

**LESSON PACKET FOR BEOWULF,
ENGLISH III, BRITISH LITERATURE
MR. CHAFFIN/A-315
JUNE 2016**

**(THE BATTLE WITH GRENDEL'S MOTHER,
BEOWULF'S LAST BATTLE)**

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 poetry
- * prepositions/prepositional phrases
- * guide to verbs

OBJECTIVES TO BE TESTED:

- * vocabulary
- * story content
- * elements of poetry
- * prepositional phrases
- * verbs

VOCABULARY (THE BATTLE WITH GRENDEL'S MOTHER)

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

- | | |
|---|--|
| 01. agreed | or fought violently |
| 02. beasts | d. Animals, as distinguished from humans |
| 03. blunted | e. Teeth, especially elongated ones, as of an elephant, walrus, etc. |
| 04. brilliant | f. Splendid; distinguished; shining brightly; sparkling |
| 05. burdens | g. Woman supposedly having supernatural powers derived from the devil |
| 06. creature | h. Struggled hand to hand with an opponent; strove; contended |
| 07. dagger | I. Wanted; yearned for |
| 08. decorated | j. Swords, daggers, clubs, or other such devices for fighting or war |
| 09. desperate | k. Renown; reputation, especially of a favorable sort |
| 10. disappearing | l. Compensated; paid back; rewarded or punished |
| 11. dissolved | m. Tired |
| 12. fame | n. Tripped or missed one's step when walking or running; went unsteadily |
| 13. graybeards | o. Crouched so as to sit on one's heels with the knees bent |
| 14. hilt | p. Knife; small sword |
| 15. icicles | q. Made dull; made less effective |
| 16. invisible | r. Decision; decree, order, or sentence by a judge |
| 17. judgment | s. Huge; enormous; having great size or weight |
| 18. loathsome | t. Usual; undistinguished |
| 19. longed | u. Adorned; bedecked |
| 20. massive | v. Sheath or covering for a sword |
| 21. ordinary | w. Driven to rash or violent action due to lack of hope |
| 22. pouch | x. A repaying; an infliction of harm or damage in retaliation for the same |
| 23. repaid | y. Malicious; spiteful; mean; harmful |
| 24. revenge | z. Disgusting; abhorrent; detestable |
| 25. salute | aa. Causing revulsion or nausea |
| 26. scabbard | bb. Small sack or pocket |
| 27. scratched | cc. Encompassed; enclosed on all sides |
| 28. seeping | dd. Gazing fixedly at |
| 29. sickening | ee. Emitting or coming forth in jets or squirts |
| 30. spurting | ff. Old men |
| 31. squatting | gg. Victorious |
| 32. staggering | hh. Came to accord or harmony |
| 33. staring | ii. Vanishing; becoming lost to sight |
| 34. struggled | jj. Not able to be seen |
| 35. stumbled | kk. Hanging frozen drips of water |
| 36. surrounded | ll. Liquefied; melted |
| 37. survivor | mm. Handle of a sword or knife |
| 38. triumphant | nn. One who lives beyond some event in which other's perish |
| 39. trophy | oo. Loads; onuses |
| 40. tusks | |
| 41. vicious | |
| 42. weapons | |
| 43. weary | |
| 44. weird | |
| 45. witch | |
| 46. wrestled | |
| a. Animal; being | |
| b. Clawed; cut the surface slightly with something sharp or pointed | |
| c. Strove; labored; made great effort; contended | |

pp. Dripping; oozing
qq. Walking unsteadily as from a heavy load,
injury, etc.
rr. Greet or welcome with friendly words or

gestures
ss. Something kept and displayed as a memento
tt. Strange; eerie

VOCABULARY (BEOWULF'S LAST BATTLE)

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

almighty
angry
arches
boldly
breast
brief
butchered
calm
clashed
coiled
confidently
coward
daring
dazzled
deserved
dragon
dwelling
encouraged
endured
estates
exchange
famous
farewell
firm
heavy
hidden
hide
hoary
kinship
limb
murderous
passage
promises
remained
scaly
set
shield
spouting
sweep
thrashed
trusting
unsheathed
unwilling

urging
uttered
wrapped
a. Said
b. A mythical creature with wings, scaly skin, and breathing fire
c. Goodbye
d. Arm or leg
e. Set; determined; resolute
f. Tranquil; peaceful
g. Strip; clear away; remove
h. A flat or convex, square or oval, piece of wood or metal used as a guard
i. Chest; upper front part of the torso
j. In a manner displaying self-assurance
k. One who lacks courage
l. Lasted; held up under pressure or adversity
m. Resolutely; bravely; daringly
n. Struck together
o. Curved structure that supports an overhead weight
p. Concealed; not visible
r. Access; ability to go through or along
s. Grey or silvery, as with age; gray-haired
t. Curled up in rings
v. Prompting; egging on; encouraging
w. Taken out of a protective, as of a sword
x. Covered with thin, flat, overlapping plates
y. Skin, especially that of an animal
z. Moved about wildly or violently
aa. Spitting forth; shooting forth with the force of a jet
bb. Deadly; lethal; intent on killing
cc. Loath; reluctant
dd. A giving and taking, one for one, as in gifts, blows, etc.
ee. Home; abode
ff. Lasting only a short time; short-lived
gg. Urged on; emboldened; heartened
hh. Relationship to, in terms of family, tribe, nationality, etc.
ii. Lands and attached properties
jj. Merited; had coming to

kk.	Relied on; had confidence in	rr.	Oaths; oral or written agreements to do something
ll.	Surprised, aroused admiration in	ss.	Burdened with sorrow; depressed
mm.	Possessing infinite and unlimited power	tt.	Covered around with something as to hide, protect, etc.
nn.	Killed in a brutal of senseless manner; slaughtered	uu.	Renowned; of great reputation
oo.	Stayed behind; lasted	vv.	Resolved; determined
pp.	Mad; incensed		
qq.	Bold courage		

