

**LESSON PACKET FOR BEOWULF, (GRENDDEL AND BEOWULF SECTIONS)  
ENGLISH III, BRITISH LITERATURE  
MR. CHAFFIN/A-315  
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**THE OBJECTIVES FOR THIS LESSON ARE:**

Students will comprehend, interpret, evaluate, and respond to a variety of complex texts of all genders from a variety of perspectives.

Students will identify and analyze main idea, theme, claims, point of view, and literary elements, within informational and literary texts.

Students will cite specific textual evidence when writing or speaking to support inferences or conclusions drawn from the text.

Students will read and comprehend a broad range of complex literary and informational texts independently and proficiently.

Students will demonstrate understanding of sounds in oral language.

Students will recognize sight words and decode and read words by applying phonics and word analysis skills.

Students will demonstrate understanding of the organization and basic features of print, including book handling skills and the understanding that printed materials provide information and tell stories.

Students will orally read appropriately leveled texts smoothly and accurately, with expression that connotes comprehension at the independent level.

Students will apply knowledge of print concepts, phonological awareness, and phonics in written form.

Students will write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Students will build and apply vocabulary using various strategies to make meaning and communicate ideas.

Students will demonstrate command of Standard English grammar, mechanics, and usage when communicating.

Students will demonstrate the ability to understand and use information technology tools to carry out research, including the use of discipline-related software and on-line resources.

**MATERIALS PROVIDED IN THIS PACKET:**

- \* vocabulary puzzle
- \* study/answer questions
- \* guide to dictionary use
- \* guide to figurative language
- \* guide to tone, mood, point of view
- \* summary of development of English language
- \* commentary on Beowulf

**OBJECTIVES TO BE TESTED:**

- \* vocabulary
- \* story content
- \* figurative language
- \* dictionary use
- \* literary elements
- \* English language history

Modern English is the culmination of many centuries of linguistic development. It is classified as a Western Germanic language of the Indo-Arian branch of the Indo-European language family. It is most closely related, in terms of grammar and usage, to Dutch, Modern Low German (Plattdeutsch), Flemish, Afrikaans, and Frisian. A very large percentage of the vocabulary of Modern English is, however, ultimately of Latin origin, either coming from Norman French or Medieval Latin. This influence is due to historical events and cultural/religious influences. English is one of the most widely-spoken language in the modern world and the single most widely-spoken as a second language.

The language began in the British Isles with the arrival of the Germanic-speaking Angles, Saxons, and Jutes about the middle of the 5th Century A.D. These groups originated around the North Sea and around the Rhine, Elbe, and Weser rivers, in what is now Germany. They moved into the isles as Roman control of the province of Britannia waned. They found a more-or-less Romanized Celtic and pre-Celtic population, except in the far west and north of the isles, where Anglo-Saxon rule never extended.

The Anglo-Saxons established small competing kingdoms and assimilated the pre-existing population, including some vocabulary from their Celtic dialects and Latin. The people of the northern and western reaches, now Ireland, Scotland, and Wales, never came under Anglo-Saxon rule and maintained their Celtic dialects.

By about 600 A.D. further Latin influence arrived in the form of Christian missionaries. The next major influence came with the invasions of the Northmen, the Vikings, who spoke a somewhat related language of the Northern Germanic form. The language of the British Isles during this age is now called Old English.

A dramatic change in the language began with the invasion of the Norman French in 1066 A.D. Establishing themselves as a new ruling class, these descendants of Vikings introduced their version of French into the mix. Over a period of a couple of hundred years, this language, itself a derivative of Latin, mixed with Old English to become what is now referred to as Middle English. Whereas Old English is largely incomprehensible to Modern English users, Middle English can be read and understood, albeit with some difficulty. Latin, as the language of the educated and of the Church, continued to be a direct influence on English.

Modern English began to emerge as the melding of French and Old English continued. The introduction of the printing press into the British Isles and the slow steady growth of literacy continued this process. Modern English continues to develop and adapt, with Spanish, American Indian languages, and various other sources adding words to our language.

English is a relatively simple language in terms of grammar and usage. For instance, in comparison to Spanish, English has fewer verb tenses, much fewer verb inflections, and a near total absence of gender/number agreement requirements. There is no noun declension, as in many other languages. The extremely high literacy rates in English-speaking countries and the almost universal presence of mass audio-visual communication (television!), has made English a highly-standardized language. Especially in written language, it is difficult to detect any substantial differences between American, British, Australian, and Canadian English. The single most difficult aspect of English is its chaotic spelling/pronunciation correlation.

## **CHARACTER, TONE, MOOD, POINT OF VIEW**

*by Neill J. Chaffin*

## **SETTING**

Setting is where and when a story takes place. Sometimes setting is vital to the plot of a story; sometimes it is not. A story like *Romeo and Juliet* could take place at nearly any time or in any place, be it in Renaissance Italy or in a modern American city, as in the case of *West Side Story*, which is essentially the same tale. However, as in the case of *The Lord of the Rings*, it is essential that the setting be a fantasy world, remote both in time and location. In Richard Connor's story "The Most Dangerous Game", the remote island setting of the story is essential; otherwise, General Zaroff would never be able to do what he is doing.

Setting can help to set the **mood** or feeling of the story. "By some curious chance one morning long ago in the quiet of the world, where there was less noise and more green....": in this line from *The Hobbit*, there is a feeling of peace and tranquility. "Yet the light only showed them endless lines of straight grey trunks like the pillars of some huge twilight hall. There was a breath of air and a noise of wind, but it had a sad sound....": there is a feeling of isolation and uneasiness. "It had been raining for seven years.....storms so heavy they were tidal waves come over the islands. A thousand forests had been crushed under the rain and grown up a thousand times to be crushed again." This line from Ray Bradbury's "All Summer in a Day", lends an alien and menacing feeling.

## **PLOT**

Plot is the series of actions and events that go to make up the story. Actions in a story tend to take place in a definite sequence. There is usually an opening event or scene that sets up the **story problem**, as in the case of the meeting at Bilbo's house in the first chapter of *The Hobbit*. The story problem is laid out in considerable detail in the conversation involving the dwarves, Bilbo, and Gandalf. Sometimes a story starts with a **flashback**: an event takes place and then the author sends you back to some preceding event that led up to that point.

In any event, once the story problem is laid out, the main character(s), known as the **protagonist(s)** begins to attempt to solve the story problem. The attempt is slowed or even thwarted by **complications**, delays or obstacles that impede the solution to the story problem. The protagonist must overcome these complications in order for the story to proceed. The protagonist is opposed by the **antagonist(s)**, a person, creature, or force that opposes him. In *The Hobbit*, Bilbo is the main protagonist and Smaug the dragon the main antagonist. **Suspense** is built through the complications: will the protagonist prevail or not? Suspense maintains reader interest. **Conflict** is a struggle by a character against some opposing force (**external conflict**) or against opposing forces within himself (**internal conflict**). Boromir, for example, in *The Lord of the Rings*, struggles with the pledge he made at the Council of Elrond as opposed to what he perceives as his duty to defend the interests of Gondor: this is an internal conflict. Frodo struggles against the desire to surrender and put on the Ring and his duty to destroy it: this is an internal conflict. Gandalf struggles with his desire to guide the defense of Middle Earth as against the misguided policies of Denethor, who has been driven mad by grief and despair: this is an external conflict.

