

Schedule

Week 1					
Date:	Day 1 <small>1</small>	Day 2 <small>2</small>	Day 3 <small>3</small>	Day 4 <small>4</small>	Day 5 <small>5</small>
Sound and Sense	See "Introductory Letter to the Student" (located in Section One of your Instructor's guide) for this week's assignment.				
Beowulf (AP)	lines 1–687	lines 688–1250	lines 1251–1865	lines 1866–2537	lines 2538–3182
Word Power Made Easy				Session 1	
Daily Journaling¹	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Start the Journal <input type="checkbox"/>				Five Paragraph Essay <input type="checkbox"/>
Other Notes²					

Week 2					
Date:	Day 1 <small>6</small>	Day 2 <small>7</small>	Day 3 <small>8</small>	Day 4 <small>9</small>	Day 5 <small>10</small>
Sound and Sense	Foreword to Students/Chapter 1				
Sir Gawain and the Green Knight		pp. 2–49 (top of page)	pp. 49–95 (top of page)	pp. 95–135	pp. 136–171
Word Power Made Easy				Session 2	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Poetry Paper <input type="checkbox"/>				Description Paper <input type="checkbox"/>
Other Notes					

Week 3					
Date:	Day 1 <small>11</small>	Day 2 <small>12</small>	Day 3 <small>13</small>	Day 4 <small>14</small>	Day 5 <small>15</small>
Canterbury Tales: A Quintet (AP)	General Prologue	"The Miller's Tale"– line 3398 (p. 88)	lines 3399–end	"The Wife of Bath's Prologue"– line 451 (p. 125)	line 452– end of prologue
Word Power Made Easy		Session 3		Session 4	
Daily Journaling²	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	List of Various People <input type="checkbox"/>				Response Paper <input type="checkbox"/>
Other Notes					

1. Check the box each day after completing your journal assignment. See p. 4 of "Introductory Letter to the Student" in the front of this guide for instructions.
2. Reminder: Prepare your memorization for week 6. See p. 5 of "Introductory Letter to the Student" in the front of this guide for assignments.

Weeks 1–3—Notes

Creative Writing

Week 1, Day 1

Start of Journal

For today, start your literature journal. Include information about *Beowulf*, any reminders you may need about literary terms, what you think about *Beowulf* so far, and your favorite lines from today's reading. Remember to do this every day for the rest of the week!

Week 1, Day 5

Five Paragraph Essay

I would like you to write a five paragraph essay about *Beowulf*. This is generally the most generic essay you can write, but, as a form, you should practice it. This form is very straight-forward. Some books advise that you use this form on essay tests (such as the AP exam).

How do you start the essay? First think of something that you enjoyed in the text (see my suggestions below). If you enjoyed several things, write them all down. This brainstorming process is quite helpful. For example, I think the comparison between King David and *Beowulf* deserves a closer look. I make a David column and a *Beowulf* column and draw comparisons: David fought a giant, *Beowulf* fought a monster; Goliath defied God and the armies of Israel, Grendel defied the Danes, and not God so much; David was a youth when he fought and not terribly fearsome, *Beowulf* was unimpressive and unproven (lines 2183–2189); David went on to become a war hero and then king, and *Beowulf* followed the same pattern. Based on this brainstorming, I think about what I can prove with what I have. In this example, I think I want to prove first of all that the poet wanted to establish a parallel between the heroes, and then that both characters point to another savior, Christ.

Next I should make an outline. Here, though, my plan falls apart a bit. A five paragraph essay should have three main points, so if I prove first that the parallel exists and then that the parallel points to Christ, that is only two points. So I re-think a bit and decide that David and *Beowulf* both point to Christ, that they foreshadow or echo why He came to earth. I will seek to prove this point based on the similarities between the three before the fight, during the fight, and after the fight. I still need to think of a hook—in this case perhaps a generic retelling of the fight (“The young, untried boy looked up at the monster. He was ready to stamp out the taunts and defiance”)—and a conclusion.

The five paragraph essay starts with an introductory paragraph. Make sure you include the author's name and the title of the work. Most students are not required to use hooks, but, for the sake of good writing, you should.

You will have three main points. Prove each point in each paragraph of the body. Include the three main points in your introductory paragraph. For my example, I might say, “David and *Beowulf*, both unimpressive characters as youths, each conquer the biggest threat that faces their people. Later, they go on to become kings.” Close the paragraph with your thesis statement, what you are trying to prove: “The *Beowulf* poet draws parallels between *Beowulf* and David in order to point the readers to another savior, Christ.”

The next three paragraphs, the body paragraphs, focus on your points. Start each paragraph with a summary of what you intend to prove in that paragraph. The introduction to my first paragraph could be, “As youths, David and *Beowulf* both were unimpressive, not characters one would guess would conquer a nation's enemy single-handedly.” Then I could use quotes from *Beowulf* about how he was taken as less than he was worth, from the Bible about David being small and young. To tie this in with Christ, I could use the verse from Isaiah 53 that he had no form or comeliness that we should look at him, or the verses from the New Testament when Christ's neighbors wondered, “Isn't this just Jesus, son of Joseph? And isn't his mother Mary?” All were (or seemed to be) just average people.

I would then write a similar paragraph about the fight: Goliath and all the people did not expect David to win; no one expected *Beowulf* to win (lines 691–693); when Christ died, everyone thought that was the end, and the Savior could not save. In my last body paragraph I would talk about the outcome: all did triumph, two became kings already and Christ will yet come and rule the world (again, using Scriptures and quotes from *Beowulf* to back my points).

Anytime you include quotes from the book, make sure you talk about them—don't just use the quote and assume your reader concludes what you did: you are the expert, and you want to make things as easy as possible for your reader. Also, make sure you use connective words! Since all your body paragraphs are about your thesis, these paragraphs should flow from one to the next, which means you can start the paragraph with connectives such as also, therefore, moreover, because, etc.

The fifth paragraph sums up your points and draws a further conclusion from them. Why is this paper important? What difference do your findings make? I might conclude that the story of *Beowulf*, though unfamiliar, seems quite familiar because of the echoes of the familiar story of King David. Better yet, I might conclude that the poet wanted to show off Christ as much as possible, because the society was just becoming Christianized. This could have been an evangelistic tool: *Beowulf*, a hero the people know and identify with, points the way to Christ.

I hope this example helps you as you write both this essay and other essays to come.

Here are some ideas you may consider. Feel free to choose a different one if something else has interested you as you read.

The first woman does not appear in this poem until line 612. What is the role of women in this story?

How does Heremod, mentioned in the second half of the Sigemund song (lines 897–914) and again when Beowulf returns from killing Grendel's mother (lines 1709–1724) figure into this story? What is his purpose here (why did the poet include him)?

Talk about the opening of this poem, or the ending, or compare the two.

Is Wiglaf a foil of Beowulf? If so, how? If not, what is his role in the text?

Week 2, Day 1

Poetry Paper

Find a topic for your Creative Writing Poetry Essay at the end of the chapter in *Sound and Sense*. Suggested topics are labeled "Suggestions for Writing."

Week 2, Day 5

Description Paper

This text has some wonderful step-by-step detailed instructions. One example is Gawain's dressing, found, among other places, in lines 568–591. In my mind, the most stand-out example is the deer butchering, lines 1325–1364. Describe an event or a ritual that you do, using as precise descriptive words as possible. Do you make bagels? Play golf? Brush your teeth a particular way? When you are finished, have someone else read the description. Can they duplicate your actions? (Meaning, you probably wouldn't want to cut up a deer based solely on the *Sir Gawain* description, but you might be able to in a pinch!) Have fun!

Week 3, Day 1

List of Various People

To understand more wholly how amazing Chaucer's list of characters is, spend some time making a list of the varied people you know. Do you know any very poor, or very rich? Do you know widows and newly-weds, bachelors and students, people of different ages, jobs, areas of the country (or of different countries)? Write down brief descriptions of twenty-nine varied people. For example: Nicole, a young newlywed who works in a coffee shop and Wanda, an elderly widow who gardens. After you make your list, choose three and write a paragraph description. Try to include details about their appearance, their personality, and their profession. (I did this and was shocked to find most of the people I know are middle or upper middle class, and most have standard jobs. Chaucer's realistic portrait of so many varied individuals is phenomenal—I couldn't do it!)

