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 Unit Plan
 Dr. Smagorinsky
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Hero, Monster, Anti-hero: A Rationale

For this unit, I want to use various kinds of texts and the students' personal experiences in order to connect contemporary ideas of heroism, villainy and anti-heroism with the traditional epic hero cycle. The main text I will be using is Beowulf. Students should complete the unit with a working knowledge of **Beowulf** in terms of its history, literary devices, and influence on the concept of heroism. However, I also want them to be able to analyze and question the traditional Anglo-Saxon view of heroism by examining their own thoughts and assuming multiple perspectives within the texts. In the end, I want to students to demonstrate an ability to connect traditional views of the Epic Hero and compare them to more contemporary views of heroism. Perhaps most importantly, I want students to develop their own interpretations about heroism and to be able to adequately express those interpretations in writing and orally.

Inherent Gap:

Kutz and Roskelly make it clear that there is a divide between home life and school life for students. They also assert that while school life is homogenous, the home lives of our students are heterogeneous. Simply put, our students come from multiple backgrounds, and there is only one curriculum in any given classroom (Kutz & Roskelly, 87). John Dewey also noticed this divide between classroom and home nearly 70 years ago:

“Mechanical uniformity of studies and methods creates a kind of uniform immobility and this reacts to perpetuate uniformity of studies and of recitations, while behind this enforced uniformity individual tendencies operate in irregular and more or less forbidden ways.” (Dewey, 62).

Beowulf, because of its literary status, may represent a text that has been taught with “mechanical uniformity”. It can be difficult for students to relate this work to their own culture. Its language is archaic. Its

value system is centuries old. For millions of kids each year, it is just another example of school work.

However, *Beowulf* also represents a linguistic form that had great influence on our language and is widely respected, making it, what Gee might call, part of a secondary discourse worth having (Gee, 1989).

Bridging the Gap:

R.C. Anderson took Piaget's term, schema (pieces of background knowledge derived through prior experience), and developed it into a theory of learning from reading. According to Anderson's schema theory "a reader comprehends a message when he is able to bring to mind a schema that gives a good account of the objects and events described in the message" (Anderson, 469). Comprehension is required for engagement; so if I ever hope to effectively engage the students with this text I will need to offer them the opportunity to relate it to previous experiences and to other texts with which they are more familiar. Heroes and villains are both pervasive in contemporary literature and mainstream literature, so by focusing on heroism in Beowulf I hope to be hitting on a subject that all my students will recognize. I feel certain that no matter what discourse a student may possess or not possess, they will be able to develop their own concept of heroism and thereby have some stake in the issue.

Students will relate *Beowulf* to more current texts and their own lives through activities such as reading responses, journal writing, and writing assignments that ask the student to see a certain situation from a character's point of view. The students will then have the necessary ingredients to analyze various concepts from different types of texts. After an in-depth study of reading engagement in adolescents, Jeffrey D. Wilhelm found that engaged readers typically take different view points throughout the course of reading a text, "...taking multiple perspectives...is critical to the development of more sensitive and more powerful readings that lead to a greater understanding of self and other" (Wilhelm, 59). It is also important to foster this environment of multiple perspectives by bringing in outside texts that concern heroism, but address it from a different point of view. One such text is Grendel by John Gardner. Certain excerpts from this novel will provide students with a model for seeing a situation through the anti-hero's eyes rather than the hero himself.

There are also other contemporary works such as the essays by Stephen King, and movies such as *Spawn* and *Underworld* that call into question the traditional Anglo-Saxon view of heroism. Although texts such as these are not included in the traditional literary canon they can potentially provide a link between the student and the “school discourse”. While the question of appropriateness can often be a problem for contemporary works like these, I intend to only use excerpts devoid of offensive language or graphic depictions of violence or sex. Any excerpts of texts that I use will also relate directly to the lesson being taught. According to a transactional view of reading made popular by such theorists as Rosenblatt (1982), a meaningful engagement and aesthetic experience on the part of the reader is what determines if a text can be considered literature. Whether you subscribe to a transactional view of literature or not, attentiveness is a necessary component for learning, and many contemporary and mainstream texts offer students an engaging and enlightening connection with traditional views of heroism as found in Beowulf.

When my students are finished with this unit, I don’t want them to gradually forget what was presented to them because they never really learned it. I want them to take a highly important text and apply it to schema they already possess in order to expand their concept of literature in general. Through exercises aimed at their own responses to the texts and by giving them a variety of related and familiar texts, I hope to establish a lasting bridge between their home discourse and that of the literary canon. I want to make students aware that the world of literature and real-life is not always as simple as hero and monster, black and white, right and wrong. There are gray areas ad infinitum, and merely recognizing this is a step in the right direction. However, I also want students to see how the hero cycle is a reflection of the way humans have interpreted their world in the past and today.

Bibliography

- Anderson, R. C. (1984). *Role of the Reader's Schema in Comprehension, Learning, and Memory*. Learning to Read in American Schools. New Jersey: Erlbaum.
- Dewey, J. (1997). Experience and Education. New York: Touchstone.
- Gee. (1989). *What is Literacy?* Journal of Education, 171(1).
- Kutz, E., & Roskelly, H. (1991). An Unquiet Pedagogy: Transforming Practice in the English Classroom.
- Rosenblatt, L. (1982). *The Literary Transaction: Evocation and Response*. Theory into Practice, 21(4).
- Wilhelm, J. (1997). "You Gotta BE the Book": Teaching Engaged and Reflective Reading with Adolescents. Columbia: Teacher's College.

Goals and Assessments

(See Rubrics for each below)

--Journal/Online Postings: Students will keep a journal in which they will respond to in-class prompts. These prompts will range from engaging diversionary exercises to issues relating directly to the unit. Students will occasionally share their journal entries in groups or with the class as a whole. When this is the case I will let them know, as I assign the prompt, that they will be sharing. These journals will count as a daily grade.

Less often than journal prompts students will be asked to post online responses to the reading or a prompt assigned in class. These will also count as a daily grade.

--Personality Portfolio: Students will keep a personality portfolio in which they will include a brief profile of a person that they see as either as a hero, monster, or anti-hero. The hero and monster portions of this assessment are due at the end of the third week. The anti-hero portion is due on the last day of the unit. Students are expected to conduct a small amount of research on their chosen personalities. The personalities in these portfolios can be fictional characters, pop icons, historical figures, politicians, etc. Students will be responsible for relating the context within which their chosen personality is set. They will be expected to describe why they would consider that personality to be a hero, villain, or anti-hero within that context. Finally, they will construct a boast/diatribes/soapbox from the perspective of each personality to be included in the portfolio.

--Multimedia Summative Assessment: Using the personalities in their portfolios as a model, students will create their own fictional personalities within an already existing context or within their made-up context. Students will be expected to present their created personalities for the class. Students are not limited as to what type of text or texts they choose to express their created personalities. They can use collages, paintings, poetry, music, drama, sculpture, performance art, essay, or any other textual form. A couple of examples of acceptable exhibitions might include a dramatic storytelling of their character's adventures, a physical model of their character's lair/keep/home which they explain to the class, or a rap ballad boasting about their character's heroic exploits. Also, as part of this assignment, students will be required to fill out a character sheet detailing some basic information about their created personalities. This sheet will ask for information such as Name, Occupation, Background, Strengths, Weaknesses, Desires, etc. These characters as well as the context in which they exist must be elaborate and detailed. As part of the character sheet students will be required to submit one page of written text describing how their piece relates to their character and their character's role as hero, anti-hero, or monster. All parts of this project should reflect the student's understanding of the concept of heroism. A few questions they should consider might be as follows: Would your character be considered a hero or an anti-hero by today's society? Or would the character fall somewhere in between? What setting is your character from? Are they from the middle-ages, a different world altogether, or from some more recent era? How does your character's life and history relate to the elements of the Hero Cycle? Does your character have a rival or "monster" to defeat? Students should be ready to present these on Day 18.

Rubric for Daily Journals

PASS	FAIL
<ul style="list-style-type: none"> ▪ Submitted ▪ Completed nearly all assigned prompts. ▪ Entries pertain to prompts or consist of their own intellectual responses where applicable. 	<ul style="list-style-type: none"> ▪ Not submitted ▪ Contains less than 75% of assigned prompts. ▪ Entries do not pertain to prompts nor do they contain intellectual responses.

***Daily Journals will be taken up at the end of the unit.**

****Rubric for online postings will be the same except students only need at least 50% of assigned entries to pass**

*****Online postings and the daily journals will each be a daily grade.**

Rubric for Personality Portfolio

CATEGORY	A - 4pts	B - 3pts	C - 2pts	D - 1pt
Content	Each entry contains extensive factual information concerning the subject and fully explains how that information relates to the one of the themes discussed in class. Each entry contains student's opinion on whether the subject can be considered a hero, villain, both or neither.	Each entry contains a few pieces of factual information concerning the subject and explains how that information relates to the one of the themes discussed in class. Each entry contains student's opinion on whether the subject can be considered a hero, villain, both or neither.	Each entry contains some factual information concerning the subject and attempts to explain how that information relates to the one of the themes discussed in class. Most of the entries contain student's opinion on whether the subject can be considered a hero, villain, both or neither.	Two or more entries contain minimal factual information concerning the subjects and neglect to explain how that information relates to the one of the themes discussed in class. At least one entry contains student's opinion on whether the subject can be considered a hero, villain, both or neither.
Requirements	All requirements as stated on assignment instructions are met and exceeded.	Student meets all requirements	Student does not meet one requirement.	More than one requirement was not completely met.

