Lesson Test

Multiple Choice

Identify the choice that best completes the statement or answers the question.

**for Beowulf / Grendel**

_____  1. Who composed Beowulf?
   A. Beowulf
   B. a gleeman
   C. Burton Raffel
   D. an unknown German
   E. None of the above

_____  2. Which word correctly completes the following sentence?
   Are you going to _____ out the door without even saying goodbye?
   A. bolt
   B. purge
   C. relish
   D. cower
   E. lament

_____  3. Which of the words below best completes the following sentence?
   They _____ foreign travel.
   A. bolt
   B. purge
   C. relish
   D. cower
   E. lament

_____  4. According to the Prologue, what makes for a good king?
   A. glory
   B. honor
   C. strength
   D. bravery
   E. obedience

_____  5. Which of the following is an example of alliteration?
   A. “That had ever been known to the sons of men.”
   B. “And in that hall he divided the spoils”
   C. “For the dead. Hrothgar, their lord, sat joyless”
   D. “He found them sprawled in sleep, suspecting”
   E. “The beginning might not be the end. And that night”
Literary Form Activity: Epics

Build Background

Epic

Beowulf is widely acknowledged as one of the finest epics in recorded history. An epic is a long narrative poem that portrays the heroic acts of legendary figures and mythical gods. This type of poem follows the format of a narrative or story, with characters, setting, plot, and conflict, but its purpose is more than just entertainment. With its roots in the oral tradition of storytelling, an epic also reflects a period of history and therefore provides a portrait of an entire culture's legends, beliefs, laws, arts, and ways of life.

Epic Hero

Central to the narrative of an epic is the main character, known as the epic hero. An epic hero is an archetype, or a type of character that has appeared in the literature of the world from ancient times until today. Historically, an epic hero was a male of royal lineage who possessed certain personal qualities that helped him, and sometimes hindered him, in his quest to conquer evil. More frequently in contemporary literature, the hero is a woman.

Below is a list of these common epic hero qualities:

- courage
- integrity
- arrogance or pride
- altruism
- resourcefulness
- intelligence
- physical strength
- faithfulness
- vulnerability
- resilience
- sacrifice
- leadership

Although epic heroes embody these human characteristics, they appear larger-than-life because they also have extraordinary or supernatural abilities that allow them to conquer monsters and other villains.

Contemporary literature is filled with heroes modeled after this archetype, including Harry Potter in the Harry Potter series and Frodo in Lord of the Rings. Some consider Joan of Arc to be an epic hero. Movies, such as Braveheart, Gladiator, Rob Roy, Spartacus, and Star Wars, also pay homage to the epic hero.

Epic Hero Cycle

In addition to the archetypal epic hero, the structure of an epic follows a distinctive pattern known as an epic hero cycle. In an epic hero cycle, the hero is charged with a quest that tests his or her worthiness. This quest typically involves a battle with an evil force. Along the journey, the hero is assisted by many mythical creatures and typically enters a supernatural world. Just when the hero feels defeated, the hero's fortitude is resurrected and the hero takes his or her place on the family throne.
Get Started

In this lesson, you are being charged with your own quest: to write and illustrate a children’s book that models an epic tale. Your target audience should be between the ages of seven and eleven. Remember to keep the words and actions of the story appropriate for the particular age or ages you choose.

For inspiration, take a look at the following children’s books that have used a similar epic model: *Saint George and the Dragon*, by Margaret Hodges; *The Hero Beowulf*, by Eric Kimmel; *Odysseus in the Serpent Maze*, by Jane Yolen; *Beowulf*, by Gareth Hinds; and *The Maiden of Northland*, by Aaron Shepard.

To get started, consider the following questions and write the answers in the spaces allowed:

<table>
<thead>
<tr>
<th>Questions</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Who will be the hero of your tale? Do you want it to be a person (male or female), an animal, or some other type of creature? What will the hero look like? What personal qualities of the hero will be revealed at different places in your tale?</td>
<td></td>
</tr>
<tr>
<td>2. What will be the setting of your story? How will the setting reflect the culture?</td>
<td></td>
</tr>
<tr>
<td>3. What will be the hero’s quest? What mythical gods or goddesses will guide the journey?</td>
<td></td>
</tr>
<tr>
<td>4. What obstacles will the hero need to overcome in the journey? What mythical creatures will help the hero along the way?</td>
<td></td>
</tr>
<tr>
<td>5. What main battle will occur where good will triumph over evil?</td>
<td></td>
</tr>
<tr>
<td>6. What will happen to the hero at the end of your tale?</td>
<td></td>
</tr>
</tbody>
</table>

Outline the Story

An epic follows a certain format, as outlined in the graphic organizer below. Briefly fill in details for your tale:

<table>
<thead>
<tr>
<th>Format</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Invocation:</strong> Introduce the epic hero and the quest or adventure that the hero has been charged with completing. The invocation also calls on a muse or god to inspire divine intervention in the narrator as he tells the tale.</td>
<td></td>
</tr>
</tbody>
</table>

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**In Medias Res:** Begin the tale in the midst of action or *in medias res*, with the epic hero well into his journey. Start with a heroic main action and introduce an evil force. Add helpful companions or creatures who will aid the epic hero.

**Flashbacks:** Fill in incidents that preceded the main action; add other helpers who will battle alongside the epic hero.

**Point of Defeat/Resurrection:** Have the epic hero feel defeated but put aside his feelings and forge ahead in his quest.

**Journey’s End:** Provide closure by revealing what happened to the epic hero at journey’s end: The hero either assumes his rightful place on his family’s throne or dies and is rewarded spiritually.

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**Connect and Create**

Now you are ready to type your first draft. Use the information from your outline to guide you as you write. Also, keep your audience in mind as you choose your words and construct your sentences.

As you are writing, consider adding figures of speech devices that are commonly seen in epics: similes, metaphors, kennings, and alliteration. Another literary device that is typically used in an epic is a boast, in which the epic hero brags about his noble lineage, his accomplished feats, or his personal strengths. Be sure to include a boast in your tale; this will provide the perfect place to incorporate hyperbole, or exaggeration. (To review the elements of an epic, refer to page 22 of your textbook.)

**Check and Reflect**

Now exchange your story with another classmate to get his or her reaction. Correct any errors in spelling, punctuation, and grammar that your classmate marks on your paper. Then make a final draft of your story.

**Publish and Present**

Cut apart the typed story line and use a glue stick to paste the copy in a blank book. Allow room for colorful illustrations, and be creative in your approach by using borders, fabric, pop-up figures, craft materials, and so on that will make your book unique. Keep the age of your target audience in mind as you make these additions.

When you have finished the book, present your book to a friend or family member as a gift or donate your book to the library of your local elementary school.
ABOUT THE STORY

*Beowulf* tells the story of the Danes, who are attacked for twelve years by a vicious monster named Grendel. Beowulf, a chieftain of the Geats, arrives and promises to kill Grendel. Other struggles with monsters follow.

MAKE CONNECTIONS

What is your definition of a hero?

ANALYZE LITERATURE: Hero and Heroic Epic

A **hero** is a character whose actions are inspiring and courageous. In a **heroic epic**, the life story of a great hero is recounted. Keep track of the deeds of Beowulf and the events in the lives of the Danes in the graphic organizer that follows.
USE READING SKILLS

Summarize

As you read, look for the main events in the story as they pertain to Beowulf and the lives of the Danes. Fill out a graphic organizer like the one below for each canto. At the bottom of the graphic organizer, write a summary of the canto.
# PREVIEW VOCABULARY

<table>
<thead>
<tr>
<th>Key Words and Phrases</th>
<th>Words and Phrases in Context</th>
<th>Definition</th>
<th>Practice</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>attain</strong> (əˈtān) verb</td>
<td>The athlete attained her goal of competing in the Olympics.</td>
<td>Celebrities attain...</td>
<td></td>
</tr>
<tr>
<td><strong>relish</strong> (ˈre lish) verb</td>
<td>Jake relished his days off by golfing or sailing.</td>
<td>People relish their vacations by...</td>
<td></td>
</tr>
<tr>
<td><strong>infamous</strong> (inˈfə məs) adjective</td>
<td>In 1930 a reporter was gunned down by infamous gangsters in Chicago.</td>
<td>Infamous leaders of the twentieth century include...</td>
<td></td>
</tr>
<tr>
<td><strong>cower</strong> (kouˈər) verb</td>
<td>Chrissie cowered in her bed, thinking there were monsters under it.</td>
<td>Movies that would make a grown man cower include...</td>
<td></td>
</tr>
<tr>
<td><strong>avenge</strong> (əˈvenj) verb</td>
<td>The hero avenged his lord’s murder by bringing the killer to the dungeon.</td>
<td>In fiction, heroes avenge...</td>
<td></td>
</tr>
</tbody>
</table>
Anonymous Heroic Epic,
Verse Translation by Burton Raffel

**Prologue (lines 1–11), in Old English, with an interlinear translation**

Hwaet we Gar-Dena
Yes, we of the Gar-Danes
Þeod-cyninga,
The great kings’
Hu ða æÞelingas
How those princes
Oft Scyld Scefing
Often Scyld the Sheaf-child
Monegum mægÞum,
From many tribes,
egsode eorlas
Inspired earls with fear,
feasceaf funden:
Found helpless.
Weox under wolcnum,
Flourished under the clouds,
ÔðÔæt him æghwylc
Until him every one
Ofer hron-rade
Over the whale-road
Gomban gyldan:
[and] tribute pay.
in gear-dagum,
in days of old,
Þrym gefrunon:
renown have heard of,
enn fremendon.
bravery displayed.
sceaðena þreatum
from bands of robbers,
meodo-setla ofteah:
their mead-benches dragged away,
þyðdan ærest weard
after he first was
he Þæs frofre gebad,
He thence looked for comfort,
weorþmyntum ðah,
in dignities prospered,
þara ymb-sittendra
of those sitting around
hyran scolde,
must obey,
Þæt wæs god cyning.
That was a good king!

---

1. To be read across, left to right
Prologue¹ (lines 1–11), in verse translation

Hear me! We’ve heard of Danish heroes, Ancient kings and the glory they cut For themselves, swinging mighty swords! How Shild² made slaves of soldiers from every land, crowds of captives³ he’d beaten Into terror; he’d traveled to Denmark alone, An abandoned child, but changed his own fate, Lived to be rich and much honored. He ruled lands on all sides: wherever the sea Would take them his soldiers sailed, returned With tribute⁴ and obedience. There was a brave King!

. . .

Shild has a son and dies. He is laid to rest on a ship loaded with treasures and weapons, and the ship is then set adrift⁵ on the sea.

Canto 1

Shild’s son rules; Shild’s grandson rules; and then finally Shild’s great-grandson attains the throne.

Then Hrothgar, taking the throne, led The Danes to such glory that comrades and kinsmen¹ swore by his sword, and young men swelled his armies, and he thought of greatness and resolved To build a hall that would hold his mighty band and reach higher toward Heaven than anything that had ever been known to the sons of men. And in that hall he’d divided the spoils² Of their victories, to old and young what they’d earned In battle, but leaving the common pastures untouched, and taking no lives. The work Was ordered, the timbers tied and shaped By the hosts that Hrothgar ruled. It was quickly ready, that most beautiful of dwellings, built As he’d wanted, and then he whose word was obeyed

¹. prologue. Introduction to a literary work
². Shild. Shild’s name can be translated literally as “Shild the Sheaf-Child.” The name comes from a legend that he was found as a baby floating in a basket of reeds (as Moses was in the Old Testament). This legend is what the poet refers to when he calls Shild “an abandoned child.”
³. captives. Captured people
⁴. tribute. Regular payment of money or goods made by one ruler or nation to another as acknowledgment of servitude, for protection from invasion, etc.
⁵. adrift. Without power to move on the water

CANTO 1

1. kinsmen. Relatives
2. spoils. Material riches taken by the conquering party
All over the earth named it Herot.
His boast come true he commanded a banquet,³
Opened out his treasure-full hands.

30 That towering place, gabled⁴ and huge,
Stood waiting for time to pass, for war
To begin, for flames to leap as high
As the feud⁵ that would light them, and for Herot to burn.
A powerful monster, living down

35 In the darkness, growled in pain, impatient
As day after day the music rang
Loud in that hall,⁶ the harp’s rejoicing
Call and the poet’s clear songs, sung
Of the ancient beginnings of us all, recalling
The Almighty making the earth, shaping

40 These beautiful plains marked off by oceans,
Then proudly setting the sun and moon
To glow across the land and light it;
The corners of the earth were made lovely with trees
And leaves, made quick with life, with each
Of the nations who now move on its face. And then
As now warriors sang of their pleasure:
So Hrothgar’s men lived happy in his hall
Till the monster stirred, that demon, that fiend,

45 Grendel, who haunted the moors,⁷ the wild
Marshes, and made his home in a hell
Not hell but earth. He was spawned in that slime,⁸
Conceived by a pair of those monsters born
Of Cain,⁹ murderous creatures banished
By God, punished forever for the crime
Of Abel’s death. The Almighty drove
Those demons out, and their exile was bitter,
Shut away from men; they split
In a thousand forms of evil—spirits

50 And fiends,¹⁰ goblins, monsters, giants,
A brood¹¹ forever opposing the Lord’s
Will, and again and again defeated.

3. banquet. Large gathering where people gather to eat
4. gabled. Featuring peaks where two sides of the roof meet
5. feud. Long-lasting hostility between groups
6. hall. Herot
7. moors. Tracts of open, rolling wasteland, usually covered with heather and often marshy
8. slime. Viscous or glutinous substance
9. Of Cain. The Christian copyist has made Grendel a descendant of Cain, the oldest son of
Adam and Eve. According to Genesis 4, Cain killed his brother, Abel, and so was made an
outcast, despised by others.
10. fiends. Wicked people
11. brood. Offspring, or a family of offspring
Canto 2

Grendel terrorizes Herot. Hrothgar and his councilors seek a plan to rid themselves of Grendel, but to no avail.

