

TEACHER GUIDE

James P. Stobaugh

Language Arts



Includes: Answer Keys



Student Objectives



Daily Concept Builders



Weekly Essay & Tests

British

High School Level

LITERATURE

Cultural Influences of Early to Contemporary Voices



First printing: November 2012
Third printing: March 2018

Copyright © 2012 by James P. Stobaugh. All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without written permission of the publisher, except in the case of brief quotations in articles and reviews. For information write:

Master Books®, P.O. Box 726, Green Forest, AR 72638

Master Books® is a division of the New Leaf Publishing Group, Inc.

ISBN: 978-0-89051-674-4

ISBN: 978-1-61458-269-4 (digital)

Cover design by Diana Bogardus.

Interior design by Terry White.

Unless otherwise noted, all images are from shutterstock.com, Library of Congress (LOC-image), and Wikimedia Commons. All images used under the Creative Commons Attribution-Share Alike 3.0 Unported license (CC-BY-SA-3.0) are noted; license details available at creativecommons.org/licenses/by-sa/3.0/. Other photos are public domain (PD-US) and (PD-Art).

Scripture quotations taken from The Holy Bible, New International Version®, Copyright © 1973, 1978, 1984, 2011 by Biblica, Inc.™ Used by permission of Zondervan, All rights reserved worldwide.

Permission is granted for copies of reproducible pages from this text to be made for use within your own homeschooling family activities. Material may not be posted online, distributed digitally, or made available as a download. Permission for any other use of the material needs to be made prior to use by email to the publisher at nlp@newleafpress.net.

Please consider requesting that a copy of this volume be purchased by your local library system.

Printed in the United States of America

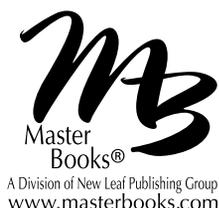
Please visit our website for other great titles:
www.masterbooks.com

For information regarding author interviews,
please contact the publicity department at (870) 438-5288.

Dedication

This Book is gratefully dedicated to Karen and our four children: Rachel, Jessica, Timothy, and Peter.

He has given us a ministry of reconciliation . . . (2 Corinthians 5:18).



Contents

Using Your Teacher Guide	6
Grading Record Options	7
Preface	9
1. The Anglo-Saxon Age (Part 1)	10
“The Seafarer,” Author Unknown; <i>Beowulf</i> , Author Unknown	
2. The Anglo-Saxon Age (Part 2)	19
<i>The Ecclesiastical History of the English People</i> , Venerable Bede; Worldviews	
3. The Middle Ages (Part 1)	27
(Scottish folk ballads), “Bonny Barbara Allan,” Author Unknown; “Get Up and Bar the Door,” Author Unknown; “The Prologue,” “The Pardoner’s Tale,” and “The Nun’s Priest’s Tale,” in <i>The Canterbury Tales</i> , Geoffrey Chaucer	
4. The Middle Ages (Part 2)	34
<i>Sir Gawain and The Green Knight</i> , Author Unknown	
5. Elizabethan Age (Part 1)	41
“On Monsieur’s Departure,” “The Doubt of Future Woes,” and “Speech to the Troops at Tilbury,” Queen Elizabeth; <i>The Fairie Queene</i> , “Sonnet 26,” and “Sonnet 75,” from <i>Amoretti</i> , Edmund Spenser; “The Passionate Shepherd to His Love,” Christopher Marlowe; “The Nymph’s Reply to the Shepherd,” Sir Walter Raleigh; “To Sleep,” Sir Philip Sidney; “Love’s Farewell,” by Michael Drayton; “To Sleep,” Samuel Daniel; “When to Her Lute Corinna Sings,” Thomas Campion; The admonition by the Author to all Young Gentlewomen: And to all other Maids being in Love,” Isabella Whitney; “Sonnet 116,” “Sonnet 18,” “Sonnet 29,” “Sonnet 55,” and “Sonnet 73,” William Shakespeare	
6. Elizabethan Age (Part 2)	48
<i>Macbeth</i> , William Shakespeare	
7. Elizabethan Age (Part 3)	55
<i>The Tragedy of Mariam The Faire Queen of Jewry</i> , Elizabeth Cary; “On My First Son,” “The Noble Nature,” “To the Memory of My Beloved Master, William Shakespeare,” “A Farewell to the World,” Ben Jonson; <i>Essays</i> , Francis Bacon	
8. Elizabethan Age (Part 4)	63
<i>Dr. Faustus</i> , Christopher Marlowe; “To the Thrice-Sacred Queen Elizabeth,” Mary Sidney Herbert; “Psalm 65,” The English Bible	
9. The Seventeenth Century (Part 1)	70
“An Excuse for So Much Writ upon My Verses,” Margaret Cavendish; “Go and Catch a Falling Star,” “Holy Sonnet X,” “Holy Sonnet XIV,” “Meditation XVII,” John Donne	
10. The Seventeenth Century (Part 2)	77
“To My Excellent Lucasia, on our friendship. 7th July 65,” Katherine Philips; “To Lucasta, Going to the Wars,” Richard Lovelace; “The Collar,” George Herbert; “The Retreat,” “Silex,” Henry Vaughan; “To the Virgins to Make Much of Time,” Robert Herrick; “Bermudas,” “To His Coy Mistress,” Andrew Marvell	
11. The Seventeenth Century (Part 3)	85
“O Nightingale,”* “How Soon Hath Time,” “To A Virtuous Young Lady,” “When I Consider How My Light Is Spent,” “L’Allegro,” “Il Penseroso,” John Milton	
12. The Seventeenth Century (Part 4)	92
<i>Paradise Lost</i> , John Milton	