Week 3, Day 5

Response Paper

Read the following quote: "A comic treatment of adultery or sodomy in a funny story or a bawdy piece of literature is most likely to be thoroughly moral; for the force of humour is frequently dependent upon stirring our sense of the incongruity between what people do and what they ought to do. Humour can rarely afford to dispense with the yardstick of traditional morality."¹

Part of my hope for you this year is that you will be able to understand commentary about various texts, as well as the texts themselves. Apply this quote to the Miller's Tale and the Wife of Bath's Prologue. Have you enjoyed these readings? If you were immoral, would you still find these stories humorous?

What about your own emotions? Do you feel sinful reading these stories? Should you? (After all, Jesus does not laugh at sin.²) Write down your reactions. ■

1. Ryken, *ibid.*, p. 60, quote of Harry Blamires, *The Christian Mind* (London: S.P.C.K., 1963), p. 99.

2. Keep in mind, however, what Chaucer's perspective is. Do you think he advocates sexually voracious wives, or adultery? As Ryken points out, what is a matter of taste is not necessarily a matter of morality. If you are offended by the stories, your taste in literature does not prefer bawdy tales. The morality of the work, though, is not necessarily compromised through bawdy stories.

Introductory Comments

Please read the “Old English” section in Appendix 1.

An unknown *scop*, or court poet, wrote *Beowulf* between the mid seventh and late tenth centuries (some place the date more precisely between AD 700 and 750). He did not invent the poem entirely himself, but synthesized earlier, oral poetry into the first English **epic**, similar to Homer’s synthesis of oral poems into the great epics *The Iliad* and *The Odyssey*. The actual date of the events of the poem may be set in the mid-500s, since one historical raid mentioned in *Beowulf* occurred in AD 520 (while Beowulf was still a young man). This was also the first European epic written in the vernacular, or common language).

An epic poem is a **narrative poem**, or a poem that tells a story. C. S. Lewis, in his excellent text *A Preface to Paradise Lost*, differentiates between two types of epics. The following notes concerning epics are a summary of Lewis’s definition of primary epic.¹

Beowulf—like Homer’s works—is an example of the first type of primary epic, and *Paradise Lost*, which we will read later this year, is an example of the second.

In order to be an epic, the poem should be, in some measure, tragic and true, although today we would not consider *Beowulf* “true.” The tone of the poem must be serious: we would not consider ribald poetry or comedy, no matter how sad the ending, an epic. The seriousness of *Beowulf* is not exactly “solemn,” though, in the modern sense of the term. The Middle English had the word “solempne,” that encapsulates the meaning of epic. Think of a graduation ceremony: it is the opposite of an ordinary school day, and is not relaxed and familiar. It is serious, but it is not sad or gloomy (as today we think of solemn). It is a celebration, but a celebration with pomp. Or, as Lewis says, “Easter is *solempne*, Good Friday is not” (p. 17). This is the style of an epic: elevated language, while somewhat unfamiliar to the reader, wholly appropriate to its subject.

The epic poems *The Aeneid* and *Paradise Lost* have “greatness of subject”—they cover the past and look ahead to the future, of either the Roman race or the human race. The Homeric poems and that of *Beowulf* are different. These epics focus instead on individuals. Odysseus’ trials as he returns home and Beowulf’s fights with monsters are personal struggles, and what makes these protagonists commendable are their efforts to live wise, heroic lives in times of uncertainty and constant change. Beowulf and Odysseus, in the end, do not change history. They live good lives like the Judges in the Bible, but, after their deaths, their peoples are captured or killed—until (or unless) another hero comes along. Their lives make no

difference in the end—Beowulf’s existence, for example, merely forestalls his nation’s coming destruction.²

Poetry in the Middle Ages had a very different rhythm than what we are used to today. We are used to poems that sound like da DUM da DUM da DUM (my MISTress EYES are NOthing LIKE the SUN, to quote from Shakespeare). In the original *Beowulf*, each line has a **caesura**, or break. Look at p. 2 and notice the space in each line that marks the caesura. Each half of the caesura had two emphasized (or **stressed**) syllables, so four emphasized syllables per line. The first of the two emphasized syllables after the break should have the same sound as at least one of the emphasized syllables before the break. When initial consonants sound the same, this is called **alliteration**. In Heaney’s translation, look at line 25: “is the path to power among people everywhere.” Or, to show the stressed syllables, the caesura, and the alliteration: “is the **PATH** to **POWER** among **PEOPLE** Everywhere.”

As with many of the texts we will read this year, *Beowulf* has an obvious sequence of events, or **plot**. (This comment may seem obvious, but some books, especially in the 20th century, try to eliminate plot and focus on the lead character’s thoughts. Another type of book that would not have a plot is a travel narrative, in which the character describes the things and people he sees on his journeys.) **Exposition** is the first part of a plot. To take the familiar example of Beauty and the Beast, the exposition tells how the Beast became a beast, and why Beauty has to come to the Beast’s castle. If the reader began the story with Beauty and the Beast’s initial clashes, the story would not make much sense, so the author needs to fill in the reader. **Rising action** increases the excitement in a plot. In Beauty and the Beast, the rising action begins when the two initially dislike each other and fight, then gradually come to enjoy each other’s company, and finally become friends enough that Beauty is free to leave. The **climax** (or **crisis**) is the high point in the excitement, and often comes near the end of the action. When Beauty searches for the Beast and cannot find him, the dread and excitement reach their peak. When she finds him, she realizes she loves him, and this decision is the **falling action**. This moment releases all the tension the reader feels from the climax. After this decision, everything else is included in the **resolution**, or **denouement** (day new ma). She kisses the Beast, he transforms into a prince, and they get married and live happily ever after. Some people, to get a better grasp of the plot, will draw a **plot line** that sketches the plot. Flat for the exposition, mountain peaks for the rising action (since each specific episode or complication has its

2. The other type of epic is different—the characters in these poems do make a difference to history. Adam and Eve’s sin affects all people that only Christ’s incarnation will change. This type of epic has a view of all of history, and the effects one man can have on that history. The first type of epic is like the book of Judges, while the second type is like the person with the whole Bible, who sees how the Old Testament always points ahead to Christ, and the New Testament also points to him. The second type of epic has historical perspective, which the first type lacks.

1. Lewis, C. S. *A Preface to Paradise Lost*. London: Oxford University Press, 1942, pp. 13–32.

own climax), the tallest peak for the climax, followed by a swift drop (the falling action) to the denouement. (*Writers Inc.* has an example on p. 239.) As you read *Beowulf*, I'd like you to make a plot line.

I would also like you to underline the references to God and to fate. Some commentators believe that the *scop* (the poet) was a Christian, although he wrote about the past, in a time when the warriors did not yet know Christ. The *scop* also does not make any references to the New Testament or the atoning work Christ did on the cross. The interplay between Christianity, the warrior, and the fatalistic society enhances the beauty of the work.

This poem is beautiful in translation. Frequently works lose much of their beauty in translation, since different languages do not have the same rhyme or meter or double meanings of the words. *Beowulf*, though, avoids some of this loss as it incorporates **parallelism**. In parallelism, the same phrase is repeated in a slightly different way. The Psalms are full of examples, such as this from Psalm 100:1–2: “Make a joyful noise to the LORD, all the lands! Serve the LORD with gladness! Come into his presence with singing! Know that the LORD is God! It is he that made us, and we are his; we are his people, and the sheep of his pasture.” Notice how the same basic idea is expressed two (or even three) times.