Then, when darkness had dropped, Grendel went up to Herot, wondering what the warriors would do in that hall when their drinking was done.

He found them sprawled in sleep, suspecting nothing, their dreams undisturbed. The monster’s thoughts were as quick as his greed or his claws:

He slipped through the door and there in the silence snatched up thirty men, smashed them unknowingly in their beds and ran out with their bodies, the blood dripping behind him, back to his lair, delighted with his night’s slaughter.

At daybreak, with the sun’s first light, they saw how well he had worked, and in that gray morning broke their long feast with tears and laments for the dead. Hrothgar, their lord, sat joyless in Herot, a mighty prince mourning the fate of his lost friends and companions,

Knowing by its tracks that some demon had torn his followers apart. He wept, fearing the beginning might not be the end. And that night Grendel came again, so set on murder that no crime could ever be enough, no savage assault quench[5] his lust for evil. Then each warrior tried to escape him, searched for rest in different beds, as far from Herot as they could find, seeing how Grendel hunted when they slept.

Distance was safety; the only survivors were those who fled him. Hate had triumphed. So Grendel ruled, fought with the righteous, one against many, and won; so Herot stood empty, and stayed deserted for years,

Twelve winters of grief for Hrothgar, king of the Danes, sorrow heaped at his door by hell-forged hands.

1. no avail. Of no use or advantage
2. lair. A creature’s hiding place
3. slaughter. Killing
4. laments. Cries of grief
5. quench. Cause to diminish or put out
6. righteous. Morally good people; those without sin

Note the Facts

What do Grendel’s actions and reactions say about his character?

What are the effects of Grendel’s attacks on Herot?

Who survives Grendel’s attacks?
Cantos 3–5

Beowulf, the hero of this epic, hears of Grendel’s deeds and vows revenge. He has a ship built to carry him and his followers to Hrothgar’s aid. After a sea-journey, Beowulf and his men are challenged by one of Hrothgar’s men who overlooks the coast. Beowulf asks to be taken to see Hrothgar, king of the Danes. On being told of this, Hrothgar remembers having known Beowulf as a child. He asks that Beowulf be brought to him, and then Wulfgar, a servant of Hrothgar, shows Beowulf in.

Canto 6

. . . Then Wulfgar went to the door and addressed The waiting seafarers1 with soldier’s words:
100 “My lord, the great king of the Danes,2 commands me To tell you that he knows of your noble birth And that having come to him from over the open Sea you have come bravely and are welcome. Now go to him as you are, in your armor and helmets,

105 But leave your battle-shields here, and your spears, Let them lie waiting for the promises your words May make.”

Beowulf arose, with his men
Around him, ordering a few to remain
110 With their weapons, leading the others quickly
Along under Herot’s steep roof into Hrothgar’s Presence. Standing on that prince’s own hearth, Helmeted, the silvery metal of his mail shirt

115 Gleaming with a smith’s3 high art, he greeted

The Danes’ great lord:

“Hail, Hrothgar!
Higlac4 is my cousin and my king; the days Of my youth have been filled with glory. Now Grendel’s Name has echoed in our land: sailors Have brought us stories of Herot, the best Of all mead-halls, deserted and useless when the moon Hangs in skies the sun had lit,

Light and life fleeing together.
My people have said, the wisest, most knowing

1. seafarers. Sailors
2. the great king of the Danes. Hrothgar
3. smith. Abbreviated form of “blacksmith”—someone who forges implements or weapons
4. Higlac. Higlac, King of the Geats, was Beowulf’s feudal lord and uncle. The term cousin refers generally to any relative.
**DURING READING**

**Note the Facts**

According to Beowulf’s people, what trait makes it his duty to go to the Danes?

**Think and Reflect**

What request does Beowulf make of Hrothgar?

Why will he fight the monster with his hands?

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125 And best of them, that my duty was to go to the Great king. They have seen my strength for themselves, Have watched me rise from the darkness of war, Dripping with my enemies’ blood. I drove Five great giants into chains, chased

130 All of that race from the earth. I swam In the blackness of night, hunting monsters Out of the ocean, and killing them one By one; death was my errand and the fate They had earned. Now Grendel and I are called Together, and I’ve come. Grant me, then, Lord and protector of this noble place, A single request! I have come so far, O shelterer of warriors and your people’s loved friend, That this one favor you should not refuse me—

140 That I, alone and with the help of my men, May purge⁵ all evil from this hall. I have heard, Too, that the monster’s scorn⁶ of men Is so great that he needs no weapons and fears none. Nor will I. My lord Higlac Might think less of me if I let my sword Go where my feet were afraid to, if I hid Behind some broad linden⁷ shield: my hands Alone shall fight for me, struggle for life Against the monster. God must decide Who will be given to death’s cold grip.”

Beowulf plans to confront Grendel in the hall. He asks Hrothgar to return his armor to Beowulf’s king, Higlac, if he dies in the confrontation.

5. purge. Take away undesirable elements
6. scorn. Open dislike and disrespect
7. linden. Type of wood known for its strength

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Note: This sample is an excerpt of the complete lesson that appears in *Differentiated Instruction for English Language Learners.*
**READING CHECK**

1. Who is Beowulf?
   A. a Danish warrior whose country is being terrorized by a monster
   B. a Geat chieftain who has won fame for his brave deeds
   C. a monster

2. What motivates Beowulf to travel across the sea to help Hrothgar?
   A. He is related to Hrothgar.
   B. He will be able to rule the Danes if he defeats Grendel.
   C. He comes to defeat Grendel and to earn honor and fame for himself.

3. Whom does Beowulf kill?
   A. Grendel and his mother
   B. the dragon
   C. both A and B

4. Who is envious, bitter, spiteful, and greedy?
   A. Grendel
   B. Hrothgar
   C. Wiglaf

5. Beowulf can be seen as
   A. a struggle between good and evil.
   B. a heroic epic.
   C. both A and B

**VOCABULARY CHECK**

1. Three generations after Shild, Hrothgar “attains” the throne of the Danes. What does **attain** mean?
   A. inherit
   B. gain
   C. overtake

2. Grendel “relishes” the sight of sleeping warriors in Herot. What does it mean to **relish**?
   A. enjoy
   B. look forward to
   C. hate

3. Grendel is described as an “infamous” killer. What is the opposite of **infamous**?
   A. having a good reputation
   B. feared in the land
   C. unknown

4. The warriors “cower” when Beowulf fights Grendel. What does **cower** mean?
   A. fight
   B. run away
   C. crouch in fear

5. Grendel’s mother wants to “avenge” her only son. What does **avenge** mean?
   A. shower him with gifts
   B. exact justice by punishing the wrongdoer
   C. keep him safe

**ANALYZE LITERATURE: Hero and Heroic Epic**

Write a paragraph in which you explain what makes Beowulf a hero and what values of Anglo-Saxon culture he embodies.
READING SKILLS

Summarize

1. Look at the graphic organizer you completed on page 37. What battles are fought by Beowulf in this excerpt? Is he successful?

What do the battles have in common? How are they different?

2. Look at the graphic organizer you completed on page 37. In the Anglo-Saxon culture, what does a ruler need to do to satisfy his people?

What responsibilities does a warrior (for example, Wiglaf) have to his lord?

BUILD VOCABULARY

Compound Words

Compound words are words made up of two words that are combined with or without a hyphen. In the list of compound words from Beowulf that follows, decide if each is an adjective or noun.

_____ 1. gold-covered  A. adjective
_____ 2. battle-shield  B. noun
_____ 3. ring-giver
_____ 4. daybreak
_____ 5. seafarer
_____ 6. high-spirited

GRAMMAR AND STYLE

Connect the pairs of sentences by using one of the words or phrases in the box. Make any other necessary changes.

Because that which who in which

1. Beowolf is a chieftain of Geatland. He is a valiant warrior.
2. Beowulf comes to the Danes. He heard about the killings by Grendel.

3. Music fills Herot, Hrothgar's mead-hall. The music is heard by the monster Grendel.

4. A battle between Beowulf and Grendel occurs. The monster is killed.

5. From the rafters, Beowulf hangs Grendel's arm, claw, and shoulder. He had torn them apart from Grendel's body.

**SPEAKING AND LISTENING SKILLS**

With several of your classmates, select a question to discuss. Then share your group's response with the rest of the class.

1. Why does the poem focus on *Beowulf* as a hero rather than as a leader? What is the difference?

2. What features make *Beowulf* an epic?

3. What details in *Beowulf* indicate that it was written during a pagan era? How do you explain the Biblical references in the poem?

4. If you were to divide *Beowulf*, would you favor a two-part poem (young Beowulf, old Beowulf) or a three-part poem (the three battles)? Why?

5. What features of storytelling do you find in *Beowulf*?

6. What do you think the reader is missing by reading *Beowulf* in a modern prose translation?
from Beowulf, page 23

Guided Reading Questions

As you read the excerpt from Beowulf, write the answers to the comprehension questions below.

Page 27

1. What does Hrothgar decide to do at the beginning of Canto 1?

Page 28

2. What does Hrothgar name his hall? What does he do once the building is completed?

3. Who is impatient with the music coming from Herot?

4. What is the monster’s name? Where does it roam?

5. Who is the monster’s ancestor? For what crime did God punish this ancestor?

Page 29

6. What does the monster do when he comes to Herot?

Page 30

7. Who are the only warriors who survive the monster’s attacks?

8. What are the effects of the monster’s attacks in Herot?

Note: This sample is an excerpt of the complete lesson that appears in Differentiated Instruction for Developing Readers.
Use Reading Strategies: Make Connections

As you read excerpt from Beowulf, notice where there are connections between the story and your own life or the world beyond the story. Be aware of your feelings and the thoughts you have while reading the story.

Before Reading: Think About What You Know

What is your idea of a hero? Write your answer on the lines below.

________________________________________________________________________________________

The hero in this poem, Beowulf, may be based on a historical figure in the early 700s from a kingdom in what is now Great Britain. Make a prediction about what Beowulf will be like. How might he be different than a modern day hero?

________________________________________________________________________________________

During Reading: Use What You Know

1. Listen to your teacher read the prologue and cantos 1–2. These lines provide background information about the epic. Follow along in your book as your teacher reads the short summary of cantos 3–5 on page 30.

2. Begin reading the selection on your own. As you read, add notes to the outer circles of the following cluster chart that describe or show examples of Beowulf's heroic qualities.
After Reading: Summarize

Compare your cluster chart with the charts of two or three of your classmates. Discuss why Beowulf is considered a hero. Working together, write a definition for the term hero. Use examples from the selection that show how Beowulf fits this definition.

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Fix-Up Idea: Read Shorter Sections at a Time

If you have trouble following this selection, try reading shorter sections.

- Read each canto slowly and carefully.
- Then pause to summarize what you have read.
- Answer the Guided Reading Questions for each canto to help summarize the main ideas or events.
- If you have questions about the canto, reread it and try to answer your questions.
- If you still have questions, talk with a classmate or your teacher to clarify the point.
LESSON 1

Word Study Notebook

Understand the Concept

With more than a million words—and more added every day—English has the largest vocabulary of any language in the world. Most of us know only a small percentage of those words and use even fewer of them in our daily life, so, no matter how literate you are, you are bound to run into unfamiliar words from time to time. Keeping track of these words and their definitions can help you enrich your vocabulary and therefore become a better reader, speaker, and writer.

A good way to collect new words is to keep a word study notebook. In it, you can record each new word with its definition, pronunciation, and origins, along with an example sentence or drawing to help you remember it.

Here is a sample page from a word study notebook.

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**nomenclature** (nə mənˈnəklərē) n., the particular terminology of a specific subject or academic discipline

After she began work as a volunteer assistant at the hospital, Elizabeth realized that she would have to become familiar with medical **nomenclature** if she ever hoped to understand what the doctors were discussing.

**nomenclature** is derived from the Latin words *nomen*, names, and *calare*, calling. Biology, chemistry, and geology all have their own **nomenclature**. If you have hobbies such as auto repair, bird watching, cooking, or gardening, you probably know that these activities also have their own **nomenclature**.