13. The Seventeenth Century (Part 5)	99
"Upon Being Contented with a Little," Anne Killigrew; "An Essay of Dramatic Poesy," "A Song for St. Cecilia's Day," John Dryden	
14. The Eighteenth Century (Part 1)	106
<i>Evelina or Cecilia</i> , Frances Burney d'Arblay, <i>Robinson Crusoe</i> , Daniel Defoe	
15. The Eighteenth Century (Part 2)	114
"London's Summer Morning,"* Mary Darby Robinson, "The Rape of The Lock,"* Alexander Pope	
16. The Eighteenth Century (Part 3)	121
<i>Gulliver's Travels</i> , <i>Abolishing Christianity</i> , Jonathan Swift	
17. The Eighteenth Century (Part 4)	128
<i>The Vicar of Wakefield</i> , Oliver Goldsmith	
18. The Eighteenth Century (Part 5)	135
"Mr. Johnson's Preface to his Edition of Shakespeare's Plays," "The Vanity of Human Wishes," Samuel Johnson	
19. The Eighteenth Century (Part 6)	143
<i>The Rivals</i> , Richard Brinsley Sheridan	
20. The Eighteenth Century (Part 7)	152
"A Man's a Man for A' that,"* "O, My Luve Is Like a Red, Red Rose,"* "Till a' the seas gang dry,"* "To a Mouse,"* Robert Burns, "How Sweet I Roam'd From Field to Field,"* "And Did Those, Feet in Ancient Time,"* "The Clod and the Pebble,"* "The Lamb,"* "The Tyger."* William Blake	
21. The Nineteenth Century (Part 1)	159
"A Song," Helen Maria Williams, "London, 1802,"* "A Slumber did my Spirit Seal,"* "To the Cuckoo,"* "To a Skylark,"* "Composed upon Westminster Bridge, September 3, 1802,"* "Strange Fits of Passion Have I Known,"* "The Tables Turned,"* "Lines Written in Early Spring," William Wordsworth	
22. The Nineteenth Century (Part 2)	166
<i>A Vindication of the Rights of Women</i> , Mary Wollstonecraft, "Don Juan,"* "The Prisoner of Chillon,"* "She Walks in Beauty," Lord Byron, "Kubla Khan,"* "The Rime of the Ancient Mariner," Samuel Taylor Coleridge, "Ozymandias,"* "To a Skylark," Percy Bysshe Shelley, "Bright Star,"* "Ode on a Grecian Urn,"* "Ode to a Nightingale," "Posthuma," John Keats	
23. The Nineteenth Century (Part 3)	173
<i>Jane Eyre</i> , Charlotte Brontë, <i>Frankenstein</i> , Mary Shelley	
24. The Nineteenth Century (Part 4)	180
<i>A Tale of Two Cities</i> , Charles Dickens	
25. The Nineteenth Century (Part 5)	187
<i>Pride and Prejudice</i> , Jane Austen	
26. The Nineteenth Century (Part 6)	194
<i>Dr. Jekyll and Mr. Hyde</i> , Robert Louis Stevenson	
27. The Nineteenth Century (Part 7)	201
"The Witch," Mary Elizabeth Coleridge, "The Idea of a University," John Henry Newman, "Break, Break, Break,"* The Charge of the Light Brigade," "Ulysses,"* "Crossing the Bar," Alfred Lord Tennyson, "Prospice,"* "The Lost Leader,"* "My Last Duchess Ferrara," Robert Browning, "Sonnet XIV,"* "Sonnet I,"* "Sonnet XLIII," Elizabeth Barrett Browning	
28. The Nineteenth Century (Part 8)	208
<i>The Mayor of Casterbridge</i> , Thomas Hardy	

