

Disney BEAUTY AND THE BEAST THE MUSICAL

Beauty, The Beast and You -
a creative challenge exploring
the 'tale as old as time'

TEACHER GUIDANCE

Immerse students in the oldest of all fairy tales, *Beauty and the Beast*, by bringing to life in the classroom the main characters from the book and Disney Theatrical stage show. Explore key themes of innovation, empowerment through reading and the downfall of judging on appearances.



THE CHALLENGE

Beauty and the Beast has three characters central to the story: Belle, the Beast and Maurice. This reading challenge encourages students to analyse, interpret and be inspired by these three main characters and explain their understanding through class discussions, written work and collaborative tasks.

We have provided resources that can be utilised to help students understand the magical art of story-telling and encourage reading for pleasure.

These guidelines are written to support your delivery but of course, please adapt the challenge to suit the time you have available, the delivery methods you are using, and your students' needs.

RECOMMENDATIONS

Firstly, it is important to familiarise your students with the story although many will know it from watching film versions or from traditional fairy-tale books. It could be helpful to discover their understanding of what they have seen or read so far, and to discuss their perceptions of the story, the characters, and the relevance of a fairy-tale in today's world.

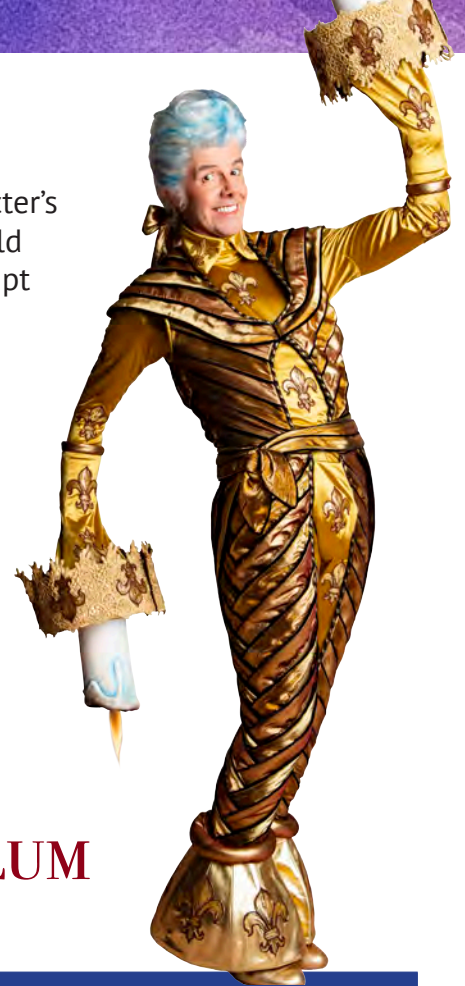
Please take a look at the synopsis of the stage show provided by Disney Theatrical. This resource not only gives a summary of the stage show but also a background on the story, particularly around why literature and reading have such a defining role in Belle's life. (Resource download: background and synopsis).

Disney Theatrical has also provided some character descriptions for the casting of the stage show. Why not read aloud in class to see if the students can answer correctly who is being described (Resource download: character list and description).

FOCUS ON THE MAIN CHARACTERS

Extracts from the script are provided to draw attention to each character's identity and portrayal in the story. Perhaps some willing students could perform these aloud to the rest of the class? (Resource download: script extracts)

- first impressions: Belle is perceived as odd, a loner and cut off from reality whereas in fact, she reads constantly to broaden her mind and hopes for far wider horizons.
- conflicted characters: the Beast has hidden qualities of kindness and loyalty, contrasting with the shallowness and insincerity of Gaston, but displays only anger and cruelty.
- stereotypes: Maurice, the fatherly and eccentric professor whose inventive ideas of limited success easily lead people to undermine him and not take him seriously.