Beowulf frequently uses the same technique. In lines 4–5, we read of Shield Sheafson, “scourge of many tribes / a wrecker of mead-benches, rampaging among foes.” The basic meaning of this is that Shield Sheafson was a hero to his people, but how much more wonderful is the elaborated version with its parallelism. Notice examples of this as you read—the text is full of them.

Note: This excellent translation (done by a Nobel Prize winner) includes the Old English text opposite the modern English—notice how different the two are! I encourage you to note the word “gold” in the translation, and compare it to the Old English.

The translator does not shy away from using **archaic diction**, words that are not part of today's regular vocabulary; I include definitions at the beginning of each day's reading for some of the more obscure words.

The Geats lived in Southern Sweden, and *Beowulf* came from Denmark. You can reference the family trees on p. 217. Please check the family tree as you read the poem. It helps keep the unfamiliar names in order.

You might be interested in the notes on p. xxx in the Introduction and “A Note on Names” immediately following.

Lines 1–687

Note: As you read today, underline all the references to *Beowulf*. Put a box around the first use of his name.

Vocabulary Development

(line 7) A **foundling** to start with, he would flourish later on ...

(line 14) ... by God to that nation. He knew what they had **tholed**, ...

(line 140) ... to bed in the **bothies**, for who could be blind ...

(line 163) ... where these **reavers** from hell roam on their errands.

(line 194) When he heard about Grendel, Hygelac's **thane** ...

(line 324) ... in their grim war-**grath** and gear at the hall, ...

(line 419) They had seen me **boltered** in the blood of enemies ...

(line 596) ... of your blade making a **mizzle** of his blood ...

Questions and Comments

1. Why does *Beowulf* come to Heorot? ➔
2. What is the exposition in today's reading? ➔
3. What rising action occurs? ➔
4. (lines 20–25) Compare Luke 16:1–13 to *Beowulf*. ➔
5. (lines 28–50) Shield's funeral sounds very similar to Viking funerals. Research a Viking funeral and compare the two.
6. Hrothgar gave gifts to people that served him. What did he give to people who built his hall and how does that differ from a lord in the feudal system? ➔
7. An **allusion** refers (or alludes) to a familiar thing, event, or person. The key to allusions is to draw on all of your knowledge, since the author expects the reader to know about the referred to thing. For example, in his poem “The Love Song of J. Alfred Prufrock,” T. S. Eliot wrote, “No! I am not Prince Hamlet, nor was meant to be; / Am an attendant lord, one that will do / To swell a progress, start a scene or two, / Advise the prince; ...” Eliot alludes to *Hamlet*, but does not offer specifics. Eliot expects the reader to think, “Okay; Prufrock is saying that he is not the star of the show, with all its attendant drama, passion, and questioning; instead he is like Horatio, willing to offer advice, show up on occasion, not be the center of attention, nor really have a life of his own. Prufrock thinks of himself as flat and only vaguely interesting.” Do you see how, though, with the allusion, Eliot was able to express his meaning swiftly and compactly? What allusion can you find in lines 100–115, and what information do you know that helps you understand this allusion? ➔
8. Can you think of an Old Testament character who, like Grendel, lived or ruled “in defiance of right, / one against all” (lines 144–145)? ➔
9. Grendel takes over Heorot. Is his triumph and conquest complete? Can Grendel go wherever he wants to? Why or why not? ➔

10. When is Beowulf's name first used? ➔
11. What is Beowulf called before this, and why might his name be kept "secret" as long as it is? ➔
12. Is Beowulf a really strong man or more like a superhero? Prove your view from the passage. ➔
13. **Diction** is the author's choice of words. When Unferth speaks, the *Beowulf* poet uses inflammatory or sneering words. Find three examples in lines 506–512. ➔
14. The poet says, "The King of Glory / (as people learned) had posted a lookout / who was a match for Grendel, a guard against monsters" (lines 665–667). Look at the context around these lines. Do you think the poet refers to Hrothgar or God? ➔

Lines 688–1250

Note: As you read, be on the lookout for examples of Beowulf as a savior or Christ-like figure.

The text in italic type is separate from the story. The minstrel sings songs about other heroes.

Vocabulary Development

(line 688) Then down the brave man lay with his *bolster* ...

(line 819) ... under the *fen*-banks, fatally hurt, ...

(line 845) ... hauling his doom to the demon's *mere*.

(line 965) ... in my bare hands, his body in *thrall*.

(line 975) He is *hasped* and *hooped* and hirpling with pain, ...

(line 1119) ... and sang *keens*, the warrior went up.

Questions and Comments

15. What was the climax of today's reading? ➔
16. What is the falling action? ➔
17. What is the resolution? ➔

Keep in mind that, in perspective of the whole book, all of this is just rising action.
18. (lines 690–700) When an author gives a nonhuman item (a dog) or a thing (the wind) human characteristics we say the author uses **personification**. For example, "When I came home, my dog smiled" or "The wind ran through the treetops and bit into my skin." Find an example of personification. ➔
19. In yesterday's reading, Beowulf says the following: "I can show the wise Hrothgar a way / to defeat his enemy and find respite—/ if any respite is to reach him, ever. / I can calm the turmoil and terror in his mind. / Otherwise, he must endure woes / and live with grief for as long as his hall / stands at the horizon, on its high ground" (lines 279–285). Notice how similar this sounds to the words of Christ: I am the way, the truth, and the

life; Come to me and you shall find rest for your soul; Peace, be still. Find at least one example from today's reading in which Beowulf, either in words or actions, is a savior-figure. ➔

20. Christ often ends his parables like this: "cast the worthless servant into the outer darkness; there men will weep and gnash their teeth" (Matthew 25:30). I think the *Beowulf* poet does an amazing job describing what this might sound like. Can you find the description? ➔

At an evangelistic retreat, my friends were challenged to think about a close friend of theirs who was not a Christian, then to think of this friend crying, then weeping uncontrollably. This is a part of hell. They were asked, "Is this what you want for this friend?" If you try this exercise, or even read this description in *Beowulf*, I hope that you, too, will be spurred to spread the gospel.

21. What is the one way Grendel can be killed? ➔
22. Why does the poem do this? ➔
23. (lines 814ff) Why do you think the poet decided to have Grendel's arm torn off? In terms of fatal wounds with the hands, Beowulf could perhaps have choked the monster, snapped his neck, or broken his back. A torn off arm, though, as far as I can tell, is a wound unique in literature. Why this wound? ➔
24. **Foreshadowing** hints at what is to come later. The Old Testament, with its promise of a redeemer, is an example. When Isaiah states, "He was oppressed, and he was afflicted, yet he opened not his mouth; like a lamb that is led to the slaughter, and like a sheep that before its shearers is dumb, so he opened not his mouth" (53:7, RSV), the ancient Israelite would not know this text relates to Jesus. The ancient could guess that a Messiah would come, and that this Messiah would suffer wordlessly, but nothing more exact. We, though, who have the New Testament as well, know that this passage refers to Jesus, and specifically to his suffering before and on the cross. Thus, you will not always recognize foreshadowing (you might miss it completely), or you will not understand foreshadowing (the author probably included this for some reason, but you do not know why). Later, though, when you are finished reading a text, you can see how foreshadowing enhanced the work. With all of this said, read the back cover of *Beowulf* (if you haven't already). Then find the foreshadowing in lines 880–900. ➔
25. After Sigemund kills the dragon, "He loaded a boat: / Waels's son weighted her hold / with dazzling spoils" (lines 894–896). Based on other boats we've seen so far in this text (lines 28–52, 210–216), is this good or bad? (Presuming this is foreshadowing, is the hint positive or negative?) ➔
26. Hrothgar (like other lords) is called the "ring-giver" (see line 1011 et al.). This strikes me because rings still have significance. Can you think of at least three examples,

whether in literature or in life, that a ring means something? ➔

27. (lines 1070–1158) What do you think is the purpose of the Finn story? ➔
28. When Grendel approaches Hrothgar, we read of Beowulf, “One man, however, was in fighting mood, /awake and on edge, spoiling for action” (lines 708–709). These lines hint at glory to come. Late in today’s reading, we read of a **foil**, or a contrast, to Beowulf, in the midst of lines that hint at misery to come. Can you find this foil? ➔
29. Notice the alliteration (or similar sounds) at the beginnings of words in lines 975–976. What gifts did King Hrothgar give Beowulf? ➔
30. Why did the King give Beowulf’s men gifts? ➔