The various complications and surmounting of the complications are called **rising action**. These lead to the **climax** of the story, the point at which everything hangs in the balance. Will the protagonist finally succeed in solving the story problem, or will he fail? In *The Hobbit* it is the Battle of the Five Armies. The **resolution** of the story is reached when the protagonist either succeeds in solving the story problem or fails. In *The Hobbit*, it is the victory in the battle and the agreements and accommodations reached by the survivors. **Falling action** is the author's wrapping up of the various loose ends. In *The Hobbit*, it is the return to The Shire.

## **CHARACTER**

**Character** is the physical, emotional, psychological, and moral description of the various people in a story. These characteristics tend to permit, direct, limit, or prevent actions by a character. The secretive, acquisitive, stalwart, and unforgiving nature of the dwarves in *The Lord of the Rings* guide and limit their actions. It is why Dain replies to the veiled threat made by the messenger from Mordor by saying, "The time of my thoughts is my own to spend!" The dwarves of Middle Earth are hard to intimidate! Basic amiability, kindness, and sense of fairness guide the behavior of Frodo. The pride and ambition of Boromir get him into trouble, despite his basically good, generous, brave, and well-meaning personality. He underestimates the power of evil to corrupt good intentions. Aragorn suffers from self-doubt. In "The Most Dangerous Game", General Zaroff is a polite, well-mannered, erudite, and

charming man: he is also a murderous sociopath, a narcissist to whom other people mean absolutely nothing, except insofar as they are of use to him.

## STONE

Tone is the way an author treats a character. He may be sympathetic toward the character, or he may present him in a negative light. The author may make light of a situation, or he may treat it seriously. The tone of *The Hobbit* is much lighter and less serious overall than that of *The Lord of the Rings*, even when describing some evil or sinister character. James Thurber takes a light and comical tone toward the characters based on his own family: the reality is that they are nut cases, and Grandfather is positively dangerous!

## MOOD

As mentioned above in the section on setting, **mood** is the feeling evoked by a story. It may be humorous, as in James Thurber's stories "The Night the Ghost Got In" and "The Night the Bed Fell". There may be a mood of horror, as in the catacomb setting of Poe's "The Cask of Amontillado". Mood may change dramatically back and forth as in W.W. Jacob's story "The Monkey's Paw": the dark and stormy night outside the house, representing menace and danger, contrasts with the warm, well-lighted interior of the house, representing peace and security. The comical mood of the cleaning-up scene in the first chapter of *The Hobbit* changes abruptly to one of mystery and wonder as the dwarves begin to sing and play their instruments: "...and (Bilbo) was swept away into dark lands under strange moons, far over the Water and very far from his hobbit-hole under The Hill". These lines from *The Lord of the Rings* evoke absolute horror and revulsion: "Here nothing lived, not even the leprous growths that feed on rottenness. The gasping pools were choked with ash and crawling muds, sickly white and grey, as if the mountains had vomited the filth of their entrails upon the lands about."

## POINT OF VIEW

This is the direction from which a story is told. A **first-person narrative** is told from the viewpoint of a person who is actually in the story. "True!-nervous-very, very dreadfully nervous I had been and am; but why will you say that I am mad? ..... Hearken! and observe how healthily-how calmly I can tell you the whole story. .... I made up my mind to take the life of the old man, and thus rid myself of the eye for ever." These lines from Poe's "The Tell-Tale Heart" are a first-person narrative. The lunatic who kills an old man, because there is something wrong with the old man's eye, is the one telling the story. This first-person point of view is very effective: it is as if you are directly confronted by the narrator and the horror of what he has done. It is also **omniscient point of view**: you get the thoughts, emotions, and feelings of the character. This contrasts with **limited point of view**, in which you would only get such information as is revealed by the senses: sight, sound, smell, etc.

**Second-person point of view** is mostly used for directions or instructions, as in a set of instructions: "First, you must remove all the parts from their packaging and inventory them to see that they are all there. Next, find the long bolts and the washers and nuts that secure them. Locate the holes for the bolts.....". Note that "you" is used, or a series of imperatives/commands that imply "you". Occasionally an author may make use of a brief foray into second-person as a way of more directly involving the reader in some aspect of the story. "You will notice already that Mr. Baggins was not quite so prosy as he liked to believe.....". "And what would you do, if an uninvited dwarf came and hung his things up in your hall without a word of explanation?" Tolkien directly addresses his readers in these lines from *The Hobbit*, briefly departing from his third-person narrative.

**Third-person point of view** is told from the view point of someone who is not involved in the story, an outsider observing. *The Hobbit* and *The Lord of the Rings* are third-person narratives. "The next day he had almost forgotten about Gandalf. He did not remember things very well, unless he put them down on his Engagement Tablet.....". As mentioned above, such narratives can be either **limited** or **omniscient**. *The Hobbit* and *The Lord of the Rings* are omniscient in their point of view: you constantly get the thoughts, feelings, and emotions of the characters.

## USE OF THE DICTIONARY

by Neill J. Chaffin

This guide is based on the use of a paper dictionary, specifically the *Webster's New World Dictionary, Third College Edition*. However, the principles presented herein are applicable to the now more commonly used electronic or on-line dictionaries. The guide will explain the various aspects and uses of a dictionary.

## **ENTRY WORDS**

These are the words listed in a dictionary to be defined. They are usually printed in bold-face, broken into syllables, and hanging-indented to the left. They are presented in alphabetical order. The syllables are often broken apart by either vertical lines or by a dot/dash, indicating where a word should or should not be hyphenated. Sometimes an entry word appears more than once. This is called a **multiple-entry** word. This is done (although not in all dictionaries) because the meanings of the word are very different. The word "port", for instance, occurs several times, because it can mean a type of wine, the direction "left" in nautical use, a harbor, a window, etc. Therefore, the dictionary treats it as if it were several completely different words. See *port*<sup>1</sup>, *port*<sup>2</sup>, *port*<sup>3</sup>, etc. **Prefixes** and **suffixes** are treated as if they were words. A prefix will be followed by a hyphen; a suffix will be preceded by a hyphen. Hence, *re-* and *-ment*, a prefix and a suffix, are listed this way in the dictionary.

## **GUIDE WORDS**

The guide words are the first and last entry words occurring on any given page of a dictionary. They are at the top outer edges of the dictionary pages. Any word listed in the dictionary that falls alphabetically between the guide words will be on that page. By ruffling through the pages of a dictionary, you can find the page on which a word is listed. For instance, if the guide words for a page of the dictionary are **"dustbin/dye"**, then you will find the word "duty" on that page, because it falls alphabetically between the two guide words.