LINKS TO AUSTRALIAN CURRICULUM ENGLISH

YEAR 7	YEAR 8	YEAR 9
<p>Strand: Literacy</p> <p>Interacting with others</p> <ul style="list-style-type: none"> • use interaction skills when discussing and presenting ideas and information including evaluations of the features of spoken texts AC9E7LY02 <p>Creating texts</p> <ul style="list-style-type: none"> • plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical AC9E7LY06 	<p>Strand: Literacy</p> <p>Interacting with others</p> <ul style="list-style-type: none"> • use interaction skills for identified purposes and situations, including when supporting or challenging the stated or implied meanings of spoken texts in presentations or discussion AC9E8LY02 <p>Creating texts</p> <ul style="list-style-type: none"> • plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical AC9E8LY06 	<p>Strand: Language</p> <p>Language for expressing and developing ideas</p> <ul style="list-style-type: none"> • analyse how symbols in still and moving images augment meaning AC9E9LA07 <p>Strand: Literature</p> <p>Examining literature</p> <ul style="list-style-type: none"> • analyse the effect of text structures, language features and literary devices such as extended metaphor, metonymy, allegory, symbolism and intertextual references AC9E9LE05

YEAR 7

- plan, create, rehearse and deliver presentations for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical, by selecting text structures, language features, literary devices and visual features, and using features of voice including volume, tone, pitch and pace AC9E7LY07

YEAR 8

- plan, create, rehearse and deliver spoken and multimodal presentations for audiences and purposes, selecting language features, literary devices, visual features and features of voice to suit formal or informal situations, and organising and developing ideas in texts in ways that may be imaginative, reflective, informative, persuasive and/or analytical AC9E8LY07

YEAR 9

Strand: Literacy

Creating texts

- plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas, and selecting text structures, language features, literary devices and multimodal features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical AC9E9LY06
- plan, create, rehearse and deliver spoken and multimodal presentations for purpose and audience, using language features, literary devices and features of voice such as volume, tone, pitch and pace, and organising, expanding and developing ideas in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical AC9E9LY07



THE ARTS – DRAMA

YEARS 7 - 8

Strand: Developing practices and skills

- develop performance skills relevant to selected drama styles and/or forms AC9ADR8D01

YEARS 9 - 10

Strand: Developing practices and skills

- develop performance skills and/or techniques to manipulate elements of drama and/or use conventions to communicate the physical and psychological aspects of roles and characters consistent with intentions AC9ADR10D01

GETTING STARTED ON THE CHALLENGE

- Students are challenged to create a monologue for each character that reflects that character's key themes. They need to explain feelings and events from the character's point of view which can mean seeing the character in a new light or discovering something about them they didn't see before. The script extracts and monologue explanation provided alongside the character descriptions can support with ideas and framework or you might like to provide them with your own "*wagoll*". As an optional extra they can provide a costume illustration to accompany each monologue.
 - **Belle:** write a monologue for Belle that explores her aspirations, why she holds these, and what motivates them
 - **Maurice:** write a monologue for a new invention you have created that is sustainable and will have a positive impact on climate change
 - **Beast:** write a monologue for the Beast as he explores what beauty means to him and how his own understanding has changed over time
- Students could perform these monologues to the rest of the class, or direct willing classmates to perform them, and follow up with a discussion on how the themes of environmentalism, aspiration, beauty and acceptance of others are portrayed in the story.
- Discuss with the class the seven story archetypes. Which of these do the class feel are relevant to Beauty and the Beast? They must debate until they have agreed on the one key archetype for this story.

THE SEVEN ARCHETYPES

Overcoming the monster: The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist and/or protagonist's homeland. Example: **Dracula**

Rags to riches: The poor protagonist acquires power, wealth, and/or a mate, loses it all and gains it back, growing as a person as a result. Example: **Aladdin**

The quest: The protagonist and companions set out to acquire an important object or to get to a location. They face temptations and other obstacles along the way. Example: **The Lord of The Rings**

Voyage and return: The protagonist goes to a strange land and, after overcoming the threats it poses or learning important lessons unique to that location, they return with experience. Example: **The Lion, the Witch and the Wardrobe**

Comedy: Light and humorous character with a happy or cheerful ending; a dramatic work in which the central focus is the triumph over adverse circumstance, resulting in a successful or happy conclusion. Comedy is more complex than humour. Example: **A Midsummer Night's Dream**