Lines 1251–1865

Vocabulary Development

- (line 1283) ... only by as much as an **amazon warrior’s** ...
- (line 1304) ... to the afflicted **bawn**. The bargain was hard, ...
- (line 1352) ... in the shape of a man, moves **beyond the pale** ...
- (line 1359) ... and treacherous **keshes**, where cold streams ...
- (line 1363) ... above a **mere**; the overhanging bank ...
- (line 1374) ... makes clouds **scud** and the skies weep, ...
- (line 1409) ... up **fells** and **screes**, along narrow footpaths ...
- (line 1456) ... the **brehon** handed him a hilted weapon, ...
- (line 1519) ... the **tarn**-hag in all her terrible strength, ...
- (line 1641) ... fourteen Geats in fine **fettle**, ...
- (line 1666) ... the dwellers in that den. Next thing the **damascened** ...
- (line 1674) ... for a single thane of your **sept** or nation, ...
- (line 1714) ... killed his own comrades, a **pariah** king ...
- (line 1861) ... the other with gifts; across the **gannet’s** bath, ...

Questions and Comments

31. I hope you are enjoying this poem! The language itself is gorgeous, and the relationships between characters subtle and powerful. Because this is a poem, so much lies beneath the surface, not stated directly. For example, who gave Beowulf his sword? ➔
32. Why is this shocking? ➔

33. Another example: does Hrothgar thank Beowulf for killing Grendel’s mother? ➔
34. What does this say about them both? ➔
35. What is the rising action of this section? ➔
36. What is the climax? ➔
37. What is the falling action? ➔
38. What is the denouement? ➔
39. Beowulf claims, “It is always better / to avenge dear ones than to indulge in mourning” (lines 1384–1385). Do you agree with this statement? Look at this quote in context—does your opinion change? Beowulf encourages a king to stamp out Grendel’s mother, who killed a member of, basically, the state department. Does your opinion change whether this quote is directed to you, personally, or to the government? (This has definite ramifications for today. Does Israel have the right to go to war with the Arabs who support suicide bombers? Does the United States have the right to go against terrorists who kill thousands of Americans in peacetime? Are these equivalent scenarios? Know what your opinions are and why!)
40. (lines 1450–1500) Remember the term foil? Who is a foil to Beowulf? ➔
41. In order for Beowulf to fight Grendel’s mother, he “dived into the heaving / depths of the lake. It was the best part of a day / before he could see the solid bottom” (lines 1494–1496). What adventure before he came to Denmark prepared him for this feat (see lines 550–560)? ➔
42. What is this literary term, when the earlier episode reflects on the later? ➔
43. (lines 86–90) When Beowulf killed Grendel, was his action justified? ➔
44. When Beowulf killed Grendel’s mother, was his action justified? (Be careful here. Remember this society operates on revenge, and that the proper way to revenge a murder was through either the man-price or a killing.) Support your answer with the text. ➔
45. (lines 1497–1569) Besides a murkier motive, Beowulf’s second fight is not as straight-forward, either. What makes the fight less black and white? (Remember, in the first, Beowulf maintained the upper hand—no pun intended—the whole time. The fight was hand-to-hand, which is most primitive and most simple. What is different this time?) ➔
46. (lines 1588–1590) How do you feel about Beowulf’s “revenge,” when he cuts off Grendel’s head? ➔
47. This could be an allusion to what biblical character, and why might this character have done so? ➔
48. (lines 1600–1605) At “the ninth hour of the day,” the cynical, disbelieving Danes return to their palace and

Beowulf's faithful retainers stay by the mere. Read Matthew 27:45–54 to find out what also happened at the ninth hour of the day. Draw some parallels. ➔

49. Hrothgar warns at one point that “the soul’s guard, its sentry, drowns, / grown too distracted” (lines 1742–1743). What literary device is this? ➔
50. (line 1801) The men are awakened by what bird? ➔

Lines 1866–2537

Vocabulary Development

(line 1926) ... **ensconced** in his hall; and although Hygd, his queen, ...

(line 2085) ... a strange **accoutrement**, intricately strung ...

(line 2107) At times some hero made the **timbered** harp ...

(line 2172) I heard he presented Hygd with a **gorget**, ...

(line 2303) ... hoard-watcher, waited for the **gloaming** ...

(line 2321) He had **swinged** the land, swathed it in flame, ...

(line 2529) “Men at arms, remain here on the **barrow**, ...”

Questions and Comments

51. As you read, please underline the descriptive words the poet uses to describe the dragon. ➔
52. This section has several **anecdotes**, or short stories. Which anecdote is your favorite? ➔
53. (lines 1931–1941) Why does Great Queen Modthryth condemn men to death? ➔
54. What do you think is proper for looks? Obviously, this Queen’s idea was too extreme, but ogling is not good, either. How should you look at people of the opposite sex? (How can you honor them and God in your sights?)
55. What does Beowulf mean when he says, “I have never seen mead enjoyed more / in any hall on earth” (lines 2015–2016)? ➔
56. (lines 2020–2069) Beowulf discusses at length Hrothgar’s daughter and her upcoming marriage. Why does he think her marriage is doomed? ➔
57. What proof from earlier in the text can you find to support Beowulf’s view? ➔
58. The man who died right before Beowulf killed Grendel is first named in line 2076 (he died in line 740). Why do you think the poet decided not to name him until Beowulf himself tells the story of his fight with Grendel? ➔
59. What do you think of this line: “each was concerned for the other’s good” (line 2171)? How is it true? ➔

60. How many of Beowulf’s gifts from Hrothgar did Beowulf keep? ➔

61. (lines 2210ff) Is the dragon justified in scorching and ruining the land? Why or why not? ➔

62. What do the following lines foreshadow? “The first to suffer / were the people on the land, but before long it was their treasure-giver who would come to grief” (lines 2309–2311). ➔

63. When Beowulf’s hall burns, the text says this: “threw the hero / into deep anguish and darkened his mood: / the wise man thought he must have thwarted / ancient ordinance of the eternal Lord, / broken His commandment” (lines 2327–2331). Read Luke 13:1–5 and John 9:1–4. What does Christ say about Beowulf’s idea? ➔

64. Write three such descriptive words for another animal: dog. ➔

Lines 2538–3182

Vocabulary Development

(line 2661) Then he waded the dangerous **reek** and went ...

(line 2673) ... charred it to the **boss**, and the body armour ...

(line 2714) ... deadly poison **suppurating** inside him, ...

(line 2774) ... plundered the hoard in that immemorial **howe**, ...

(line 2988) “... and carried the **graith** to King Hygelac; ...”

(line 3026) ... tidings for the eagle of how he **hoked** and ate, ...

(line 3073) ... **hasped** in hell-bonds in heathen shrines.