STUDY QUESTIONS FOR BATTLE WITH GRENDEL'S MOTHER/BEOWULF'S LAST BATTLE

01. What does Beowulf do in order to attack Grendel's mother?
02. What exaggeration takes place in line 452?
03. What is Grendel's mother compared to in line 454?
04. How long had she been in the lake?
05. What does "welcomed him" mean in line 458?
06. Why was Grendel's mother not able to harm Beowulf at this point?
07. Where does she take him?
08. With what do the other sea beasts attack Beowulf?
09. Cite the alliteration in line 467.
10. What beneficial effect does his being carried into the lair of Grendel's mother have on Beowulf?
11. Cite the simile that describes the lake.
12. What is personified in line 477?
13. What effect does Beowulf's sword stroke have on Grendel's mother?
14. What is failing Beowulf in this battle?
15. What is motivating Beowulf at this point?
16. With his redoubled strength, what does he do to Grendel's mother in lines 492-494?
17. What weapon does Grendel's mother use to try to kill Beowulf?
18. What saves Beowulf?
19. What behind-the-scenes force intervenes on Beowulf's behalf?
20. What does this say about the narrator?
21. Where does Beowulf obtain the weapon with which he kills Grendel's mother?
22. Upon killing Grendel's mother, for whom does Beowulf go hunting?
23. What does he find?
24. What does he take as a trophy?
25. Meanwhile, back on shore, what do the warriors think has happened to Beowulf?
26. What evidence do they have for thinking this?
27. Which onlookers go home as the sun sets?
28. What happened to the giant's sword that Beowulf used to kill Grendel's mother?
29. What trophies does Beowulf emerge from the lake with?
30. Cite the simile in line 563.
31. Cite the alliteration in line 573.
32. How many men does it take to carry Grendel's skull?
33. Cite the alliteration in lines 604-605.
34. What does Beowulf say he will do in the first few lines?
35. Cite the alliteration in line 610.
36. Cite the reasons that Beowulf will use a weapon to fight the marauding dragon.
37. Cite parallels in literature/myth/legend about a dragon avenging himself over stolen treasure.
38. Cite the alliteration in line 616.
39. To what length does Beowulf say he will go in lines 620-622?
40. Cite the personification in line 621.
41. What does he tell his followers to do?

42. How does Beowulf boast about himself in lines 627-629?
43. What are the two possible outcomes of his impending battle, as stated in lines 630-632?
44. Cite the alliteration in line 637.
45. What impedes the entrance to the dragon's lair?
46. How does the dragon feel about Beowulf's approach?
47. With what weapon does Beowulf approach the dragon?
48. What protects Beowulf at first from the dragon's attack?
49. What situation new to his life does Beowulf now find himself in?
50. What damage does Beowulf's first strike do to the dragon?
51. How does the dragon react to this?
52. What has failed Beowulf?
53. What is foreshadowed in lines 682-686?
54. At this point is Beowulf winning or losing the battle?
55. What do his comrades do?
56. What does Wiglaf do?
57. What memories cause Wiglaf to do this?
58. How does Wiglaf feel about Beowulf?
59. How does he feel about the other warriors of Beowulf?
60. Is Wiglaf willing to give his own life to save Beowulf?

GUIDE TO POETRY

by Neill J. Chaffin

A poem is a written or spoken arrangement of words, usually rhythmic and/or rhymed, expressing an idea, emotion, or experience in a way that is typically more powerful, intense, or imaginative than common writing or speech. Poetry is usually the oldest extant form of literature in any culture, and it probably derives from oral recitations, chants, incantations, or rituals predating written language. Putting words into rhythm and/or rhyme makes them easier to remember because of the pattern. The human mind is simply better at remembering patterns. For instance, almost anyone can recite the numbers from one to one hundred accurately. Very few people, however, could recite them in completely random order without leaving any out or repeating any.

The earliest extant poetry in the English language dates from about the 8th century A.D. Examples from this long ago are, to say the least, extremely rare. They include “Beowulf”, “The Dream of the Rood”, “The Wanderer”, and a mere handful of others, originally written in Old English, a form of Germanic, the common ancestor of Modern English, Modern German, and a few other Northern European languages. Here is an example from “Beowulf”, with a Modern English translation:

Heald þu nu, hruse, Nu haeleð ne mostan
eorla æhte! Hwæt, hyt ær on ðe
gode begeaton Guþ-deað fornam,
foerth-bealo frecne Fyra gehwylene

Hold them now, Earth now hand of man cannot
A great tribe’s treasures. Truly, from you
Brave men got them; battle-death has taken,
murderous fighting, the men, one and all.

*(Earth, the hand of man cannot now hold a great
tribe’s treasures. Brave men surely got them from
you. The battle-death of murderous fighting has taken
the men, one and all.)*

Note that the poetry does not rhyme: this would have been extremely difficult in Old English. It relies on pattern, rhythm, and syllable count, with a distinct pause, called a *caesura*, in the middle of each line. Few words are obvious to a modern reader, except to a scholar.

Below is an example of English poetry from the 14th century, written in Middle English. It is obviously English, although a little strange sounding. It is from *The Canterbury Tales*, by Geoffrey Chaucer.