A **word study notebook** helps you actively increase the words you use in your daily writing and speech, making your communication more precise and effective. Why say something smelled bad when you could say it was rank, stinking, rancid, foul, fetid, reeking, or rotten? Why call a shoe a shoe when you could call it a sneaker, loafer, pump, running shoe, mule, sandal, ballet slipper, or hightop?
Try It Yourself

Fill in this sample page of a word study notebook.

| word: vacuous |
| Pronunciation: |
| Origins: |
| Definition: |
| Sentence using the word: |
| Drawing: |

Skim the newspaper until you find a word you don’t know. On your own paper, create a word study notebook entry like the one shown above. Use a dictionary to find the correct pronunciation and definition. If there is more than one definition, use context clues to decide which definition makes the most sense in the article where it is used. You might also include another definition if there is one and write a contextual sentence using the second meaning.

What Did You Learn?

Keep a list of new words you encounter while reading or listening. Then use these words to begin your word study notebook. Keep using your word study notebook to record new words and their meanings. Every week, review the words and choose a few words to incorporate into your speech or writing.

Just for Fun

Do you know what a flibbertigibbet is? What does it mean to bloviate? What is the weirdest word you know? You can add strange or unusual words to your word study notebook, too. In your word study notebook, create an entry for the following words:

flibbertigibbet
bloviate
gurning
mudlark
pettifogging
LESSON 1

The Sentence and Its Functions

The Sentence

From the time you entered school, you probably have been speaking and writing in sentences. In the English language, the sentence is the basic unit of meaning. A sentence is a group of words that expresses a complete thought. Every sentence has two basic parts: a subject and a predicate. The subject tells whom or what the sentence is about. The predicate tells information about the subject—what the subject is, what the subject does, or what happens to the subject.

example sentence  
The impassioned scholar brushed dust from the ancient parchment.
(subject) (predicate)

A group of words that does not have both a subject and a predicate is called a sentence fragment. A sentence fragment does not express a complete thought.

EXAMPLES

sentences  
Dr. Vollan. (The fragment does not have a predicate. The group of words does not answer the question What did Dr. Vollan do?)

sentence fragments  
Quizzed the students. (The fragment does not have a subject. The group of words does not answer the question Who quizzed the students?)

sentence fragments  
On quantum physics. (The fragment does not have a subject or a predicate. The group of words does not tell what the sentence is about or what the subject does.)

complete sentence  
Dr. Vollan quizzed the students on quantum physics.

EXERCISE 1

Identifying Sentences and Sentence Fragments

Identify each of the following groups of words as either a complete sentence or a sentence fragment. Write S for sentence or F for fragment.

_____ 1. Beowulf is a heroic epic poem.

_____ 2. Bought it at the bookstore.
3. The poem dates from the early 700s.
4. Returned to Northumbria.
5. The poem survives in a West Saxon manuscript.
6. Related Germanic people.
7. Based on a historical figure.
8. The existing manuscript contains many errors.
9. Fairly complete and is the finest surviving example of the ancient epic.
10. The book consists of a prologue and forty-three sections.

EXERCISE 2
Understanding Sentences and Their Basic Parts

Some of the following groups of words are missing a subject or a predicate or both. Tell what part is missing, then revise the sentence to include the missing part. If the group of words contains both a subject and a predicate, write sentence.

EXAMPLE
Vows to kill Grendel. (subject missing; Beowulf vows to kill Grendel.)

1. King Hrothgar of Denmark.

2. Grendel terrorizes the Danes every night.

3. Suffer many years of fear and danger.

4. In a battle.

5. Showers Beowulf with gifts.

7. The brave hero.

8. Beowulf's fame spreads across the kingdom.

9. Rules his own kingdom.

10. After a fight with a dragon.

**EXERCISE 3**

**Using Complete Sentences in Your Writing**

For a student travel guide, write a paragraph describing a recent outdoor experience, such as a hiking expedition, a camping trip, or a bicycling excursion. Where did you go, and what did you do? Who was with you? What did you like and dislike about the experience? Make sure that each sentence in your entry contains a subject and a predicate.

**Functions of Sentences**

There are four different kinds of sentences: *declarative, interrogative, imperative,* and *exclamatory.* Each kind of sentence has a different purpose. You can vary the
tone and mood of your writing by using the four sentence types. Read the example sentences aloud and notice how your voice changes to express each sentence’s purpose.

- A declarative sentence makes a statement and ends with a period.

  **Example**
  Samuel is nearly finished with his novel.

- An interrogative sentence asks a question and ends with a question mark.

  **Example**
  Does he have an agent yet?

- An imperative sentence gives an order or makes a request. It ends with a period or an exclamation point. An imperative sentence has an understood subject, often you.

  **Examples**
  (You) Tell Samuel not to compromise the artistic merits of his work.
  (You) Please remind him.

- An exclamatory sentence expresses strong feeling and ends with an exclamation point.

  **Example**
  The book has been published!

**Exercise 4**

Identifying Different Kinds of Sentences in Literature

Identify each of the ten sentences in the literature passage as declarative, interrogative, imperative, or exclamatory. Write your answers on the corresponding lines below.

1. “Why are we here?” I used to ask her.
2. “Why do we stand this putrid, stinking hole?”
3. She trembles at my words.
4. Her fat lips shake.
5. “Don’t ask!” her wiggling claws implore.
6. (She never speaks.)
7. “Don’t ask!”
8. It must be some terrible secret, I used to think.
9. I’d give her a crafty squint.
10. She’ll tell me, in time, I thought.

from *Grendel*, page 51
John Champlin Gardner

1. ____________________________ 6. ____________________________
2. ____________________________ 7. ____________________________
3. ____________________________ 8. ____________________________
4. ____________________________ 9. ____________________________
5. ____________________________ 10. ____________________________
Speaking & Listening Workshop, page 79

Describe a Place

Planning Your Presentation

This lesson provides support for the Speaking & Listening Workshop on page 79 of your textbook. For this presentation, you should describe a place for your classmates. Use the following text as additional instruction for the assignment.

Choose a Place

Answer the following questions to help you decide which special place to describe to the class:

1. Where do you spend the most time?
2. Project yourself 20 years into the future. What place will you most remember when you look back at your high school days? Would that place be interesting to describe? Why or why not?
3. What mood, or atmosphere, would you like to create in your presentation?
4. What place helps evoke that mood?

Plan the Description

Use the following cluster chart to brainstorm details about your special place that you can include in your oral presentation. Write the place you would like to describe in the center circle. Fill in details in the circles that radiate from the center. Add more circles to fully express your ideas.
On a blank piece of paper, draw a picture of your place. Match specific locations/objects in your place with the descriptors you brainstormed in your cluster chart. This will help you visualize your place on paper.

**Add Sensory Details and Vivid Language**

From your cluster chart, find details that can be conveyed using sensory details. List the sensory details in a chart like the one below.

<table>
<thead>
<tr>
<th>Sight</th>
<th>Sound</th>
<th>Taste</th>
<th>Smell</th>
<th>Feel</th>
</tr>
</thead>
</table>

**Presenting Your Presentation**

Presentations involve both speakers and listeners. You will play both roles when your class delivers presentations. Consider the following tips before the presentations begin.

**Take Notes as You Listen**

Be an active listener by writing down questions and/or comments about each presentation. Focus on comments that will help the presenter improve. Consider the questions below. After each presentation, give your notes to the presenter.

1. Did the presenter use a suitable amount of detail and vivid language to describe the special place?
2. What cues did the presenter use (for example, pitch, pauses, pace, volume) to enhance the presentation?
3. What voice, facial expressions, and gestures were used to enhance the description?
4. What mood was created?
5. What do you think that this place meant to the presenter?
6. Did the presenter effectively describe his or her place? Why or why not?

**Evaluate Your Presentation**

After your own presentation, read your classmates’ questions and comments. Then refer to the Speaking and Listening Rubric on page 79 to make sure your presentation has covered all of the elements listed.
Narrate Action with Details

Narrative writing tells what has happened or is happening. To convey that action effectively, the writer uses precise action verbs. In addition, the writer fleshes out the action with specific details that add visual impact and meaning to the action. For example:

**Basic action:**
The runner crossed the finished line.

**Basic action with fleshed-out detail:**
The runner crossed the finish line, her arms raised in joyful celebration.

Or:
Drenched and exhausted, the runner crossed the finish line.

Writers use narration in stories as well as narrative poems. You may need to use narration in reporting the results of a science experiment or in writing an essay for the SATs or college admission (e.g., “Write about an incident that reveals your personality.”) If you become a reporter for a school or other newspaper, you will use narration in reporting on sports, meetings, plays, and other events. In whatever narrative writing you do, you will be more effective if you can flesh out layers of meaning surrounding each action.

Learn from a Model

Read the passage below taken from the epic *Beowulf*. Note how the writer fleshes out the basic actions with specific details. These details bring added meaning to those actions and enable readers to visualize them more fully.

*Canto 2, from Beowulf*, Translated by Burton Raffel

*Grendel terrorizes Herot. Hrothgar and his councilors seek a plan to rid themselves of Grendel, but to no avail.*

Then, when darkness had dropped, Grendel
Went up to Herot, wondering what the warriors
Would do in that hall when their drinking was done.
He found them sprawled in sleep, suspecting
Nothing, their dreams undisturbed. The monster’s
Thoughts were as quick as his greed or his claws:

He slipped through the door and there in the silence
Snatched up thirty men, smashed them
Unknowing in their beds and ran out with their bodies,
The blood dripping behind him, back
To his lair, delighted with his night’s slaughter.

Detail clusters tell when and how Grendel went

Basic action with added detail

Comparison adds meaning /
Precise action verbs

Detail clusters add visual,
graphic quality to the action
At daybreak, with the sun’s first light, they saw
How well he had worked, and in that gray morning
Broke their long feast with tears and laments
For the dead. Hrothgar, their lord, sat joyless
In Herot, a mighty prince mourning
The fate of his lost friends and companions,
Knowing by its tracks that some demon had torn
His followers apart.…

Identify the Basic Actions

The primary ingredient in narration is the action. Note how the excerpt from Beowulf is built upon a skeleton of actions. For example, in lines 63–82, the basic action is “Grendel went up to Herot.”

Identify the basic actions in the following lines:

<table>
<thead>
<tr>
<th>Line</th>
<th>Basic Action</th>
<th>Detail</th>
<th>Way Detail Fleshes Out Meaning of the Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
<td>Grendel went up to Herot</td>
<td>When darkness had dropped… Wondering what warriors would do…</td>
<td>When How</td>
</tr>
<tr>
<td>70</td>
<td>Smashed them</td>
<td></td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>Ran out with their bodies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>Hrothgar, their lord, sat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Vary the Length of the Detail Clusters

In some instances a detail cluster may be just a few words (even just one or two), and in others it may be considerably longer. One of the shorter clusters in the model follows:

**Basic action**
Snatched up thirty men

**Detail cluster**
there in the silence

One of the longer clusters in the model follows:

**Basic action**
Hrothgar, their lord, sat

**Detail cluster**
joyless/In Herot, a mighty prince mourning/
the fate of his lost friends and companions,/
Knowing by its tracks that some demon
hadTorn/ his followers apart

Identify one of the shorter detail clusters and one of the longer ones.

**Shorter:**

**Longer:**

---

Use Comparison to Flesh Out Detail

One way of fleshing out the action is through a comparison. For example, in the model, the monster’s thoughts were “as quick as his greed or his claws.” Explain in your own words the point of the comparison.

---

Consistency

In adding detail to flesh out the action, the writer must use only detail that suits the action in tone and is consistent with the mood the action creates. For example, in the model:

**Basic action**
Broke their long feast

**Detail cluster**
in that gray morning

“In that gray morning” is consistent with the somber mood as the people viewed the signs of death and destruction. Had the writer written “with the sun shining brightly in a clear blue sky,” the somber mood would have been broken.

Explain the consistency between the basic action and detail cluster in each of the following. The first one is done for you.
Basic Action/Detail Cluster | Explanation of Consistency
---|---
He found them sprawled in sleep, suspecting nothing, their dreams undisturbed | The men were “sprawled,” implying their drunkenness; they slept as innocently as children, “dreaming,” totally unaware of the danger they were in.

Use Action Verbs

Action verbs drive the narrative. The effective narrative has action verbs that are precise in telling what happened. Note how the action verbs in the following example convey the action well enough that the reader can visualize the action clearly.

- He slipped through the door and there in the silence
- Snatched up thirty men, smashed them…and ran out

What would be lost if the writer had instead written:

- He went through the door and there in the silence
- Took up thirty men, killed them…and left

Identify the Incident or Event Being Narrated

Generally, the writer indicates at the beginning of the narrative the incident or event that is being narrated. Like a thesis statement, this statement tells the readers what they are about to read. The model, however, does not have such an introduction because the excerpt is not the beginning of the narrative. Readers having gotten to this point would not need to be told what is being narrated.