Questions and Comments

65. How old is Beowulf as he fights the dragon (make an educated guess)? ➔
66. Does Beowulf seem this old as he fights? Why or why not? ➔
67. What rising action occurs in this section? ➔
68. What is the climax of this section (and, thus, of the book)? ➔
69. What is the falling action? ➔
70. What happens in the denouement? ➔
71. When he went into battle, did Beowulf want help? ➔
72. Because of this, should his comrades be chastened as they are? Why or why not? ➔
73. What are the larger repercussions in the future for the Geat nation of their actions? ➔

74. How does the dragon kill Beowulf? Does this method surprise you? ➔
75. What do you think of Beowulf's final words: "You are the last of us, the only one left / of the Waegmundings. Fate swept us away, / sent my whole brave high-born clan / to their final doom. Now I must follow them" (lines 2813–2816)? ➔
76. Reread lines 3077–3086. Does Wiglaf think Beowulf should have fought the dragon? Why or why not? ➔
77. (lines 3160–3168) The lord gives treasure to his retainers. When Beowulf dies, the people bury the dragon's treasure with him, instead of sharing the treasure among themselves. What is the significance of this? ➔
78. Beowulf's funeral pyre stood "four-square" (line 3138). Line 358 says: "the valiant follower stood four-square". What do you think four-square means? ➔
79. At Beowulf's funeral, a woman sings about her fears. Is this the best perspective to have at a funeral? If you had to speak (or sing) at a loved one's funeral, what would you hope to impart to the listeners? ➔

Summary and Analysis

Questions and Comments

Did you make the plot line? I hope so. I did not just assign it in order to give you busy work. My main hope is that, for this book and all the books you read this year, you will have data and summaries for each text, so, in the future, you have a quick reference. As the years pass, I realize how poor my memory is of books I read in high school and college. I hope for you that you will have these notes to jog your memory. So, if you haven't already done so, make your plot line!

80. Also record the **setting**, the time and place where *Beowulf* occurs. ➔ ■

Schedule

Week 16

Date:	Day 1 <small>76</small>	Day 2 <small>77</small>	Day 3 <small>78</small>	Day 4 <small>79</small>	Day 5 <small>80</small>
Emma (AP)	Vol. I, chaps. XI–XIII	Vol. I, chaps. XIV–XVI	Vol. I, chap. XVII– Vol. II, chap. II	Vol. II, chaps. III–V	Vol. II, chaps. VI–VII
Word Power Made Easy				Session 21	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Persuasive Paper <small><input type="checkbox"/></small>				Create a Character <small><input type="checkbox"/></small>
Other Notes¹					

Week 17

Date:	Day 1 <small>81</small>	Day 2 <small>82</small>	Day 3 <small>83</small>	Day 4 <small>84</small>	Day 5 <small>85</small>
Emma (AP)	Vol. II, chaps. VIII–IX	Vol. II, chaps. X–XIII	Vol. II, chaps. XIV–XVI	Vol. II, chap. XVII– Vol. III, chap. II	Vol. III, chaps. III–V
Word Power Made Easy				Session 22	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Narrative Essay <small><input type="checkbox"/></small>				Free Assignment <small><input type="checkbox"/></small>
Other Notes					

Week 18

Date:	Day 1 <small>86</small>	Day 2 <small>87</small>	Day 3 <small>88</small>	Day 4 <small>89</small>	Day 5 <small>90</small>
Emma (AP)	Vol. III, chaps. VI–VII	Vol. III, chaps. VIII–X	Vol. III, chaps. XI–XIII	Vol. III, chaps. XIV–XVI	Vol. III, chaps. XVII–XIX
Word Power Made Easy		Session 23		Session 24	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Essay <small><input type="checkbox"/></small>				Longer Essay Begin <small><input type="checkbox"/></small>
Other Notes					

1. Reminder: Prepare your memorization for week 18. See p. 5 of “Introductory Letter to the Student” in the front of this guide for assignments.

Weeks 16–18—Notes

Creative Writing

Week 16, Day 1

Persuasive Paper

Mr. John Knightley, in the privacy of his carriage, angrily protests a Christmas Eve visit, since the trip must be made through bad weather. His points are, in some ways, persuasive. On the other hand, we read the cheery opinions of Mr. Elton, who happily visits since “This is quite the season for friendly meetings”.

Choose a side in this debate—perhaps the opposite view than you actually hold. Should people visit during the holidays, whether relatives or friends, or should they stay home? Why do you hold the opinion you do? Persuade your audience. An effective persuasive paper should have an interesting hook, followed by strong supporting points. You need to anticipate your opponent’s view, and state that view first. Then show why you disapprove. For example, in a persuasion paper to stay home during the holidays (and not have anyone over), I might initially tell a story of a disastrous visit (whether the weather, the company, or whatever), to get my audience interested. Then my thesis statement—visiting during the holidays is bad for one’s health.

First paragraph I could begin, “But, my adversary cries, what about Christmas cookies, and caramel apples, and pie? What about bonding in the dining room over a cup of cocoa? As if consuming junk food and gaining weight is a sufficient reason—let alone a good reason—to stir from the comforts of home during the holidays.” Then I would go on to explain why such food consumption is bad—personally, financially, socially, mentally.

I hope this essay exercise furthers your understanding of hospitality, and deepens your appreciation for holiday gatherings! Enjoy.

Research Paper

You should finish your research paper this week with Steps 8 and 9.

Week 16, Day 5

Create a Character

When Jane Austen wrote *Emma*, she wanted to create “a heroine whom no one will like except myself.” Emma certainly has her faults (which we often see more clearly because the narrator tells them to us). Because Emma has no guidance, she frequently forms incorrect and harmful ideas, and suffers from snobbery in a way none of the other characters—even the superior Mr. Knightley—do.

On the other hand, she has some traits that recommend her to the reader: she cares for her father devotedly,

wants to be kind to her guests, deeply loves her friend Mrs. Weston, compassionately helps the poor, and (to be honest) her clever dialogue charms. I like her, certainly more than so many heroines who are marvelously sweet as well as beautiful. A little sin makes Emma more human, a mixture of good and bad.

I would like you to invent a character, male or female, that you would like, although no one else might. What would the character look like? How would it speak? What would the good traits be, and what would the bad ones? You don’t need to write any dialogue (unless necessary to the description), but at least provide a solid outline of your character, about a page in length.

Week 17, Day 1

Essay

To practice your narrative writing, I would like you to remember one of those, perhaps rare, memories of perfect happiness (if, for some reason, you have absolutely none of perfect happiness, remember a time that you just really liked). I would like you to record this memory, using as much descriptive detail as possible. This is a fun exercise—enjoy!

Week 17, Day 5

Free Assignment

Today I would like you to write ... something. It could be a response paper, whether to *Emma* or the things you have learned in *Sound and Sense*, or something interesting in your other studies. It could be a poem about the tortures of misunderstood love (or the silliness of Harriet’s love tokens). It could be a retelling of a story

1. If you are curious, here is an example that I wrote in college.

It was the day before I turned 19, and I wanted to dance in a field in the sunlight. All the necessary ingredients were there, from the beautiful weather to the 12-foot-long silk ribbon I had been given for Christmas. Unfortunately, being in college, I was not prepared to mortify myself in front of the other Williams Village dwellers unaccompanied—such childish delights are best enjoyed with others. So I called my friend Kristina, who responded with a cheery “Okay!” when I asked if she wanted to dance in the field with me.

The weather was gorgeous: the only blemish in the world of sunlight was the squelches of dirty melted snow that shot up between my toes when I went barefoot. Not a rapturous sensation. But to jump and scream and run and twirl the ribbon was beautiful ... The Frisbee players gave startled glances at first, and I’m sure the man walking his dog was rather surprised when I yelled, “Do you want to dance with us?” (especially since the arm-waving, psychotic screams were not immediately recognizable as *dancing*).

The ribbon was making its virgin appearance. I felt like Mickey in *Fantasia*, with a sparkling, rainbow-flecked wand; with a flick of my wrist I could send a cascade of color in any direction I pleased. Kristina danced a bit when I’d pass the wand off (when I needed to catch my breath), but eventually she begged off with the excuse, “I’d rather just watch you: it’s more fun to see your enthusiasm.” I bet that’s what the Frisbee players thought, too.

your grandmother told you that was similar to the story of *Emma*. It could even be accomplished through silly dialogue.

This is a free form assignment—have fun!

Week 17, Day 5

Essay

In the notes for *Frankenstein*, we discussed the first person point of view, in which the narrator of the story is “I.” I created a monster, I changed a diaper, I ran a marathon—all are first person statements.

Another common form is the third person, in which someone else tells the story—a narrator. The third-person narrators can know differing amounts of the thoughts of their characters, however. An **omniscient** point of view² allows the narrator to know everything that the characters do, and think, and feel, as we saw in *Peter Pan*.