(adapted from <http://www.rubistar.4teachers.org>)

* A grade of "F" will be given to portfolios with no entries or with only entries that in no way pertain to the assignment.

Rubric for Multimedia Project

CATEGORY	A - 4pts	B - 3pts	C - 2pts	D - 1pt
Content	Throughout the text, the student effectively expresses biographical knowledge of their created subject and relates this to heroism, anti-heroism, or villainy. All parts of the student's project relate in some way to the "Bio Sheet".	Through a large part of the text, the student effectively expresses biographical knowledge of their created subject and relates this to heroism, anti-heroism, or villainy. Most parts of the student's project relate in some way to the "Bio Sheet".	The student expresses some biographical knowledge of their created subject and makes a loose connection to heroism, anti-heroism, or villainy. At least one part of the student's project relates in some way to the "Bio Sheet".	The student includes minimal biographical information about their created subject and fails to relate it to heroism, anti-heroism, or villainy. There is no apparent connection between the student's project and the "Bio sheet", or one of the two is not completed.
Presentation	Rehearsed, coherent, and smooth delivery that holds audience attention throughout.	Coherent and fairly smooth delivery that holds audience attention most of the time.	Delivery not smooth, but able to maintain clarity. Also maintains the interest of the audience much of the time.	Presentation not smooth or clear and audience attention often lost.
Originality	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas, but does not give them credit.
Requirements	All requirements as stated on assignment instructions are met and exceeded.	Student meets all requirements	Student does not meet one requirement.	More than one requirement was not completely met.

(adapted from <http://www.rubistar.4teachers.org>)

*A grade of "F" will be given to projects that do not fulfill any of the requirements and/or not at least presented to just the teacher.

An Introduction to Heroism in Three Acts

Part I

- Brainstorm with entire class heroic and unheroic traits/adjectives
- Write on the board in two columns
- Discuss these traits: What makes them heroic/unheroic?, Does anyone think a characteristic belongs in the other column? So, everyone agrees with these, or are there any that are not as definite?

Part II

- Split into four groups, hand out sheets for writing on and markers.
- 2 groups will come up with names of historical, contemporary, and fictional heroes. The other two will list as many historical, contemporary, and fictional villains as they can.
- Put each group's sheets up as they finish.
- Start with one group's list and ask them to explain why they chose the heroes they did. (keep adding to the list of traits on the board as new things come up) Ask if they disagreed on any of them being heroes, or if there was any contention. Do the same with the other hero group, and then move on to the villains.

Part III

- Look at the list of traits, are there any similar traits in both the hero and the villain column? Circle the traits that are similar or that each category shares. Why do you think this is? If heroes and villain are always opposed how can they share the same type traits? Could our ideas of heroism and villainy be culturally determined? Do our heroes and villains fall along a spectrum of traits or is the distinction absolute?

Sometimes it is blatant and everyone can agree, but even in cases such as Hitler or that of slave owners, we know these people were of the worst sort of villains today, but what about within the culture and time that they existed.

If it is not as definite I can bring up presidents and political parties-some think Regan was a hero, some would say more of a villain).

Denouement (Possible lead-in for next day):

- Boastfulness**--Bring in Beowulf by listing a trait (boasting) that we don't usually consider heroic, but in Germanic tribes over a thousand years ago, it was considered so. Within their culture, a hero was expected to speak the part-to give a boast. (like a resume', but one where you were judged on oral delivery)
- Handout the boast and read it out loud to them as they follow along.
- Next, each group will pick either a hero or a villain from the group lists and write a boast for the heroes or a rant for the villains.

Daily Lessons

(Materials marked with asterisk and number are included below)

Day 1

<p>Lesson Goal:</p> <p>1. Introducing the unit and the class.</p> <p>Essential Question being addressed: Who is everyone and what is this class about?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) --Smart board or projector --Syllabi --Text (for demonstration)</p>	
<p>Description: Opening class (10 minutes) Introduce myself, Call roll and tell them they can sit anywhere they want but wherever they choose to sit tomorrow will be their permanent seat.</p>		
<p>Activities/ Instructional Strategies</p> <p>1. Pass out syllabus with due dates for graded assignments and briefly go over what we will cover for this unit. Explain that we will be keeping a journal, posting online responses, and constructing a personality portfolio. Mention that online responses will be available for the entire class to view. If a particular journal entry will be shared with classmates I will let them know ahead of time. Briefly go over the summative assessment. Answer any questions.</p> <p>2. Each student will stand up, give their name, say something interesting about themselves, and name the person who they most consider to be a hero.</p> <p>3. Demonstrate for students how to log on to nicenet.org where they will be posting online responses. Assign them the task of signing in and posting what they expect to get out of this class on the thread that I start. Remind students that these posts will be available to everyone.</p>	<p>Time Estimate for each activity</p> <p>1.) 15 minutes</p> <p>2.) 20 minutes</p> <p>3) 10 minutes</p>	<p>Assessments/ Evidence of Learning</p> <p>1.) Monitor apparent attentiveness. Are students looking at the syllabus or me? Are the students asking pertinent questions?</p> <p>2.) Are they participating? Are they listening to each other?</p> <p>3.) I will write this assignment on the board as I assign it and repeat myself to ensure that I am heard. I will observe their non-verbal responses and repeat as necessary.</p>

Day 2

<p>Lesson Goal:</p> <p>Students will examine their own definitions of what it means to be a hero and compare those definitions to their classmates.</p> <p>Essential Question being addressed:</p> <p>How do we define heroism?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) Copies of their online responses</p>	
<p>Description: Opening activity (10 minutes)</p> <p>- Students will reflect on the following question: If you had to choose to either live a life without fame and then to die and be forgotten or to live a famous life and be remembered infamously for generations after your death, which would you choose and why?</p> <p>-Take roll, make a seating chart</p> <p>-Open the floor for discussion on the questions.</p>		
<p>Activities/ Instructional Strategies</p> <p>1. I will inform them that their first in-class journal prompt is to express what the word, "hero" means to them, if anything. They can give examples, they can write a story, poem, song or expository text. Form is not important; just get your thoughts on paper. (I will let them know that they will be sharing these)</p> <p>2. After finishing the written responses, the class will form groups. Members must ask one question about each response they read and the author will answer. After the author has answered all of the group's questions each person will make one comment about the response. There will be no emphasis on form. I will ask them to keep the atmosphere positive.</p> <p>3. Go over a couple of their online postings on what they expect addressing any issues. Remind those that have not registered and posted on nicenet.org to do so.</p>	<p>Time Estimate for each activity</p> <p>1.) 20 minutes</p> <p>2.) 20 minutes</p> <p>3.) 5 minutes</p>	<p>Assessments/ Evidence of Learning</p> <p>1. Are they on task? Is anyone "stuck"? Is anyone looking around aimlessly?</p> <p>2. I will quietly move from group to group monitoring participation, and thoughtfulness of questions and comments.</p> <p>3. I will call certain students to give their opinion. I will monitor attentiveness.</p>

Day 3

<p>Lesson Goal:</p> <p>Students will connect their definitions of heroism and villainy to those suggested by Beowulf, society, and</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p>
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<p>popular culture.</p> <p>Students will recognize a less binary and more culturally relevant approach to heroism in text.</p> <p>Essential Question being addressed:</p> <p>How does society define heroism today versus in medieval Britain? Is the difference between a hero and a villain a strict dichotomy or is it more like a spectrum of characteristics?</p>	<p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) Poster board & Markers Whiteboard *1) Boast handout</p>
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Description: **Opening activity (7 minutes)**

- Briefly reflect in your journal on whether famous athletes are heroes or not.
- Take roll
- Open the floor for brief comments/discussion

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. Brainstorm with entire class heroic and villainous traits/adjectives. Make two columns on the board and write the traits under the appropriate column. Discuss these traits; see if everyone agrees on their placement under either hero or villain.</p> <p>2. Split into four groups and each group gets markers and poster board. Two groups come up with names of historical, contemporary, and fictional heroes. The other groups come up with villains. Ask students why they chose the heroes and villains they did (keep adding traits as you go). Ask if there was ever any disagreement?</p> <p>3. Back at the board, circle traits that are similar in both columns. Ask why they think heroes and villains could possibly share some traits if they are supposed to be diametrically opposed? What about political figures?</p> <p>4. Mention boastfulness, and ask which column it should go under. Now relate this characteristic to the hero Beowulf. Handout the boast from the text and read it aloud as they follow along. Remind them to keep this boast because they will be creating boasts and rants as part of their summative assessment.</p> <p>5. Assign the Introduction to Seamus Heaney's new translation of Beowulf for them to read for homework. Ask them to also post an online response giving their opinion on how or if Beowulf is relevant to their lives.</p>	<p>1.) 10 minutes</p> <p>2.) 20 minutes</p> <p>3.) 5 minutes</p> <p>4.) 10 minutes</p> <p>5.) 3 minutes</p>	<p>1. Are they offering suggestions? Call on people if no one is participating. Make eye contact. Ask questions.</p> <p>2. I will quietly move from group to group monitoring participation and assisting with any questions.</p> <p>3. Are they answering? Call on people if no one is participating. Make eye contact. Ask questions.</p> <p>4. Do they seem to "get it?" Are they looking at the handout?</p> <p>5. Write assignment on the board, and repeat it as I do. Ask if there are any questions.</p>