Assume, however, that the excerpt in the model is the beginning of the narrative. Write a sentence or two, in your own words, that would effectively introduce the model narrative.
Your Assignment
Narrate an Incident or Event, Including Long and Short Detail Clusters

To complete this assignment, follow the three stages of the writing process: Prewrite, Draft, and Revise.

1. **Prewrite**

   Before you write, gather your thoughts and plan your narration.

   **Select an Incident or Event to Narrate**

   Consider incidents that lasted a relatively short time, such as the climax to a game, an accident, a funny episode in school or with friends. Consider, too, an event or series of events that took place over time, such as a trip or vacation, a college visit, a summer job. The key is to write about an incident or event that involves action. List four incidents and/or events that you might narrate.

   Think about the narrative potential in each subject you listed. Which involve a number of basic action steps that you can flesh out with detail? Which will you enjoy writing about the most? For example, narrating the mishap in a school play could be a lot of fun.

   After considering each subject, choose one and write it here.

   **State Your Purpose and Identify Your Audience**

   Your reason for writing this narrative and the intended audience will influence the actions and details you include, as well as your tone and expression. For example, narrating an automobile accident or a hurricane for a newspaper report, you would use a serious tone. In narrating a school play mishap for a group of friends, you would probably use a light-hearted tone, with the intention of recreating a funny incident.

   Think about the purpose and audience for your narrative and indicate both in a sentence. For example: “I want to give my friends a good laugh by narrating for them in this e-mail the ‘collapsing set’ in the school production of Romeo and Juliet.”

   State your purpose and audience below.
Gather Your Information

Before you write, gather information about your subject. Start by listing the basic actions of the incident/event. Then next to each, jot down some details to flesh out some of those actions. Remember that the details may be in short phrases or in longer clusters. Follow the example below and use the table to collect your information.

<table>
<thead>
<tr>
<th>Basic Action</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Juliet leans out over balcony</td>
<td>Showering her affection on Romeo below</td>
</tr>
<tr>
<td>(3) Romeo pretends to want to climb the balcony</td>
<td>So passionate</td>
</tr>
<tr>
<td>(1) Play going on as rehearsed</td>
<td>Actors dramatic; set impressive</td>
</tr>
<tr>
<td>(4) “House” set begins to wobble</td>
<td>Juliet in terror; Romeo hiding smile</td>
</tr>
<tr>
<td>(5) Actors resume lines</td>
<td>Carefully</td>
</tr>
<tr>
<td>(6) Set comes toppling down</td>
<td>Romeo knocked to the floor; Juliet sitting atop a step ladder</td>
</tr>
<tr>
<td>(8) Audience roars</td>
<td>People standing; some bent over; roaring in laughter</td>
</tr>
<tr>
<td>(7) Director calls “curtain”</td>
<td>Frantic; hissing from the wings</td>
</tr>
</tbody>
</table>

Organize Your Information

Now that you have gathered your information, consider how best to organize it for this narrative. A narrative generally presents actions chronologically, that is, in the order in which they occurred. Review your list of actions and number them in the order in which you want to present them in your narrative. Note that the student writing about the school play mishap has numbered the actions (in bold).
Identify the Subject of Your Narrative

Before you start writing, review your earlier statement of purpose and audience. Look at it against the information you have gathered. Does that statement still apply in terms of both purpose and audience? If not, modify that statement to suit your information. If the statement still works with your information, proceed to the next step.

In either case, write a statement here that identifies precisely the subject of your narrative. For example: “The subject of this narrative is the collapse of the balcony set during our school production of *Romeo and Juliet*.”

Draft

You have chosen an incident or event to narrate, identified your purpose and audience, gathered and organized your information. Now you are ready to draft your narrative.

In drafting the narrative, you put your information into sentence and paragraph form. Focus your attention on clearly identifying the subject of your narrative up front and developing it with the information you have gathered. Also use the three-part structure: introduction, body, and conclusion.

Introduction

Draft the introduction to your narrative. It need not be lengthy. Make it just long enough to indicate the narrative’s subject clearly and to obtain the reader’s interest.

A good introduction attracts a reader’s interest by using some sort of “hook.” For example, you might begin with a statement that will excite the reader’s curiosity. You might imply that the account that follows will be entertaining, or that it contains information the reader will want to have.

For example, in writing a college admission essay, you might begin with: “I was not always clever and hard-working. But one incident changed the whole course of my young life.” Or: “The storm hit with the speed and force of a blow from a heavyweight boxer.” Or: “It was the funniest balcony scene that Romeo and Juliet had ever given.”

Try a few different introductions and use the one that works best.
Body

Draft the body based on the organizational plan you created in the Prewrite stage. Use your action steps as the skeleton for the body of the narrative. Expand those actions with the details you have identified. You may put those actions in separate paragraphs surrounded by a considerable amount of detail, but also group into a single paragraph some shorter related actions and detail clusters.

Remember to use strong, precise action verbs. Be sure the details you include are suited to the actions, the mood of the incident/event, and the tone you hope to achieve.

Conclusion

Bring the narrative to a strong close. You might do that in the way you phrase the final action. For example, the canto from which the model excerpt is taken ends with the writer bringing Grendel’s savage killing to a close by telling what happened later: “Twelve winters of grief for Hrothgar, king / Of the Danes, sorrow heaped at his door / By hell-forged hands.” Besides telling briefly what transpired over the next twelve years, that statement summarizes the action of the incident itself, “sorrow heaped at his door by hell-forged hands.”

The student writing on a lighter note about the school play mishap might conclude this way: "William Shakespeare would turn over in his hallowed grave had he seen what our school did to his Romeo and Juliet."

Revise

You have written a draft of your narrative, and now you are ready to make it better. Be sure to allow yourself time after drafting to revise.

Evaluate Your Writing

Begin the Revise stage by evaluating what you have written. Read over your draft to see where it might be weak, either in the actions and detail clusters, in the order in which you present them, or in your choice of actions verbs. Use the questions in column 1 of the Revision Checklist to identify areas that need improvement.

Then, based on that evaluation, revise your draft. Where it may be lacking, use the suggestions in column 2 to make it stronger.

In revising your draft, you may decide to delete actions and details or add others. You may re-order some. You may modify your wording, inserting stronger verbs or more appropriate details.

Read through a printout of your draft, and mark your changes on the paper as you go. Think carefully about how you can make your narrative clearer, more graphic, and more lively.

Following the Revision Checklist, you will find examples of what a narrative fleshing out the actions looks like as a first draft (Original Student Model) and then when revised (Revised Student Model).
The West Side High School production of *Romeo and Juliet* began as innocently as most high school productions of Shakespeare. When the players reached the famous balcony scene, the audience seemed to become focused. They may have been anticipating this scene they knew or were impressed by the life-like set of the castle and balcony.

Just as Juliet was entering her “What’s in a name?” she swung her arm, hitting the “stone” portico over the balcony. The whole set began to wobble. Romeo instinctively reached his arm out to hold it steady.

The set stabilized and the two young actors resumed their dialogue. But after only a few lines were spoken, the set wobbled once and came crashing down on the stunned Romeo. He fell to the stage floor, the set on top of him. Juliet stood alone and bewildered on a 10-foot step ladder.

The director was saying “Draw the curtain,” “Draw the curtain.” The audience roared with laughter.
Revised Student Model

It was the funniest balcony scene that Romeo and Juliet had ever given.

The West Side High School production of Romeo and Juliet began as innocently as most high school productions of Shakespeare, with student actors struggling vainly to pronounce the Elizabethan English. When the players reached the famous balcony scene, the audience—which had been a bit restless until that point—seemed to become more focused. They may have been anticipating this scene they knew or were impressed by the life-like set of the castle and balcony, a large cardboard structure, painted to appear like vines climbing up a wall toward the balcony, where Juliet stood.

Just as Juliet was entering her “What’s in a name?” she swung her arm, hitting the “stone” portico over the balcony. The whole set began to wobble, as if caught in a strong wind. Romeo instinctively reached his arm out to hold it steady, as Juliet stopped in mid-sentence and looked down at him, her face showing terror.

The set stabilized and the two young actors gamely resumed their dialogue, still obviously shaken by the scare. But after only a few lines were spoken, the set wobbled once and came crashing down on the stunned Romeo, his arms raised, fending off the falling wall. He fell to the stage floor, the set on top of him. Juliet stood alone and bewildered on a 10-foot step ladder, her face a contrast between tears and laughter.

The director was saying shouting “Draw the curtain!, “Draw the curtain!” as stagehands ran to lift the castle wall from this valiant Romeo.

The audience roared with laughter and applause, cheering this troupe of young players who gave them a Romeo and Juliet they would never forget.

Grammar & Style: Prepositional Phrases

Prepositional phrases can slow down an action narrative. Note the difference in length and vitality in these phrases:

<table>
<thead>
<tr>
<th>With Prepositional Phrase</th>
<th>Without Prepositional Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>The thoughts of the monster</td>
<td>The monster’s thoughts</td>
</tr>
<tr>
<td>The slaughter of the night</td>
<td>The night’s slaughter</td>
</tr>
<tr>
<td>First light of the sun</td>
<td>The sun’s first light</td>
</tr>
</tbody>
</table>

At times, it is necessary to use a prepositional phrase. But try to avoid using them, especially those containing of. Very often, you can eliminate the prepositional phrase by using a possessive. Sometimes you may have to restructure the whole sentence.
Exercise: Rewrite the following passage, eliminating the prepositional phrases where possible. The prepositions are in italics.

Shoppers laden with gifts crammed the corridors of the mall. Screams of babies, squeals of teenagers, and music of the holidays created a loud, discordant din. A pair of clowns from the circus roamed in and out of stores, adding more noise and confusion than cheer. Faces of the shoppers showed they were not feeling the joyful spirit of the season.

Now go back to your revised draft and look at each prepositional phrase. See if you can eliminate each and add vitality to your narrative.

Proofread Your Draft

After you have finished marking up your draft, proofread it to check your spelling, punctuation, and grammar for errors. You may have spotted these kinds of errors in evaluating your draft, but look specifically for them in a separate round of proofreading.

Create Your Final Draft

Retype or rewrite the whole narrative, incorporating all the changes you marked in revising. Then check the accuracy of your changes by doing another final proofread.

Also, reread your work and ask yourself if it meets the requirements for a quality narrative, as listed in the following Writing Rubric. Check off each item that applies to your work.

Did you check off each item? If not, consider making additional changes to your narrative.
Writing Follow-Up

Publish and Present

- Pretend you are a television reporter reporting “live” on the incident/event you have written about. How would you deliver your narrative to the TV camera and audience?
- Use word-processing software to format your narrative as a news article. Include eye-catching fonts for your headline, pull quotes, visuals (such as photos, graphs, charts, cartoons, and maps), and other elements that make a newspaper or news magazine article interesting. Your class might set up a website for posting the articles, or print them in a “special edition” of the school newspaper.

Reflect

- As a Halloween prank, Orson Welles staged a radio production called “War of the Worlds,” which narrated “live” an attack on earth from Mars. The narrative was so convincing, many people got in their cars and drove to the farm where the space ship had supposedly landed to see it. Others drove the opposite way in fear.
- Research this radio program and listen to it, if possible. Try to note what in the actions verbs and detail clusters made this such a realistic narrative.

Writing Rubric

A successful narrative has these qualities:

- Tells what happens or happened in an incident or event
- Identifies the subject in the introduction, and provides a “hook” to draw the reader in
- Has a series of basic actions
- Uses strong action verbs
- Fleshes out actions with short or long detail clusters
- Provides details that are consistent with the subject, tone, and mood
- Uses correct spelling, punctuation, and grammar, as well as appropriate words
- Avoids prepositional phrases where possible
- Ends with a strong conclusion, such as a commentary or an action signifying the end
Unit 1: Fiction

SAT Format: Critical Reading and Writing

Practice Test Answer Sheet

Fill in the circle completely for the answer choice you think is best.

<table>
<thead>
<tr>
<th>Sentence Completion</th>
<th>Identify Sentence Errors</th>
<th>Improving Paragraphs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passage-Based Readng</td>
<td>Improving Sentences</td>
<td></td>
</tr>
<tr>
<td>3. A B C D E</td>
<td>7. A B C D E</td>
<td></td>
</tr>
</tbody>
</table>

Critical Reading

Sentence Completion

DIRECTIONS: Each sentence below contains one or two blanks, each blank indicating that a word has been omitted. Beneath the sentence are five words or sets of words. Select the word or set of words that best completes the sentence.

1. The addition of descriptive details to the basic information serves to _______ the selection by producing a fuller account.
   A. invalidate  D. celebrate
   B. objectify  E. enrich
   C. incite

2. The official was overly ___________ while his assistant had no problem ___________ into any situation.
   A. cautious…stepping  D. aggressive…disappearing
   B. objective…wrestling  E. resolved…grasping
   C. eating…running

Passage-Based Reading

DIRECTIONS: Read the passage below and answer the questions that follow. Answer the questions based on what is stated or implied in the passage(s).

from The Autobiography Of Benjamin Franklin
by Benjamin Franklin

He had some ingenious Men among his Friends who amused themselves by writing little Pieces for this Paper, which gained it Credit and made it more in Demand, and these Gentlemen often visited us. Hearing their Conversations
and their Accounts of the Approbation their Papers were received with, I was excited to try my Hand among them. But being still a Boy, and suspecting that my Brother would object to printing any Thing of mine in his Paper if he knew it to be mine, I contrived to disguise my Hand, and writing an anonymous Paper, I put it in at Night under the Door of the Printing-House.