Tragedy: The protagonist is a hero with a major character flaw or great mistake which is ultimately their undoing. Their unfortunate end evokes pity at their folly and the fall of a fundamentally good character. Example: **Romeo and Juliet**

Rebirth: An event forces the main character to change their ways and often become a better individual. Example: **Beauty and the Beast**

- Hand out the Seven Archetype resource. Task your students with completing the grid with the list of titles at the top; one has already been completed for them!
- We recommend that the conclusion of this task is done at home. Relating to stories they have read or know, discussed in class or at home with a wider audience, students can complete their seven archetype grid as fully as possible. On returning to class, students can collate all their ideas into one joint resource grid for the class, debating any that fall into multiple categories until settling on just one archetype per story.

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BACKGROUND

The story of a “beauty” and her “beast” has enchanted children and adults around the world for centuries. Rooted in legends from ancient Greece, India, and Africa, the “tale as old as time” has been interpreted in myriad cultures and periods, each version reflecting the hopes, fears, moral codes, and gender stereotypes of the society in which it was written. The best-known version of *Beauty and the Beast* is unique among fairy tales, based on the literary work of two women, Gabrielle-Suzanne Barbot de Villeneuve (1685-1755) and Jeanne-Marie Leprince de Beaumont (1711- 1780), rather than the famous male authors of the genre: Charles Perrault (1628-1703), the Brothers Grimm (Jacob: 1785-1863, Wilhelm: 1786-1859), and Hans Christian Andersen (1805-1875).

In 1740, Villeneuve published *La Belle et la Bête*, not as a platform for educating children or examining French society, but rather to entertain her salon friends with the romantic intertwined histories of a beauty and her beast. In 1756, Beaumont emigrated from France to England, becoming a tutor and author. She shortened Villeneuve’s version, leaving out the personal histories of Beauty and the Beast and ending the story with the Beast’s transformation. In the hands of two female authors, being well-read became a defining quality of this modern hero, who continues to attract fans over two centuries later.

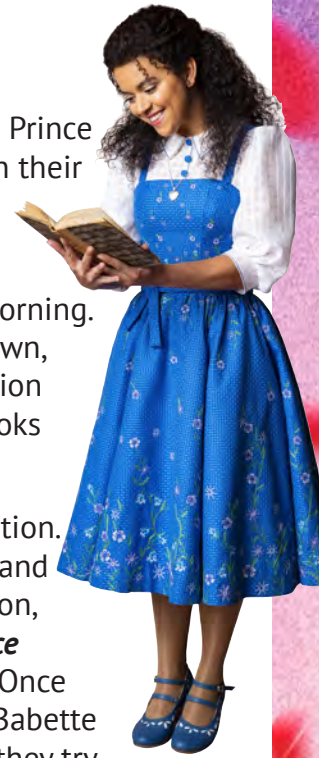


ACT ONE

Once upon a time in a faraway land, an Enchantress turns a selfish and spoiled young Prince into a hideous beast. To break the spell, the Beast must learn to love another and earn their love in return before the last petal falls from an enchanted rose. If he cannot, he will be doomed to remain a beast for all time.

Meanwhile, Belle, a young woman in a provincial French village, arises to greet the morning. The villagers bustle about their daily business as Belle makes her way through the town, engrossed in a book. While the villagers gossip about how odd they find her introversion and love of reading, the boorish Gaston plots to marry her solely on account of her looks (*Belle*).

Belle arrives home to find her father, Maurice, struggling to stabilize his newest invention. Belle confides in him her worries that people think she is odd. Maurice reassures her, and once he finally fixes his machine, sets off to showcase his brilliant work at the fair. Soon, however, Maurice loses his way in the woods and encounters a pack of wolves (*Maurice Travels*). Fleeing for his safety, Maurice stumbles upon a castle and pleads for shelter. Once inside, he encounters the enchanted staff – Lumiere, Cogsworth, Mrs. Potts, Chip, and Babette – who were also transformed by the Enchantress’s spell. After Maurice’s initial shock, they try to make him feel comfortable, but the Beast appears and imprisons the intruder.