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Day 4

<p>Lesson Goal:</p> <p>Students will gain contextual knowledge for the Beowulf text.</p> <p>Students will understand the accepted literary notion of the hero cycle and discuss contemporary figures that may or may not fit into it.</p> <p>Essential Question being addressed:</p> <p>Where does Anglo-Saxon literature fit in historically and canonically?</p> <p>How is Beowulf relevant?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name:</p> <p>Allen Witt</p>
	<p>Class/Audience:</p> <p>12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Timeline handout/Powerpoint</p> <p>*2) Hero Cycle handout</p> <p>Posts from night before</p>

<p>Description: Opening activity (5 minutes)</p> <p>-Display provocative excerpts from postings on relevance.</p> <p>-Take roll</p> <p>-Open the floor for brief comments/discussion</p>

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. Pass out handout with timeline of important British literary periods and works from Anglo-Saxon era to "today". Timeline will highlight specific heroic works. This will serve as a tangible aid to the PowerPoint presentation I will present that contextualizes Beowulf and examines its influence on modern and contemporary concepts of heroism while presenting established notions of the hero cycle and monomyth. This is meant to give them a "literary definition" of heroism as it pertains to Beowulf and to establish relevance. During and after this presentation all questions will be welcome. If there are none I will generate some.</p> <p>2. Students will receive a copy of an Epic hero cycle (Edsitement) and for each step I will clarify and then students will brainstorm figures from movies, TV, sports, history, or books that can somehow fit into that particular piece of the cycle. As students name personalities I will write them on the board, and we will decide as a class if they qualify for that part of the cycle. Once we have a good mix of names on the board for each part of the cycle, I will ask if anyone personality we have mentioned can fit into every part</p>	<p>1.) 25 minutes</p> <p>2.) 20 minutes</p>	<p>1. I will ask students to take notes in their journals; are they taking notes? If not are they focusing on what I'm saying? Are there an appropriate amount of pertinent questions? Are there heads up?</p> <p>2. I will occasionally ask for student input. I will pose questions. I will keep an eye out for "wanderers" and subtly try to involve them.</p>

<p>of the cycle some how? There should be very few personalities that can, and I would use this to illustrate how that while the cycle is a good tool for comparing various heroes and for remembering the basic structure of an epic story, it will never work exactly in all cases. I will then remind them that there may be some good personalities on the board to use for their portfolio assignment.</p> <p>3. Assign reading: Read through Beowulf's arrival, boast, and declaration to fight Grendel.</p>	<p>3.) 5 mins</p>	<p>3. I will write this assignment on the board as I assign it and repeat myself to ensure that I am heard. I will observe their non-verbal responses and repeat as necessary.</p>
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Day 5

<p>Lesson Goal:</p> <p>Students will understand linguistic devices common in medieval poetry. Students will begin connecting heroism of Beowulf to that of familiar contemporary figures.</p> <p>Essential Question being addressed:</p> <p>How do poetic devices help support meaning in the text? How does Beowulf's heroism compare and contrast to the heroism of more contemporary personalities?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) *3) Exeter riddle Poetic devices handout Vinn diagram handout</p>
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Description: Opening activity (5 minutes)

-Take roll
-I will present students with an Anglo Saxon riddle from the Exeter book of riddles. I will read it aloud to them as they read along. Each student is allowed one yes or no question until someone guesses the answer.

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. I will distribute a handout defining common linguistic features of Anglo-Saxon literature such as caesura, kennings, and alliteration. After reading and solving the riddle as a class we will examine these linguistic elements as found in the riddle. Then the students and I will discuss how these devices help to shape meaning.</p> <p>2. Students will recall the fictional/actual personalities that we discussed in relation to the hero cycle on the previous day. I will ask the class how Beowulf fits into the first part of the cycle given what we know of him so far. Eventually, students may point out the boast from Beowulf. What do we know of Beowulf from the</p>	<p>1.) 5 mins</p> <p>2.) 10 mins</p>	<p>1. Were the students interested in solving the riddle? Are they able to point out examples of devices in the text?</p> <p>2. I will occasionally ask for student input. I will pose questions. I will keep an eye out for "wanderers" and subtly try to involve them.</p>

<p>boast? Students may respond that he is arrogant and that should be acknowledged. I am hoping they will also recognize his power. Once this is brought up, I will ask students to pull examples from his speech that illustrate how strong he is. Does this seem human? Does he seem superhuman? Hopefully we can conclude mini-discussion with the realization that if we take Beowulf's word for it, he does seem to fill in the first aspect of the Epic hero, but how do we know he's telling the truth? We must read to find out.</p> <p>3. I will review the requirements for the summative assessment with them and then ask them to select one of the historical, contemporary, or fictional heroes from the poster board's hanging in the room from lesson three. Using a venn diagram, they will be asked to compare and contrast what they know of that person with what they have read so far on Beowulf. Before they start, I will model this process on the board with a character from a popular movie. I will let them know that I don't expect more than a few comparisons right away since we're not that far along in Beowulf. However they should consider what is asked of them for the personality portfolio and consider this selected person as a candidate for going into that portfolio. Also they should continue to compare that person and others to Beowulf as they continue reading.</p> <p>4. Independent reading time (they don't have to read Beowulf, but they can). Assign reading for the weekend--to just before Beowulf's battle with Grendel.</p>	<p>3.) 15 mins</p> <p>4.) 20 mins</p>	<p>3. Are they writing down comparisons? Are they asking questions about Beowulf? Do they have enough of an impression of him at this point to complete this exercise?</p> <p>4. Books open, minimal talking, no sleeping.</p>
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Day 6

<p>Lesson Goal:</p> <p>Students will demonstrate working knowledge of kennings and an understanding of various poetic devices.</p> <p>Students will comprehend the text and connect it to their own opinions through placing themselves in the perspective of a character.</p> <p>Essential Question being addressed:</p> <p>What sort of literary devices were common in Anglo-Saxon Literature and are they still usable today? How was Beowulf "called" upon this quest, or was he?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) Exeter Riddle Hero Cycle handout Kennings</p>
<p>Description: Opening activity (10 minutes) -I will put another Anglo-Saxon riddle on the board, and ask students to write possible answers in their journals. -Take roll</p>	

-Open the floor for brief comments/discussion/speculation what it could be. Should someone guess it right away, then I will inquire as to why they think that is the answer, pointing out the use of kennings as descriptors.

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. We will discuss the reading to ensure comprehension. For this process, I will rely as much as possible on student participation without leading them, but as the main purpose of this time will be to review the weekend reading I will attempt to clarify the plot of the text. When a student mentions a certain part, I will ask them what words or phrases helped them to remember that part. If this leads to an example of a poetic device I will ask them if they recognize what device is being used. I will list poetic devices on the board and we will discuss each one in turn. Again we will try to see if these devices shape meaning in the same way as in the riddle. I will then model the use of a kenning to describe myself as a teacher, and a couple to describe other figures in society. Then I will ask them to come up with three kennings, one that describes themselves, two that describes someone else. I will encourage them to use names from around the room (lesson 3). I will close by going back over the plot of the story as we have read it so far.</p> <p>2. Then I will begin with the question...How did Beowulf find out that Heorot needed help? Does it explicitly say? How do you suppose he may have heard they needed help? Tell me in your journals in just a couple sentences what you think the answer to these questions may be. Then we will discuss.</p> <p>3. After discussion has subsided, hopefully it has been suggested that King Hrothgar may have wrote Beowulf a letter. Have students write Beowulf a letter requesting his aid in order to save Heorot (tell them they will be sharing the letter with classmates). How would the King describe the Grendel situation? Would he offer any compensation for Beowulf's services? How could he persuade Beowulf to come? Consider both characters' personalities when writing this letter. Students should be able to write between a half and a whole page.</p>	<p>1.) 20 minutes</p> <p>2.) 10 mins</p> <p>3.) 15 mins</p>	<p>1. Are students responding to questions I pose? Is there a lot of talking while I'm talking? Are they able to define the poetic devices and relate them to meaning? Were they able to come up with three kennings?</p> <p>2. Do they offer possible explanations? Are they writing in their journals?</p> <p>3. Are the students writing? Do they understand the question? Are they asking each other or me for clarification? Are they able to assume the perspective of the characters?</p>

<p>Lesson Goal:</p> <p>Students will comprehend the text and connect it to their own knowledge through placing themselves in the perspective of a character, and by recalling similar, more contemporary comparisons.</p> <p>Students will interact with the text, placing some stake in it, and through doing so reach a better understanding of the text.</p> <p>.</p> <p>Essential Question being addressed:</p> <p>Does a hero need persuading? Was Beowulf charged with a quest?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p>
	<p>Class/Audience: 12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Examples of heroes that were "charged" News article Letters from previous day</p>

Description: **Opening activity (10 minutes)**

- Project a current news article from the internet about an individual heroic exploit, and ask them to reflect in their journals about whether or not they think they would have done the same thing in the same situation.
- Take roll
- Ask for people to share their opinion on the article or what they would have done.