29. The Twentieth Century (Part 1)	215
<i>Lord Jim</i> , Joseph Conrad	
30. The Twentieth Century (Part 2)	223
“Not Waving but Drowning,” Stevie Smith (Florence Margaret Smith), “Miss Brill,” Katherine Mansfield, “Araby,” James Joyce, “The Selfish Giant,” Oscar Wilde, “The Bag,” Saki (H.H. Munro), “Without Benefit of Clergy,” Rudyard Kipling, “The Rocking-Horse Winner,” D. H. Lawrence	
31. The Twentieth Century (Part 3)	230
<i>Are Women Human?</i> , <i>The Human-Not-Quite Human</i> , Dorothy Sayers, “Terence, This is Stupid Stuff,” “Loveliest of Trees,” “Be Still my Soul,” A.E. Housman, “Greater Love,” Wilfred Owen, “The Fish,” Rupert Brooke, “In Flanders Fields” John McCrae, “An Irish Airman Foresees His Death,” “When You are Old,” “The Second Coming,” “The White Swans at Coole,” “Byzantium,” William Butler Yeats	
32. The Twentieth Century (Part 4)	237
<i>Mere Christianity</i> , C. S. Lewis.	
33. The Twentieth Century (Part 5)	244
<i>The Lord of the Rings</i> , J.R.R. Tolkien	
34. The Twentieth Century (Part 6)	252
<i>Murder in the Cathedral</i> , T.S. Eliot	
Essay Options	259
Chapter Tests	270

READING LIST: The following is a list of additional books and texts not included within the study that are needed for this course. It is strongly suggested that students read most, if not all these titles during the summer before taking this course. Most will be available at local libraries or as free downloads at The Online Books Page (onlinebooks.library.upenn.edu/lists.html), Project Gutenberg (www.gutenberg.org/wiki/Main_Page), or Bartleby (www.bartleby.com/).

Beowulf (Author Unknown)
The Ecclesiastical History of the English People by Venerable Bede
 “The Pardoner’s Tale” and “The Nun’s Priest’s Tale” from *Canterbury Tales* by Geoffrey Chaucer
Sir Gawain and the Green Knight (Author Unknown)
The Fairie Queene by Edmund Spenser
 “Macbeth” by William Shakespeare
 “Dr. Faustus” by Christopher Marlowe
 “Holy Sonnet XIV” by John Donne
 “Silex” by Henry Vaughan
Paradise Lost by John Milton
 “An Essay of Dramatic Poesy” by John Dryden
Eveline or *Cecilia* by Frances Burney d’Arblay
Robinson Crusoe by Daniel Defoe
Gulliver’s Travels by Jonathan Swift
The Vicar of Wakefield by Oliver Goldsmith
 “The Rivals” by Richard Brimsley Sheridan
 “The Rime of the Ancient Mariner” by Samuel Taylor Coleridge

Jane Eyre by Charlotte Brontë
Frankenstein by Mary Shelley
A Tale of Two Cities by Charles Dickens
Pride and Prejudice by Jane Austen
Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson
 “The Witch” by Mary Elizabeth Coleridge
The Mayor of Casterbridge by Thomas Hardy
Lord Jim by Joseph Conrad
 “Are Women Human?” and “The Human-Not-Quite” by Dorothy Sayers
 “Terence, This is Stupid Stuff,” “Loveliest of Trees,” and “Be Still my Soul,” by A.E. Housman
 “An Irish Airman Foresees His Death,” “When You are Old,” “The Second Coming,” “The White Swans at Coole,” and “Bazantium” by William Butler Yeats
Mere Christianity by C.S. Lewis
The Lord of the Rings by J.R.R. Tolkien
 “Murder in the Cathedral” by T.S. Eliot

Using Your Teacher Guide

How this course has been developed:

1. **Chapters:** This course has 34 chapters (representing 34 weeks of study) to earn two full credits; writing and literature.
2. **Lessons:** Each chapter has five lessons, taking approximately 45 to 60 minutes each.
3. **Student responsibility:** Responsibility to complete this course is on the student. Students must read ahead to stay on schedule with the readings. Independence is strongly encouraged in this course, which was designed for the student to practice independent learning.
4. **Grading:** Depending on the grading option chosen, the parent/educator will grade the daily concept builders, and the weekly tests and essays. (See pages 7 and 8.)
5. **Additional books and texts:** A list of outside reading is provided after the table of contents. Students should try and read ahead whenever possible. Most readings are available free online or at a local library.

Throughout this book you will find the following:

1. **Chapter Learning Objectives:** Always read the “First Thoughts” and “Chapter Learning Objectives” in order to comprehend the scope of the material to be covered in a particular week.
2. **Daily warm-ups:** You should write or give oral responses for the daily warm-ups to your educator/parent. These are not necessarily meant to be evaluated, but should stimulate discussion.
3. **Concept builders:** You should complete a daily concept builder. These activities take 15 minutes or less and emphasize a particular concept that is vital to that particular chapter topic. These will relate to a subject covered in the chapter, though not necessarily in that day’s lesson.
4. **Assigned readings:** Remember to read ahead on the required literary material for this course. Students should plan to read some of the required literature the summer before the course.
5. **Weekly essays:** You will be writing at least one essay per week, depending on the level of accomplishment you and your parent/educator decide upon. These are available in the teacher guide.
6. **Weekly tests:** These are available in the teacher guide and online.