Back in the village, Gaston proposes to Belle (*Me*), much to the dismay of the twittering *Filles de la Ville*. Belle refuses him and expresses her longing for adventure outside the mundanity of village life (*Belle – Reprise*). Belle notices Le Fou wearing her father’s scarf which he says he found in the woods. Concerned for her father, she runs off in search of Maurice.

As the castle staff transforms more completely into objects each day, Lumiere and Cogsworth lose hope that the spell will ever be broken; however, their hope returns when Belle enters the castle in search of her father. Belle finds Maurice in the dungeon, but the Beast appears and prevents their escape. She offers herself in exchange for Maurice’s freedom; the Beast agrees, sending Maurice back to the village and Belle to her new room where she reflects on her choice (*Home*). Mrs. Potts and the enchanted wardrobe, Madame de la Grande Bouche, encourage Belle not to lose hope (*Home – Reprise*).

At the village tavern, Gaston mopes about his rejection while his cronies try to boost his spirits (*Gaston*). When Maurice barges in claiming that a monstrous beast is holding Belle captive, Gaston devises a plan to trick Belle into marrying him (*Gaston – Reprise*).

Meanwhile, the castle staff tries to teach the Beast to act like a gentleman, but when Belle refuses to join him for dinner, he loses his temper (*How Long Must This Go On?*). Meanwhile, the enchanted staff serves a hungry Belle an extravagant meal, despite their master’s orders (*Be Our Guest*). Afterward, Cogsworth and Lumiere lead Belle on a tour of the castle, but when Belle sneaks into the west wing, the Beast discovers her and once again loses his temper. A frightened Belle flees the castle, leaving the Beast alone with his remorse (*If I Can’t Love Her*).



ACT TWO

As Belle dashes through the forest, a pack of wolves advances on her, but the Beast leaps in and saves her. Having a change of heart, Belle accompanies the Beast back to the castle and tends to his wounded arm. The staff – as well as Belle and the Beast – notice that there is a change between them (*Something There*). Belle and the Beast bond, giving the staff hope that the spell soon might be broken (*Human Again*). Belle asks the Beast to have dinner with her, and the two share a wonderful evening that concludes with a dance (*Beauty and the Beast*).

Despite her feelings for the Beast, Belle longs to see her father. Using the Beast's magic mirror, Belle sees that Maurice is in trouble, and the Beast lets her go in order for her to save her father from Gaston and a frightened and angry mob. Though the Beast has finally learned to love, he fears he has lost his final chance to regain his humanity before the last rose petal falls (*If I Can't Love Her – Reprise*).

Belle finds her father in the woods and, upon returning to the village, confesses that the Beast has changed the way she sees the world (*A Change in Me*). Gaston, accompanied by Monsieur D'Arque, the asylum proprietor, arrives with plans to send Maurice to the asylum if Belle refuses his marriage proposal. To prove her father's words are true, Belle uses the Beast's magic mirror to show him to the villagers. Jealous of Belle's kind words for such a "monster," Gaston emboldens the villagers to set off on a quest to storm the castle and kill the Beast, while Belle vows to return to the castle to warn him (*The Mob Song*).

Once he's infiltrated the castle, Gaston confronts the Beast in the west wing and stabs him before stumbling and falling off the turret to his death. Belle arrives and holds the dying Beast in her arms, telling him that she loves him (*Home – Reprise*), thereby breaking the spell. The Beast transforms back into the Prince, the staff becomes human again, and they all live happily ever after (*Transformation/Finale*).

asylum: Asylums were often used to sinister ends to remove and detain community members that society disdained. Today, individuals experiencing mental health crises may visit psychiatric facilities.



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CHARACTER LIST AND DESCRIPTION



BELLE: A beauty unaware of her looks. She is intelligent, strong willed, adventurous and heroic. She would never judge a book by its cover and longs for a life outside her little town.

MAURICE: Belle's father. An eccentric inventor. Comic, warm, sincere and immensely lovable. Devoted to his daughter.