When Jane Austen wrote her novels, a **limited omniscient** point of view was still a new idea: the author, instead of knowing the thoughts and actions of all characters, gets into the mind of just one character—in this case, Emma. I would like you to write an essay on Austen’s choice of point of view. Would an omniscient point of view be a better choice? Would we gain anything knowing more of what goes on in Harriet’s mind, or Frank’s, or Jane’s, or Mr. Knightley’s? Why do you think as you do? How about a first person point of view? If Emma herself told the story, how would the story be different? Don’t forget a thesis statement, and an interesting hook!

Week 18, Day 5

Longer Essay Begin

You have spent almost the last four weeks reading this novel. Congratulations on your completion!

I would like you to write an essay on some aspect of *Emma*, whether one of the options below, or a different topic that interests you. I would like it to be longer than normal—about five pages. You have Monday to work on it, too.³

- Emma, the clever, should notice when she is confused, since every time she misses something important. Examples: why does Mr. Elton praise her drawing ability so much? Why does Mr. Elton not want to stay home from the Weston’s party? Why is Mr. Knightley so angry after their disagreement about Frank Churchill? Why is Harriet so composed when she hears that Frank and Jane are engaged? Etc.

2. **A point of view** is “the vantage point from which the story is told,” as *Writers Inc* admirably defines.

3. The length of this paper is similar to the majority of papers you will write in college. A five page essay, though, needs much more planning than a one to two page essay (and a ten page essay as much more effort again).

- Proper love is productive (children, better family relations, improved society, improves each other)—which marriages in *Emma* succeed, and which are failures, according to this idea?
- Comment on E. M. Forster’s opinion of Jane Austen’s characters. “She is a miniaturist, but never two-dimensional. All her characters are round, or capable of rotundity Why do the characters in Jane Austen give us a slightly new pleasure each time they come in . . . ? Why do they combine so well in a conversation, and draw one another out without seeming to do so, and never perform? . . .”⁴ Also, she has well-organized characters: “All through her works we find these characters, apparently so simple and flat, never needing reintroduction and yet never out of their depth—Henry Tilney, Mr. Woodhouse, Charlotte Lucas. She may label her characters “Sense,” “Pride,” “Sensibility,” “Prejudice,” but they are not tethered to those qualities.”⁵
- Perhaps you have read a twentieth century novel that you really like. You could comment then on the following quote: “In various ways, then, Austen sets the stage for the truly modern novel: its psychological realism; its critique of both the individual and society; its emphasis on the protagonist’s character development; its often domestic and local setting; and its placement of romantic love and happy (or unhappy) marriage at the center of the plot.”⁶

One of the benefits of reading is that, the more books you read, the wider your knowledge base. C. S. Lewis, in his *Preface to Paradise Lost*, mentions Miss Bates in order to prove a point about Milton’s Satan. Here is the quote. “Before considering the character of Milton’s Satan it may be desirable to remove an ambiguity by noticing that Jane Austen’s Miss Bates could be described either as a very entertaining or a very tedious person. If we said the first, we should mean that the author’s portrait of her entertains us while we read; if we said the second, we should mean that it does so by being the portrait of a person whom the other people in *Emma* find tedious and whose like we also should find tedious in real life. For it is a very old critical discovery that the imitation in art of unpleasing objects may be a pleasing imitation. In the same way, the proposition that Milton’s Satan is a magnificent character may bear two senses. It may mean that Milton’s presentation of him is a magnificent poetical achievement which engages the attention and excites the admiration of the reader. On the other hand, it may mean that the real being (if any) whom Milton is depicting, or any real being like Satan if there were one, or a real human being insofar as

4. Forster, E. M. *Aspects of the Novel*. New York: Harcourt, Inc., 1955, pp. 74–75.

5. *Ibid.*, p. 77.

6. Ten Harmsel, Henrietta. “Jane Austen: *Pride and Prejudice*.” *Invitation to the Classics*. Ed. Louise Cowan and Os Guinness. Grand Rapids, MI: Baker Books, 1998, p. 204.

he resembles Milton's Satan, is or ought to be an object of admiration and sympathy, conscious or unconscious, on that part of the poet or his readers or both. The first, so far as I know, has never till modern times been denied; the second, never affirmed before the times of Blake and Shelley..."⁷ Before you began this course, this quote may have been entirely unintelligible to you. But now, having come half-way, you not only know who Miss Bates is and why she may be an unpleasant character, you also know Milton's Satan AND why Blake and Shelley, those Romantic rebels, cheer for Satan in *Paradise Lost*. Congratulations! You have learned a lot in these eighteen weeks of school! Blessings on you as you continue your studies! ■

7. Lewis, C. S. *A Preface to Paradise Lost*. London: Oxford University Press, 1942, p. 94.

Schedule

Week 34					
Date:	Day 1 <small>166</small>	Day 2 <small>167</small>	Day 3 <small>168</small>	Day 4 <small>169</small>	Day 5 <small>170</small>
A Passage to India (AP)	chaps. 26–29 <input type="checkbox"/>	chaps. 30–33 <input type="checkbox"/>	chaps. 34–37 <input type="checkbox"/>		
Sound and Sense				chap. 15	
Lord of the Flies (AP)					chaps. 1–2
Word Power Made Easy				Session 45	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Narrative Essay <input type="checkbox"/>				Free Assignment <input type="checkbox"/>
Other Notes¹					

Week 35					
Date:	Day 1 <small>171</small>	Day 2 <small>172</small>	Day 3 <small>173</small>	Day 4 <small>174</small>	Day 5 <small>175</small>
Lord of the Flies (AP)	chaps. 3–4	chaps. 5–7	chaps. 8–10	chaps. 11–12	
Sound and Sense					chap. 16
Word Power Made Easy				Session 46	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Movie Critic <input type="checkbox"/>			Response Paper <input type="checkbox"/>	
Other Notes					

Week 36					
Date:	Day 1 <small>176</small>	Day 2 <small>177</small>	Day 3 <small>178</small>	Day 4 <small>179</small>	Day 5 <small>180</small>
Right Ho, Jeeves	chaps. 1–5	chaps. 6–10	chaps. 11–15	chaps. 16–19	chaps. 20–23
Word Power Made Easy		Session 47		Brief Intermission	
Daily Journaling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative Writing	Short Recap <input type="checkbox"/>				Write to Sonlight <input type="checkbox"/>
Other Notes You're all done!					

1. Reminder: Prepare your memorization for week 36. See p. 5 of "Introductory Letter to the Student" in the front of this guide for assignments.

Weeks 34–36—Notes

Creative Writing

Week 34, Day 1

Narrative Essay

Today's assignment is to write a narrative paper. *Writer's Inc* has some ideas on p. 135 (first memories, a lesson learned, a family trip, etc.). Really, as long as you tell a story, any writing is okay. One to three pages.

Week 34, Day 5

Free Assignment

Today's creative writing is a free day—you choose what you want to write about, whether something related to *A Passage to India*, or an essay topic in *Sound and Sense*, or your prediction of what will happen in *Lord of the Flies*, or anything else you might choose.

Here is also a “head’s up” for the creative writing assignment for Monday, which will be a movie review of any film based on any of the books you have read this year. Here are some you might want to look for, depending on your interests and your rental store’s availability. You have at least three options of *Hamlet* (the Olivier version, the Mel Gibson version, or the Kenneth Branagh “complete” version), a fairly new *Importance of Being Earnest*, the Disney version (or, I guess, the movie version) of *Peter Pan*, a made-for-tv-movie or a cartoon version of *Gulliver's Travels*, the Academy Award-winning *Passage to India*, either the true-to-the-book Gwyneth Paltrow *Emma* or the delightful modification *Clueless*, the old Boris Karloff *Frankenstein*, Disney's animated *Alice in Wonderland*, either the nice musical *My Fair Lady* or the harsh *Pygmalion* original, or a recent large screen adaptation of *Wuthering Heights*. You might be able to find a version of *A Tale of Two Cities*, or a BBC production of Sherlock Holmes. Enjoy your viewing!