The Millere was a stout carl for the nones.
Ful big he was of brawn and eek of bones-
That preved wel, for overal ther he cam
At wrastling he wolde have always the ram.
He was short-shuldred, brood, a thikke knarte.
Ther was no dore that he nold heve of harte,
Or breke it at a renning of his heed.
His beerd as any sowe or fox was reed,
And therto broad, as though it were a spade.
Upon the cop right of his nose he hade
A werte, and theron stood a tuft of heres,
Rede as the bristles of a sowes eres.

The miller was a chap of sixteen stone,
A great stout fellow, big of brawn and bone-
And he did well with them for he could go
And win the ram (*prize*) at any wrestling show.
Broad, knotty, and short-shouldered, he would boast
He could heave any door off hinge or post,
Or take a run and break it with his head.
His beard, like any sow or fox, was red,
And broad as well, as though it were a spade.
And at its very tip his nose displayed
A wart, upon which stood a tuft of hair
Red as the bristles in an old sow’s ear.

Notice, in contrast to the Old English poetry, that the poem now rhymes and has a distinct rhythm based on syllable arrangement. It is **couplet** rhyme: that is, each two lines rhyme. By the time of Shakespeare, during the late 16th and early 17th century, English was pretty much in its modern form, although the spelling was still a little weird.

RHYME

Rhyme is the arrangement of like sounds, usually at the ends of lines. However, lines may rhyme within themselves: this is called **internal rhyme**. A notation system is useful in plotting out the rhyme of a poem. In a rhymed poem, the first line is always labeled “a”. Any line that rhymes with it is also labeled “a”. The first line that does not rhyme with it is labeled “b”. Any line that rhymes with this is also labeled “b”, and so forth. Rhyme patterns are many and varied:

Awake, for morning in the bowl of night, a
Has flung the stone that puts the stars to flight. a
And Lo! The Hunter of the East has caught, b **this is a quatrain, a four-line stanza**
The Sultan’s turret with a noose of light! a
(*The Rubaiyat of Omar Khayyam- Edward Fitzgerald*)

Note that the first, second, and fourth lines rhyme with each other; the third line is different.

Two roads converged in a yellow wood, a
And sorry I could not travel both b
And be one traveler, long I stood a
And looked down one as far as I could a
To where it bent in the undergrowth. b
(*The Road Not Taken- Robert Frost*)

Note that the first, third, and fourth lines rhyme with each other; so do the second and fifth.

I am a man of war and might, a
And know thus much, that I can fight, a
Whether I am in the wrong or right. a
**these stanzas are triplets, three-line stanzas
rhyming aaa, bbb, etc**
No woman under heaven I fear, b
New oaths I can exactly swear, b
And forty healths my brain will bear. b
(*A Soldier-Sir John Suckling*)

Note that this is in three-line stanzas, with all three lines of each stanza rhyming. These are called **triplets**.

Sometimes lines rhyme within themselves. This is called **internal rhyme**. Note the example from *The Lord of the Rings*, by J.R.R. Tolkien.

Farewell we **call** to hearth and **hall!** a
Though wind may blow and rain may fall, a
We must **away** ere break of **day** b
Far over wood and mountain tall. a **these are quatrains, four-line stanzas**
To **Rivendell**, where Elves yet **dwell** c
In glades beneath the misty fell, c
Through moor and **waste** we rid in **haste**, d

And whither then we cannot tell. c

Note the bold-faced words **within** some of the lines also rhyme. That is an example of internal rhyme. The internal rhyme also interlocks with the end rhyme!

FOOT

Whether rhymed or not, a poem often displays a distinct rhythm. Words, and thus sentences, have a natural pattern of stressed and unstressed syllables. Careful selection and arrangement of words in lines of poetry can develop a definite rhythm. Patterns of stressed and unstressed syllables is called **foot**. Note the marks that are used to denote stressed and unstressed syllables.

Iambic foot -one unstressed syllable followed by one stressed. Note that in the following examples, only the first syllable is stressed.

about regain connive distress employ discern

Trochaic foot -one stressed syllable followed by one unstressed. Note that in the following words, only the second syllable is stressed.

golden rabid danger haggard mortal nostril

Anapestic foot -two unstressed syllables followed by one stressed. Note that in the following words, only the last syllable is stressed.

appertain gazetteer volunteer emigrè employee

Dactylic foot -one stressed syllable followed by two unstressed. Note that in the following words, only the first syllable is stressed.

bigamyprogeny algebra carefully company simile

Spondee -this is simply an extra stressed syllable at the end of a line of poetry.

METER

Meter is the number of repetitions of poetic foot in each line of poetry. Meter is seldom perfect; in fact, perfect meter tends to make a poem seem “sing-song”.

monometer(1) dimeter(2) trimeter(3) tetrameter(4) pentameter(5)
hexameter(6) heptameter(7) octameter(8) nonameter(9) decameter(10)

Of course, few if any poems display an extremely short or an extremely long meter. Most are trimeter, tetrameter, or pentameter. Sometimes the lines vary in meter, often in a distinct pattern.

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in silver and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly over deep Galilee.
(*The Destruction of Sennacherib-George Gordon, Lord Byron*)

anapestic tetrameter
this is couplet rhyme, each two lines
rhyming: aa, bb, etc

Ye who believe in affection that hopes and endures and is patient;
Ye who believe in the beauty and strength of a woman’s devotion;

This is the forest primeval. The murmuring pines and the hemlocks, **dactylic pentameter**
Bearded with moss and in garments green, indistinct in the twilight.

(Evangeline-Henry Wadsworth Longfellow)

I like to see it lap the Miles-

And lick the Valleys up-

And stop to feed itself at Tanks-

And then-prodigious step.

(I Like To See It Lap the Miles-Emily Dickinson)

**alternating lines of iambic tetrameter and iambic trimeter
this is a quatrain, a four-line stanza**

About, about in reel and rout,

The death fires danced at night.