BEAST: A tortured prince trapped in the body of the Beast. Angry, volatile and hopeless. He yearns for, but doesn't know how to find, love to see through the harsh exterior to his warm, caring, human side in order to break the spell.

GASTON: A rude, self-centred bully. Egomaniacal, narcissistic, will go to any lengths to get what he wants.

LE FOU: Gaston's adoring hanger-on buddy. His entire being is centred on serving Gaston. A true fall guy. A buffoon in every sense of the word.

MRS POTTS: A kind-hearted maternal cook who's been turned into a sweet faced English teapot. She stands no nonsense from anyone. The mother figure of the castle household.

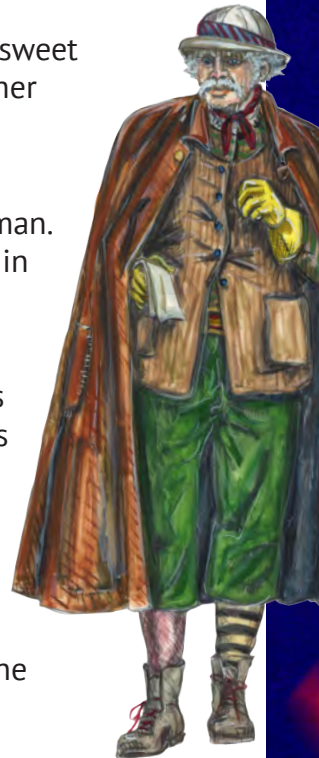
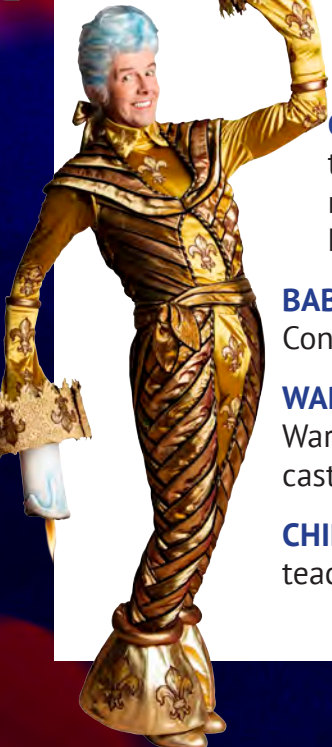
LUMIERE: A charming, very suave, very French Maître D' who's been turned into a candelabra by the spell. He fancies himself as a lady's man. Passionate, prone to dramatic displays of emotion. The Beast's coach in the love department.

COGSWORTH: A manic, officious English major-domo who has been turned into a clock. Someone wound him up way too tight and he has never wound down. Slightly snooty but with a heart of gold. He thinks he is in charge of the household, but no one ever listens to him.

BABETTE: A beautiful maid in the castle who is now a feather duster. Continually teases Lumiere.

WARDROBE: A former opera singer who's been turned into a wardrobe. Warm, friendly, comedic. Very theatrical. Loud laugh, the matchmaker of the castle.

CHIP: The adorable, inquisitive son of Mrs Potts who's been turned into a teacup by the spell.



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SCRIPT EXTRACTS AND INSIGHTS THAT ILLUSTRATE THE PRINCIPAL CHARACTERS: BELLE, MAURICE AND THE BEAST

[NB: CAPS appear as part of songs].

BELLE

Belle has always been a unique Disney heroine: a thinker, a reader. She is blessed with a father who has always allowed her to think for herself and Belle's interest in reading has also opened her mind to new places, new thoughts and new ideas. Books have helped her to accept a different world than the one she came from.

For today's audiences, Disney Theatrical have tweaked her costume and her appearance to someone who still fits into the scenic visual world and the words and ideas of the script but shows her in more of a forward light - no apron for our Belle today, instead of laundry she is focused on sustainable gardening!

Furthermore, the stage show no longer has other characters referencing her as "a girl" or "the girl." She is a young woman who makes active choices and doesn't rely on her looks, her charm or a sword to fulfil her aspirations. Belle is much stronger and more empowered in this modern production with subtle but noticeable changes to the script from, '*dance with me?*' to '*Dance with me*'.