## **PHONETIC SPELLING** and **PRONUNCIATION KEY**

People have trouble spelling correctly in English. That is because there is not a particularly strong correlation between spelling and pronunciation in English. How do we know that "enough" does not rhyme with "go", since "though" DOES rhyme with "go"? The **phonetic spelling**, which is in parentheses immediately following an entry word, is compared to the examples in the **pronunciation key** to determine the correct pronunciation of a word. The phonetic spelling consists of letters and symbols, as in (pri var' I k t). By comparing the letters and symbols in the phonetic spelling with the example words of the pronunciation key, you can determine how the word is pronounced. The pronunciation guide may be inside the front cover of the dictionary, in the margins of each page, or elsewhere. In *Webster's New World Dictionary, Third World Edition*, it is inside the front cover, although there is a partial guide in the lower right hand corner of the right-hand pages. Thus, by comparing the first letter/symbol in (pri var' I k t) to the pronunciation guide, you find that "p" is pronounced like the "p" in "put" or "apple". The "r" is pronounced like the "r" in "red" or "port". The "I" is pronounced like the "I" in "is" or "hit". The "v" is pronounced like the "v" in "vat" or "hovel". The "k" is pronounced like the "k" in "kill" or "tackle". The " " is pronounced like the " " in "ape" or "date". The "t" is pronounced like the "t" in "top" or "cattle". The accent mark "' indicates that the syllable to which it is attached is stressed more than the other syllables. Thus it is pronounced "pri VAR I k t". IT IS VERY IMPORTANT TO NOTICE THE DIACRITICAL MARKS, ESPECIALLY ON VOWELS. "A" may sound like the "a" in "date", or the "a" in "father", or the "a" in "fat", depending on the diacritical marks.

## **ABBREVIATIONS AND SYMBOLS**

In the *Webster's New World Dictionary, Third World Edition*, all abbreviations and symbols used in the dictionary are listed inside the back cover of the dictionary. Thus, you can find out that ME means Middle English, that Biochem. means biochemistry, or that IE means Indo-European.

## LANGUAGE HISTORY

The English language is part of the Indo-European language group. It is related to some extent to languages as far apart as German, Romanian, Greek, Italian, and even Farsi, Hindi, and Urdu. Witness the words *father*, *vater*, *pater*, *padre*, and *pedar*: these are English, German, Latin, Spanish, and Farsi (Iranian). The words are too similar to be coincidental. English is part of the Low German branch of West Germanic, of the Germanic group of Indo-European. Words are shared among languages and down through history. If you look up “orange” in the dictionary, you will find a language history similar to this: [[Ofr *orenge* < Prov *auranja* < Sp *naranja* < Ar *n ranj* < Pers *n rang* < Sans *naranga*]]. It means the word “orange” and the fruit it describes originated in Iran, spread from there across Western Asia, across the Middle East, across North Africa, up through Spain into France, and eventually into England. This renders valuable and interesting information about history, the spread of agricultural products and words, and the climate of various regions. The language history of a word is given in the *Webster’s New World Dictionary, Third World Edition*, immediately after the phonetic spelling and part of speech of a word. It may appear in different places in other dictionaries or be omitted entirely in smaller and less expensive dictionaries.

## PARTS OF SPEECH

Words in English are traditionally divided into eight parts of speech: nouns, pronouns, adjectives, adverbs, verbs, prepositions, conjunctions, and interjections. Some words may be used as more than one part of speech. The dictionary will give you this information. “Rail”, for instance, may be a verb, a noun, or an adjective. The part of speech of a word is indicated, in the *Webster’s New World Dictionary, Third World Edition*, by a bold-faced italic letter: *n* for noun, *adj.* for adjective, *adv.* for adverb, etc. This designation will be followed by the definitions of the word when it is used as that particular part of speech.

## COMPARATIVES AND SUPERLATIVES

If the comparative or superlative of an adjective or adverb is in any way irregular, that irregularity will be shown in the dictionary. The comparative and superlative of “small” would not be shown, since they are completely regular in formation: small, smaller, smallest. However, the comparative and superlative of “big” would be shown, since they are irregular: big, bigger, biggest. Note that the “g” is doubled, which is an irregularity. Similarly, the comparative and superlative of “little” would be shown: little, littler, littlest, *and* little, less, least. While the meaning of “little” *in relation to size* is completely regular, the meaning of “little” *in terms of quantity* is irregular. This is explained in the dictionary. If no comparative and superlative form is shown, then they are regular: add *-er* and *-est* to the end of the word or place *more* and *most* in front of the word. Only irregular forms are shown in the dictionary.

## PRINCIPAL PARTS OF VERBS

All verbs in English have four principal parts: the present, the past, the present participle, and the past participle. Regular verbs form the past by adding *-d* or *-ed* to the present form; the past participle is the same as the past; the present participle is formed by adding *-ing*. If the principal parts of a verb are regular, then the dictionary gives no information. If, however, there is any irregularity, the dictionary will show it. Hence, the dictionary will give the principal parts of “break”, since they are *break, broke, broken, and breaking*. Similarly, the dictionary will give the principal parts of “teach”, since they are *taught, taught, and teaching*. Since the principal parts of “walk” are regular—*walked, walked, walking*—no information is given. Information about the principal parts of a verb is important in forming the correct verb tenses.

## VARIANT SPELLING

Sometimes there is more than one correct word to spell a word. “Encyclopedia” can also be spelled “Encyclopaedia”. “Dependent” can also be spelled “dependant”. Sometimes there is a variation between British and American spelling. For instance, the American “caliber” is spelled “calibre” in British English. Similarly, the American “color” is spelled “colour” in British English. Acceptable variant spellings of a word will be indicated in

the dictionary.

## PLURAL FORM

The plural form of a noun is usually formed by adding *-s* or *-es* to the word. However, there are many irregularities in English. If the plural form of a noun is irregular, the dictionary will show this, after the abbreviation *pl.*, although it may show only the end spelling irregularity. Hence, you will find no information on the plural of “book”, since it is regular, or of “desk”, since it is also regular. However, the plural of “child” will be given, since it is “children”. The plural of “woman” will be given, since it is “women”. The plural of “crisis” will be given, since it is “crises”. Sometimes there is more than one acceptable pluralization. The dictionary will indicate this.

## SYNONYMS/ANTONYMS

The dictionary may give common synonyms or antonyms of words, although this is really the field of a specialized type of dictionary called a *thesaurus*. In the *Webster’s New World Dictionary, Third World Edition*, a synonym or antonym is shown at the very end of entries for a word. The synonym will be preceded by *SYN*; an antonym will be preceded by *ANT*. Sometimes a considerable explanation will be given as to exactly how the synonyms and antonyms of a word are used. For instance, the word “exclude” will show *SYN* followed by a lengthy explanation of how “debar”, “eliminate”, and “suspend” differ slightly in usage. Then the dictionary will give the antonyms after *ANT*: ADMIT, INCLUDE.

## IDIOMATIC EXPRESSIONS

English makes use of many idiomatic expressions, which are phrases that have a specific meaning. These are listed in the *Webster’s New World Dictionary, Third World Edition* after the definitions of a word included in the phrase. The idiomatic expressions are bold-faced and preceded by a hyphen. Thus, you will find **-between two fires**, **-catch on fire**, **-go through fire and water**, **-open fire**, **-under fire**, **-strike fire**, and **-set fire to** listed and defined under the entry word “fire”. The meanings are given.