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. After students are done, ask students to form groups of four and have each person read their letter from the previous day to the group. As a group they must decide which letter to read aloud to the class.</p> <p>2. I will pretend to be Beowulf, and they must read their letter to me in order to persuade me to help them. After we have heard a letter, students will be asked if they think it would work and why. After all the letters have been read, each group will report why they chose the letter they did. Did it seem more likely to persuade Beowulf? What did you have to consider about Beowulf's personality to write this letter? What about Hrothgar? Can anyone think of another event or story where a group or person needs help and some group or person comes to save them? What ways besides a letter might you summon a hero? Examples from pop culture will hopefully be brought up. (celebrity/red carpet, Batman beacon, Gandalf/hobbit, DJ intro on the radio, Coin toss in football, etc.).</p> <p>3. Assign reading: Through the victory feast in honor of Beowulf's killing of Grendel. Answer any questions students may have.</p>	<p>1.) 20 mins</p> <p>2.) 20 mins</p> <p>3.) 5 mins</p>	<p>1. Are they talking about their letters? Are they reading in turn? Does everyone seem to have a letter to read?</p> <p>2. Are they attempting to convince me? Do they express knowledge of what is more or less persuasive? Do they have various opinions on whether this scenario may have happened in the story?</p> <p>3. Are they looking at me when I am speaking? Writing it down?</p>

<p>Lesson Goal:</p> <p>Students will explore the idea of the monster in their own lives and literature, relating the two.</p> <p>Essential Question being addressed:</p> <p>How do we define monster?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p>
	<p>Class/Audience: 12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.) Hero Cycle</p>

Description: **Opening activity (5 minutes)**

- Journal entry: I would put three names on the board with brief bios (Bill Gates, Adolf Hitler, George W. Bush). For each of these people explain whether you think they would be more like a monster or a hero, first in your own opinion and then according to the epic hero cycle. Be sure to support your opinions.
- Take roll
- Ask for people to share their opinion.

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. Put Epic Hero cycle sheet up on the board, and point out the second row that states that the hero is often charged with a quest. Does anyone here say that Beowulf has not been charged with a quest? What does it mean to be charged? Has he been summoned or has he come on his own accord? If he wasn't called by an outside force or "charged" does this mean he must not be an example of an epic hero? Ultimately though, what is it that he has to do? (Fight Grendel) What do we know about Grendel?</p>	<p>1.) 5 mins</p>	<p>1. I will occasionally ask for student input. I will pose questions. I will keep an eye out for "wanderers" and subtly try to involve them.</p>
<p>2. Students will take out their journals and express what they think it means to be a monster, much like we did with the concept of Hero on Day 2. Again, they can use any genre to express this. I will ask them to consider what characteristics they would say monsters possess? Do they think and feel? If so, what? What are some examples of monsters from fiction, from real life? (Again, I will let them know they will be sharing).</p>	<p>2.) 15 mins</p>	<p>2. Are they on task? Is anyone "stuck"? Is anyone looking around aimlessly?</p>
<p>3. After finishing responses the class will form groups. Members must ask one question about each response they read and the author will answer. After the author has answered all of the group's questions each person will make one comment about the response. There will be no emphasis on form. I will ask them to keep the atmosphere positive.</p>	<p>3.) 20 mins</p>	<p>3. I will quietly move from group to group monitoring participation, and thoughtfulness of questions and comments.</p>
<p>4. I will then ask students to call out what came to their mind when they heard the word monster. Using what they just wrote students will call out characteristics and examples of monsters. I will write characteristics on</p>	<p>4.) 5 mins</p>	<p>4. I will call certain students to give their opinion. Do they have set opinions on what monsters are, or do they recognize a variation of possible characteristics within the term monster?</p>
	<p>5.) 5 mins</p>	

<p>one side of the board and examples on the other. I will remind students to keep these examples in mind when completing the monster part of their portfolios.</p> <p>Assign HW: Students will post on nicenet.org a rant (using literary devices such as kenning, caesura, imagery) from the perspective of any of the examples on the board, Grendel, a monstrous figure of their own choosing, or themselves. If they would rather do a heroic boast, they can.</p>		
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Day 9

<p>Lesson Goal:</p> <p>Using popular horror icons, students will explore the idea of the monster in literature and question whether or not it relates to the traditional hero cycle.</p> <p>Students will demonstrate comprehension of the text and continue preparation for summative assessments.</p> <p>Essential Question being addressed:</p> <p>How is the relationship between hero and monster important, and is it always the same?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p>
	<p>Class/Audience: 12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Stephen King article Excerpt Monster mini-bio sheets Hero cycle</p>

Description: **Opening activity (10 minutes)**

-Students will see a riddle from Tolkien's The Hobbit; I will read it aloud to the class as they read along. They can raise their hands if they know the answer, but can't blurt it out. Also, each student can ask one yes or no question. When someone guesses, I will ask them why they think that and comment. I will react the same way when someone gets it right, without telling them they are right, right away. We may talk about the monster, Gollum, briefly comparing him to Grendel.

-Take roll

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. Aloud, Students will read excerpt from an article Stephen King wrote on three particular monsters (Frankenstein, Dracula, and Mr. Hyde). The article focuses on imagery used, and their common qualities. Including being the "thing that would not die". I will clarify as we read.</p> <p>2. Students will then receive a sheet with character outlines of Frankenstein, Dracula, Mr. Hyde, and Grendel and then they will write in their journals a response to this question: If Frankenstein, Dracula, Mr. Hyde, and Grendel were all put in a cage together for a "battle royale" which of the monsters would emerge</p>	<p>1.) 10 mins</p> <p>2.) 15 mins</p>	<p>1. Are the students responding to the text? Do they have their own opinions on each of the monsters and are they stating them?</p> <p>2. Are they writing when they should be? Are they debating among themselves about who would win? Are they giving characteristics as evidence? Do they relate this in any way to heroism?</p>

<p>victorious and why? This will hopefully spark discussion on various characteristics of the monsters. I will play devil's advocate making arguments against any monster a student might say. At some point I will list each monster's powers and exploits on the board, then discuss similarities and differences. What do they all have in common? Who are the "heroes" in these stories? Is it the protagonists or the monsters? Look the first element of the hero cycle and try to get students to point out that the monsters seem to possess great power as well. Are monster's always defeated in the end. Was Grendel defeated? If so, what did this mean for the hero, in this case Beowulf?</p> <p>3. I will project the Hero Cycle on the board. From this part I will ask students to orally summarize what has happened so far in our reading (up through celebration of Grendel's demise). I will attempt to clarify any comprehension problems without giving a direct summary through questioning of the class as a whole.</p> <p>4. Assign reading through the defeat of Grendel's mom. Field any questions; remind them to post a rant/boast if they have not done so.</p>	<p>3.) 15 mins</p> <p>4.) 5 mins</p>	<p>3. Are students called on able to recall the plot? Are there specific questions or areas of confusion concerning comprehension?</p>
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Day 10

<p>Lesson Goal:</p> <p>Students will review the idea of the boast as a heroic trait and compare it to their own lives, but they will also do this with a rant now that they have compared monsters and heroes.</p> <p>Students will explore whether Beowulf fits into the third element of the hero cycle.</p> <p>Essential Question being addressed:</p> <p>Was Beowulf tested in a sense? Are actual people tested in similar ways?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p>	
	<p>Class/Audience: 12th Grade British Literature</p>	
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Boast/rant posts Hero cycle *4) Mini-discussion guide sheets</p>	
<p>Description: Opening activity (5 minutes) -Students will see a rant/boast posts from nicenet.org on the board and we will read aloud. Then I will put a political speech on the board next to it. Reflect in your journals how these are similar or different. Is the speech a rant or a boast? -Take roll</p>		
<p>Activities/ Instructional Strategies</p>	<p>Time Estimate for each activity</p>	<p>Assessments/ Evidence of Learning</p>