The waters, like a witch's oils,

Burnt blue and green and white.

(The Rime of the Ancient Mariner-Samuel Taylor Coleridge)

alternating lines of iambic tetrameter and iambic trimeter

Hurriedly, hurriedly over the plain,

Rushes the smoking and billowing train.

Harder and harder its smoking stack blows.

Faster and faster its giant form goes.

dactylic trimeter with a spondee at the end of each line

this is a quatrain, a four-line stanza

this is couplet rhyme, each two lines rhyming aa, bb, etc.

In the dark of the night as the moon's glowing bright,

And the wind in the trees makes a murmuring sound,

So the birds in the trees sing their nocturnal songs,

And the man goes outside and yells "Stop making noise!"

(Disturbed Sleep -Neill J. Chaffin)

anapestic tetrameter

this is a quatrain, a four-line stanza

REPETITION (SOUNDS, WORDS, PHRASES)

The repetition of sounds, words, and phrases is a common poetic device. Repetition builds a pattern that is easy to remember, which hearkens back to the origins of poetry as an oral tradition.

Alliteration is the repetition of beginning sounds in words.

An Austrian army, awfully arrayed,
Boldly by battery besieged Belgrade.

(The Siege of Belgrade-Alexander Alaric Watts)

a real *tour de force* of alliteration, this poem begins every word in a line with the same sound, continuing to the next sound to begin the words in the next line, and so on through the entire alphabet and back to "a" again

About, about, in reel and rout

The death-fires danced at night;

The water, like a witch's oils,

Burnt green and blue and white.

(The Rime of the Ancient Mariner-Samuel Taylor Coleridge)

note the *a*'s and *r*'s in the first line, the *d*'s in the second line, the *w*'s in the third line, and the *b*'s and *a*'s in the last line

ASSONANCE

Assonance is the repetition of vowel sounds within words.

Eagerly I wished the morrow, vainly I had sought to borrow
From my books surcease of sorrow, sorrow for the lost Lenore,
For that rare and radiant maiden whom the angels name Lenore.
(The Raven -Edgar Allan Poe)

note the "â" and " " sounds in the first two lines, and the " " and "a" sounds in the last line

Hear the sledges with their bells, silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle in the icy air of night
While the stars that oversprinkle all the heavens
Seem to twinkle in a crystalline delight!
(*The Bells--Edgar Allan Poe*)

note throughout the poem the prevalence of “e”, “ ”, and “ ”, as well as “â”

CONSONANCE

Consonance is the repetition of consonant sounds within words.

And the silken, sad, uncertain rustling of each purple curtain,
Thrilled me, filled me with fantastic terrors no mortal ever dared to dream before,
So that to still the beating of my heart I stood repeating “‘Tis some visitor entreating...
(*The Raven -Edgar Allan Poe*)

Note the repetition of “s” sounds, the “l” sounds, and the “t” sounds

How they tinkle, tinkle, tinkle in the icy air of night
While the stars that oversprinkle all the heavens
Seem to twinkle in a crystalline delight!
(*The Bells--Edgar Allan Poe*)

note the repetition of the “k” sounds and the “t” sounds and the “l” sounds

WORDS

Words may be repeated in poems.

How in tolling, tolling, tolling, in that muffled monotone,
Feel a joy in so rolling on the human heart a stone.
(*The Bells--Edgar Allan Poe*)

the repetition of “tolling” imitates the repeated sounds of a bell

Another example from Poe’s work is the word “nevermore” in the stanzas of his poem “The Raven”.

PHRASES

Phrases may be repeated in poems.

Booth led boldly with his big bass drum,
(*Are you washed in the blood of the Lamb?*)
The saints smiled gravely, and they said, “He’s come.”
(*Are you washed in the blood of the Lamb?*)
Walking lepers followed, rank on rank,
Lurching bravos from the ditches dank.
(*Are you washed in the blood of the Lamb?*)
(*General William Booth Enters into Heaven-Vachel Lindsay*)

note the repeated phrase, evoking the feeling of a church hymn

Tree and flower and leaf and grass,
Let them pass! Let them pass!
Hill and water under sky,
Pass them by! Pass them by!
Apple, thorn, and nut, and sloe,
Let them go! Let them go!

note the repeated phrases

(From a poem in *The Lord of the Rings*-J.R.R. Tolkien)

A POETIC GLOSSARY

alliteration	the repetition of initial (beginning) sounds in words
assonance	the repetition of vowel sounds within words
blank verse	unrhymed poetry
caesura	a distinct pause or rest in the middle of lines of poetry
consonance	the repetition of consonant sounds within words
couplet	two-line stanzas; also any stanzas rhyming aa, bb, cc, etc.
epic	a long narrative poem in a dignified style, concerning heroes, history, folklore, etc.
foot	the pattern of stressed and unstressed syllables in words
haiku	a Japanese poetry form of three lines, with syllable count of 5-7-5
idyl/idyll	a short poem describing a simple, peaceful, pastoral or rural scene
lay	a short narrative poem often intended to be sung
limerick	a nonsense poem of five lines in anapestic foot, usually rhymed aabba
meter	the number of repetitions of patterns of stressed and unstressed syllables
ode	a poem addressed to a person or thing, expressing praise, admiration, great feeling, etc.
quatrain	any four-line stanza
refrain	repeated word or phrase, often at the end of a stanza
rhyme	the arrangement of like sounds, either at the ends of lines or internally or both
sonnet	either Shakespearean or Petrarchan, a fourteen-line poem in iambic pentameter
spondee	an extra stressed syllable at the end of a line of poetry
stanza	the divisions of a poem, analogous to paragraphs in prose
tanka	a Japanese poetry form of 5 lines, with syllable count of 5-7-5-7-7
tercet	any three-line stanza
terza rima	a poem of three-line stanzas, with an interlocking rhyme of aba, bcb, cdc, etc.
triplet	a three-line stanza rhyming aaa

GUIDE TO PREPOSITIONAL PHRASES

by Neill J. Chaffin

A **preposition**, one of the eight **parts of speech**, is a word that relates its object to some other word in the sentence. A **prepositional phrase** is a group of words beginning with a preposition and ending with a noun or pronoun that is the **object of the preposition**. There may be additional words between the preposition and its object. A prepositional phrase may be part of a larger structure in a sentence, such as a **dependent clause**, **verbal phrase**, etc. Prepositional phrases function as **adjectives** or as **adverbs**.