SCRIPT EXTRACT FOR BELLE:

BELLE (in her village)

THERE MUST BE MORE THAN THIS PROVINCIAL LIFE!

Well, it's my favourite. Far-off places, daring sword fights, magic spells, a prince in disguise...

CANDLEMAKER

VERY DIFF'RENT FROM THE REST OF US

SOME VILLAGERS

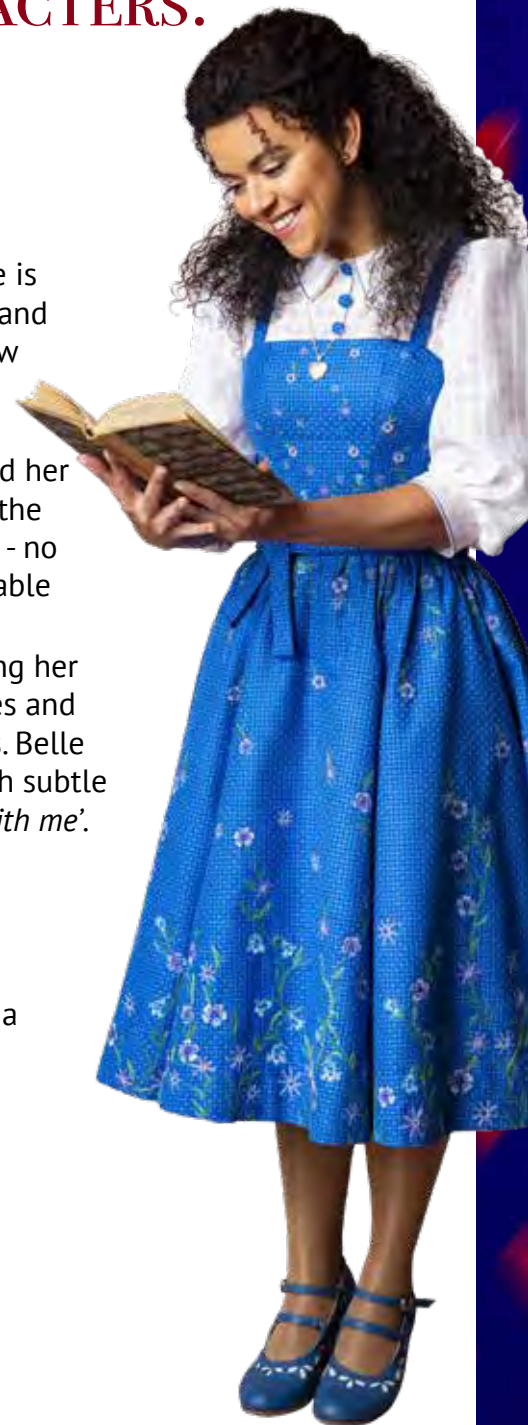
SHE'S NOTHING LIKE THE REST OF US

MAURICE

You do love those books.

BELLE

Well, they take me away to wonderful places where there's adventure and mystery and romance and... happy endings.



BELLE (REPRISE in the castle)

BELLE

I WANT MUCH MORE THAN THIS PROVINCIAL LIFE
I WANT ADVENTURE IN THE GREAT WIDE SOMEWHERE!
I WANT IT MORE THAN I CAN TELL!
AND FOR ONCE IT MIGHT BE GRAND
TO HAVE SOMEONE UNDERSTAND
I WANT SO MUCH MORE THAN THEY'VE GOT PLANNED FOR...

MRS. POTTS

I like this young woman. She has spirit.

BELLE

I NEVER THOUGHT I'D LEAVE BEHIND
MY CHILDHOOD DREAMS BUT I DON'T MIND
I'M WHERE AND WHO I WANT TO BE
NO CHANGE OF HEART
A CHANGE IN ME

MAURICE

Maurice and Belle's family name is Jardin (French for garden) and Disney Theatrical have set Maurice and Belle living in a horse drawn wagon. The village is an idyllic setting of attractive buildings surrounded by fields of lavender. But is it as idyllic as it seems?