<p>1. After briefly reflecting on students' interpretations of the online "rant assignment". I will ask all the students that posted rants to raise their hands, and the same with boasts. I will ask students which one they thought was more difficult to write and why. I will project several student rants and boasts. I will ask student to explain what makes them different. I will then display Beowulf boast, next to someone's more contemporary post and ask how the language has changed. How much has it changed? Has anything else changed? What about what people brag or rant about? I will remind students that they are required to include a boast or rant for each figure in their personality profiles.</p> <p>2. Project the epic hero cycle chart, and ask for someone to explain what happens up through Grendel's mom's death. I'll ask them if they think Beowulf fits into the next row on the cycle (Hero is tested, and passes). I will make a chart on the board. In the far left column will be this stage of the hero cycle defined. The next column will be under the header Beowulf and we will brainstorm details from the story that support him being tested. If someone thinks the battle with Grendel can not be seen as a test, we will earnestly consider this, and I will write evidence to support this notion on the board. I will then say lets move away from Beowulf, and look at more contemporary stories. Can anyone think of someone else who was tested severely and overcame the test? How did this test prove the worthiness of that person's quest, or the worthiness of the person in fulfilling the quest? Can a hero's test be something other than a literal monster such as Grendel? I will write names at the top of columns to the right of Beowulf, and then list details from the lives of those mentioned that answer the above questions.</p> <p>3. Students will then have time to either work on their personality profiles (library passes allowed), or read independently. As they are doing this I will conference individually with each child. During this time I will try to get a sense of how they are coming on their portfolios and ask if they have decided what they are doing for the multi-media project. Explain the format for next week and assign stages of the hero cycle for each student--Each student will get one of the remaining stages of the hero cycle that we have not covered (there are 5 stages remaining, meaning approx. 6 students will have the same stage given approx. 30 students total) We will cover one aspect of the cycle a day, going in order. <i>Each student will receive a guide sheet to use to prepare their leading of an in-class</i></p>	<p>1.) 5 min</p> <p>2.) 10 mins</p> <p>3.) 35 mins</p>	<p>1. Are students "owning up" to the rants/boasts they wrote, or being bashful. Are they offering connections between the rant/boasts they wrote and Beowulf/other literature?</p> <p>2. Do students called on offer a summary of the text? Are they offering examples from the text to support or deny the cycle element?</p> <p>3. Individuals: Do they understand what is due and when? How far along do they admit to being? Do they understand format for next week? Whole Class: Are they reading and/or writing with any conversation being low key and related to class?</p>
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<p><i>mini-discussion of that aspect of the cycle. The sheet will ask for a quote from the text that either supports or denies Beowulf's role in that particular aspect of the cycle, and a description of events that do the same. They will also need to select a famous person or character and use a quote and details from that person's life to support their connection with that particular aspect of the hero cycle. Remind students of the work we did with all the parts of the hero cycle on Day 4, let each student know that they can use one the personalities from their portfolio for this assignment or vice versa, but it is not necessary.</i></p> <p>4. Tell them they are responsible for reading the rest of Beowulf by Monday. Remind them that both the Hero and Monster installments of their personality portfolios are due by the end of next week. Also remind them that their multimedia projects are due in two weeks.</p>		
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Day 11

<p>Lesson Goal:</p> <p>Students will use textual evidence to support or deny Beowulf's connection with a particular part of the hero cycle.</p> <p>Students will support or deny a famous person's connection with a particular part of the hero cycle.</p> <p>Hero Cycle Element For Today: The presence of numerous mythical beings, magical and helpful animals, and human helpers and companions" (Edsitement)</p> <p>Essential Question being addressed:</p> <p>How do the hero cycle and Beowulf relate to famous individuals and fictional characters of the students' choosing?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p>
	<p>Class/Audience: 12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Hero Cycle Backup contemporary connection</p>

Description: **Opening activity (7 minutes)**
 -Journal entry: If you were charged with the quest to defeat the monster Grendel and you could take along no more than three companions to help you, who would you take, and why?
 -Take roll
 -Open the floor for student sharing.

<p>Activities/ Instructional Strategies</p> <p>1. Students use their mini-discussion sheets as a guide to present their evidence from the text that the Beowulf story either follows or does not align with the fourth element to the hero cycle we are using. Students also explain to the class how an actual person of their</p>	<p>Time Estimate for each activity</p> <p>1.) 48 mins</p>	<p>Assessments/ Evidence of Learning</p> <p>1. Have the students completed the mini-discussion sheet? Do the examples from the text and their contemporary bios express some connection to today's aspect of the</p>
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<p>choosing fit this element of the cycle. ["The presence of numerous mythical beings, magical and helpful animals, and human helpers and companions" (Edsitement)].</p> <p>*Each student will have the floor for approximately 8 minutes. I will encourage students to consider whether or not they agree with what the student concludes. In case there are students that are totally unprepared or refuse to present, I will have some contemporary Bios to discuss for this cycle element.</p> <p>**An example of a prepared backup contemporary entity might be the hip hop collective of companions known as the "Dungeon Family", whose charge might be to promote "Dirty South" music. Who would be considered the hero? Perhaps Cee-lo, or the band, Outkast? Is there a clear distinction?</p>		<p>hero cycle? Or do they use textual evidence to deny a connection?</p> <p>1b. Are the students not presenting asking pertinent questions? Do they seem to be listening?</p>
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Day 12

<p>Lesson Goal:</p> <p>Students will use textual evidence to support or deny Beowulf's connection with a particular part of the hero cycle.</p> <p>Students will support or deny a famous person's connection with a particular part of the hero cycle.</p> <p>Hero Cycle Element For Today: "The hero's travels take him to a supernatural world, often one that normal human beings are barred from entering." (Edsitement).</p> <p>Essential Question being addressed:</p> <p>How do the hero cycle and Beowulf relate to famous individuals and fictional characters of the students' choosing?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p>	
	<p>Class/Audience: 12th Grade British Literature</p>	
	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Hero Cycle Backup contemporary connection (SEALs Picture and article)</p>	
<p>Description: Opening activity (5 minutes)</p> <ul style="list-style-type: none"> -Think of a place or situation that most humans are not allowed to be in, but that you have been through or wish you have been through. Draw a picture or describe this place or situation. -Take roll -Open the floor for student sharing. 		
<p>Activities/ Instructional Strategies</p>	<p>Time Estimate for each activity</p>	<p>Assessments/ Evidence of Learning</p>

<p>connection with a particular part of the hero cycle.</p> <p>Hero Cycle Element For Today: "The cycle must reach a low point where the hero nearly gives up his quest or appears defeated" (Edsitement).</p> <p>Essential Question being addressed:</p> <p>How do the hero cycle and Beowulf relate to famous individuals and fictional characters of the students' choosing?</p>	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Hero Cycle Backup contemporary connection (Lance Armstrong Article)</p>	
<p>Description: Opening (5 minutes)</p> <p>-Think of a place or situation that most humans are not allowed to be in, but that you have been through or wish you have been through. Draw a picture or describe this place or situation.</p> <p>-Take roll</p> <p>-Open the floor for student sharing.</p>		
<p>Activities/ Instructional Strategies</p> <p>1. Six Students use their mini-discussion sheets as a guide to present their evidence from the text that the Beowulf story either follows or does not align with the sixth element to the hero cycle we are using. Students also explain to the class how an actual person of their choosing fit this element of the cycle. ["The cycle must reach a low point where the hero nearly gives up his quest or appears defeated" (edsitement).]</p> <p>*Each student will have the floor for approximately 8 minutes. I will encourage students to consider whether or not they agree with what the student concludes. In case there are students that are totally unprepared or refuse to present, I will have some contemporary Bios to discuss for this cycle element.</p> <p>**Lance Armstrong was considered one of the greatest athletes in the world when unexpectedly he was diagnosed with cancer. Suddenly, he had to stop training and undergo chemo-therapy. The cyclist's career appeared to be over, and his health was considered lost. He used to focus on conquering hills and ride times, now he suffered a major blow from something seemingly unconquerable. How did he react to this uncontrollable and unexpected monster? Was this a new monster for him?</p> <p>2. Remind students about personality portfolios and let them know you will be available after class or after school if they have any more questions.</p>	<p>Time Estimate for each activity</p> <p>1.) 48 mins</p> <p>2.) 2 mins</p>	<p>Assessments/ Evidence of Learning</p> <p>1. Have the students completed the mini-discussion sheet? Do the examples from the text and their contemporary bios express some connection to today's aspect of the hero cycle? Or do they use textual evidence to deny a connection?</p> <p>1b. Are the students not presenting asking pertinent questions? Do they seem to be listening?</p>