It was found in the Morning and communicated to his Writing Friends when they called in as Usual. They read it, commented on it in my Hearing, and I had the exquisite Pleasure of finding it met with their Approbation, and that, in their different Guesses at the Author, none were named but Men of some Character among us for Learning and Ingenuity. I suppose now that I was rather lucky in my Judges, and that perhaps they were not really so very good ones as I then esteemed them.

3. The speaker views his brother’s acquaintances with
A. boredom.
B. jealousy.
C. disdain.
D. respect.
E. curiosity.

4. In line 16, “esteemed” most nearly means
A. confided.
B. regarded.
C. despised.
D. prized.
E. disguised.

Writing

Identify Sentence Errors

DIRECTIONS: The following sentences contain either a single error or no error at all. If the sentence contains an error, select the one underlined part that must be changed to make the sentence correct. If the sentence is correct, select choice E. In choosing answers, follow the requirements of standard written English.

5. When the clock struck midnight, we heard a ghostly wail echoed through the dark hallway. No error
A. (A) D. (D)
B. (B) E. (E)
C. (C)

6. If you wish to remain on campus, it’s imperative that you go to our cities library and obtain the proper zoning permit. No error
A. (A) D. (D)
B. (B) E. (E)
C. (C)

Improving Sentences

DIRECTIONS: Part of each sentence below is underlined; beneath each sentence are five ways of phrasing the underlined material. Choice A repeats the original phrasing. Select choice A if you believe the original phrasing produces a better sentence than the alternatives. Pay attention to grammar, sentence construction, word choice, and punctuation.

5. When the clock struck midnight, we heard a ghostly wail echoed through the dark hallway. No error
A. (A) D. (D)
B. (B) E. (E)
C. (C)

6. If you wish to remain on campus, it’s imperative that you go to our cities library and obtain the proper zoning permit. No error
A. (A) D. (D)
B. (B) E. (E)
C. (C)
7. Wanting what was best for the company, the supervisor fired the worker who was lazy.
   A. the worker who was lazy.
   B. the worker, who was lazy.
   C. the worker who had been lazy.
   D. the worker who is lazy.
   E. the lazy worker.

8. One of the most common injuries for an athlete is spraining an ankle, another that occurs about as often is tearing the ACL.
   A. ankle, another that occurs
   B. ankle and another that occurs
   C. ankle, the other, which occurs
   D. ankle; another one that occurs
   E. ankle, another that is occurring

Improving Paragraphs

DIRECTIONS: Some parts of the following passage need to be rewritten. Read the passage and answer the questions that follow.

(1) It is uncomfortable living in this log cabin. (2) The floor is hard, the doors squeak, and there is an odd smell coming from the woodpile. (3) I suppose it's because it was the only house available in the area. (4) If it were up to me I would have kept looking, but my mother fell in love with the sloping roof and the bog in the backyard. (5) However my opinion, my family has chosen to move here permanently. (6) I hate that bog!

9. Sentence 6 makes the most sense if placed after
   A. Sentence 1
   B. Sentence 2
   C. Sentence 3
   D. Sentence 4
   E. Sentence 5

10. Which of the following would be the most suitable sentence to insert immediately after sentence 2?
    A. I think a family of mice lives in there.
    B. Why we moved here is beyond me.
    C. They chose the cabin quickly.
    D. I had to leave my best friend behind!
    E. Many people have lived here.

The Essay

DIRECTIONS: The essay allows you to show how well you can develop and express ideas. Take care to develop your point of view, present your ideas clearly, and use language precisely. Read the prompt carefully and write an essay in response to the prompt. Use a separate sheet of paper and allow yourself 25 minutes.

Eleanor Roosevelt once said, “No one can make you feel inferior without your consent.”

Assignment: How much control does a person have over his or her emotions? Would you agree that a person defines his or herself, or that society (or other outside sources) defines a person? Write an essay in which you develop your point of view on this topic. Support your position with reasoning and examples taken from your reading, studies, experience, or observations.

Note: This sample is an excerpt of the complete Practice Test A that appears in Exceeding the Standards: Test Practice.
Harnessing the Power of Anglo-Saxon Language

Build Background

The English language reflects a clash of cultures. You can see this especially in differences between Old English and Middle English. Old English was strongly affected by the Germanic Anglo-Saxons who invaded England in the fifth century. Middle English was heavily influenced by the French, who had in turn been influenced by the Latin and who dominated England after the Norman Invasion of 1066. Despite an explosion of newly coined words needed to describe new technology or trends in contemporary English (nuclear, computer, Internet, speed-date), the words we use most in the English lexicon have Anglo-Saxon origins or Latinate origins.

Get Started

One challenge for a good writer is finding just the right word to express a particular idea. Dictionaries and thesauruses often list dozens of options. How do writers choose the one perfect word? Looking at its etymology might help. Like an Anglo-Saxon warrior, Old English is often more direct and concrete, and packs more of a punch. Its words are usually one or two syllables and reflect the lives of everyday people.

By contrast, the Latinate words of Middle English are often more abstract, precise, and sophisticated, and are frequently three syllables or more. They often reflect the world of education and aristocracy. Richer in subtlety and layered meaning, Latinate words are best used sparingly.

The following chart gives you some examples of related words for comparison.

<table>
<thead>
<tr>
<th>Anglo-Saxon Words</th>
<th>Latinate Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>think</td>
<td>ruminate, cogitate, reflect</td>
</tr>
<tr>
<td>build</td>
<td>construct</td>
</tr>
<tr>
<td>say</td>
<td>opine, express, articulate</td>
</tr>
<tr>
<td>fight</td>
<td>assail, attack, assault</td>
</tr>
<tr>
<td>love (noun)</td>
<td>affection, devotion, passion, predilection</td>
</tr>
</tbody>
</table>
Exercise 1: Analyze a Speech for Word Origins

Winston Churchill’s “We Shall Fight on the Beaches” speech, which he gave to rally his nation when England was close to losing World War II, offers a chance to compare and contrast the effect of Anglo-Saxon and Latinate words. Here is a brief excerpt:

[W]e shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender…

—Winston Churchill

Using a print or online dictionary, look up each word in Churchill’s speech and note its etymology, or history. Underline the word if it comes from Old English (OE), Old German, or Old Norse (all Anglo-Saxon entries), or circle it if it originates with Middle English (ME), Latin (L), or Norman/Middle French (MF). If you are unsure of an abbreviation, consult the abbreviation key in the dictionary.

Which words are Latinates, and where does Churchill use them in his speech?

What effect does Churchill achieve by using Anglo-Saxon and Latinate words this way?

Exercise 2: Analyze Grendel for Word Origins

John Gardner’s story of Grendel, in Unit 1 of your textbook, retells the Anglo-Saxon epic Beowulf from the perspective of the monster Grendel. Although Gardner wrote his tale in the twentieth century, he used many literary techniques found in Anglo-Saxon poetry. To what extent did Gardner also use Anglo-Saxon words to tell Grendel’s story? Using just the first two paragraphs of Grendel, on page 51 of your textbook, analyze Gardner’s use of Anglo-Saxon and Latinate words. Use an online or print dictionary to check the etymology of words you are unsure of. Then fill out the chart below.

Word Origins in Grendel, Paragraphs 1 and 2

<table>
<thead>
<tr>
<th>Anglo-Saxon Words</th>
<th>Latinate Words</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Describe how Gardner’s word choices affect the emotional quality of the selection. Do they seem appropriate for the voice of Grendel? Why, or why not?
Collaborative Learning Activity:
Compare Cultures

This lesson provides support for the following assignment from page 54 of your textbook:

Work in small groups to analyze the boasts made by human characters in Beowulf. Then compare and contrast the Anglo-Saxon idea of a boast to that of modern culture. How has the concept changed? Who in modern culture is known for boasting? Why? In a class discussion, compare your group’s ideas with those of other groups.

Build Background

Boasts are common in ancient epics like Beowulf, Homer’s The Iliad, and the Indian Ramayana. In contemporary culture in the United States, such ringing declarations of personal achievement and worth might be considered egocentric, selfish, and rude. At times, however, boasting is expected or even encouraged: think, for example, of the concept of earning “bragging rights” while “trash talking” an opposing athletic team.

Get Started

For this assignment, you will work in a small group to compare and contrast the concept of boasting in Beowulf and contemporary culture. You will use a dictionary to analyze the definition of the word “boast,” and complete a Compare-and-Contrast Chart to analyze boasting references in Beowulf and in contemporary culture. After summarizing your findings, you will participate in a class discussion to share what you have learned.

Define the Concept

Use an online or print dictionary to define the word boast before you start your analysis. Note that boast can be a noun or a verb and that its definitions have evolved over the centuries. Also trace the etymology (history) of the word, using a reference such as The Oxford English Dictionary. Fill in the following definition and etymology box:

For more on definitions, parts of speech, and etymology in a dictionary entry, see Language Arts Handbook 2.3, Using a Dictionary.
**Definitions for boast**

boast (as a verb):

boast (as a noun):

Etymology and usage examples:

**Analyze the Concept**

Use your working definition of *boast* to complete the Compare-and-Contrast Chart for boasting in *Beowulf* and in contemporary culture. Begin by rereading *Beowulf*, looking for references to boasting. Cite the reference by canto and line number, identify who boasts and why (the context), and work as a group to note your reactions. Is the boast justified? Does it serve a purpose or cause harm? One entry has been done for you.

**Compare-and-Contrast Chart: Boasting in Beowulf**

<table>
<thead>
<tr>
<th>Canto and Line Number</th>
<th>Who Boasts, and Why</th>
<th>Group Notes and Reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canto 1, lines 15–29</td>
<td>Hrothgar resolves to build a hall higher than anything ever built and this “boast comes true”</td>
<td>Here <em>boast</em> seems to mean an ambitious goal that leads to an impressive achievement.</td>
</tr>
</tbody>
</table>

**Purpose and value of boasting in Beowulf.**

Next, work as a group to find examples of boasting in today’s culture and fill out the following chart for this analysis. Summarize these incidents as you did for *Beowulf*. 
Finally, compare the information in both charts and write a summary statement that answers the following questions: What are the differences and similarities in how boasting is regarded in Beowulf’s time and today? How, if at all, has the concept changed?

**Summary Statement:**

**Share Your Findings**

Appoint one member of your group as spokesperson to share your findings with the class. After each group has reported its conclusions, work to develop a consensus statement that synthesizes, or brings together, the findings of the class as a whole.

**EVALUATE YOUR WORK**

**Collaborative Learning: Compare Cultures**

Evaluate your compare-and-contrast findings based on these elements:
- group members collaborated well together
- group used dictionary resources for working definition of “boast”
- members completed detailed Compare-and-Contrast Chart
- summary statements for both time periods were completed
- group presented findings to class
Internet Research

Conducting an Internet Search

Here are some tips for conducting Internet searches.
• Use a reliable search engine.
• Browse the search engine’s links or do a keyword search.
• Use links between websites or additional keyword searches to narrow and expand your search as needed.
• Browse the results of your search.

Exercise

Conducting Internet Searches

For each Internet searching assignment below, write a brief account of the strategies you used and how (or whether) you got to the information you were seeking. If you are successful, print out the final result of your search.

1. Find a photograph of novelist and short story writer Jean Rhys.

2. Find a brief biography of T. S. Eliot.

3. Locate criticism of Chaucer’s Canterbury Tales.

4. Locate written or audio examples of Robert Burns’s poetry.
Evaluating Information and Media Sources

As you do research, be sure to evaluate the sources you find. The most useful sources will be

- **Unbiased.** Check to see if anything in the author’s background or connections would lead him or her to slant the information a certain way. Another sign of bias, or lack of objectivity, is using loaded words.

- **Authoritative.** The most trustworthy sources are written by experts in the field who have a good reputation, especially among their peers. Likewise, certain periodicals and publishers have better reputations for accuracy than others.

- **Timely.** If you are doing research in an area that is rapidly changing, make sure your source is up to date.

- **Available.** If you need a source that must be sent from another library or is checked out, be sure to allow time to obtain these materials.

- **Reading level.** The information should be written at a level you can understand, although your sources will likely vary in difficulty.

**Exercise**

Evaluating Information

Evaluate each source below using the criteria above. Then, explain the reason for your evaluation.