The common prepositions are:

aboard	around	between	except	of	through
about	at	beyond	for	off	throughout
above	before	but	from	on	to
across	behind	by	in	onto	toward
after	below	concerning	inside	out	under
against	beneath	despite	into	over	underneath
along	beside	down	like	past	until
among	besides	during	near	since	upon

There are many more prepositions in English, too many to list. Some prepositions, called **compound prepositions**, consist of more than one word:

according to	as well as	in addition to	by means of
aside from		in front of	
as of		in place of	

in spite of out of
 instead of prior to
 with regard to

on account of
because of

Prepositional phrases:

aboard the ship	at the party	but the man	in front of the house
about the house	before the dance	by the river	in place of a song
above the lake	behind the barn	according to the plan	in regard to that note
across the fence	below the ceiling	aside from the injury	in spite of the problems
after the storm	beneath the street	as of tomorrow	instead of sausage
against the war	beside the building	as well as the jacket	on account of the rain
along the road	besides this part	because of the storm	out of the water
among the cattle	between the pages	by means of a ladder	prior to our meeting
around the town	beyond the field	in addition to the cat	with regard to the sale

A prepositional phrase may be a **compound phrase**; that is, more than one phrase joined with a **conjunction**.

over the house and past the road	in the road yet out of the way	into the pool and under the water
after the wind and before the rain	down the path and past the tree	to the store or to the church
by the fence but behind the car	either by the car or on the deck	neither from him nor from her

A prepositional phrase may have a **compound object**; that is, more than one object of a single preposition.

in spite of the rain and wind	either by planning or effort	among sheep, cows, and pigs
after the dinner and the speech	by way of walking or running	under trees and bushes
because of the hunger and sickness	with courage and strength	due to age and illness

Do not confuse a prepositional phrase with an **infinitive phrase**: a prepositional phrase will never contain a verb. An infinitive phrase is the word “to” followed by a **verb**.

to the field and beyond (<i>prepositional phrase</i>)	to go quickly and carefully (<i>infinitive phrase</i>)
to the store and back (<i>prepositional phrase</i>)	to hide the presents (<i>infinitive phrase</i>)

The object of a preposition may be a **gerund**, a present participle of a verb *used as a noun*:

with much moaning and **groaning** (*gerunds as compound objects of a preposition*)
by quick **thinking** (*gerund as the object of a preposition*)

Some prepositions may be used as other parts of speech, especially as **adverbs**:

down the river (<i>down as a preposition</i>)	to sit down (<i>down as an adverb</i>)
up the creek (<i>up as a preposition</i>)	standing up (<i>up as an adverb</i>)
after the dance (<i>after as a preposition</i>)	the work came after (<i>after as an adverb</i>)

If you begin a sentence with a string of more than one prepositional phrase, put a comma after the string of phrases, unless the subject and verb are inverted:

Beyond the field and into the edge of the woods, the journey grows more dangerous. (*string of phrases*)

Beyond the field and into the edge of the woods raced the deer. (*note the inverted subject and verb*)

Over the house and into the yard, the construction crew lifted the building materials. (*string of phrases*)

Over the house and into the yard flew the baseball. (*note the inverted subject and verb*)

Sometimes you will need a comma after a prepositional phrase that introduces a sentence if the prepositional phrase ends in a number:

By April 17, **2010**, construction was well into its final phase.

Sometimes you will need commas to set off a prepositional phrase used as an **interrupter**:

Those new books, **by the way**, need to be put onto the shelves.

His reputation, **in spite of the news**, seemed to remain untarnished.

It is possible, but not common, for an adjective modifying the object of a preposition to come after the object of the preposition. It is still part of the prepositional phrase:

On an old car, **beat up and rusty**, sat a large black cat. (*On an old **beat up and rusty** car, sat a large black cat.*)

Prepositional phrases may be classified as **adjective phrases** or as **adverb phrases**, depending on what information they are conveying:

The man **in the yard** is my brother. (*adjective phrase*)

(*the phrase indicates **which** man*)

A man is standing **in the yard**. (*adverb phrase*)

(*the phrase indicates **where** he is standing*)

GUIDE TO VERBS

by Neill J. Chaffin

A **verb**, or **simple predicate**, is a word that shows action or a state of being. **Action verbs** may be further classified as **transitive** or **intransitive**. A transitive verb is an action verb that has a **direct object**. An intransitive verb is an action verb that does not have a direct object. Most “state of being” verbs are **linking verbs**. A linking verb is a non-action verb that is followed by a **subject complement** such as a **predicate nominative**, a **predicate adjective**, or a **predicate pronoun**. The verb is the most important word or words in the **complete predicate** of a sentence. A **verb phrase** is a verb, or simple predicate, consisting of more than one word.

All sentences may be divided into two parts: the **complete subject** and the complete predicate. The complete subject is the **simple subject** and all its modifying words and phrases. The complete predicate is the simple predicate, or verb, and all of its modifying words, phrases, or objects.