## RUN-IN FORMS

Sometimes a word may be altered, usually by adding a suffix, so that it can be used as a different part of speech. The *Webster’s New World Dictionary, Third World Edition* shows these run-in forms. They are at the very end of the information for a word. They are shown in bold-face, broken into syllables, and followed by the part of speech they have become. Thus, “firm” is followed by the run-in forms of **-firm’ ly adv.** and **-firm’ ness n.**

## SPECIALIZED DEFINITIONS

These are specialized meanings of words, restricted in usage to particular times, places, countries, occupations, or social levels. They may be identified by some type of qualifier in parentheses, italics, or brackets. For instance, the word “bolt<sup>1</sup>” includes the following specialized definitions: [Archaic] to shoot (an arrow, etc.); *Firearms* a sliding bar that pushes the cartridge into place, closes the breech, and extracts the empty cartridge after firing; *Hort.* to produce seed prematurely.

## SAMPLE ENTRIES

*Webster’s New World Dictionary, Third World Edition*

**con-fed-er-ate** (k n fed’ r it; for v., - r t’) *adj.* [[ME *confederat* < LL *confoederatus*, pp. of

*confoederare*, to unite by a league < *foedus*, a league]] **1** unite in a confederacy or league **2** [C-] of the Confederacy **-n.** **1.** a person, group, or state united with another or others for a common purpose; ally; associate **2** an associate in an unlawful act or plot accomplice **3** [C-]

any Southern supporter of the Confederacy **-vt. vi. -at |ed, -at |ing** to unite in a confederacy; ally **-SYN.**  
ASSOCIATE

**brave** (br v) **adj. brav' er, brav' est** [[Fr < It *bravo*, brave, bold, orig., wild; savage < L *barbarus*, BARBAROUS ]] **1** willing to face danger, pain, or trouble; not afraid; having courage **2** showing to good effect; having a fine appearance **3** fine, grand, or splendid [a *brave* new world] **-n. 1** any brave man **2** [[< 17th-c. NAmFr]] a North American Indian warrior **3** [Archaic] a bully **-vt. braved, brav' ing 1** to face with courage **2** to defy; dare **3** [Obs.] to make splendid, as in dress **-vi.** [Obs.] to boast **-brave' |ly adv. -brave' -ness n. -ANT. craven, cowardly**

**bot |tom -less** (-lis) **adj. 1** having no bottom **2** seeming to have no bottom; very deep, endless, etc. **-the bottomless pit** the underworld; hell

**borscht** or **borsch** (bôrsh; *Russ* borschch) **n.** [[Russ *bôrschch*, orig., cow parsnip (an ingredient of the original recipe) <IE \**bhrsti-* <base \**bhar*, point > BRISTLE]] a Russian beet soup, served either hot or cold, usually with sour cream

**fair** |y (fer' ) **n. pl. fair' ies**

**ENTRY WORD:** the word defined in the dictionary  
**PHONETIC SPELLING:** when coordinated with the pronunciation key, tells you exactly how to pronounce the word  
**PART OF SPEECH:** how the word is classified as a part of speech  
**DEFINITION:** a meaning of the word  
**PRINCIPAL PARTS:** forms of a verb  
**SYNONYM:** a word that means the same  
**ANTONYM:** a word that means the opposite  
**COMPARATIVE AND SUPERLATIVE:** the comparative and superlative form of an adjective or adverb  
**SPECIALIZED DEFINITION:** a special meaning of a word  
**IDIOMATIC EXPRESSION:** a phrase containing the entry word  
**VARIANT SPELLING:** another accepted spelling  
**RUN-IN FORM:** a form of the word as altered by adding a suffix  
**PLURAL FORM:** an irregular plural form  
**LANGUAGE HISTORY:** the history of the word

## PRONUNCIATION KEY

Compare the phonetic spelling of a word to the example words in the pronunciation key to determine how a word is pronounced.

a	asp, fat	b	bed, ebb
	date, ape	d	dip, had
ä	car, father	f	fall, off
e	elf, ten	g	get, dog



	eve, meet		h	he, ahead
I	is, hit		j	joy, agile
	ice, bite		k	kill, tackle
	open, go		l	let, tell
ô	law, oar		m	met, come
oo	look, pull		n	not, ton
	ooze, tool		p	put, tap
y	use, cute		r	red, port
yoo	cure, globule		s	sell, castle
oi	oil, point		t	top, hat
ou	out, crowd		v	vat, have
u	up, cut		w	will, wall
r	urn, fur	y	yet, yard	
	a in ago		z	zebra, dazzle
	e in agent		ch	chin, chart
	I in sanity		sh	she, dash
	o in comply		th	thin, nothing
	u in focus		th	then, father
r	perhaps, murder		zh	leisure, beige ring, anger

Thus, the phonetic spelling of **concretion** (k n kr 'sh n) would be compared as followed:

k	as in kill, tackle
	as in the a in ago or the e in agent
n	as in not, ton
k	as in kill, tackle
r	as in red, port
	as in eve, meet
sh	as in she, dash
	as in the a in ago or the e in agent
n	as in not, ton

The accent mark at the end of the second syllable indicates stress. Thus, the word is pronounced (k n **kr** 'sh n), with the second syllable louder or stronger than the others.

## FIGURATIVE LANGUAGE

*by Neill J. Chaffin*

Figurative language is used to convey a more precise and understandable meaning to a reader. What is a character, place, or event **LIKE**? What kind of analogy or comparison can be made? How does something or someone resemble a known experience of the reader? Figurative language can be categorized in several ways.

### SIMILE

A simile is a comparison of two apparently unlike things by saying that one is “like” or “as” the other. The

operative words are “like” or “as”.

Her words dripped like honey from her lips. (*Her words are compared to the sweetness of honey.*)

The noonday heat hit him like the blast from a torch. (*The heat is compared to a torch.*)

The bell was as the trumpet clarion of liberation to him. (*The period bell is compared to a trumpet blast.*)

O wild West Wind, thou breath of Autumn’s being,  
Thou, from whose unseen presence the leaves dead,  
And driven, like ghosts from an enchanter fleeing. (*The leaves are compared to ghosts fleeing an enchanter.*)

The Assyrian came down like a wolf on the fold, (*The Assyrian is compared to a wolf killing sheep.*)

And his cohorts were gleaming in silver and gold,

And the sheen of his spears was like stars on the sea, (*The reflection from the spears is like reflected stars.*)

When the blue wave rolls nightly on deep Galilee.

**MORE SIMILES** (*all of them remarkably inane!*)

Her vocabulary was as bad as, like, whatever!

The boat skimmed over the surface of the water exactly as a bowling ball wouldn’t.

Her hair glistened in the rain just like nose hairs after a sneeze.

He fell twelve stories, hitting the pavement like a paper sack full of vegetable soup.

The ballerina rose gracefully *en pointe*, just like a dog at a fire hydrant.

(*From Richard Lederer’s books*)

## **METAPHOR**

A metaphor is a comparison made by saying something is, was, will be, or should be something else. It differs from a simile by not using the words “like” or “as”.

The moon was a great white eye in the blackness of the night sky. (*The moon is an eye.*)

The road was a gypsy’s ribbon over the purple moor. (*The road is a ribbon.*)

The moon was a ghostly galleon, tossed upon cloudy seas. (*The moon is a ship on a wave-tossed ocean.*)

I was a stricken deer, that left the herd,

Long since; with many an arrow deep infixt. (*The author says he is an injured deer.*)

The snow was a deep white blanket upon the land. (*The snow is a blanket.*)

Trees stood, bristling hairs upon the mountain’s stony spine. (*The trees are hairs along a back.*)

## **METONYMY**

A type of metaphor, metonymy is the use of a different name for something. It does not use the words “like” or “as”, nor does it apparently say something is, was, will be, or should be something else.

