Maybe it is just Mexico not wanting to let go of her (255).*

The final three stages of the Hero's Journey are known as **The Road Back**, **The Resurrection**, and the **Return with the Elixer**. Like the earlier establishment of the Ordinary World and The Call to Adventure, the final stages of the Hero's Journey are predictable steps that guide the protagonist to deeper understanding of their purpose and of themselves.

Sara and Emiliano find themselves in a totally new setting and destination goal in Part II. This section of the story is considered to be **The Road Back**, marking a place and time in the story in which each protagonist, though internally conflicted with their own issues, rededicate themselves to the quest.

The next stage of the Hero's Journey is known as **The Resurrection**. At this point, each protagonist sheds their old selves and develop a new perosna, one that will help them survive their new existence.

The final stage is called **The Return with the Elixer**, in which each hero endures their final test. The *elixer* can be a physical, tangible object or metaphorical, such as understanding, peace, power, or love.



Sara	Emiliano
<p><b>THE ROAD BACK</b></p> <p>Goal/Desire:</p> <p>Inner Conflict:</p>	<p><b>THE ROAD BACK</b></p> <p>Goal/Desire:</p> <p>Inner Conflict:</p>
<p><b>THE RESURRECTION</b></p> <p>Situation:</p> <p>Change:</p>	<p><b>THE RESURRECTION</b></p> <p>Situation:</p> <p>Change:</p>
<p><b>RETURN WITH THE ELIXER</b></p> <p>Identify Elixer:</p> <p>Inner Character Change:</p> <p>Desire Met?:</p>	<p><b>RETURN WITH THE ELIXER</b></p> <p>Identify Elixer:</p> <p>Inner Character Change:</p> <p>Desire Met?:</p>

Use the graphic organizer found on the following page to explore the resolution of Sara and Emiliano's Hero's Journey. Examine chapters 26 to 32 to reference citations and to clarify thoughts.

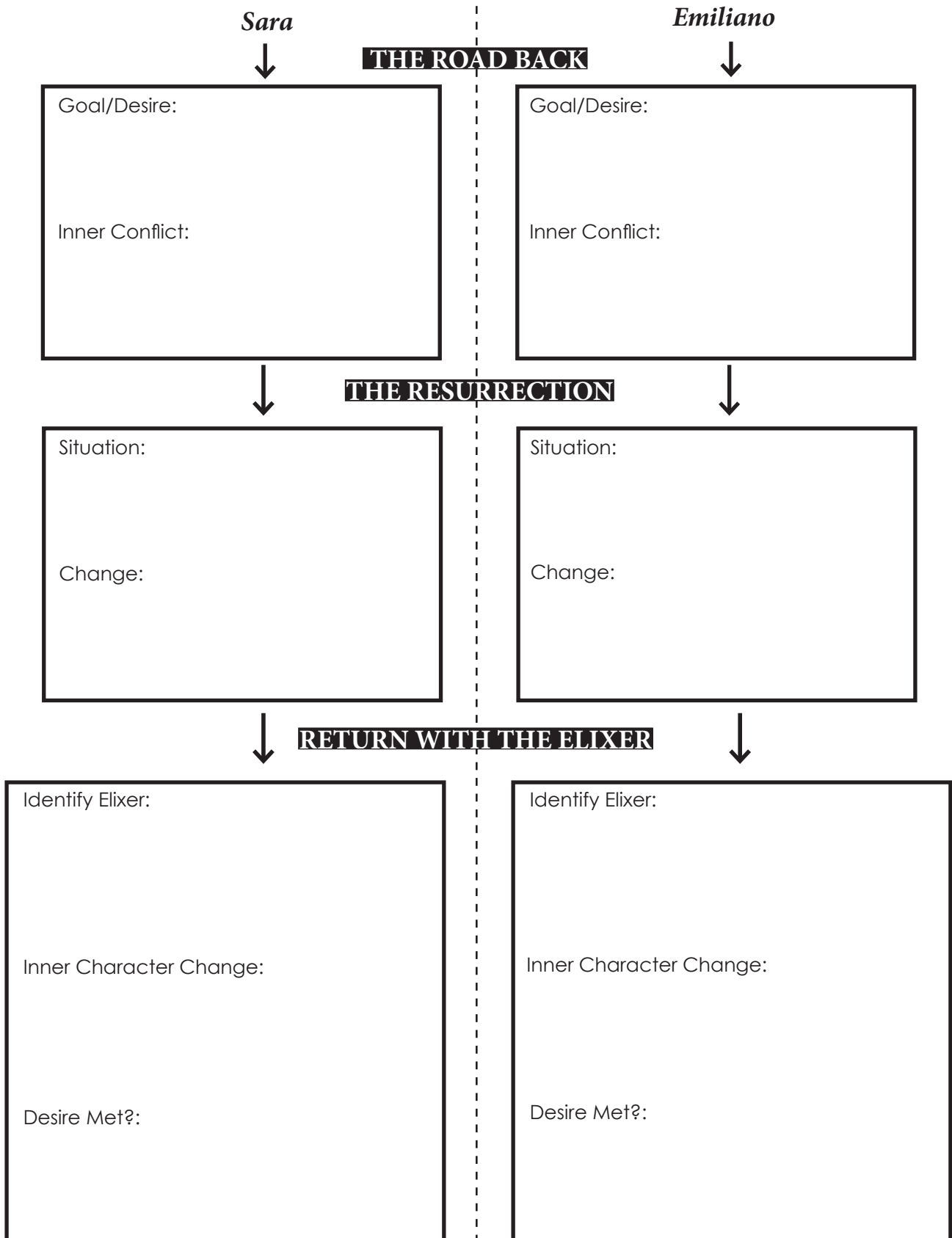
*Describe each character's goal, desire, and the inner conflict they're experiencing at this point of the story.*