Being an inventor, Maurice is not one to follow the crowd or care much what other people think. If he did, he probably wouldn't succeed at breaking new ground with his inventions. During the stage show, Maurice invents a way to capture lightning using a milk bottle and then uses this to create the first electric car!

The visual identity of Maurice allows the character to be developed on stage and enhances the portrayal of his key role within the story. Alongside this, Maurice allows the audience to see early on, Belle's affection for and defence of the unique, the unacceptable and disenfranchised. Belle's affection for, and belief in, her father never waivers whether he is inventing or under threat from his own village, *'My father's not crazy! He's a genius!'*

SCRIPT EXTRACT FOR MAURICE:

MAURICE

Well, we'd better get cracking. This thing's not going to fix itself. Now let's see...

(tinkers with the invention)

BELLE

It works! Papa, you did it! You really did it! You'll win first prize at the fair tomorrow, I know it!

MAURICE sets off to the fair

MAURICE

FIRST PRIZE IS NEARLY MINE
IT'S QUITE MY BEST INVENTION
SO SIMPLE, YET COMPLEX
SO MASSIVE, YET SO SMALL
THIS TRIUMPH OF DESIGN
WILL BE MY OLD-AGE PENSION



BEAST

The appearance of the Beast is one of the most striking moments in story-telling as is the revelation of what lies beneath.

The opening narration sets the scene for the whole story and Disney Theatrical uses the stage setting to full effect. Scrolls are used to create the castle in a non-literal way, and effectively create a fantastical, enchanted world. Colours are used to signify those characters which 'have a heart' so when the castle is under the enchantress' spell the set is cast in grey. However, as the Beast starts to fall in love with Belle the scene in the garden is full of colour.

The relationship between the Beast and Belle develops dramatically against the ticking clock of the rose, the universal symbol of romance.

SCRIPT EXTRACTS FOR THE BEAST:

Please note there are three parts:

- the opening by the narrator
- the exchange between the Beast and his household when he starts to warm to Belle
- the Beast's inner torment delivered on stage as a song. This monologue highlights the Beast's inner most thoughts and is a great example of how the ancient technique of a monologue delivers so much to the audience.

NARRATOR

Once upon a time in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the Prince was spoiled, selfish, and unkind.

(An OLD BEGGAR WOMAN appears.)

But then, one winter's night, an old beggar woman came to the castle and offered him a single rose in return for shelter from the bitter cold. Repulsed by her haggard appearance, the Prince sneered at the gift and turned the old woman away. But she warned him not to be deceived by appearances, for beauty is found within. And when he dismissed her again, the old woman's ugliness melted away.

(The OLD BEGGAR WOMAN transforms into an ENCHANTRESS.)

And she revealed herself to be a beautiful Enchantress.

(The YOUNG PRINCE falls to his knees.)

The Prince tried to apologize, but it was too late, for she had seen that there was no love in his heart. As punishment, she transformed him.

(The YOUNG PRINCE transforms into the BEAST and holds a magic mirror.)

The Prince became a hideous beast and the Enchantress placed a powerful spell on the castle and all who lived there.

(The Enchantress removes all the colour from the castle, leaving the Beast in a black and white world.)

Ashamed of his monstrous form, the Beast concealed himself inside his castle with a magic mirror as his only window to the outside world.



BEAST

It's no use. She's so beautiful and I'm... well, look at me!

LUMIERE

(whispers to MRS. POTTS)

He has a point.

MRS. POTTS

Shhh!

(to the BEAST)

Master, you must help her to see past all that.

BEAST

I don't know how!

(The BEAST slumps in his chair.)

MRS. POTTS

Well, you could start by trying to make yourself more presentable. Straighten up! Try to act like a gentleman.

BEAST

I'm just fooling myself. She'll never see me as anything... but a monster.

HOW LONG MUST THIS GO ON?