Three sails appeared outside the harbor. (*The word “sails” is used to mean “ships”.*)

A brilliant golden ball rose above the horizon. (*The sun is called a brilliant golden ball.*)

A cold white blanket covered the winter meadow. (*The snow is called a cold white blanket.*)

King George’s men came marching, marching, marching,

A redcoat troop came marching up to the old inn door. (*Soldiers are called “King George’s men” and “redcoats”.*)

A **kenning** is an example of metonymy in Anglo-Saxon poetry. The “whale’s road” is the sea. “Battle dew” is blood.

## **PERSONIFICATION**

Personification is the attributing of human thought, emotion, or feeling, or action to inanimate objects or to forces of nature.

The wind scratched with its sharp nails at the windows  
and scraped with its shovel at the threshold of the door. (*The wind is consciously scratching and scraping.*)  
The Arctic Trails have their secret tales that would make your blood run cold.  
The Northern Lights have seen queer sights, but the queerest they ever did see.....  
The dogs were fed and the stars overhead were dancing heel and toe. (*The Arctic Trails are said to know  
secrets, the Northern Lights are  
said to have seen things, and the  
stars are said to be dancing.*)

A happy little brook babbled over the cold sullen rocks. (*The brook is happy; the stones are cold and sullen.*)

## **HYPERBOLE**

Hyperbole is exaggeration, often for comic purposes. It is sometimes expressed in the form of a simile, but the overriding purpose is to exaggerate for emphasis.

His grey tabby-striped cat was older than God. (*The cat is really, really old!*)  
He’s as fierce as a dragon in a pinch. (*He’s not REALLY as fierce as a dragon!*)  
Innumerable marbles spilled onto the floor. (*They aren’t REALLY innumerable!*)  
Everybody knows the answer to that! (*There must be SOMEBODY who doesn’t know it!*)

## **IRONY**

Irony may be either verbal or situational. Verbal irony is usually expressed as sarcasm. That is, the person says exactly the opposite of what he means. Situational irony is when what happens in a situation is exactly the opposite of what is expected. When a person lays some kind of trap for another, and then he gets entrapped himself, that is situational irony. When a person sarcastically praises something that does not merit praise but rather condemnation, that is verbal irony.

## **Early British Literature**

*by Neill J. Chaffin*

British literature has its origins in the stories of the Germanic tribes—the Angles, Saxons, and Jutes—who occupied all but the northern and western extremes of the main isle. They were heathens who worshipped the deities common to the Germanic tribes, such as Odin and Thor. During the 6th and 7th centuries, missionaries introduced Christianity into the area. Much of what little is extant in Anglo-Saxon literature was written down and copied by Christian monks. Since they obviously disapproved of the heathen beliefs, they tended to “Christianize” much of the material to some degree.

Surviving Anglo-Saxon stories included *Far-Wanderer*, *The Ruins*, *The Fight at Finnsburg*, *Deon’s*

*Lament, The Dream of the Rood, Caedmon's Hymn, The Battle of Maldon*, and-by far the longest-*Beowulf*. All show, to greater or lesser extent, the influence of the Christian monks to wrote them down for posterity. They are written in blank verse with lines of varying syllable count. Each line is divided into two parts by a caesura. There is much use of alliteration. Old English, that is Anglo-Saxon, is unreadable to the modern English speaker. Below is an example of a few lines from *Caedmon's Hymn*, in both Old English and Modern English, taken from *Norton's Anthology of English Literature*.

<i>Nu sculon herigean</i>	<i>heofonrices Weard</i>	(Now we must praise heaven-kingdom's Guardian,)
<i>Meotodes meahte</i>	<i>and his modgeþanc</i>	(the Measurer's might and his mind-plans,)
<i>weorc Wuldor-Fæder</i>	<i>swa he wundra gehwæs</i>	(the work of the Glory-Father when he of
wonders..)		

As you can readily see, few words of Old English are intelligible to the modern reader. Thus, any study of *Beowulf*, as we will do, must be done from modernized transliterations. Our source for *Beowulf* dates from the beginning of the 8th century, when the story, probably far older and from an oral tradition, was written down by a Christian Anglo-Saxon poet. Despite the occasional Christian elements, the story is decidedly pagan in content.

### **A Summary of *Beowulf***

A Danish king, Hrothgar, entertains his warriors in his hall called Heorot. A monster called Grendel is angered by this and attacks them repeatedly. Finally a warrior named Beowulf hears of this and goes to Denmark to kill the monster.

His offer of help to Hrothgar accepted, Beowulf engages in a great party at Heorot. Finally, Grendel arrives, and Beowulf fights with Grendel, tearing off his arm. Grendel runs away and dies. Needless to say, Beowulf is now acclaimed as a great hero.

The troubles, however, are not over. Grendel's mother now attacks them to avenge her son. Beowulf and others follow the monster to her lake-lair. Beowulf dives in, fights the monster, and kills her with his sword. He finds the body of Grendel, cuts off the head, and presents it to Hrothgar as a trophy.

Beowulf returns to his home in Geatland. He tells his king and queen the story. He gives the king most of the treasure he has acquired. The king, in turn, richly rewards Beowulf.

Long years afterward, when Beowulf is now an old man and king of the Geats, a dragon appears and attacks them to avenge the theft of treasure from a burial mound. Beowulf fights and kills the dragon but is bitten and dies moments later from the poisonous bite. The Geats burn his body and then entomb him in a great mound overlooking the sea.

The Modern English version of *Beowulf* in our literature book is in blank verse. An excellent rhymed verse version was authored by William Ellery Leonard and published in 1923 under the title *Beowulf: A New Verse Translation*, The Century Co.

### **STUDY QUESTIONS FOR BEOWULF (GRENDEL AND BEOWULF SECTIONS)**

*Directions:* Answer the following questions:

01. Cite at least five examples of alliteration in the first 29 lines.
02. Cite at least five examples of assonance in the first 29 lines.
03. Cite evidence of Christian scribe influence in the first 29 lines.
04. At what point is there a sudden mood change in the first 29 lines?
05. Why does Grendel want to attack Herot?
06. How many men does Grendel kill in his attack?
07. How does he feel about this? Why?

08. What does the lack of any guard indicate about the mindset of the dwellers at Herot?
09. Cite the simile in lines 30-35.
10. How does Hrothgar feel as he surveys the scene the next morning? What does he fear?
11. How do Hrothgar's warriors respond to the repeated attacks of Grendel?
12. What happened to Herot as the result of Grendel's attacks?
13. How many years pass as Grendel's attacks on the Danes continue?
14. Cite at least four names, or epithets, used for Grendel in the first 80 lines.
15. How are the assaults of Grendel portrayed in religious terms?
16. Why would Grendel, now living by night in Herot, not touch Hrothgar's throne?
17. What shows Hrothgar's desperation in lines 85-95?
18. How does the author feel about this? What does this say about the author? What is the tone?
19. What mood prevails by line 109?
20. Summarize the content of lines 110-124.
21. Cite a personification in these lines.
22. What does Wulfgar require of Beowulf and his men before ushering them into Hrothgar's presence?
23. What descriptions of Beowulf indicate his heroic status?
24. Who, according to Beowulf, has bade him go to help Hrothgar?
25. How does Beowulf boast about himself? Why would he do this? How does this reflect the values of the society in which he lived?
26. What request does Beowulf make of Hrothgar that shows his heroic status?
27. How does Beowulf propose to fight Grendel? That is, what weapon will he use?
28. What is personified in line 175?
29. What does Beowulf request of Hrothgar if he loses his battle with Grendel?
30. What backstory is revealed in lines 190-207?
31. What is *weregeld*? (Not in the text! Look it up!) Where was this concept mentioned earlier?
32. Have Hrothgar's men tried to evict Grendel from Herot? With what results?
33. Cite the metonymy in line 229.