The tall boys in the back of the room

(*complete subject*)

boys is the simple subject

talked quietly to each other.

(*complete predicate*)

talked is the simple predicate, or verb

Over a broad field and small stream raced

(*complete predicate*)

raced is the simple predicate

a panicked deer.

(*complete subject*)

deer is the simple subject

We will mainly concern ourselves with the simple predicate, or verb, in this guide.

We **ate** lunch in the cafeteria. (*ate is an action verb*)

We **had been** there before. (*had been is a non-action verb*)

Did they **go** to the lecture?*(Did go is an action verb)*

note that the verb phrase is interrupted

Those **are** the new books.*(are is a linking non-action verb)*

They **could** not **be found**. *(could be found is an action verb)*

note that the verb phrase is interrupted

All sentences must have a verb. Sometimes there is more than one verb. If a subject shares two or more verbs, the verb is said to be a **compound verb**.

The men **talked**, **drank** coffee, and **watched** the news. *(talked, drank, and watched are a compound verb)*

As mentioned above, a **verb phrase** is a simple predicate, or verb, that consists of more than one word. A verb phrase may consist of up to four words. Sometimes the verb phrase is interrupted. The verb phrase consists of the **main verb**, which is always the last word in the verb phrase, and as many as three **helping or auxiliary verbs**. A main verb and its various helping verbs can be combined in many ways to express any action, sequence of action, or state of being imaginable. These various combinations are called the **verb tenses**.

There are only twenty-three helping verbs in the entire English language:

am are is was were be been being have has had do
does did may might must can could would should shall will

Of course, some of these may be used as main verbs:

We **have** that book. *(have is the main verb)*

We **have** not yet **arrived**.*(have is one of the helping verbs)*

They **do** good work.*(do is the main verb)*

They **do** not **understand**.*(do is one of the helping verbs)*

Words like **will**, **might**, **can**, **being**, and **must** may also be used as nouns.

They **can** **finish** the work. *(can is a helping verb)* The **can** of soup is on the table.*(can is a noun)*

He **will** **succeed** in the job. *(will is a helping verb)* He lacks the **will** to succeed.*(will is a noun)*

Verb phrases, as mentioned above, may be interrupted, as by a subject or an adverb. The interrupting word is **never** a part of the verb phrase:

We **had** always **considered** him a friend. *(always, an adverb, interrupts the phrase)*

Did you **think** about the new arrangement? *(you, a pronoun, interrupts the phrase)*

They **might** never **have been seen** without your lantern. *(never, an adverb, interrupts the phrase)*

Remember that the last word in a verb phrase is always the **main verb**. In the three sentences just above, “considered”, “think”, and “seen” are the main verbs.

TRANSITIVE, INTRANSITIVE, AND LINKING VERBS

As previously mentioned, a **transitive verb** is an action verb with a **direct object**. An **intransitive verb** is an action verb without a direct object. A **linking verb** is a non-action verb that links a **subject complement** such as a predicate nominative, a predicate adjective, or a predicate pronoun, back to the subject of the sentence.

They **caught** many **fish** on their trip.*(fish is the direct object of caught; caught is therefore a transitive verb)*

They were **caught** by the police. *(caught is an action, but there is no direct object; thus, caught is intransitive)*

The **girls** on the team **were** very **tall**. *(were is a linking verb; it links the adjective tall to the subject, girls)*

The elderly **man** **is** my **grandfather**. *(is is a linking verb; it links the noun grandfather to the subject, man)*

The **one** in the picture **was** **I**. *(was is a non-action linking verb; it links the pronoun I to the subject, one)*

That **has** always **been**! *(Has been is a non-action verb, but not linking. It does not link anything to the subject)*

Note that a **direct object** answers the questions *who?* or *what?* after an action verb. A **subject complement**, be it a noun, adjective, or pronoun, either describes the subject or names the same thing as the subject. A predicate pronoun must be in the **nominative case**.

A verb may be action in one sentence and linking in another:

I appear in the doorway. (<i>appear is an action</i>)	I appear tired. (<i>appear is not an action</i>)
He smells the rose. (<i>smells is an action</i>)	He smells awful. (<i>smells is not an action</i>)
The bugler sounds the alarm. (<i>sounds is an action</i>)	The music sounds tinny. (<i>sounds is not an action</i>)
She feels the bumps. (<i>feels is an action</i>)	She feels sick. (<i>feels is not an action</i>)

If a verb that appears action can be replaced by a form of “be” (am, is, are, was, will be, has been, etc.), then it is not really an action. Thus, in reference to the above examples, you could say “The music *is* tinny”, or “I *am* tired”, or “She *is* sick”.

PRINCIPAL PARTS OF VERBS

All verbs have four principal parts: the **present**, the **past**, the **present participle**, and the **past participle**. Verbs are said to be **regular verbs** if the past form is constructed by adding “d” or “ed” to the present form, and if the past participle is the same as the past. Verbs are said to be **irregular verbs** if they differ from this pattern.

REGULAR VERBS:

walk, walked, walked, walking
talk, talked, talked, talking
reach, reached, reached, reaching
sail, sailed, sailed, sailing
wash, washed, washed, washing

IRREGULAR VERBS:

go, went, gone, going
do(es), did, done, doing
break, broke, broken, breaking
teach, taught, taught, teaching
type, typed, typed, typing

Notice that all the examples of irregular verbs depart in some way from the rule of regular principal parts. If the principle parts of a verb are in any way irregular, the **dictionary** will show you those irregularities.

VERB TENSES

Verbs forms are classified into **tenses**. There are six basic verb tenses in English: the **present**, the **past**, the **future**, the **present perfect**, the **past perfect**, and the **future perfect**. There are also certain variations on some of these tenses.