*Explain how their outward character has changed as a result of the trying situation they experience in the final stages of the story.*

*Identify the object or awareness each character has obtained as a result of their journey. Tell how the characters' inner nature has altered and if their original desire has been met.*



## The Return to the Ordinary World



## About the Author – Francisco X. Stork



Francisco Xavier Arguelles was born in 1953 in Monterrey, Mexico. Ruth Arguelles, his mother, was a single mother from a middle class family in Tampico (a city on the Gulf of Mexico). The reason Francisco was born in Monterrey rather than in Tampico, where Ruth lived, is that her father did not want anyone to know that she was going to have a child out of wedlock. She was sent to Monterrey to live in a convent until the baby was born. The baby was supposed to be given up for adoption, but Ruth changed her mind. After a while, Grandfather Adalberto relented and mother and baby Francisco were allowed to come home.

Six years later Ruth married Charles Stork, a retired man more twenty years her senior. Charles Stork adopted Francisco and gave him his name. Charlie was a kind but strict Dutch man who quickly went about instilling needed discipline in his new son. For his seventh birthday, Charlie gave Francisco a portable typewriter because Francisco announced that he wanted to be a writer. After wandering about Mexico for a few years trying to live on a Social Security pension, Charlie decided to bring the family to the United

States where he hoped they would fare better.

The three of them came to El Paso, Texas when Francisco was nine. Charlie, an American citizen was able to obtain the necessary visas for Ruth and Francisco. Francisco was sent to grammar school where he learned English on the go. Unfortunately, no one was willing to give the sixty-five-year-old Charlie a job and so it became even harder for the family to survive in the United States. They lived in a variety of apartments and trailer houses staying in each for as long as possible before getting evicted.

When Francisco was thirteen, Charlie Stork died in an automobile accident. Ruth decided to stay in the United States. She and the boy obtained an apartment in one of the public housing projects of El Paso. Francisco was awarded a scholarship to the local Jesuit High School and soon rose to the top of his class. During his senior year, he received an Honor's Scholarship (full tuition and living expenses) to attend Spring Hill College, a small Jesuit College in Mobile Alabama.

At Spring Hill College, Francisco majored in English Literature and Philosophy and received the college's creative writing award. After college, a Danforth Fellowship (awarded to 40 college seniors out of approximately 5,000 applicants) allowed him to attend graduate school at Harvard University. At Harvard he studied Latin American Literature with people like Octavio Paz, the Mexican Nobel Laureate. However, the emphasis on scholarly research and writing seemed too remote and irrelevant to all that was important. So, after four years of Harvard, Francisco went to Columbia Law School. His plan was to make a living as a lawyer without abandoning his plan to write fiction. Twenty years and twelve or so legal jobs later, Francisco published his first novel. Francisco practiced law for thirty-three years in a variety of private and public venues. For the last fifteen years as a lawyer he worked at MassHousing, a state agency dedicated to financing affordable housing. He retired in 2015 and spends his time writing outside of Boston. Francisco is married to Jill Syverson-Stork. He is the father of Nicholas and Anna and the grandfather of Charlotte.

Francisco Stork is the author of seven novels.



## Common Core State Anchor Standards Alignment

		Discussion Questions	The Ordinary World & The Call	The Archetypes	Explore the Metaphor	The Road Back
<b>English Language Arts Standards » College and Career Readiness Anchor Standards for Reading</b>						
CCSS.ELA-Literacy.CCRA.R.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	●	●	●	●	●
CCSS.ELA-Literacy.CCRA.R.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	●	●	●	●	●
CCSS.ELA-Literacy.CCRA.R.3	Analyze how and why individuals, events, or ideas develop and interact over the course of a text.	●	●	●	●	●
CCSS.ELA-Literacy.CCRA.R.7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	●				
CCSS.ELA-Literacy.CCRA.R.10	Read and comprehend complex literary and informational texts independently and proficiently.	●	●	●	●	●
<b>English Language Arts Standards » College and Career Readiness Anchor Standards for Writing</b>						
CCSS.ELA-Literacy.CCRA.W.2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.				●	
CCSS.ELA-Literacy.CCRA.W.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.				●	
CCSS.ELA-Literacy.CCRA.W.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.				●	
<b>English Language Arts Standards » College and Career Readiness Anchor Standards for Speaking and Listening</b>						
CCSS.ELA-Literacy.CCRA.SL.1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	●	●	●	●	●
CCSS.ELA-Literacy.CCRA.SL.4	Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.	●	●	●	●	●
CCSS.ELA-Literacy.CCRA.SL.5	Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.	●				
CCSS.ELA-Literacy.CCRA.SL.6	Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.	●	●	●	●	●