Day 14

<p>Lesson Goal:</p> <p>Students will use textual evidence to support or deny Beowulf's connection with a particular part of the hero cycle.</p> <p>Students will support or deny a famous person's connection with a particular part of the hero cycle.</p> <p>Hero Cycle Element For Today: A resurrection.</p> <p>Essential Question being addressed:</p> <p>How do the hero cycle and Beowulf relate to famous individuals and fictional characters of the students' choosing?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Hero Cycle Backup contemporary connection (Larry Munson broadcast)</p>	
<p>Description: Opening (5 minutes)</p> <p>-Write each season on the board (Spring, Summer, Winter, Fall) and ask students to tell which one they would pick to represent resurrection. Why would you pick that season? Does anyone else think that another season would fit the concept of resurrection better? Remind them of the monomyth from Day 4, remind them of Ouroborus. Do they see any similarities between the concept of Ouroborus, resurrection and the seasons?</p> <p>-Take roll</p>		
<p>Activities/ Instructional Strategies</p> <p>1. Six Students use their mini-discussion sheets as a guide to present their evidence from the text that the Beowulf story either follows or does not align with the seventh element to the hero cycle we are using. Students also explain to the class how an actual person of their choosing fit this element of the cycle. ["A resurrection" (edsitement).]</p> <p>*Each student will have the floor for approximately 8 minutes. I will encourage students to consider whether or not they agree with what the student concludes. In case there are students that are totally unprepared or refuse to present, I will have some contemporary Bios to discuss for this cycle element.</p> <p>**I also would be prepared to play the Larry Munson radio broadcast of Lindsey's TD reception in what many consider to be greatest UGA comeback game of all time. I would ask the student that was not prepared to simply tell me in her own words how that moment of the game, that one play, might represent resurrection. Is this similar at all to what some of the other students have presented on resurrection in Beowulf? Other students would be encouraged to chime in and a sort of round robin group discussion of examples of resurrection that can be related to the hero cycle would</p>	<p>Time Estimate for each activity</p> <p>1.) 48 mins</p> <p>2.) 2 mins</p>	<p>Assessments/ Evidence of Learning</p> <p>1. Have the students completed the mini-discussion sheet? Do the examples from the text and their contemporary bios express some connection to today's aspect of the hero cycle? Or do they use textual evidence to deny a connection?</p> <p>1b. Are the students not presenting asking pertinent questions? Do they seem to be listening?</p>

<p>hopefully ensue.</p> <p>2. Remind students about personality portfolios and let them know you will be available after class or after school if they have any more questions. Also remind them that the multimedia projects are due at the end of next week.</p>		
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Day 15

<p>Lesson Goal:</p> <p>Students will use textual evidence to support or deny Beowulf's connection with a particular part of the hero cycle.</p> <p>Students will support or deny a famous person's connection with a particular part of the hero cycle.</p> <p>Hero Cycle Element For Today: "Restitution. Often this takes the form of the hero regaining his rightful place on the throne." (edsitement)</p> <p>Essential Question being addressed:</p> <p>How do the hero cycle and Beowulf relate to famous individuals and fictional characters of the students' choosing?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>Hero Cycle Backup contemporary connection: *5 "Kingdom Come" lyrics [http://query.nytimes.com/gst/fullpage.html?res=9A02E5DC103EF934A15752C1A9609C8B63]</p>
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Description: **Opening (5 minutes)**
 -Have Jay-Z's "Kingdom Come" playing as students enter. As they are settled down, or in order to settle them down I will turn it down and hand out an excerpt of the lyrics where he claims to be a rightful bearer to the title of "superman of hip hop". I'll briefly explain Jay-Z's career history and then ask the student's opinions.
 -Take roll

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1. Six Students use their mini-discussion sheets as a guide to present their evidence from the text that the Beowulf story either follows or does not align with the final element to the hero cycle we are using. Students also explain to the class how an actual person of their choosing fit this element of the cycle. ["Restitution. Often this takes the form of the hero regaining his rightful place on the throne." (edsitement)]</p> <p>*Each student will have the floor for approximately 8 minutes. I will encourage students to consider whether or not they agree</p>	<p>1.) 48 mins</p>	<p>1. Have the students completed the mini-discussion sheet? Do the examples from the text and their contemporary bios express some connection to today's aspect of the hero cycle? Or do they use textual evidence to deny a connection?</p> <p>1b. Are the students not presenting asking pertinent questions? Do they seem to be listening?</p>

<p>with what the student concludes. In case there are students that are totally unprepared or refuse to present, I will have some contemporary Bios to discuss for this cycle element.</p> <p>**I would also be prepared to share a NYT article exploring whether or not Jay-Z can lay claim to the throne of serious rapper and not just producer. It reviews his concert as well as discusses his "heroic" role in hip-hop. Can Jay-Z be considered "King of Hip-hop"? Even though he produces now and rarely tours he still can sell-out shows and get crowds pumped. Does this mean that when he does a show like this he is attaining his rightful place as the best rap artist? Or is his rightful place sitting atop Def Jam recordings?</p> <p>2. Take up hero and monster portions of their personality profiles as they leave.</p>	<p>2.) 2 mins</p>	
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Day 16

<p>Lesson Goal:</p> <p>Students will explore the concept of Anti-hero in relation to movies and Beowulf.</p> <p>Essential Question being addressed:</p> <p>What are some accepted differences between heroes, anti-heroes and villains?</p>	<p>English Language Arts Lesson Plan Outline Teacher Name: Allen Witt</p>	<p>Class/Audience: 12th Grade British Literature</p>	<p>Materials needed for lesson: (texts, handouts, etc.)</p> <p>*6) Exploring the Dark Side: The Anti-hero's Journey by James Bonnet http://www.writersstore.com/article.php?articles_id=40</p>
<p>Description: Opening (8 minutes)</p> <ul style="list-style-type: none"> -Remind them about their Multimedia projects. -Journal entry: Everyone write these two phrases on their paper: 1) "Its kind of like...." 2) "It reminds me of the time..." I will tell them to use the first thought that comes to mind in order to finish any one of the two phrases as I write word "Anti" on the board. -Take roll -Open for student discussion-What does "Anti" mean? What happens when we combine it with the word Hero? 			
<p>Activities/ Instructional Strategies</p> <p>1.) I will ask for someone to explain the difference between protagonist and antagonist. If no one remembers I will ask who is the protagonist in a popular movie in a popular movie? If someone names one I will write the name of the protagonist on the board under the word Protagonist. I will also ask for Antagonist examples. I will only do a couple</p>	<p>Time Estimate for each activity</p> <p>1.) 10 mins</p>	<p>Assessments/ Evidence of Learning</p> <p>1. Are they participating in discussion?</p>	

<p>before I ask if this exercise looks familiar. I will remind them of Day 4 when we listed traits for hero and villain. I will define protagonist, then ask, so, does this mean that the hero is always the protagonist? Can anyone give me an example of a protagonist who is not heroic? I expect they will name lots of movies that have no hero or anti-hero figure. Ok, what about some movies or books or TV shows that have a protagonist that has the same powers of a hero but doesn't act like the typical hero? (Underworld, Blade, Interview with a Vampire) What are some of the differences between these protagonists, and the protagonist in Beowulf? Are there similarities?</p> <p>2. I will project Bonnet's article onto the board and hand it out to the class. We will read and discuss the differences between hero, anti-hero, and villain.</p> <p>3. Independent Reading, you must either be reading or working on personality portfolio. There is a minimum of talking.</p> <p>4. Tell students to respond on nicenet.org to the following question: If heroes typically have a boast, and we have already talked about a monster possibly ranting, what sort of similar speech might an anti-hero give? They don't have to write one out, but give their opinion on how it might be alike or different.</p>	<p>2.) 15 mins</p> <p>3.) 20 mins</p> <p>4.) 2 mins</p>	<p>2.) We will popcorn read the article, so hopefully they will know where we are as we read it. Also we will pause periodically and I will clarify while asking for evidence that all is clear.</p>
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Day 17

<p>Lesson Goal:</p> <p>Students will adapt the generally accepted hero cycle to the idea of the anti-hero.</p> <p>Students will explore the concept of Anti-hero by connecting Beowulf to Gardner's Grendel.</p> <p>Essential Question being addressed:</p> <p>What are some accepted differences between heroes, anti-heroes and villains?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p> <hr/> <p>Class/Audience: 12th Grade British Literature</p> <hr/> <p>Materials needed for lesson: (texts, handouts, etc.) Student postings Hero Cycle Gardner's <u>Grendel</u> Excerpt *6) Exploring the Dark Side: The Anti-hero's Journey by James Bonnet http://www.writersstore.com/article.php?articles_id=40</p>
<p>Description: Opening (5 minutes) -Remind them about their Multimedia projects. -I will project a student posting on Anti-hero boasts from the night before and ask if anyone wants to read it. I will then invite discussion by asking if this matches their opinion of what one might look like?</p>	