1. Results of a car-satisfaction survey conducted by a particular car company

2. A recommendation for preventing the spread of an infectious disease from the Surgeon General of the United States

3. An article in the *New York Times* about the political situation in Northern Ireland

4. A report on the economic impact of logging from an activist group called Save Our Trees

5. An opinion given by a Supreme Court justice on the constitutionality of giving drug tests to employees


7. A reference work on bridge construction written for practicing engineers
6. Which statement correctly compares the points of view of these excerpts from *Beowulf* and *Grendel*?
   A. They are both in the first-person.
   B. They are both in the third-person.
   C. *Beowulf* is in the first-person, and *Grendel* is in the third-person.
   D. *Grendel* is in the first-person, and *Beowulf* is in the third-person.
   E. Parts of both are in the first-person, and parts are in the third-person.

7. Which of the following translated lines is alliterative?
   A. “Hear me! We’ve heard of Danish heroes”
   B. “Land, crowds or captives he’d beaten”
   C. “An abandoned child, but changed his own fate”
   D. All of the above
   E. None of the above

8. Which of the following sayings most applies to Grendel’s mother?
   A. All’s fair in love and war.
   B. Fight the good fight of faith.
   C. An eye for an eye; a tooth for a tooth.
   D. Absence makes the heart grow fonder.
   E. Hell hath no fury like a woman scorned.

Read the following passage. Then answer the question(s) below.

“ . . . The work
was ordered, the timbers tied and shaped
by the hosts that Hrothgar ruled. It was quickly
read, that most beautiful of dwellings, built
as he’d wanted, and then he whose word was obeyed
all over the earth named it Herot.”

9. In line 78 above, who is the “he” whose word was obeyed?
   A. God’s
   B. Herot’s
   C. Grendel’s
   D. Beowulf’s
   E. Hrothgar’s

10. Which of the lines in the passage above is not an example of alliteration?
    A. line 75
    B. line 76
    C. line 77
    D. line 78
    E. line 79
Matching

Choose the best description for each of the following.

_for Beowulf_

A. pyre    F. Cain
B. moor    G. Geat
C. runic   H. Higlac
D. linden  I. Shaper
E. scabbard J. Edgetho

_____  11. sword sheath
_____  12. biblical outcast
_____  13. Beowulf’s father
_____  14. Beowulf’s people
_____  15. Anglo-Saxon poet
_____  16. Beowulf’s feudal lord
_____  17. type of tree or wood
_____  18. ancient Germanic alphabet
_____  19. pile on which a body will be burned
_____  20. open wasteland, often heather-covered

Essay

_for Beowulf / Grendel_

21. A heroic epic focuses on a hero, but also offers a glimpse into the culture that created the hero. What can you learn about Anglo-Saxon life, social organization, attitudes, and values from reading *Beowulf*? How would you characterize Anglo-Saxon culture? In a paragraph, analyze Anglo-Saxon culture based on the excerpts from *Beowulf*. Give examples from the text to support your response.
Unit 1: Anglo-Saxon Period

Unit 1 Exam

Multiple Choice

Identify the choice that best completes the statement or answers the question.

**for The Conversion of King Edwin / The Story of Cædmon**

1. What is an allegory?
   A. a historical, ecclesiastical account
   B. a long narrative poem about heroic acts
   C. a work in which each element is symbolic
   D. a poetic, rhythmic technique characteristic of Anglo-Saxon literature
   E. a story about a person that is mainly true but includes exaggerated details

2. In “The Story of Cædmon,” how did Cædmon treat ecclesiastical history like cud?
   A. He always wanted more of it.
   B. He processed it over and over in his mind.
   C. He didn’t spend much time thinking about it.
   D. He regarded it as the most sacred of all things.
   E. He felt that learning about it was a natural process.

3. What is represented by “the storms of rain and snow” in “The Conversion of King Edwin”?
   A. Christianity
   B. dark winter
   C. bad weather
   D. troubled times
   E. lack of inspiration

4. Which of the following statements correctly contrasts these two selections?
   A. “The Story of Cædmon” is an allegory, whereas “The Conversion of King Edwin” is not.
   B. “The Story of Cædmon” is a miracle tale, whereas “The Conversion of King Edwin” is not.
   C. “The Conversion of King Edwin” is about religion, whereas “The Story of Cædmon” is about nature.
   D. “The Conversion of King Edwin” was originally written in Latin, whereas “The Story of Cædmon” was written in Old English.
   E. “The Conversion of King Edwin” was written in Old English, whereas “The Story of Cædmon” was written in Middle English.
for Beowulf / Grendel

_____ 5. Grendel is related to
   A. Cain.
   B. Shild.
   C. Hilgac.
   D. Beowulf.
   E. Hrothgar.

_____ 6. According to the Prologue, what makes for a good king?
   A. glory
   B. honor
   C. strength
   D. bravery
   E. obedience

_____ 7. Which of the following is an example of alliteration?
   A. “That had ever been known to the sons of men.”
   B. “And in that hall he divided the spoils”
   C. “For the dead. Hrothgar, their lord, sat joyless”
   D. “He found them sprawled in sleep, suspecting”
   E. “The beginning might not be the end. And that night”

_____ 8. Which of the following sayings most applies to Grendel’s mother?
   A. All’s fair in love and war.
   B. Fight the good fight of faith.
   C. An eye for an eye; a tooth for a tooth.
   D. Absence makes the heart grow fonder.
   E. Hell hath no fury like a woman scorned.

for The Seafarer / The Wife’s Lament

_____ 9. According to “The Seafarer,” what has more power than the human mind?
   A. fate
   B. God
   C. nature
   D. A and B
   E. A, B, and C

_____ 10. According to “The Wife’s Lament,” who or what is responsible for any joy a person feels?
   A. fate
   B. God
   C. friends
   D. the person
   E. the person’s spouse

_____ 11. Which statement correctly compares the moods of these two poems?
   A. The moods are exactly the same.
   B. The moods are directly opposite.
   C. The moods are similar, but that of “The Seafarer” is more hopeful.
   D. The moods are similar, but that of “The Wife’s Lament” is more hopeful.
   E. The speaker of “The Seafarer” is a male, and “The Wife’s Lament” is a female.

_____ 12. The speaker in “The Wife’s Lament” is mainly mourning
   A. her unloved life.
   B. her wretched life.
   C. her upcoming death.
   D. her husband’s death.
   E. her lover’s unfaithfulness.
Matching

Choose the best definition for each of the following.

A. alliteration  K. lyric poem
B. assonance    L. metaphor
C. caesura      M. monologue
D. dialogue     N. narrative poem
E. dramatic poem O. refrain
F. elegaic      P. repetition
G. epic poem    Q. rhyme scheme
H. feet         R. rhythm
I. hyperbole    S. stanza
J. kenning      T. understatement

13. an imaginary compound used in place of an ordinary noun
14. tell tales of gods and heroes, contain intricate plots and many characters
15. tells a story
16. highly musical type of poetry that expresses the emotions of the speaker
17. type of lyric poetry that mourns the dead
18. relies heavily on dramatic elements
19. speech by a single character
20. conversation involving two or more characters
21. group of lines in a poem
22. the pattern of end rhymes, or rhyming words at the ends of lines of verse
23. a pause between the two halves of a line
24. the pattern of beats, or stresses, in a line of verse
25. rhythmical units
26. deliberate exaggeration made for effect
27. when one thing is spoken of as if it were another
28. the repetition of consonant sounds
29. repetition of vowel sounds in stressed syllables that end with different consonant sounds
30. a repeated line or group of lines
31. intentional reuse of a sound, word, phrase, or sentence
32. an expression in which something of importance is emphasized by being spoken of as though it were not important

**Essay**

*Answer one of the following questions.*

33. Consider the selections you have read in this unit. Based on these selections, argue what human qualities were valued most in these societies. How might one view the Anglo-Saxon period based on the traits that were valued at this time? Support your response with evidence from selections you have read in class.

34. In a paragraph, explain how the events of history can change a language. Describe how languages are able to survive over time, as well as the changes they inevitably face. Why is it necessary for a language to evolve over time? Support your response with logical reasoning.
from *The Conversion of King Edwin*, page 11

**Reading Fluency Passage 1**

At this time the nation of the Northumbrians, that is, the nation of the Angles that live on the north side of the river Humber, with their king, Edwin, received the faith through the preaching of Paulinus. This Edwin, as a reward of his receiving the faith, and as an earnest of his share in the heavenly kingdom, received an increase of that which he enjoyed on earth, for he reduced under his dominion all the borders of Britain that were provinces either of the aforesaid nation, or of the Britons, a thing which no British king had ever done before….

For some time he delayed to receive the word of God at the preaching of Paulinus, and used to sit several hours alone, and seriously to ponder with himself what he was to do, and what religion he was to follow. Then the man of God came to him, laid his right hand on his head, and asked whether he knew that sign. The king in a trembling condition, was ready to fall down at his feet, but he raised him up, and in a familiar manner said….

<table>
<thead>
<tr>
<th>Fluency Level (circle one)</th>
<th>Words Read</th>
<th>Miscues</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 (97%–100%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 (95%–96%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 (90%–94%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 (&lt; 90%)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fluency Level 4**    (97%–100%)  
**Fluency Level 3**    (95%–96%)  
**Fluency Level 2**    (90%–94%)  
**Fluency Level 1**    (< 90%)  

**Total Words Read**  
**Total Errors**  
**Correct Words per Minute**  
**Percentage Correct**
LE S S O N P L A N

Name: ____________________________________________________

Date: __________________________

M T W Th F

from Beowulf, pages 23–54

At a Glance

from Beowulf
• Reading Level: Challenging
• Difficulty Considerations: Selection length; long, complex sentences
• Ease Factors: Action-packed narrative

from Grendel
• Reading Level: Easy to moderate
• Difficulty Considerations: Background information needed; some difficult names
• Ease Factors: Length; compelling story

Pacing
• Regular Schedule: 4 days
• Block Schedule: 2 days

Objectives
Studying this lesson will enable students to
• read, interpret, analyze, and evaluate a heroic epic focusing on a chieftain’s battles with three monsters.
• understand how the Anglo-Saxon Period influenced this piece of literature.
• analyze and understand alliteration and motif.
• develop writing and other language arts skills as specified in the Unit 1 Scope & Sequence Planning Guide.

Before Reading

Focus and Motivate
Choose from the following activities to introduce the lesson:
___ Launch the Lesson, ATE page 23
___ Build Background Reader’s Context question, SE page 23
___ Introduce Mirrors & Windows question, ATE page 25

Preview the Selection
Introduce the key concepts by previewing the material on the Before Reading page.
Choose from the following activities to apply these skills:
___ Set Purpose, SE page 23
___ Analyze Literature: Alliteration and Motif, SE page 23
___ Apply Reading Strategies: Visualize, Sensory Details Chart, ATE page 23
___ Apply Reading Strategies: Clarify, ATE page 24
___ Vocabulary: Meanings in Context, Meeting the Standards

During Reading

Teach the Selection
Assign students to read the selection and the Literature Connection from Grendel on pages 23–54. Encourage students to apply the following reading strategies and literary analysis during reading:
Teaching Note: Pronunciations, ATE page 25
Use Reading Strategies: Clarify, ATE pages 26, 40, 46
Use Reading Strategies: Analyze Text Organization, ATE page 26
Analyze Literature: Characterization, ATE page 27
Analyze Literature: Motif, ATE pages 28, 36, 38, 40, 42, 50
Analyze Literature: Alliteration, ATE pages 29, 43
Analyze Literature: Metaphor, ATE pages 30, 33
Use Reading Strategies: Make Inferences, ATE pages 30, 41, 47, 52
Analyze Literature: Oral Tradition, ATE pages 31, 35
Analyze Literature: Theme, ATE page 31
Use Reading Strategies: Compare and Contrast, ATE pages 32, 51
Analyze Literature: Understatement, ATE page 34
Use Reading Strategies: Determine Cause and Effect, ATE page 34
Use Reading Strategies: Visualize, ATE pages 35, 37, 51
Use Reading Skills: Identify Author’s Purpose, ATE page 36
Critical Thinking: Discussion Guide, ATE pages 37, 45
Analyze Literature: Irony, ATE pages 38, 44
Analyze Literature: Plot, ATE page 39
Use Reading Strategies: Make Predictions, ATE page 43
Analyze Literature: Symbol, ATE page 48
Use Reading Skills: Draw Conclusions, ATE page 49
Analyze Literature: Point of View, ATE page 52
Critical Writing: Anglo-Saxon Culture, Meeting the Standards

Make Connections
Choose from the following activities or background information to make connections during reading:
Connecting with Literature: History, ATE page 24
Connecting with Literature: Geography, ATE page 24
Art Connection: The Bayeux Tapestry, SE page 27
Art Connection: Critical Viewing, ATE page 27
Connecting with Literature: Culture, ATE pages 32, 42
Cultural Connection: Anglo-Saxon Conventions, SE page 39
Mirrors & Windows question, SE page 50
Literature Connection: from Grendel, SE page 51
Text to Text Connection, SE page 53

Differentiate Instruction
Consider the following alternative teaching options to differentiate instruction:
Reading Proficiency, ATE pages 26, 36, 43, 45, 46, 52
Enrichment, ATE pages 26, 32, 39, 45, 48, 52
English Language Learning, ATE pages 28, 30, 36, 38, 52
Learning Styles: Auditory, ATE pages 29, 40, 42
Learning Styles: Visual, ATE pages 29, 34, 44
Learning Styles: Kinesthetic, ATE pages 29, 44
Use Reading Strategies: Make Connections, Differentiated Instruction for Developing Readers
Literary Form Activity, Differentiated Instruction for Advanced Students
Summarize, Differentiated Instruction for English Language Learners
Audio Recording, EMC Audio Library
After Reading

Review the Selection
Use the following activities to review the lesson:

- Review Questions from Grendel, SE page 53
- Refer to Text / Reason with Text questions, SE page 54
- Analyze Literature: Alliteration and Motif, SE page 54
- Literary Terms: Metaphor, Meeting the Standards
- Literary Terms: Point of View and Characterization, Meeting the Standards

Extend Understanding
Consider assigning one or more of the following writing assignments and extension activities:

- Creative Writing, SE, page 54
- Expository Writing, SE page 54
- Collaborative Learning: Compare Cultures, SE page 54
- Lifelong Learning: Conduct a Survey, SE page 54
- Vocabulary and Spelling, Compound Words, SE page 55

Assess
Administer one or both of the following assessment tools:

- Selection Quiz, Meeting the Standards, ExamView® Assessment Suite
- Lesson Test, Assessment Guide, ExamView® Assessment Suite

Technology Tools
Enhance the lesson with one or more interactive activities offered in the following technology supplements:

- EMC Launchpad
- Interactive Annotated Teacher’s Edition on CD
- Interactive Student Text on CD
- Interactive Student Text Online
- ExamView® Assessment Suite on CD
- ETS Online Criterion-Based Essay Grader
- Visual Teaching Package
- EMC Audio Library
- EMC E-Library
- mirrorsandwindows.com
Anglo-Saxon Period Study Guide

Completing this study guide will help you understand and remember the background information presented in Unit 1 and recognize how the selections in the unit reflect their historical context. It will also provide an opportunity to understand and apply the literature and elements of the Anglo-Saxon period.