Following is a complete **conjugation** of the verb “teach”:

present

I teach
you teach
he, she, it teaches
we teach
they teach

I do teach
you do teach
he, she, it does teach
we do teach
they do teach

you are teaching
he, she, it is teaching
we are teaching
they are teaching

present emphatic

present progressive

I am teaching

present passive

I am taught
you are taught

he, she, it is taught
we are taught
they are taught

present progressive passive

I am being taught
you are being taught
he, she, it is being taught
we are being taught
they are being taught

past

I taught
you taught
he, she, it taught
we taught
they taught

past emphatic

I did teach

future passive

I shall/will be taught
you will be taught
he, she, it will be taught
we shall/will be taught
they will be taught

present perfect

I have taught
you have taught
he, she, it has taught
we have taught
they have taught

present perfect progressive

I have been teaching
you have been teaching
he, she, it has been teaching
we have been teaching
they have been teaching

present perfect passive

I have been taught
you have been taught
he, she, it has been taught
we have been taught
they have been taught

you did teach
he, she, it did teach
we did teach
they did teach

past progressive

I was teaching
you were teaching
he, she, it was teaching
we were teaching
they were teaching

past passive

I was taught
you were taught
he, she, it was taught
we were taught
they were taught

past progressive passive

past perfect

I had taught
you had taught
he, she, it had taught
we had taught
they had taught

past perfect progressive

I had been teaching
you had been teaching
he, she, it had been teaching
we had been teaching
they had been teaching

past perfect passive

I had been taught
you had been taught
he, she, it had been taught
we had been taught
they had been taught

future perfect

I shall/will have taught
you will have taught

I was being taught
you were being taught
he, she, it was being taught
we were being taught
they were being taught

future

I shall/will teach
you will teach
he, she, it will teach
we shall/will teach
they will teach

future progressive

I shall/will be teaching
you will be teaching
he, she, it will be teaching
we shall/will be teaching
they will be teaching

he, she, it will have taught
we shall/will have taught
they will have taught

future perfect progressive

I shall/will have been teaching
you will have been teaching
he, she, it will have been teaching
we shall/will have been teaching
they will have been teaching

future perfect passive

I shall/will have been taught
you will have been taught
he, she, it will have been taught
we shall/will have been taught
they will have been taught

THE CONDITIONAL MODE

Some of the verb tenses have a **conditional** form that uses the helping verbs *may, can, might, must, should, could, or would* to show conditionality. Here are some examples of conditional mode:

SUBJECT AND VERB AGREEMENT

I could talk
he may swim
they must leave
she can ski
you could go
it should suffice
I might have gone
she must have cried
we could have been thinking
you would be standing
they could have been lying

As you can see, it is possible to express any imaginable action, sequence of action, or state of being by combining the helping verbs with main verbs in a wide variety of ways.

A verb must agree in number with its subject. That is a singular subject takes a singular verb, and a plural subject takes a plural verb. This will be covered in more detail in my guide to subject and verb agreement. Here are some examples:

I have the book.
(*not I has the book*)

He has the book.
(*not he have the book.*)

We do the work.
(*not we does the work*)

She does the work.
(*not she do the work*)

She walks the dog.
(*not she walk the dog*)

They walk the dog.
(*not they walks the dog*)

Subject and verb agreement is a fairly complex issue. Again, I will cover it more thoroughly later in the year.

EXERCISE ON PREPOSITIONAL PHRASES

Directions: Circle the prepositional phrases:

01. None of the men in the fort could see over the wall. (3)
02. Over a swift river hovered a great golden dragon with huge wings and a forked tail. (2)
03. A box of paper clips, a tube of glue, a pair of speakers, and a stapler sat on his desk. (4)
04. Clocks hung on the walls, sat on shelves, and were stacked in a corner.(3)
05. The mist on the fields slowly lifted; the advancing army could be seen in the distance.(2)
06. Over the creek and into the woods sprang a great stag with huge antlers.(3)
07. He tapped with his pen on the desktop and stared out of the window.(3)
08. Because of the rain, and in spite of the wind, he struggled to cover the car. (2)
09. On top of the car was a box of detergent, a sack of bananas, and a stack of magazines. (4)
10. This is the end of the exercise on prepositional phrases.(2)

EXERCISE ON VERBS

Directions: Circle the verbs:

01. None of the men in the fort could see over the wall.(2)
02. The mist on the fields slowly lifted; the advancing army could be seen in the distance.(4)
03. The moon had passed into the West, and its light was hidden by the hills.(4)
04. How does Tom rescue Merry and Pippin? How does he threaten the tree?(4)
05. Could they ever have been seen while they were walking?(6)
06. Must you make that noise, or can you be quiet?(4)
07. They found that they had made their way along a narrow path that followed the riverbank.(4)
08. I would not shout, if I were you.(3)
09. They were still climbing gently, but they now went much quicker.(3)
10. How do the hobbits of the Shire regard the Bucklanders?(2)
11. Follow me and you will see.(3)
12. What evidence is there of human presence?(1)
13. What has been the chief source of information about Frodo and his predicament and intentions?(2)
14. What curious object does Bilbo find on the floor of the tunnel?(2)
15. What have you been doing all morning?(3)
16. He tapped with his pen on the desktop and stared out of the window.(2)
17. Summarize what might delay the arrival of the Black Riders.(3)
18. Why does Merry say they should not go in the direction of the Witherwindle Valley?(4)
19. How does the tree respond to this?(2)
20. The afternoon was wearing away when they scrambled and stumbled into a fold in the ground.(4)

EXERCISE ON POETRY

Directions: Match the terms to their meanings:

- | | |
|------------------|-----------------|
| 01. Assonance | 14. Tanka |
| 02. Consonance | 15. Sonnet |
| 03. Alliteration | 16. Blank verse |
| 04. Rhyme | 17. Ode |
| 05. Stanza | |
| 06. Meter | |
| 07. Foot | |
| 08. Tercet | |
| 09. Triplet | |
| 10. Quatrain | |
| 11. Terza rima | |
| 12. Caesura | |
| 13. Haiku | |

- a. Repetition of beginning sounds of words
- b. Japanese poetic form with 5-7-5 syllable count
- c. Pause or rest in the middle of a line of poetry
- d. Arrangement of like sounds, usually at the end of lines
- e. Analogous to paragraphs in prose, the divisions of a poem
- f. The pattern of stressed and unstressed syllables in lines of poetry
- g. Three line stanzas rhyming *aba bcb cdc*.....
- h. The repetition of vowel sounds within words
- I. A three-line stanza rhyming *aaa*
- j. Unrhymed poetry
- k. The repetition of consonant sounds within words
- l. The number of repetitions of patterns of stressed and unstressed syllables
- m. Shakespearean or Petrarchan, a 14-line poem in iambic pentameter
- n. Any three-line stanza
- o. Any four-line stanza
- p. Lyric poem addressed to a person or thing to express praise or lofty feeling
- q. Japanese poetic form of 5 lines with 5-7-5-7-7 syllable count

ANOTHER EXERCISE ON POETRY

Directions: Answer the questions about the following excerpts from poetry:

If of thy worldly goods thou art bereft,
 And from thy slender store of goods,
 Two loaves of bread alone to thee are left:
 Sell one of them and with the dole,
 Buy hyacinths to feed thy soul.

(Sa'adi: 13th Century, Persia)

- 01. Cite the alliteration in line 2.
- 02. Chart the rhyme scheme of the poem.
- 03. Summarize the message of the poet.
- 04. Chart the foot and meter of the poem.

Come fill the cup: what boots it to repeat,
 How time is slipping underneath our feet:
 Unborn tomorrow and dead yesterday,
 Why fret about them if today be sweet!

(Omar Khayyam: 11-12th Century, Persia)

- 05. Cite the alliteration in line 1.
- 06. Chart the rhyme scheme of the poem.
- 07. Summarize the message of the poet.
- 08. Chart the foot and meter of the poem.

Abou Ben Adhem (may his tribe increase!)
 Awoke one night from a deep dream of peace,
 And saw, within the moonlight in his room,
 Making it rich and like a lily in bloom,
 An Angel writing in a book of gold:
 Exceeding peace had made Ben Adham bold,
 And to the Presence in the room he said,
 "What writest thou?" The Vision raised its head,
 And with a look made of all sweet accord
 Answered, "The names of those who love the
 Lord."

"And is mine one?" said Abou. "Nay, not so,"
 Replied the Angel. Abou spoke more low,
 But cheerily still; and said, "I pray thee, then,
 Write me as one who loves his fellow men."
 The Angel wrote and vanished. The next night
 It came again with a great wakening light,
 And showed the names whom love of God had
 blessed,
 And, lo! Ben Adhem's name led all the rest!
(James H.L. Hunt: 18-19th Century, England)

- 09. Cite the alliteration in line 2.
- 10. Chart the rhyme scheme of the poem.
- 11. Summarize the message of the poet.

Of all the causes which conspire to blind
 Man's erring judgment, and misguide the mind,
 What the weak head with strongest bias rules,
 Is pride, the never-failing vice of fools.
 Whatever nature has in worth denied,
 She gives in large recruits of needful pride;
 For as in bodies, this in souls, we find
 What wants in blood and spirits, swelled with wind:

Pride, where wit fails, steps in to our defense,
And fills up all the mighty void of sense.
If once right reason drives that cloud away,
Truth breaks upon us with resistless day.
Trust not yourself; but your defects to know,
Make use of every friend, of every foe.

(Alexander Pope: 17-18th Century, English)

12. Cite the alliteration in lines 1 and 2.
13. Chart the rhyme scheme of the poem.
14. Chart the foot and meter of the poem.
15. Summarize the message of the poet.
16. What is personified in the poem?

COMPOSITION ASSIGNMENT

Directions: Although it is not particularly well-developed in Beowulf (see lines 480 and 515), a common occurrence in heroic epic poetry is the possession by the hero of some particularly fine weapon of great power and lineage or some particularly fine horse, shield, helmet, etc. Find some such instance in literature/myth/legend. Write a paragraph about it and be ready to share this with the other students. Limit your work to no more than about 200 words.

Here is my example of such a paragraph:

Epic poetry is rife with wonderful weapons wielded by great heroes or by the gods. An example of this is Mjölfnir, the great hammer used by the Norse god Thor. The use of a war hammer is not itself mythical: such weapons were used in late medieval times when armor had progressed to the point that swords were of little effect. A war hammer, however, did not need to penetrate armor to do damage. With the weight concentrated out at the end of the weapon, it could cause a great impact, crushing in the armor and whatever happened to be behind it: skulls, ribs, collar bones, etc. This, of course, would leave the recipient of the blow pretty much out of action, if not dead. In fact, the very name Mjölfnir is derived from Old Icelandic words meaning “grind” and “meal”; thus, a grinder or crusher. Mjölfnir was forged by the dwarves who made other weapons and devices for the gods. It could not be damaged, no matter how hard it struck. It could be thrown and would never miss its target. It would always return to Thor’s hand. A fault in the construction of the weapon had left it with an abnormally short handle, but this also meant it could be conveniently carried in Thor’s pocket. The great hammer is depicted in numerous examples of Viking art.