<p>-Take roll -Open for student discussion-What does "Anti" mean? What happens when we combine it with the word Hero?</p>		
<p>Activities/ Instructional Strategies</p>	<p>Time Estimate for each activity</p>	<p>Assessments/ Evidence of Learning</p>
<p>1.) I will project the hero cycle on the board. I will ask for a show of hands on who remembers what Beowulf's charge to the quest was? I will remind them of the letters they wrote..."What if Grendel had a similar charge? I'm going to give you something from the perspective of Grendel, the monster. In fact, it could be said that in this adaptation of Beowulf Grendel is the hero. Wait, did I say hero? Maybe I meant anti-hero. What would make him an anti-hero?" I will handout Gardner's Grendel excerpts and we will read the part where Grendel is helpless and stuck in the tree and Hrothgar's men attack him. "If we say that Grendel is a hero in this work then what part of the hero cycle might this part of his story represent?" I'm hoping for the charge to a quest, since this starts his hatred for humans, but other examples will be explored as long as the students are understanding that Grendel's story can be seen to represent a sort of foil for Beowulf's.</p>	<p>1.) 20 mins</p>	<p>1. Are they responding to my questions? Do they seem able to sympathize with Grendel? Are they talking about it?</p>
<p>2. Students will get in groups of four. I will hand out new copies of the hero cycle to all of the students (probably to groans at this point). "Wait, I want us to change these. We are going to make our own cycles. I will project the Joseph Campbell monomyth from the Day 2 powerpoint on the board and explain that they can either use that or the Edsitement hero cycle as a model. I will explain that each group member needs to be responsible for at least one element of the cycle. They will then use either a figure on the villain sheets from the intro activity, an anti-hero movie we have discussed, or someone from their personality portfolio to adapt the hero cycle or monomyth to the role of an anti-hero. After they have completed this each group will have an opportunity to share theirs.</p>	<p>2.) 28 mins</p>	<p>2.) I will continuously monitor the groups by subtly observing and interjecting with assistance when necessary. Are they working together? Is everyone pulling their weight? I will also take check off what groups finished the exercise.</p>
<p>3.) Remind them that they will present multimedia projects on Thursday and Friday, and that they will have some in class time to work on them tomorrow.</p>	<p>3.) 2 mins</p>	
<p>3. Independent Reading, you must either be reading or working on personality portfolio. There is a minimum of talking.</p>		

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Day 18

<p>Lesson Goal:</p> <p>Students will adapt the generally accepted hero cycle to the idea of the anti-hero.</p> <p>Students will explore the concept of Anti-hero by connecting Beowulf to Gardner's Grendel.</p> <p>Essential Question being addressed:</p> <p>What are some accepted differences between heroes, anti-heroes and villains?</p>	<p>English Language Arts Lesson Plan Outline</p> <p>Teacher Name: Allen Witt</p>
	<p>Class/Audience: 12th Grade British Literature</p>
	<p>Materials needed for lesson: (texts, handouts, etc.) Riddle Their personality portfolios</p>

Description: Opening (5 minutes)
 -Exeter Riddle will be displayed on the board. Students can ask yes or no questions only. once it is guessed I will inquire as to what parts of the poem "clued" them in. What word combinations made it most obvious? Are there any Kennings in there? Do you remember what a Caesura is?

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
<p>1.) Journal Entry: Students will write a boast or letter from the perspective of an Anti hero. After they have finished I will divide the class and hand back the hero portfolios to one side. I will ask all those who chose Anti-hero to get on the other side of the room. Students will take turns reading their "boasts" Each side will alternate. If students have already written their boasts in their personality portfolios, they can use that. I will periodically ask if students can tell a differences or similarities between the two perspectives.</p>	<p>1.) 15 mins</p>	<p>1. Are they participating in discussion?</p>
<p>2.) Students will have time to work on their multimedia projects. Library passes for materials needed will be in full effect. If students say they are already finished and ready to present, then they will have independent reading time. I will also use this time in class to field individual questions and concerns about the project.</p>	<p>2.) 30 mins</p>	<p>2. How many student are working? Are they able to work on them in class? Are there a lot of questions?</p>
<p>3.) Remind them to be prepared to present multimedia projects tomorrow, and that the anti-hero part of the portfolio is due by the end of Friday.</p>	<p>3.) 5 mins</p>	

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Day 19

Lesson Goal: Students will share their multi-media projects	English Language Arts Lesson Plan Outline Teacher Name: Allen Witt
Essential Question being addressed: How do heroes, monsters, and anti-heroes relate to the lives of our students.	Class/Audience: 12th Grade British Literature
	Materials needed for lesson: (texts, handouts, etc.)

Description: Opening (5 minutes)

-I will have a static video shot of a burning camp fire projected on the screen and the lights will be off as the students come in. I will also have a dramatic reading of Beowulf in Old English playing as they come in. I'll let them make comments and listen for a while and then just remind them about the context that stories like Beowulf were told in (recalling information from the first week).

Activities/ Instructional Strategies	Time Estimate for each activity	Assessments/ Evidence of Learning
1.) Students will present multimedia projects and students will be allowed to ask them questions and make appropriate comments after the presenter is finished. I will also make point out positive aspects and try to ask one question of each student that goes.	1.) 48 mins	1. I will take notes on each student's presentation. I will try to record precisely what I see the student doing using the points in the presentation aspect of the rubric as a guide.
2.) Express gratitude to those who just had to go on the first day. Remind them to bring their journals tomorrow and that the last part of the portfolios will be due.	2.) 2 mins	

Day 20

Lesson Goal: Students will share their multi-media projects	English Language Arts Lesson Plan Outline Teacher Name: Allen Witt
Essential Question being addressed:	Class/Audience: 12th Grade British Literature

<p>How do heroes, monsters, and anti-heroes relate to the lives of our students.</p>	<p>Materials needed for lesson: (texts, handouts, etc.)</p>	
<p>Description: Opening (5 minutes) -I will have a static video shot of a burning camp fire projected on the screen and the lights will be off as the students come in. I will also have a dramatic reading of Beowulf in Old English playing as they come in. I'll let them make comments and listen for a while.</p>		
<p>Activities/ Instructional Strategies</p> <p>1.) Students will present multimedia projects and students will be allowed to ask them questions and make appropriate comments after the presenter is finished. I will also make point out positive aspects and try to ask one question of each student that goes.</p> <p>2.) if there is a substantial portion of remaining time, I will ask students to give me feedback on the unit in writing (this may also give any last minute students time to put finishing touches on the last installment of their portfolios)</p> <p>3.) Take up journals. Take up Anti-hero portion of the personality portfolios. Thank everyone that participated.</p>	<p>Time Estimate for each activity</p> <p>1.) 30 mins</p> <p>2.) 15 mins</p> <p>3.) 5 mins</p>	<p>Assessments/ Evidence of Learning</p> <p>1. I will take notes on each student's presentation. I will try to record precisely what I see the student doing using the points in the presentation aspect of the rubric as a guide.</p>

Sampling of Materials

***1) Beowulf Boast:**

Beowulf's Boast Upon Entering Heorot

407 "Greetings to Hrothgar. I am Hygelac's kinsman,
 one of his hall-troop. When I was younger,
 I had great triumphs. Then news of Grendel,
 hard to ignore, reached me at home:
 sailors brought stories of the plight you suffer
 in this legendary hall, how it lies deserted,
 empty and useless once the evening light
 hides itself under heaven's dome.
 So every elder and experienced councilman

among my people supported my resolve
 to come here to you, King Hrothgar,
 because all knew of my awesome strength.
 They had seen me boltered in the blood of enemies
 when I battled and bound five beasts,
 raided a troll-nest and in the night-sea
 slaughtered sea-brutes. I have suffered extremes
 and avenged the Geats (their enemies brought it
 upon themselves, I devastated them).
 Now I mean to be a match for Grendel,
 settle the outcome in single combat.
 And so, my request, O king of Bright-Danes,
 dear prince of the Shieldings, friend of the people
 and their ring of defence, my one request
 is that you won't refuse me, who have come this far,
 the privilege of purifying Heorot,
 with my own men to help me, and nobody else.
 I have heard moreover that the monster scorns
 in his reckless way to use weapons;
 therefore, to heighten Hygelac's fame
 and gladden his heart, I hereby renounce
 sword and the shelter of the broad shield,
 the heavy war-board: hand-to-hand
 is how it will be, a life-and-death
 440 fight with the fiend.....

*2) Hero Cycle:

Elements of the Epic Hero Cycle

http://edsitement.neh.gov/view_lesson_plan.asp?id=587

Elements:

- The main character is a hero, who is often possessed of supernatural abilities or qualities.
- The hero is charged with a quest.
- The hero is tested, often to prove the worthiness of himself and his quest.

- The presence of numerous mythical beings, magical and helpful animals, and human helpers and companions
- The hero's travels take him to a supernatural world, often one that normal human beings are barred from entering.
- The cycle must reach a low point where the hero nearly gives up his quest or appears defeated.
- A resurrection.
- Restitution. Often this takes the form of the hero regaining his rightful place on the throne.

*3) Exeter Riddle

Riddle 3 --

Ic eom anhaga iserne wund,
 bille gebennad, beadoweorca sæd,
 ecgum werig. **O**ft ic wig seo,
 frecne feohtan. **F**rofre ne wene,
 þæt me geoc cyme guðgewinnes, 5
 ær ic mid ældum eal forwurðe,
 ac mec hnossiað homera lafe,
 heardecg heoroscearp, hondweorc smiþa,
 bitað in burgum; ic abidan sceal
 laþran gemotes. **N**æfre læcecynn 10
 on folcstede findan meahte,
 þara þe mid wurtum wunde gehælde,
 ac me ecga dolg eacen weorðað
 þurh deaðslege dagum ond nihtum.