After you read each background feature in Unit 1 in your textbook, complete the corresponding section in the study guide. The completed study guide section will provide an outline of important information that you can use later for review.

After you read the selections for each part of Unit 1 in your textbook, complete the corresponding Applying section in the study guide. Refer to the selections as you answer the questions.

After you complete the study guide sections, take the Practice Test. This test is similar to the state assessment reading test. In both tests, you read passages and answer multiple-choice questions about the passages.

Self-Checklist

Use this checklist to help you track your progress through Unit 1.

**CHECKLIST**

**Literary Comprehension**
You should understand and apply the literature of the Anglo-Saxon period, its forms and its elements:
- history
- miracle tale
- heroic epic
- elegy
- riddles
- allegory
- caesura
- alliteration
- motif
- mood

**Literary Appreciation**
You should understand how to relate the selections to:
- Other texts you’ve read
- Your own experiences
- The world today

**Writing**
- You should be able to write a narrative poem about a hero facing a challenge. The poem should use poetic conventions such as stanza, meter, and rhyme. It should include imagery, sound devices, and figurative language.

**Speaking and Listening**
- You should be able to describe a place using sensory details and vivid language.

**Test Practice**
- You should be able to answer questions that test your reading, writing, revising, and editing skills.

**Additional Reading**
- You should choose a work of fiction or nonfiction to read on your own. See For Your Reading List on page 78 of your textbook.
Unit 1: Historical Context

Examine the time line on pages 2–3 of your textbook. For what three general topics does the time line provide dates?

1. __________________________________________
2. __________________________________________
3. __________________________________________

The time line has four time frames. Identify the time span of each time frame.

4. __________________________________________ 6. _______________________________________
5. __________________________________________ 7. _______________________________________

What do the abbreviations BCE and CE mean?

8. BCE ___________________________________________________________________________
9. CE ____________________________________________________________________________

Find the following dates on the time line. Complete the chart by telling what happened in those years. Then answer the questions below the chart.

<table>
<thead>
<tr>
<th>Date</th>
<th>British Literature</th>
<th>British History</th>
<th>World History</th>
</tr>
</thead>
<tbody>
<tr>
<td>312 CE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>410</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. 600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>731</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. 890</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

10. Examine the first three listings on the chart. Which of the events listed under c. 600 might have been different if the event of 410 had never occurred? Explain.

__________________________________________________________________________

11. What can you infer about the era from the events of c. 600?

__________________________________________________________________________

12. What do the events of 731 and c. 890 suggest about literacy in Britain?

__________________________________________________________________________
The early history of Britain is characterized by waves of invasion and immigration. Given the information on pages 4–6 of your textbook, identify which groups of people arrived in Britain on the dates below. Then write two or three sentences describing society under each of these successive conquerors or settlers.

<table>
<thead>
<tr>
<th>Date</th>
<th>People</th>
<th>Society</th>
</tr>
</thead>
<tbody>
<tr>
<td>13. 200–100 BCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. 43 CE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. fifth century</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. ninth century</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. Explain why the year 1066 is a crucial date in English history.

______________________________________________________________________________
______________________________________________________________________________
Answer the following questions using the information given on pages 7–9 of the textbook.

18. What similarities might a modern reader observe between Old English and Modern English?

19. What is the Indo-European family of languages?

20. How are the following words related: *pater, padre, vater*?

21. What is etymology?

Did Old English borrow words from the languages listed below? Check the Yes or No column in the chart. Explain your "yes" answers in the chart.

<table>
<thead>
<tr>
<th>Language</th>
<th>Yes</th>
<th>No</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>22. Celtic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Latin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Greek</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. Spanish</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. Danish</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

27. Why did two systems of writing exist in Anglo-Saxon Britain? Which one prevailed?

________________________________________________________________________

________________________________________________________________________
Understanding Literary Forms: Poetry

Read Understanding Literary Forms: Poetry on pages 20–21 of your textbook. Then answer the questions.

1. Think how poetry differs from prose. Then fill out the web below with qualities that typically characterize poetry.

```
Qualities of Poetry