## VOCABULARY (GRENDEL)

*Directions: Match the definitions to the words by writing the letter of the definition in front of the word:*

- |               |                |
|---------------|----------------|
| 01. Impatient | 10. Banished   |
| 02. Harp      | 11. Marsh      |
| 03. Ancient   | 12. Bitter     |
| 04. Warriors  | 13. Goblin     |
| 05. Demon     | 14. Brood      |
| 06. Fiend     | 15. Suspecting |
| 07. Moor      | 16. Sprawled   |
| 08. Spawned   | 17. Lair       |
| 09. Conceived | 18. Snatched   |

- |     |              |     |   |
|-----|--------------|-----|---|
| 19. | Laments      | a.  | Abandoned; forsook; left unoccupied                             |
| 20. | Feast        | b.  | Banquet; dinner; lavish meal                                    |
| 21. | Fate         | c.  | Long-running argument or disagreement                           |
| 22. | Mourning     | d.  | Pushed forward forcefully                                       |
| 23. | Righteous    | e.  | Grabbed or seized suddenly                                      |
| 24. | Deserted     | f.  | Argued; discussed; talked about                                 |
| 25. | Grief        | g.  | Enjoyed greatly   |
| 26. | Misery       | h.  | Mischievous evil spirit   |
| 27. | Savage       | I.  | Exiled; sent away from one's home or country                    |
| 28. | Reparation   | j.  | A temporary cease-fire or cessation of hostilities              |
| 29. | Truce        | k.  | Unwilling to wait; eager to go, continue, etc.                  |
| 30. | Settlement   | l.  | Soldiers; fighters  |
| 31. | Feud         | m.  | Oaths; formal promises  |
| 32. | Plundering   | n.  | Widespread killing  |
| 33. | Relished     | o.  | Mournings; cries of sadness or despair                          |
| 34. | Bloodthirsty | p.  | A broad open area, often with bogs                              |
| 35. | Glorious     | q.  | Became pregnant   |
| 36. | Council      | r.  | Atonement; payment; agreement; disposition                      |
| 37. | Debated      | s.  | Cures; fixes; solutions   |
| 38. | Remedies     | t.  | Held tightly, as in the hand                                    |
| 39. | Sacrificed   | u.  | A payment of compensation; a making of amends                   |
| 40. | Heathen      | v.  | An advisory group   |
| 41. | Vows         | w.  | Den; refuge; haven  |
| 42. | Thrust       | x.  | Bog; fen; swamp; morass   |
| 43. | Slaughter    | y.  | An evil spirit; fiend   |
| 44. | Clutched     | z.  | Was born; gave birth to   |
| 45. | Horrible     | aa. | Raiding; pillaging; stealing                                    |
| 46. | Bent         | bb. | Pagan; non-Christian  |
|     |              | cc. | Desirous of killing or maiming                                  |
|     |              | dd. | Grieving; lamenting   |
|     |              | ee. | Family; offspring   |
|     |              | ff. | An evil spirit; demon   |
|     |              | gg. | Made an offering to appease or honor a god                      |
|     |              | hh. | Spread out in a wide or disorganized fashion                    |
|     |              | ii. | Very old  |
|     |              | jj. | Final outcome or destination                                    |
|     |              | kk. | Causing sorrow, discomfort, or pain                             |
|     |              | ll. | Just; virtuous  |
|     |              | mm. | Sorrow; mourning  |
|     |              | nn. | Believing with little or no evidence                            |
|     |              | oo. | A stringed musical instrument                                   |
|     |              | pp. | Great wretchedness or suffering due to pain, loss, sorrow, etc. |
|     |              | qq. | Fierce; brutal  |
|     |              | rr. | Strongly inclined or determined                                 |
|     |              | ss. | Splendid; magnificent   |
|     |              | tt. | Very bad; ugly; shocking; revolting                             |

## VOCABULARY (BEOWULF)

*Directions: Match the definitions to the words by writing the letter of the definition in front of the word:*

- |                 |   |
|-----------------|---|
| 01. Simmered    | a. Move into with military force to destroy, occupy, etc.                     |
| 02. Strength    | b. Ditches; depressions   |
| 03. Violent     | c. Eat to excess; sate  |
| 04. Agony       | d. Blacksmith; one who works with iron and steel, making tools, etc.          |
| 05. Wisdom      | e. Front part of a ship   |
| 06. Proclaiming | f. Extreme pain, grief, etc.  |
| 07. Regretted   | g. Abandoned; forsook; left unoccupied  |
| 08. Mightiest   | h. Doused or soaked with water to quench, extinguish, etc.                    |
| 09. Prow        | I. Daub or apply messily  |
| 10. Seafarers   | j. Dead body  |
| 11. Noble       | k. Stomach  |
| 12. Commands    | l. Bottles; containers  |
| 13. Smith       | m. A fermented honey alcoholic beverage                                       |
| 14. Mail        | n. A trip to accomplish some specific purpose                                 |
| 15. Hearth      | o. Basswood; a type of tree   |
| 16. Mead        | p. Dispute; argument  |
| 17. Glory       | q. Made a solemn oath or promise  |
| 18. Deserted    | r. Great desire or want   |
| 19. Errand      | s. Attack; set upon; assail   |
| 20. Request     | t. Something asked or petitioned  |
| 21. Purge       | u. Worry  |
| 22. Scorn       | v. Sailors; mariners  |
| 23. Linden      | w. Orders; directives; mandates   |
| 24. Gorge       | x. Cover to cut off air; stifle   |
| 25. Smear       | y. A sentiment of honor or recognition for someone with a drink of wine, etc. |
| 26. Inheritance | z. A body of soldiers   |
| 27. Fret        | aa. A greeting or welcoming   |
| 28. Corpse      | bb. A feast or elaborate meal   |
| 29. Reception   | cc. Armor made of interlocking steel or iron rings.                           |
| 30. Court       | dd. Fireplace   |
| 31. Quarrel     | ee. Remove; expunge   |
| 32. Furrows     | ff. Gave thanks; rejoiced   |
| 33. Celebrated  | gg. Power; potency  |
| 34. Flasks      | hh. Strongest; most powerful  |
| 35. Banquet     | ii. Bequest; something gained as a birthright                                 |
| 36. Toast       | jj. Produced; furnished; provided as a result of work, profit, etc.           |
| 37. Drenched    | kk. Was glad, happy, or delighted; celebrated                                 |
| 38. Assault     | ll. The family, attendants, etc. of a king or queen                           |
| 39. Lust        | mm. Extreme indignance, contempt, or disdain for someone or something         |
| 40. Smother     | nn. Highest achievement, splendor, prosperity, etc.                           |
| 41. Swore       | oo. Of high heredity rank or title; aristocratic                              |
| 42. Belly       | pp. Characterized by great physical force, so as to cause injury or damage    |
| 43. Yielded     | qq. Was just about to break out in anger, revolt, etc.                        |
| 44. Ranks       |   |
| 45. Rejoiced    |   |
| 46. Invade      |   |

rr. Ability to judge rightly or fairly  
ss. Announcing; making known publicly

tt. Rued; felt sorrow for

## MULTI-MEANING WORDS

*Directions: From the previous two pages of vocabulary, select words that fit the following definitions:*