I am the lone wood in the warp of battle,
 Wounded by iron, broken by blade,
 Weary of war. **O**ften I see
 Battle-rush, rage, fierce fight flaring--
 I hold no hope for help to come 5
 Before I fall finally with warriors
 Or feel the flame. **T**he hard hammer-leavings
 Strike me; the bright-edged, battle-sharp
 Handiwork of smiths bites in battle.
Always I must await the harder encounter 10
 For I could never find in the world any
 Of the race of healers who heal hard wounds
 With roots and herbs. **S**o I suffer
 Sword-slash and death-wound day and night.

Solution: Shield

*4) Mini-Discussion Guide Sheet

(Mini-discussion Guide Sheet-for week 2)

Instructions: Use this sheet to prepare for your leading of an eight minute, in-class mini-discussion of the element of the hero cycle that I gave to you.

*A) Using a quote and details from the text you will either support **or deny** Beowulf's role in the particular element of the cycle you are covering..*

*B) Select a famous person or fictional character and use a quote and details from that person's life **to support** their connection with that particular aspect of the hero cycle.*

Hero Cycle Element of Focus:

A) Beowulf

Does Beowulf play a role in your assigned aspect of the Hero cycle?

Textual examples:

Beowulf Quote(s):

B) Famous Person or Character

Give us the name and a brief description of the person whose life connects with your assigned aspect of the hero cycle:

What are some examples from their life that support this connection?

A Quote about them or by them:

***4) Jay-Z's "Kingdom Come" Excerpt**

(taken from <http://www.completealbumlyrics.com/lyric/131112/Jay-z-+-+Kingdom+Come.html>)

I dont know what what life will be in H.I.P.
H.O.P. without the boy H.O.V.
Not only NYC I'm hip hop's savior
So after this flow you might owe me a favor

When Kingdom Come, You ready?
The King will Come, I'm ready
I'm ready

Now everywhere I go they like Hovi back
Up out the corner office of cul-de-sac
Where's Iceberg Slim he was the coldest cat
Get your swag back daddy where your focus at?
Got to admit a lil' bit I was sick of rap
But despite that the boy is back
And I'm so evolved, I'm so involved
I'm showin' growth I'm so in charge
I'm CEO and yeah goin' God
I'm so indebted I should of been debted
Sellin' blow in the park this is knowin' my heart
Now I'm so enlightened I might glow in the dark
I been up in the office you might know him as Clark
Just when you thought the whole world fell apart, I
Take off the blazer loosen up the tie
Step inside the booth Superman is alive...

***5) Anti-hero Article** (http://www.writersstore.com/article.php?articles_id=40)

Exploring The Dark Side: The Anti-Hero's Journey

by [James Bonnet](#)



You have, no doubt, heard of The Hero's Journey. In this article, we will explore the lesser-known ANTI-hero's journey and the uncharted dark side of the passage -- the place where the dark forces live and hatch their nefarious schemes. In real life, it's people like Hitler, Jack the Ripper and Saddam Hussein who personify these dark forces. In story, it's great villains like Voldemort, Hannibal Lecter, Darth Vader and Satan that embody the dark side.

Harrison Ford as Indiana Jones, Jodie Foster in 'The Silence of the Lambs' and Sigourney Weaver in 'Alien' are heroes. Their actions are motivated and influenced by a higher nature. Macbeth, Scarlett O'Hara and Michael Douglas in 'Wall Street' are anti-heroes. Their actions are motivated by a lower, primordial nature.

The higher nature links the hero to the creative energies that seek to overcome negative states and reach higher states of being. It inspires him/her to seize the day, to be creative and virtuous, courageous and just. It is a source of great power, and it motivates the hero to make sacrifices and to do great things.

The lower nature links the anti-hero to the physical, animal side of his nature. It is an earthbound self that pursues earthly things. Hidden in the matrix of its seductive energies are the libido and the id -- the source of our most basic instincts, appetites and drives, the ones that control hunger, sex and aggression. They compete with the higher nature for influence over the hero and the anti-hero, and they are the principal resisters of all positive change.

The hallmark of heroes is personal sacrifice. They personify the positive unselfish side of the ego, and their journey reveals the upside of the passage. The m.o. of antiheroes is the antisocial act. They personify the negative selfish side of the ego, the side that has given the word 'ego' a bad name, and their journey reveals the dark or downside of the cycle.

Villains become anti-heroes when the story is about them; when we see the process they undergo to become villains. That's the only difference. They are both motivated by the same lower-self impulses. Darth Vader is a villain in part IV of 'Star Wars,' but, no doubt, will be the central character and an anti-hero in Part III, when he is being drawn into the dark side.

On the upside of the passage, the hero resists temptation and goes up the ladder.

On the downside, the anti-hero gives in to temptation and goes down the ladder.

Whereas the hero represents that part of us that recognizes problems and accepts responsibility, the anti-hero is the will to power and insatiable greed, the materialistic, power hungry, tyrannical side of our natures; the side that wants to possess everything it desires, without limit, and control everything it needs. In real life, this is Hitler, Stalin and Mao Tse-tung. In story, it is Little Caesar, Michael Corleone and Commodus in 'Gladiator.'

The stages on the upside of the passage are: separation, initiation, integration and rebirth. The actions of the heroes in stories like 'Schindler's List,' 'Armageddon,' 'Braveheart,' 'The Fugitive' and 'Mulan' help to illuminate these steps.

The stages on the downside are: attachment, regression, alienation and death. The anti-heroes in such stories as 'Oedipus,' 'Faust,' 'Dracula,' 'Gone with the Wind,' 'Citizen Kane' and, more recently, 'Jurassic Park,' 'Ocean's Eleven' and 'The Score' help to outline this side of the path.

Stories focused on the upside focus on the character of the hero and revolve around getting the hero to join or return to the fight. These stories are about the transformation of the hero's character and show the hero being brought back to a heroic frame of mind and returning to the fight.

Stories focused on the downside focus on the corruption rather than the rehabilitation of some anti-hero. 'Othello,' 'Macbeth,' 'Body Heat,' 'Fatal Attraction' and 'The Godfather' are all focused on the downside. John Milton's 'Paradise Lost' is all about Satan's efforts to corrupt Adam and Eve. 'Macbeth,' which begins on the upside after the climactic battle, is focused on the downside and is all about Macbeth's corruption and guilt. 'Othello' is focused on jealousy and is all about the destruction of the Moor by his servant, Iago.

The goal of the hero is to liberate an entity like a family, a country or a galaxy from the tyranny and corruption that caused a state of misfortune and to create a new unified whole. The goal of the anti-hero is to take possession of an entity and redirect it toward goals that fulfill its own desires and needs, which is to accumulate, control and enjoy everything it needs to satisfy its insatiable cravings for sense objects, security, wealth and territory. In modern terms, we're talking about money, sex, and power. Psychologically, these are the appetites and desires of the lower self taking possession of the conscious self and redirecting its goals.

After the hero completes the upside of the passage, he may, like Adam and Eve, King David or Robert DeNiro in 'Raging Bull,' be transformed into a new anti-hero and be drawn into the downside. When this happens, new dark forces are awakened, and the hero's progress is reversed. And where there was initiation, there is now regression; where there was integration, there is now alienation; where there was strength, there is now weakness; where there was love, there is now lust; where there was unity, there is now polarity; where there was a superhero, there is now a tyrant; and where the hero's humanity was being awakened, the antihero's humanity is being shut down. His generosity has become uncontrolled greed; his compassion has become hatred and loathing. Where there were celebrations, there are now orgies; and where there was a paradise, there is now a living hell.

Sometimes the cycles are continuous. In the 'Star Wars' saga, Darth Vader starts out on the upside as a Jedi, a young hero aligned with the Force, but then he defects to the Dark Side, becomes an anti-hero and helps bring about the state of tyranny. Later, with the dawning of a new upside, a new hero, Luke Skywalker, guided by the Force, emerges to oppose him. These alternating change-of-fortune cycles are the engines that drive this whole process.

You can tell which side of the cycle your main character is on by who is initiating the action. On the downside, evil is aggressive, and good is on the defensive. On the upside, it's the reverse -- good is aggressive and evil is on the defensive. Stories that end on the upside end happily. Stories that end on the downside invariably end tragically. The demise of the anti-hero is more often than not connected to his overreach, his uncontrolled passions. The misery the anti-hero creates finally becomes unbearable, and he/she has to be destroyed. A new hero with a vision has to take up the cause and go after them.

In truth, we owe a great debt to fictional villains and antiheroes. They create the problems the heroes have to solve and that creates the need for a story that reveals the inner workings of the dark side of our selves. Without Darth Vader and the Evil Emperor, there would be no Evil Empire, and there would be no need to save the galaxy. Without Hannibal Lecter and Buffalo Bill, there would be no problem for Clarice and the FBI to solve. And without those problems, there would be no revelations concerning the basic struggle between good and evil, and nothing to report in story. Without the actions of these negative forces, there would be very few stories to tell, and the forces that motivated Hitler and Jack the Ripper would remain forever a mystery to us. Coming to terms with the dark side in story helps us to come to terms with the dark side in ourselves.