```

2. What do epic poems and narrative poems have in common? How do they differ?

```

```

3. Define the following forms of poetry.

   Lyric poems

   Dramatic poems

4. In which of the forms defined in question 3 would you most likely encounter monologue and dialogue? Explain.

```
What would you look for in identifying the following elements of poetry?

<table>
<thead>
<tr>
<th>Element</th>
<th>I Would Look for …</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Stanza</td>
<td></td>
</tr>
<tr>
<td>6. Rhyme scheme</td>
<td></td>
</tr>
<tr>
<td>7. End rhyme</td>
<td></td>
</tr>
<tr>
<td>8. Slant rhyme</td>
<td></td>
</tr>
<tr>
<td>9. Internal rhyme</td>
<td></td>
</tr>
<tr>
<td>10. Caesura</td>
<td></td>
</tr>
</tbody>
</table>

11. Explain the relationship between **meter**, **rhythm**, and **feet**.

Define the following terms

12. **Figurative language**

13. **Sound devices**

Name a type of figurative language and a sound device. Give an example for each.

14. **figurative language**: 

15. **sound device**: 

Applying Literary Forms: Poetry

1. Is dialogue or monologue more a feature of Beowulf? Explain your answer, citing at least one example from the selection.

2. What gives “The Seafarer” and “The Wife’s Lament” their elegiac tone?

3. In what way do Anglo-Saxon Riddles make effective use of personification?

4. Write each of the following literary elements on the line beside the passage that best illustrates it.

   - alliteration
   - internal rhyme
   - metaphor
   - personification
   - simile
   - slant rhyme

   A. Alone in a world blown clear of love ____________________________
   B. I felt cold care in the dark before dawn _________________________
   C. The stars against the midnight sky
      Were sparkling like mica in a riverbed. __________________________
   D. The iron sang its fierce song _________________________________
   E. That shepherd of evil, guardian of crime ________________________
   F. … death was my errand and the fate
      They had earned. ____________________________________________
Understanding Literary Forms: The Epic

Read Understanding Literary Forms: The Epic on page 22 of your textbook. Then answer the questions.

1. What is an epic? ________________________________________________________________

2. What characteristics of the epic do Beowulf and Gilgamesh share?
   ________________________________________________________________

3. How are the themes of Gilgamesh and Beowulf similar?
   ________________________________________________________________

4. In what way are both Gilgamesh and Beowulf the products of more than one culture?
   ________________________________________________________________

5. Define each of the following terms.
   A. kenning: ________________________________________________________________
   B. alliteration: ____________________________________________________________
   C. hyperbole: ____________________________________________________________

Match the terms you defined above with the phrases in the chart below.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. “strangled sobs”</td>
<td></td>
</tr>
<tr>
<td>7. “[Humbaba’s] single stroke could cut a cedar down”</td>
<td></td>
</tr>
<tr>
<td>8. “hell-serf”</td>
<td></td>
</tr>
</tbody>
</table>

9. What two figures of speech help an author make comparisons? ________________________________________________________________
Applying Literary Forms: The Epic

1. In the space where the circles overlap below, record ways in which Beowulf and Gilgamesh are similar. Make notes of their differences in the outer circles.

In each of these excerpts from Beowulf and Gilgamesh, find literary elements that are typical of the epic. Write those elements on the line below the excerpt.

2. The brilliant light shone, suddenly,
   As though burning in that hall, and as bright as Heaven’s Own candle, lit the sky.

   ______________________________________________________

3. And then Enkidu slid
   Along the ground like a ram making its final lunge On wounded knees.

   ______________________________________________________

4. “Beloved Beowulf, remember how you boasted ...”

   ______________________________________________________
Find and copy a passage from Beowulf that illustrates each of these characteristics.

5. a hero with extraordinary courage

6. a vicious and demonic opponent

7. the importance of loyalty

8. a Christian element

9. superhuman deeds
Practice Test

During high school, students take tests to measure how well they meet standards. Students also take national assessment tests such as the SAT and ACT, which colleges use as one criterion for evaluating applicants. These tests include reading tests in which students are asked to read a passage and answer multiple-choice questions to test their understanding of the passage.

The practice test on the following pages is similar to the SAT reading test. It contains a passage, followed by multiple-choice questions. You will fill in circles for your answers on a separate sheet of paper. Your answer sheet for this practice test is below on this page.

Questions on this practice test focus on the historical background and literary elements you studied in this unit. The questions also address learning standards such as these literature standards:

- Students recognize and explain themes and symbols.
- Students recognize the author’s tone.
- Students analyze and compare historically and culturally significant works of literature.
- Students identify the theme of a selection, providing textual evidence for the identified theme.
- Students describe and analyze literary elements, figurative language, and chronology.
- Students explain how a literary work may reflect the historical period in which it was written.
- Students identify and analyze literary elements such as theme, characterization, setting, plot, and point of view, and elements of figurative language such as simile, metaphor, personification, hyperbole, imagery, symbolism, and allusion.

Practice Test Answer Sheet

Name: ________________________ Date: ________________________

Fill in the circle completely for the answer choice you think is best.

1. [ ] [ ] [ ] [ ] [ ]
2. [ ] [ ] [ ] [ ] [ ]
3. [ ] [ ] [ ] [ ] [ ]
4. [ ] [ ] [ ] [ ] [ ]
5. [ ] [ ] [ ] [ ] [ ]
6. [ ] [ ] [ ] [ ] [ ]
7. [ ] [ ] [ ] [ ] [ ]
8. [ ] [ ] [ ] [ ] [ ]
9. [ ] [ ] [ ] [ ] [ ]
10. [ ] [ ] [ ] [ ] [ ]
11. [ ] [ ] [ ] [ ] [ ]
12. [ ] [ ] [ ] [ ] [ ]
Read the following passages carefully before you choose answers to the questions. Fill in the circle in the spaces provided for questions 1 through 12 on your answer sheet on page 22.

Questions 1–6 are based on the following passage.

**The Ruin**  
*Written by an unknown author, this passage has been translated from the original Anglo-Saxon by Chauncey B. Tinker.*

Wondrously wrought and fair its wall of stone,  
Shattered by Fate! The castles rend asunder,  
The work of giants moldereth away!  
Its roofs are breaking and falling; its towers crumble  
In ruin. Plundered those walls with grated doors—  
The mortar white with frost. Its battered ramparts  
Are shorn away and ruined, all undermined  
By eating age. The mighty men that built it,  
Departed hence, undone by death, are held  
Fast in the earth’s embrace. Tight is the  
clutch  
Of the grave, while overhead for living men  
A hundred generations pass away.  
Long this red wall, now mossy gray,  
withstood,  
While kingdom followed kingdom in the land,  
Unshaken ’neath the storms of heaven—yet now  
Its towering gate hath fallen…

Radiant the mead-halls in that city bright,  
Yea, many were its baths. High rose its wealth  
On horned pinnacles, while loud within  
Was heard the joyous revelry of men—  
Till mighty Fate came with her sudden change!

Wide-wasting was the battle where they fell.  
Plague-laden days upon the city came;  
Death snatched away that mighty host of men…

There in the olden time full many a thane,  
Shining with gold, all gloriously adorned,  
Haughty in heart, rejoiced when hot with wine;

1. What type of poem is “The Ruin”?  
   (A) a narrative poem  
   (B) a dramatic poem  
   (C) a sonnet  
   (D) a ballad  
   (E) an elegy

2. Who are “giants” (line 4) and “the mighty men” (line 12) to which the Anglo-Saxon poet is most likely referring?  
   (A) the Romans  
   (B) the Celts  
   (C) the Vikings  
   (D) the Christian church  
   (E) the Norman invaders of 1066

3. In lines 14–16 (“tight…grave”), what figure of speech is illustrated?  
   (A) simile  
   (B) understatement  
   (C) personification  
   (D) hyperbole  
   (E) metaphor
4. What literary device—missing from this translation—would have been evident in each line of the original Anglo-Saxon poem?
   (A) fixed meter  
   (B) caesura  
   (C) internal rhyme  
   (D) assonance  
   (E) alliteration

5. Which phrase best summarizes a theme of this poem?
   (A) Sad as the present may be, the future brings even more unhappiness.  
   (B) A decadent lifestyle leads to moral and physical collapse.  
   (C) Human pride inevitably results in tragedy.  
   (D) A spiritual life is the only way for a person to find fulfillment.  
   (E) The glories of human civilization, like life itself, decline and fall.

6. What attitude of the speaker typifies “The Ruin” as an Anglo-Saxon work?
   (A) a gloomy fatalism  
   (B) reverence for the past  
   (C) contempt for other civilizations  
   (D) anger at change  
   (E) nostalgia for chivalry

Questions 7–12 are based on the following passage.

from Beowulf

These two passages are translations of the same excerpt from the Anglo-Saxon epic, Beowulf. The passages describe the hero’s voyage to Denmark.

Passage 1

When the harper had ceased, the hall was still. All voices were hushed as all grieved with the sorrow of the good Hrothgar. Then the brave Beowulf cried out:

5   “Give me leave, O king! Let me go to Hrothgar and free his land of this monster so wicked and fearsome.” The other thanes applauded his words and cried, “Take us with you!”

10   But Hygelac, the great king, said wisely: “Brave men go to war with care and after deep thought. Not easy is the way over the sea; not easy is the contest with the evil Grendel. But to fight for a good and to nobly win or nobly die is the best a man can do. Proud is my heart when I see so many brave men ready to overcome the evil monster or to die fighting, but all may not venture. Go, my cousin and my thane,” he said to Beowulf, “and make thy name famous in all places where honor is loved.”

Beowulf thanked his king and chose fourteen of his bravest warriors to go with him. They prepared the strong ship and found a pilot who knew the road the swans take, and who could safely guide the boat. The warriors made their weapons bright and carried them to the ship. The men shoved the boat from the shore. The sails were raised, and, driven by the wind, the boat flew over the foamy waves.

On the second day the voyagers saw the shining ocean-shore. The sea-sailor was at the end of the watery way. Quickly the men stepped out upon the plain. They tied the sea-wood, shook their shirts of mail, and thanked God that to them the wave paths had been easy.

Passage 2

Of Grendel’s deeds the tidings reached a valiant Gothic knight, Highborn, a thane of Higelac; no mortal man in might

Line

5   In this life’s day was like to him. A goodly ship he bade  
Make ready the swan’s path to sail, that he might carry aid
To that great lord, the warrior king, now in his time of need.
And, though they loved him well, wise churls but lightly blamed the deed,
They looked for happy end to come, and whetted his bold mind.

Now had he chosen fighting men, the keenest he could find
Of Gothic race; fifteen in all down to the ship they went.
A seaman skilled the landmarks told; and the time was spent;
Below the cliff the vessel lay afloat upon the tide,
And while the waves broke on the sand the heroes climbed her side.

Into her lap a gleaming freight of goodly arms they bore,
And then they pushed with willing hearts the close-ribbed bark from shore.
Now foamy-throated o’er the seas the ship before the gale
Flew like a bird; and far and fast the wreathed stem did sail
Till with morn’s first hour the land broke on the sailors’ sight,
The headlands great and mountains steep and sea-cliffs shining bright.

7. What theme—typical of Anglo-Saxon literature—is expressed in Passage 1?
(A) The ocean can be a friend but also a fierce opponent.
(B) The battle of good against evil is central to a warrior’s honor.
(C) No fate is worse than exile from one’s homeland.
(D) Loyalty to one’s king and kinsmen should always be a priority.
(E) It is foolhardy to pursue an opponent stronger than oneself.

8. What characteristic of Anglo-Saxon poetry is the translator imitating in line 1 of Passage 1 (“When...still”)?
(A) alliteration
(B) metaphor
(C) refrain
(D) hyperbole
(E) allusion

9. In lines 35–38 of Passage 1 (“They...easy”), which words would best replace “sea-wood” and “wave paths”?
(A) “kelp” and “whirlpools”
(B) “ship” and “voyage”
(C) “mast” and “route”
(D) “driftwood” and “currents”
(E) “tiller” and “ocean”

10. What phrase best describes Passage 2?
(A) an elegiac prose poem
(B) a strict imitation of the original Anglo-Saxon verse
(C) a verse translation with a regular meter and rhyme scheme
(D) a poetic version of Beowulf written in stanzas with a rhyme scheme of abab
(E) a reinterpretation of the Anglo-Saxon epic in ballad form

11. Which phrase from Passage 2 represents a kenning?
(A) the swan’s path (line 7)
(B) the close-ribbed bark (lines 27–28)
(C) foamy-throated (line 29)
(D) Flew like a bird (line 31)
(E) sea-cliffs shining bright (line 36)
12. What trait of the epic hero is described in lines 3–5 of Passage 2 (“no mortal...him”)?
(A) the desire to be different
(B) superhuman origins
(C) a fatal character flaw
(D) unsurpassed strength
(E) a mysterious past
from Beowulf / from Grendel, page 23

Critical Writing: Anglo-Saxon Culture

In the modern age every aspect of a nation’s culture is readily accessible; ancient civilizations left fewer clues as to how people lived and what they believed. Understanding the social organization, attitudes, and values of the Anglo-Saxons, for example, requires painstaking analysis. Burial sites, weaponry, artwork, and the remains of buildings help archaeologists and historians recreate eighth-century civilization. Above all, the literature surviving from that era provides valuable information about the Anglo-Saxon way of life. One key piece of evidence to the culture of the period is Beowulf, the great epic poem of the Anglo-Saxon people.

Part 1: In the table below, write examples from the text that represent values you found in your reading of the excerpts from Beowulf.

<table>
<thead>
<tr>
<th>Anglo-Saxon Values</th>
<th>Examples from the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
</tbody>
</table>

Part 2: On a separate piece of paper, write an analysis of Anglo-Saxon culture based on your reading of the excerpts from Beowulf. Begin by stating your thesis—the main point about Anglo-Saxon culture that you will make in your writing. Then give examples from the text to support your thesis. In the last paragraph, restate your thesis and summarize how the examples support it.
from Beowulf / from Grendel, page 23

Literary Terms: Metaphor

A metaphor is a way of making comparisons—a figure of speech in which one thing is spoken or written about as if it were another. When Shakespeare wrote “all the world’s a stage,” for example, he was asking his audience to think of life as if it were as a theatrical production. Authors—especially poets—find the metaphor an attractive figure of speech because it emphasizes particular aspects of human experience and encourages readers to view the world in an unconventional way.

Part 1: Find at least one metaphor in each of the following passages from Beowulf. Circle the metaphor, and describe what the metaphor is comparing.

1. Twelve winters of grief for Hrothgar, king
   Of the Danes, sorrow heaped at his door
   By hell-forged hands.

2. That shepherd of evil, guardian of crime, [Grendel]
   Knew at once that nowhere on earth
   Had he met a man whose hands were harder . . .

3. The brilliant light shone, suddenly,
   As though burning in that hall, and as bright as Heaven’s
   Own candle, lit in the sky.

4. Edgetho’s
   Famous son [Beowulf] stared at death,
   Unwilling to leave this world, to exchange it
   For a dwelling in some distant place—a journey
   Into darkness that all men must make . . .

5. The old man’s mouth was silent, spoke
   No more, had said as much as it could;
   He would sleep in the fire, soon.

Part 2: On a separate piece of paper, summarize a scene from Beowulf or write a description of one of the characters. Use at least two metaphors in your writing.
from Beowulf / from Grendel, page 23

Literary Terms: Point of View and Characterization

Beowulf and Grendel have in common characters and a narrative but little else. A principal reason for their differences is the point of view from which each work is written. The Anglo-Saxon epic poem is narrated in the traditional voice of a scop, or singer of tales. It naturally assumes the point of view of people living in that era—people who believed in the reality of evil creatures and who feared becoming their innocent victims. In Grendel, the narration is first person, and the narrator is the monster himself. Not surprisingly, the modern novel reveals a rather different kind of monster. Explore how point of view affects characterization with the following exercises.

Part 1: Identify three character traits of Grendel from each selection. Write each trait in the space and then confirm it with a direct example from the text.

<table>
<thead>
<tr>
<th>from Beowulf</th>
<th>from Grendel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Trait:</td>
<td>4. Trait:</td>
</tr>
<tr>
<td>Example:</td>
<td>Example:</td>
</tr>
<tr>
<td>2. Trait:</td>
<td>5. Trait:</td>
</tr>
<tr>
<td>Example:</td>
<td>Example:</td>
</tr>
<tr>
<td>3. Trait:</td>
<td>6. Trait:</td>
</tr>
<tr>
<td>Example:</td>
<td>Example:</td>
</tr>
</tbody>
</table>

Part 2: Choose a scene from Beowulf and retell it in the first person from Grendel’s point of view. Write your narration in the style of John Gardner’s Grendel.
from Beowulf / from Grendel, page 23

Vocabulary: Meanings in Context

Read the following numbered passages from Beowulf. Then fill in each blank with the word or words from the box that the passage suggests.

<table>
<thead>
<tr>
<th>tribute</th>
<th>spoils</th>
<th>brood</th>
<th>purge</th>
<th>relish</th>
<th>bolt</th>
<th>infamous</th>
<th>cower</th>
<th>hoary</th>
<th>lament</th>
</tr>
</thead>
</table>

1. And so Beowulf’s followers
   Rode, mourning their beloved leader,
   Crying that no better king had ever
   Lived, no prince so mild . . .

2. a man stumbled on
   The entrance, went in, discovered the ancient
   Treasure, the pagan jewels and gold
   The dragon had been guarding . . .

3. The high hall rang, its roof boards swayed,
   And Danes shook with terror.

4. God drove him off,
   Outlawed him to the dry and barren desert,
   And branded him with a murderer’s mark.

5. A gnarled old woman, hair wound
   Tight and gray on her head . . .

6. The Almighty drove
   Those demons out, and their exile was bitter,
   Shut away from men; they split
   In a thousand forms of evil—spirits
   And fiends, goblins, monsters, giants . . .

7. I drove
   Five great giants into chains, chased
   All of that race from the earth.

8. and ran out with their bodies,
   The blood dripping behind him, back
   To his lair, delighted with his night’s slaughter.
Selection Quiz

Part 1: Excerpt from *Beowulf*

**True or False**

Write *T* if the statement is true or *F* if the statement is false.

1. Herot is the name of Beowulf’s ship.
2. After his battle with Beowulf, Grendel leaves an arm behind.
3. Beowulf’s first sword is named Hrunting.
4. Hrothgar is king of the Geats.
5. Beowulf’s body is put on a ship that is set adrift on the sea.
6. Grendel’s mother terrorizes the mead hall.
7. Wiglaf fights at the side of Beowulf.

**Fill in the Blank**

Fill in the blank with the word that best completes each sentence.

8. Beowulf’s ____________ is powerless against Grendel’s mother.
10. In his final battle, Beowulf kills a(n) _____________.
11. Beowulf’s men dispose of his body in a(n) _____________.

Part 2: Excerpt from *Grendel*

**Multiple Choice**

Write the letter of the correct answer on the line.

12. What story does the selection tell?
   A. Beowulf’s battle with Grendel
   B. Grendel’s nighttime attack on Herot
   C. Beowulf’s arrival at Hrothgar’s hall
   D. Beowulf’s final battle and funeral
13. Who is the narrator of *Grendel*?
   A. Grendel  
   B. Grendel’s mother  
   C. Beowulf  
   D. an anonymous Anglo-Saxon poet  

14. What infuriates Grendel about his mother?
   A. her cowardly attitude towards Hrothgar  
   B. the fact that she insists on his living with her  
   C. her unwillingness to explain why they live as they do  
   D. her ugliness and bad temper  

15. How do Hrothgar’s men react to Grendel’s sudden appearance?
   A. with brave resistance  
   B. with resigned acceptance of their fate  
   C. with fear and panic  
   D. with laughter and scorn  

16. Which phrase best describes Grendel’s state of mind at the end of this excerpt?
   A. pride in a job well done  
   B. fear of what his mother will say  
   C. a desire to encounter Beowulf  
   D. dissatisfaction and self-disgust