THIS CRUEL TRICK OF FATE

I SIMPLY MADE ONE CARELESS WRONG DECISION

AND THEN THAT WITCH WAS GONE

AND LEFT ME IN THIS STATE

AN OBJECT OF REVULSION AND DERISION

HATED

IS THERE NO ONE

WHO CAN SHOW ME

HOW TO WIN THE WORLD'S FORGIVENESS?

(The BEAST looks to the rose. One more petal falls.)

No! What did they say? Shower her with compliments... impress her with your wit... act like a gentleman. Act like a gentleman! Act like a gentle man.

WHAT IS A MONOLOGUE?

Monologues are an ancient dramatic form, blurring the line between poetry and theatre. They are delivered by one actor, often the only person on stage. Monologues can be factual, imaginary, emotional, cunning, or outspoken, or even tell a story. Monologues are intimate and attention-grabbing. Through a monologue, an audience can get a real impression of opinions, thoughts and feelings.

BEAST

AND IN MY TWISTED FACE

THERE'S NOT THE SLIGHTEST TRACE

OF ANYTHING THAT EVEN HINTS AT KINDNESS

AND FROM MY TORTURED SHAPE

NO COMFORT, NO ESCAPE

I SEE, BUT DEEP WITHIN IS UTTER BLINDNESS

HOPELESS, AS MY DREAM DIES

AS THE TIME FLIES

LOVE, A LOST ILLUSION

HELPLESS, UNFORGIVEN

COLD AND DRIVEN

TO THIS SAD CONCLUSION

NO BEAUTY COULD MOVE ME

NO GOODNESS IMPROVE ME

NO POWER ON EARTH, IF I CAN'T LOVE HER

NO PASSION COULD REACH ME

NO LESSON COULD TEACH ME

HOW I COULD HAVE LOVED HER

AND MAKE HER LOVE ME TOO

IF I CAN'T LOVE HER, THEN WHO?

LONG AGO, I SHOULD HAVE SEEN

ALL THE THINGS I COULD HAVE BEEN

CARELESS AND UNTHINKING, I MOVED ONWARD

NO PAIN COULD BE DEEPER

NO LIFE COULD BE CHEAPER

NO POINT ANYMORE, IF I CAN'T LOVE HER

NO SPIRIT COULD WIN ME

NO HOPE LEFT WITHIN ME

HOPE I COULD HAVE LOVED HER

AND THAT SHE'D SET ME FREE

BUT IT'S NOT TO BE

IF I CAN'T LOVE HER

LET THE WORLD BE DONE WITH ME

(End of Act One.)

STUDENT NAME:

DATE:

THE SEVEN ARCHETYPES

Complete the grid with the seven example titles listed here. Which archetype do these stories fit into? One has already been done for you!

EXAMPLE TITLES

The Lion, the Witch and the Wardrobe, Aladdin, Romeo and Juliet, Dracula, The Lord Of The Rings, A Midsummer Night's Dream, Beauty and the Beast

Then apply your own knowledge and reading experience, as well as discussing with a wider audience, to fill in as many book titles as you can under the correct archetype.

ARCHETYPE	DEFINITION	EXAMPLE TITLE	YOUR TITLE (S)
Overcoming the monster	The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist and/or protagonist's homeland.		
Rags to riches	The poor protagonist acquires power, wealth, and/or a mate, loses it all and gains it back, growing as a person as a result.		
The quest	The protagonist and companions set out to acquire an important object or to get to a location. They face temptations and other obstacles along the way.		

<p>Voyage and return</p>	<p>The protagonist goes to a strange land and, after overcoming the threats it poses or learning important lessons unique to that location, they return with experience.</p>		
<p>Comedy</p>	<p>Light and humorous character with a happy or cheerful ending; a dramatic work in which the central focus is the triumph over adverse circumstance, resulting in a successful or happy conclusion. Comedy is more complex than humour.</p>		
<p>Tragedy</p>	<p>The protagonist is a hero with a major character flaw or great mistake which is ultimately their undoing. Their unfortunate end evokes pity at their folly and the fall of a fundamentally good character.</p>		
<p>Rebirth</p>	<p>An event forces the main character to change their ways and often become a better individual.</p>	<p><i>Beauty and the Beast</i></p>	