01. A ridge across the fingerboard of a guitar, mandolin, etc. to regulate the fingering. \_\_\_\_\_
02. Letters sent via the postal service. \_\_\_\_\_
03. A deep narrow valley or chasm between steep sides. \_\_\_\_\_
04. Cursed; used profane or obscene language. \_\_\_\_\_
05. Bread that has been browned, usually on both sides. \_\_\_\_\_
06. Ceded; gave up; surrendered. \_\_\_\_\_
07. Assigns definite values or positions to in ascending or descending order. \_\_\_\_\_
08. A playing area for certain sports such as tennis, racquetball, squash, etc. \_\_\_\_\_
09. A small arrow shot from a crossbow. \_\_\_\_\_
10. To persist in talking or writing tediously about something. \_\_\_\_\_
11. To tie up a boat at a dock or wharf. \_\_\_\_\_
12. Crooked; not straight. \_\_\_\_\_
13. To ponder in a morbid or obsessed way. \_\_\_\_\_
14. An archaic poetic term for a lea or area of grassland. \_\_\_\_\_
15. To woo or pursue someone for purposes of marriage. \_\_\_\_\_
16. When capitalized, a person of mixed Arab and Berber descent from North Africa. \_\_\_\_\_
17. A dense, low-growing perennial grass often used on golf courses. \_\_\_\_\_
18. The maw or stomach of a voracious animal. \_\_\_\_\_
19. A periodic celebration or festival, especially of a religious nature. \_\_\_\_\_
20. A natural liking or skill; propensity. \_\_\_\_\_

## HOMOPHONES

*Directions: From the previous two pages of vocabulary, select words that are spelled differently but sound the same and match the following definitions; write word in the changed spelling:*

01. A slang-and contemptuous-British term for a woman. \_\_\_\_\_
02. Prepared tea or beer. \_\_\_\_\_
03. To give advice to. \_\_\_\_\_
04. The hours of daylight from dawn to noon. \_\_\_\_\_
05. A Scottish word for pants or trousers. \_\_\_\_\_
06. A member of a group that inhabited ancient Persia. \_\_\_\_\_
07. A man or the equivalent in other species. \_\_\_\_\_
08. In ancient Rome, a guardian spirit (usually in the plural form). \_\_\_\_\_

*Using the original spelling from the two pages above, choose the words that answer the following:*

09. Jumble the letters and you have a horizontal bar of wood or metal. \_\_\_\_\_
10. Jumble the letters and you have a prevaricator. \_\_\_\_\_
11. Jumble the letters and you have people honored the second Sunday in May. \_\_\_\_\_
12. Jumble the letters and you have hard, thick, painful growths on toes. \_\_\_\_\_
13. Jumble the letters and you have deeds or accomplishments. \_\_\_\_\_
14. Jumble the letters and you have units of measurement for quantities of paper. \_\_\_\_\_
15. Jumble the letters and you have a subdivision within a home or building. \_\_\_\_\_
16. Jumble the letters and it means to complain violently or bitterly. \_\_\_\_\_



17. Jumble the letters and it is a type of swamp bird with a harsh cry. \_\_\_\_\_

## POETRY ASSIGNMENT

*Directions: Write a poem of about 20 lines. It must emulate the cadence of Old English poetry. It may rhyme or not rhyme as you wish. It must deal with some narrative action-even if of a mundane nature-or with some lament or remembrance. It must have a distinct rhythm, demonstrate alliteration, and contain a caesura in each line.*

Below is an example of such a poem, taken from *The Return of the King*, by J.R.R. Tolkien. (Tolkien was Professor of Anglo-Saxon at Oxford University). They were spoken by King Theoden in the movie but by Aragorn in the book.

Where now the horse and the rider? Where is the horn that was blowing?  
Where is the helm and the hauberk, and the bright hair flowing?  
Where is the hand on the harpstring, and the red fire glowing?  
Where is the spring and the harvest and the tall corn growing?  
They have passed like rain on the mountain, like a wind in the meadow;  
The days have gone down in the West behind the hills into shadow.  
Who shall gather the smoke of the dead wood burning,  
Of behold the flowing years from the Sea returning?

Notice the pause in the middle of each line, punctuated or not. Notice also the rhythm, with the second half of the line being somewhat shorter than the first half. Notice the use of alliteration, common in Old English poetry.

Here are some lines from the rhymed translation of *Beowulf* by William Ellery Leonard from *Beowulf: A New Verse Translation*. You will again notice the rhythm, the distinct pause in the middle of each line, and the use of alliteration. I added the foreslashes to indicate the caesuras.

Then Wiglaf bade a Herald/ the war-work to declare  
Yonder at the fastness/ o'er the sea-cliff there,  
Where the band of shieldmen /had sat in brooding pain  
All the long morning,/ between doubts twain\*: \* two, pair  
The end of their beloved, /or his coming home again.  
Of these new tidings /the Rider to the ness\*\* \*\* promontory, headland  
silent touching little, /nay in soothfastness\*\*\* \*\*\* loyalty, faithfulness  
He told out the story /in ears of all the band.

Here is a sample I wrote myself. Sorry, but it isn't very heroic!

His morning routine completed, bathing, eating, and dressing,  
Out of the door he ventured, the dark still pressing.  
Locking the door and treading, down the winding walkway,  
He picked up the paper lying, there upon the driveway.  
Putting his briefcase and lunchbag, upon the seat beside him,  
He started the car and fastened, his seatbelt close around him.  
Into the street he backed up, watching both directions.  
He drove up the street to the corner, up to the intersection.

Notice the rhythm and the alliteration, as well as the distinct pause in the middle of each line. There is internal and end rhyme, which also adds to the alliterative effect.

## POETRY ASSIGNMENT 2

*Directions: Find a description of a hero, heroic action, or battle scene from some other literary source. DO NOT use the excerpts from the Iliad contained in the textbook. Copy it and bring it to class. Be prepared to present it to the other students. Limit your excerpt to about 30 lines.*

Here is an example from *Horatius at the Bridge*, by Thomas Babington, Lord Macaulay. It is the story of Horatius and his two friends, Herminius and Spurius Lartius, who defend a bridge across the Tiber River against an enemy attack.

But, hark! The cry is Astur:  
And lo! The ranks divide:  
And the great lord of Luna  
Comes with his stately stride.  
Upon his ample shoulders  
Clangs loud the fourfold shield,  
And in his hand he shakes the  
brand\*  
Which none but he can wield.