Week 35, Day 1

Movie Critic

Please write a movie review of whichever movie you watched. If possible, think of a catchy (punny) title. A paragraph or so should summarize the plot (without giving away the ending—just enough to “hook” the reader). Record what—if anything—the movie does well: is the script humorous? Are the camera angles interesting (one of the best examples of this is the Branagh *Hamlet*)? For an example of the positives, after the first of the *Lord of the Rings* movies came out, my husband, an avid fan of the books, thought Hobbiton was quite accurate, and the creepy Black Riders (with their horrible shrieks) exactly right. The plot kept him engrossed while watching. Also record what—if anything—the movie does poorly: is

the acting over-the-top? Did the director choose to cut some scenes or characters that you think would have been better left intact? Phil had plenty to say about what could have been done better with *The Fellowship of the Ring*. First, why did the director feel he had to explain all about the ring at the very beginning? The book does not explain about the rings for quite some time, which builds suspense and curiosity—what is this ring? By telling the whole story at the start, the director eliminated this suspense. Second, why the lengthy fight between the wizards? Was Peter Jackson trying to capitalize on the Harry Potter wizard craze, showing off the special effects, without much benefit to the plot? Third, why make Frodo Baggins so young? Elijah Wood is certainly a cutie, but Frodo Baggins is in his thirties when the story starts.

Week 35, Day 4

Response Paper

Because we finish this book on Thursday, please either start this creative writing a day early, or work on it tomorrow.

This book has several fascinating essay topics. Please feel free to choose your own, though, if one of these do not appeal to you.

- Some people wonder how this story would be different if only girls were on the island. For example, since women joined the military, many Christian commentators have pointed out that men are naturally disposed to want to protect/defend/fight/provide, whereas women are more naturally disposed to nurture. What do you think would happen? (I'm sure that sin nature would take over, but would the sins be different?) Imagine an alternative story.
- A detailed account of an average day in the life of a littlun is found on p. 59. Since these little boys basically live a life of their own, what is their function in this book? What would be missing without them? Discuss.
- In the New Testament, one of the traits Christ commands of his followers is to be child-like. What does this mean? How do these boys not fulfill this command? Discuss.
- The back cover says, “It is not only a first-rate adventure story but a parable of our times.” What does this mean?
- Explore the difference between adults and children. The *Notes* at the end of this text point out that “in the end adult life appears, dignified and capable, but in reality enmeshed in the same evil as the symbolic life of the children on the island. The of-

ficer, having interrupted a man-hunt, prepares to take the children off the island in a cruiser which will presently be hunting its enemy in the same implacable way. And who will rescue the adult and his cruiser?" All the time the boys are on the island, Ralph earnestly wishes for adult supervision and wisdom. But, as this quote points out, the children and adults do not have much difference between them, in the end. Perhaps you would want to add a bit about the symbolism of the only adult in the book is one who arrives on the island, dead because of war. Or perhaps you want to investigate the difference between the boy's man-hunt and war (from what I understand of Vietnam, some of the adults pursued the enemy in a very similar manner to the Jack/Roger pursuit of Ralph).

Week 36, Day 5

Write to Sonlight

Now that you have finished this year, I would like you to write an informal letter (or an e-mail if you prefer), to us at Sonlight. What did you enjoy about the year? What did you dislike? Do you have suggestions for other books? How would you make the program better? We look forward to hearing your thoughts!

Please send your e-mail to main@sonlight.com with a subject line that reads, "British Literature Review." You may send a letter to 8042 South Grant Way, Littleton, CO 80122-2705.

It has been a joy to learn along with you. May God bless you in all your future endeavors. ■


Week 36, Day 1

Short Recap

You have read a large number of books this year. I would like you to think back over the books you have read and write on each of the following categories: your **favorite** book and **least favorite** book: why? Was it because of plot (or lack thereof), or writing style, or because the book was poetry and not prose? Was the subject matter disturbing or the book too much fluff? Next, **stylistically**, which did you like most and least? Why? Meaning, did you like the author's vocabulary or the flow of paragraphs, the breaks in chapters, the tone (chatty or emotional or reserved)? Which book **changed your life** the most? Which book **made you think** the most?

Just a short paragraph on each—this is mostly to help you reflect on the amazing amount you have read this year!

In your review you can also address things like pacing (does the movie drag at times, or does it hold your interest), speech (can you understand the characters?), lighting (is the movie too dark? washed out? lavishly brilliant?), or anything else that stands out to you.

If you want some professional examples, we have provided a link on our web page which offers a search engine for all of the reviews of Roger Ebert (probably the most famous movie reviewer of our day) .

Enjoy this assignment—it should be fun!

Introductory Comments

Pelham Grenville Wodehouse (1881–1975) wrote about a hundred books. His friends called him “Plum.” After he graduated from college, he worked for the Hong Kong and Shanghai Bank for two years where he began to write. His work was so popular he quit his job at the bank to write full time. Wodehouse settled in America in 1909, and there sold a serial to the *Saturday Evening Post*, which subsequently published almost all of his writing before published in book form. He became an American citizen in 1955, and was knighted a few months before he died. At that time he said he had no more ambitions: he was a knight and Madame Tussaud’s had a waxwork of him.

Wodehouse’s method of perfecting his plot was unique. He pinned up the pages of his manuscript around the room, and the pages that he thought were too dull he pinned up crooked. He would correct and change them, page by page, until a level, straight row of pages circled the room.

I hope you enjoy this book ... and if you do not right now, try it again later. The farcical style may appeal to you more or less at different times in your life (I know this is true for me). When I read this book for the first time, I thought, “Ho, hum,” but rereading it later (maybe because I was not thinking about school) made me enjoy it much more. When my husband started to read Wooster and Jeeves books he could not get enough of them. If this style does delight you, please note the list of Wodehouse books on one of the opening pages of your text—there are plenty more to keep you occupied and entertained, if you so desire (*The Code of the Woosters*, *The Mating Season*, and *Stiff Upper Lip*, *Jeeves* continue the saga of the Bassett and the Fink-Nottle, in case you are interested).

One of the reasons I held off on this book until the end of the year is because of all the allusions, from Sherlock Holmes and Watson to the Ancient Mariner, from Pygmalion to the “March hatter” (as the French chef mistakenly refers to the mad man in *Alice* on p. 211). I hope you will enjoy this after an intense year of British lit. This book is my pre-summer “good job, congratulations” treat for you.

Enjoy!

Chapter 1

Vocabulary Development

... I suppose the affair may be said to have had its inception ... with that visit of mine to **Cannes**.

... Angela wouldn’t have met her shark, and Aunt Dahlia wouldn’t have played **baccarat**.

Self: Have a good time at **Ascot**?

... one of those freaks you come across from time to time during life’s journey who can’t stand **London**.

“Possibly there was a certain suggestion of the **piscine**, sir.”

“You’ve just told me that this is what he has been doing, and **assiduously**, at that.”

... Jeeves’s reputation as a counselor has long been established among the **cognoscenti** ...

“And Gussie, you say, is in the same **posish**?”

Especially if the girl he had earmarked was one of these tough modern thugs, all lipstick and cool, hard, **sardonic** eyes, as she probably was.

“I confess that until you supplied this information I was feeling profoundly **dubious** about poor old Gussie’s chances ...”

“... she and Angela had struck up one of those **effervescent** friendships which girls do strike up ...”

... I jolly well intended to fight for it with all the vim of grand old Sieur de Wooster at the **Battle of Agincourt**.

“I fear that you **inadvertently** left Cannes in the possession of a coat belonging to some other gentleman, sir.”

“Is this the **dudgeon**, Jeeves?”

A closer scrutiny informed me that it was Gussie Fink-Nottle, dressed as **Mephistopheles**.

Chapter 2

Vocabulary Development

You couldn’t have told it from my manner, but I was feeling more than a bit **nonplussed**.