\* sword

Then, whirling up his broad  
sword  
With both hands to the height,  
He rushed upon Horatius,  
And smote with all his might.  
With shield and blade Horatius  
Right deftly turned the blow.  
The blow, though turned, came  
yet too nigh;  
It missed his helm, but gashed  
his thigh.  
The Tuscans raised a joyful cry  
To see the red blood flow.

He reeled, and on Herminius  
He leaned one breathing space,  
Then, like a wildcat mad with  
wounds,  
Sprang right at Astur's face.  
Through teeth and skull and  
helmet  
So fierce a thrust he sped,  
The good sword stood a  
handsbreadth out  
Behind the Tuscan's head.

## COMPOSITION ASSIGNMENT

*Directions: Choose a hero of legend/literature/history. Write a paragraph detailing what action that person took to make him/her a hero. Explain the motivation the hero had; that is, what purpose did he/she have. Tell what weakness or fault the hero might have had. DO NOT use the Iliad.*

Since you **CANNOT USE** the *Iliad*, here is my own example concerning Achilles:

In the exalted realm of heroes, none stands out more than Achilles. Commander of the Myrmidon forces that fought in the Trojan War, Achilles was widely acclaimed as the greatest warrior who ever lived. Achilles had it all: noble birth, semi-divine origins, fighting skill, and the loyalty of the men he led. The *Iliad* is largely about Achilles and his quarrel with Agamemnon over a woman taken as a war-prize. Achilles fought in the war largely for his own fame, which could be viewed as a weakness. It is this pride that put him at odds with Agamemnon and cost the lives of many warriors when he refused to fight for the Greeks. Despite this, when he finally returned to battle to avenge the death of his friend Patroclus at the hands of the Trojan hero Hector, he defeated Hector, demoralizing the Trojans. Achilles is a hero in a Nietzschean sense: the pure warrior, the one who fights for the sake of his own beliefs and values, without fear or pity.

## EXERCISE ON POINT OF VIEW

*Directions: Classify the point of view:*

01. He stared stupidly down at his boot, now firmly nailed to the wall on which he stood. He had been framing, and with his usual carelessness, he had fired a nail through the very toe of his boot.
  - A. First person omniscient
  - b. Second person omniscient
  - c. Third person limited
  
02. He sat at his desk typing an exercise for his classes. Pausing briefly, he tried to think of something to write. Finally, he wrote about writing an exercise for his classes, hoping the exercise would be effective.
  - A. Third person omniscient
  - b. Second person limited
  - c. Third person limited
  
03. We trudged on through the dripping, clinging, stinking jungle. Exhaustion weighed heavily on us all. We wondered how long it would be until we came to something we would recognize. All of us regretted having started this whole trek.
  - A. First person omniscient
  - b. Second person limited
  - c. Third person limited
  
04. First, decide on an opening statement that will get the attention of your reader. Then connect that to the rest of the story. Be sure that you include the title and author in the first paragraph.
  - A. Third person omniscient
  - b. Second person limited
  - c. Third person limited
  
05. She stepped out of the shower and dried off. Taking the shower cap off her head, she brushed her hair. Going to the closet, she stood for several minutes looking at her selection of clothing. Finally, she settled on a silky black blouse and a plaid skirt.
  - A. Third person limited
  - b. Second person limited
  - c. First person limited

### **EXERCISE ON FIGURATIVE LANGUAGE**

*Directions: Classify the following as simile, metaphor, metonymy, personification, hyperbole, or irony:*

01. "Great effort!" she snapped as she returned the report that was a sea of red ink corrections.
02. The lawn was a green sea flowing between the rock gardens along the fence line.
03. A torrent of silky black waves framed her pale face.
04. The clouds were like great billowy-sailed ships sailing across a blue sea.
05. Countless magazines lay piled on the tables in the office.
06. A cold merciless wind tore at their clothes, its sharp fingers prying into any openings they could find.
07. Her flawless skin was like translucent white porcelain.
08. The news was as a slap in the face to him; he paled and sat down heavily.
09. The box of literature books must have weighed a ton!
10. Night laid her oppressive hand on the world, smothering light and hope.

### **EXERCISES ON PREFIXES AND SUFFIXES**

*Directions: Match the prefixes or suffixes to their meanings by writing the letter of the meaning by the prefix*

*or suffix:*

01. -d -ed
02. -ing
03. -or -er -ist
04. mis-
05. re-
06. under- sub-
07. over- super-
08. -able -ible
09. -ward
10. -er -est
11. -ly
12. mid-
13. -ful -ous
14. -un -in -im -il
15. -al
16. -ary
17. -ment -tion -ness
18. -less
19. dis-
20. -y -ish

- a. Attached to verbs to form nouns; “state, quality or instance of being”
- b. Attached to an adjective to form an adverb; “in such a manner”
- c. Used to form the past tense and sometimes past participle of a verb
- d. “Having the capacity or capability of”; “worthy of”
- e. “Full of”; “having”
- f. “Wrong”; “wrongly”; “bad”; “badly”
- g. “In the middle or center of”
- h. “Cause to be the opposite of”; “not”
- I. “One who does or makes”
- j. “Not”; “reverse”
- k. “In the direction or sequence of”
- l. “The act or process of”
- m. “Under”; “less than”; “beneath”
- n. “Related to”; “suggestive of”; “somewhat like”
- o. “Back”; “again”
- p. “Lacking”; “not having”; “without”
- q. “Above”; “more than”
- r. Added to adjectives to form the comparative and superlative forms
- s. Attached to a verb to form the present participle; also forms the gerund (noun)
- t. “Related to”; “connected to”

*Directions:* Use the affixes above to complete these words: (some possible spelling changes!)

01. Custom \_\_\_\_\_ (3 letters)
02. Erudite \_\_\_\_\_ (4 letters)
03. Open \_\_\_\_\_ (4 letters)
04. \_\_\_\_\_ negotiate (2 letters)
05. \_\_\_\_\_ believe (3 letters)
06. Understand \_\_\_\_\_ (4 letters)
07. \_\_\_\_\_ possible (2 letters)
08. \_\_\_\_\_ day (3 letters)
09. \_\_\_\_\_ intentional
10. Wary \_\_\_\_\_ (4 letters)
11. Danger \_\_\_\_\_ (3 letters)
12. Pain \_\_\_\_\_ (3 letters)
13. Read \_\_\_\_\_ (4 letters)
14. \_\_\_\_\_ functional (3 letters)
15. \_\_\_\_\_ active (4 letters)
16. \_\_\_\_\_ active (5 letters)
17. Shiny \_\_\_\_\_ (4 letters)
18. Down \_\_\_\_\_ (4 letters)
19. Collect \_\_\_\_\_ (4 letters)

20. \_\_\_\_\_ manage (3 letters)

## EXERCISE ON DICTIONARY USE

*Directions: Using the words below, identify the following:*

01. [[ME < L immortalis]]
02. **im-mor-tal'-i|ty n.**
03. 3 [Archaic] insane
04. is, hit, mirror
05. **-free and easy**
06. imminent/impark
07. (im br ')

08. to wet, soak, or stain with blood

09. **vt. -brued', -bru'ing**

10. fre'|er, fre'|est

**phonetic spelling**

**language history**

**definition**

**guide words**

**run-in form**

**comparative/superlative**

**specialized definition**

**principal parts of a verb**

**idiomatic expression**

**pronunciation key words**