... in their opinion Bertram Wooster is a mere **cipher** and that the only member of the household with brains and resources is Jeeves.

I weighed this. It was **specious**, of course.

“... the **salient** point that emerges is that you are booked to appear at a fancy-dress ball.”

“I am of opinion that he will lose much of his normal **diffidence**, sir.”

Chapter 3

Vocabulary Development

“I think it would be well to **acquiesce** in her wishes.”

Chapter 4

Vocabulary Development

I laughed **derisively**.

"Greedy young pigs have nothing to do with it," I said with a touch of **hauteur**.

... it is not too much to say that the soul was **seared**.

Chapter 5

Vocabulary Development

As I drained the glass now, new life seemed to **burgeon** within me.

Chapter 6

Vocabulary Development

"Is '**propinquity**' the word you wish, sir?"

"And even now you aren't on to the full depths of the extraordinary **sagacity** I've shown."

... basing my confidence on the fact that he was one of those timid, **obsequious**, teacup-passing, thin-bread-and-butter-offering, yes-men ...

That I had not overrated my **acumen** was proved by her next in order ...

Chapter 7

Note: Uncle Tom was a famous black slave from the story *Uncle Tom's Cabin*.

Vocabulary Development

... I bunged my foot **sedulously** on the accelerator in order to get to Aunt Dahlia with the greatest possible speed ...

"And, anyway, it is probably all for the best that you evaded your obligations in that sickeningly **craven** way."

According to Angela, the **finny denizen** kept snapping at her ankles virtually without cessation ...

And yet I must admit that there was a **modicum** of truth in what she said.

I had been feeling pretty **austere** about the man all day ...

Well, just before I started out to the **tryst**, I was pottering about the flat ...

"Bertie," said Aunt Dahlia, and her manner struck me as **febrile** ...

"Bertie, you **abysmal** chump, I appeal to you once more."

Chapter 8

Vocabulary Development

... a childish feat for one of my **lissomness** ...

... rendering everything hotsy-totsy once more between these two young **sundered** blighters.

To broadcast the fact that I proposed to take him and Angela and play on them as on a couple of stringed instruments might have been **injudicious**.

... she was ... singularly temperate in her language for a woman who at one time hunted regularly with the **Quorn**.

Chapter 9

Vocabulary Development

He greeted the young master with his customary **suavity**.

"I did not recently spend two months among our **Gallic** neighbours for nothing."

... the place being loaded down above the **Plimsoll mark** with aching hearts and standing room only as regarded tortured souls ...

... I hadn't expected the evening meal to be particularly **effervescent**.

... Aunt Dahlia was a total loss as far as anything in the shape of brilliant **badinage** was concerned.

If ever a chap wanted the **clarion note**, it looked as if it was this Fink-Nottle.

"She is acquainted with Augustus Fink-Nottle, the dogs' **chiroprapist**."

... he gazed at the slug ... with something approaching **bonhomie**.

Beholding her at close range like this, I suddenly became **cognizant** of what I was in for.

Chapter 10

Vocabulary Development

But with the Bassett something less snappy and a good deal more **glutinous** was obviously indicated.

I saw that I had been wrong in supposing that the stars were not **germane** to the issue.

... in close **juxtaposition** in the twilight, there doesn't seem much more to do but start pricing fish slices.

Chapter 11

Note: Gandhi was an Indian leader who challenged the British rulers to leave by non-violent protest. He often fasted for long periods of time to raise public awareness to his cause.

Vocabulary Development

... rather like Caesar having one in his tent the day he overcame the *Nervii*.

No easy one, I can assure you, for the browsing and *sluicing* had been of the highest quality ...

It was a sensational *renunciation* and stuck out like a sore thumb.

... I had given ... little *credence*, considering it the mere unbalanced apple sauce of a bereaved man.

"Why this ill-concealed *animus*?"

I blamed myself for not having taken into consideration the possible effects of a sudden abstinence on the part of virtually the whole strength of the company on one of Anatole's impulsive *Provençal* temperment.

These *Gauls*, I should have remembered, can't take it.

"Possibly a little *injudicious*, sir."

... he supplied Miss Bassett with very full and complete information not only with respect to the common newt, but also the crested and *palmated* varieties.

... that a marked sexual *dimorphism* prevails in most species ...

Chapter 12

Vocabulary Development

... all the while the *corporeal* Wooster was getting his eight hours.

... I had no idea the larder was such a social *vortex*.

"To which she replied, 'Well, if it comes to that, my merry *somnambulist*, what are you?'"

Chapter 13

Note: "[S]carcely the feudal spirit"—Jeeves refused to act as a serf to his lord.

Vocabulary Development

"You feel that Miss Angela's *strictures* should not be taken too much *au pied de la letter*, sir?"

... till, as he is so apt to do, he starts shoving his oar in and *caviling* and obstructing ...

"... this girl went on to dissect my manners ... and method of eating asparagus with such *acerbity* ..."

I placed the stub of my *gasper* in the ash tray and lit another ...

"Gussie, for example, as we have seen, babbles of *syncopated* newts."

"Only active measures, promptly applied, can provide this poor, *pusillanimous* poop with the proper pep."

Chapter 14

Vocabulary Development

... confronted by some notable example of *gaucherie* on the part of some particularly foul member of the under-world ...

"I'd pity the girl who was linked for life to a *bargee* like Tuppy Glossop."

Chapter 15

Vocabulary Development

Whether his eyes were actually shooting forth flame, I couldn't tell you, but there appeared to me to be a distinct *incandescence*.

I preserved the old *sang-froid*.

He also called me an *opprobrious* name.

"What exactly is it that they put into *haggis*?"

"... I am not sure I couldn't have you up before a beak and jury and *mulct* you in very substantial damages."

Chapter 16

Vocabulary Development

... he moved aside and desired ... to be informed if I thought I was a ruddy *osteopath*.

The *febrile* gleam died out of his eyes, to be replaced by a look of infinite sadness.

Chapter 17

Vocabulary Development

... clasped her to him like a *stedore* handling a sack of coals.

... leaning up against a chap who, from the aroma, might have been a corn *chandler* or something of that order.

Those interruptions had been enough to prove to the *perspicacious* that here ... was one who ... might let himself go in a rather epoch-making manner.

"And I don't blame you, because there's a *frost* in here you could cut with a knife."

... in touch with the various ways in which an overdose of the blushful *Hippocrene* can take the individual ...

There was a fascination about Gussie's methods which gripped and made one reluctant to pass the thing up provided personal *innuendoes* were steered clear of.

"A cold *collation* has been set out in the dining-room."

Chapter 18

Vocabulary Development

"I worshipped her immediately we met, the pop-eyed little **excrecence**."

Chapter 19

Note: Kipling—"f[emale]. of the s[pecies]. being more d[easily]. than the m[ale]."

Chapter 20

Vocabulary Development

... and it sounded as if **Carnera** had jumped off the top of the Eiffel Tower on to a cucumber frame.

A thing to jar the most **phlegmatic**.

"My husband, poor soul, will probably die of **dyspepsia**."

Chapter 21

Vocabulary Development

It was she who started the whole **imbroglio** by chucking Gussie ...

"However, I am in no position to **cavil** at even a 100 to 1 shot."

Chapter 22

Vocabulary Development

... my Aunt Agatha's son, young Thos, put a match to the parcel of **Guy Fawkes Day** fireworks to see what would happen.

... there was a disposition to draw rather **invidious** comparisons between him and Bertram.

... something about trying to imagine myself the man who brought the good news from **Aix** to **Ghent**.

It set me thinking of all the other things that could happen to a man out and about on a **velocipede** without a lamp ...

... Bertram Wooster ... was a very different Bertram from the gay and **insouciant boulevardier** of Bond Street and Picadilly.

Chapter 23

Vocabulary Development

Young Lochinvar, absolutely.

... I **vouchsafed** a courteous "What ho!"

"A very **parfait** knight!" I heard her murmur ...

"Tallyho, not to mention **tantivy**." ■