Earn a bonus credit!

Easily integrate related history curriculum for an additional credit, a combination study done in less than two hours daily! History Connections are shown on the chapter introduction page to help a student study these texts consecutively, exploring literature and history in unison. (*The American, British, and World History* curriculum is also written by James Stobaugh and published by Master Books®.)

What the student will need each day:

1. Notepad/computer: for writing assignments.
2. Pen/pencil: for taking notes and for essays.
3. A prayer journal. As often as you can — hopefully daily — keep a prayer journal.
4. Daily concept builders and weekly essay options are available in this teacher guide. Weekly tests are available in this teacher guide and as a free download at: nlpg.com/BritishLitAids.

Increasing your vocabulary:

Part of the reason for reading so many challenging literary works is for one to increase his or her functional vocabulary. The best means of increasing vocabulary is through reading a vast amount of classical, well-written literary works. While reading these works, one should harvest as many unknown words as possible, and try to use five new words in each essay written.

Create 3x5 Vocabulary Cards

Front	Back
Adversity	Harmful, Evil
	Adversity is a Noun
	The adverse effects of smoking are great.

When one meets a strange word for the first time:

- Do your best to figure out the word in context,
- Check your guess by looking in the dictionary,
- Write a sentence with the word in it.

Use the illustration above to formulate vocabulary cards of new words.

Grading Record Options (See chart on following page.)

This course has been developed to allow three grading options for a parent/educator. This allows one the flexibility to adjust the usage of the course content to individual situations and varying requirements. For ease of grading, Option A (essays/exams) and Option B (essays/exams/concept builders [CB]) both provide a total weekly score of 100 points for a course total of 3,400 possible points. Dividing the total score at the end of the course by 34 will provide a percentage grade for the student. You may use the standard system (90-100 = A, 80-89 = B, 70-79 = C, 60-69 = D, below 60 = F), or you may use your own personal grading system. The third grading option simply allows for additional work (warm-ups [WU], additional essays, etc.) to be counted toward each week's final grade. This can be done at the educator's discretion and be added into the overall score of Option A or Option B.

Preface

British Literature is a rhetoric-level course. Two things are distinctive about rhetoric-level courses: they are content-driven, and they presume higher-level thinking. In most cases, a student is going to have to read in excess of 200 pages per chapter. Therefore, it is highly advisable that he or she begin reading the material during the summer prior to beginning this course.

In any event, a student must read the whole book/literary work before the lesson begins. Sometimes this is no big deal (e.g., reading William Blake's poetry). In other cases it will take more than a week to read the assigned text (e.g., *Mere Christianity*, C.S. Lewis).

By now one should already know how to do elementary literary criticism. If you are worried, don't be. Students will review how to do literary analysis as the course progresses. Literary analysis questions are the most often asked questions, and they fall under the three main types of questions in the text: critical thinking, biblical application, and enrichment.

Literature is defined in *Merriam Webster's Collegiate Dictionary* (10th ed., 1993) as "writings in prose or verse: especially having excellence of form or expression and expressing ideas of permanent or universal interest."

The person who examines, interprets, and analyzes literature is a critic. That is the student's job. A critic is a guide to the reader, not a prophet or a therapist. While it is the critic's right to express his or her preferences, and even a privilege to influence others, it is not his or her job to tell the reader what to like or not like. However, the critic is a helper, a guide helping the reader to better understand the author's intention and art. In fact, the critic is concerned about the structure, sound, and meaning of the literary piece. These structures are described as genres: *narrative prose*, *essays*, *poetry*, and *drama*.

God is raising a mighty generation! Students of today will be the culture-creators of the next century. They are a special generation, a special people. My prayer for each student who reads this course is:

I kneel before the Father, from whom his whole family in heaven and on earth derives its name. I pray that out of his glorious riches he may strengthen you with power through his Spirit in your inner being, so that Christ may dwell in your hearts through faith. And I pray that you, being rooted and established in love, may have power, together with all the saints, to grasp how wide and long and high and deep is the love of Christ, and to know this love that surpasses knowledge — that you may be filled to the measure of all the fullness of God. Now to him who is able to do immeasurably more than all we ask or imagine, according to his power that is at work within us, to him be glory in the church and in Christ Jesus throughout all generations, for ever and ever! Amen (Eph. 3:14–21).

The Anglo-Saxon Age (Part 1)

First Thoughts It was in A.D. 449 that the Jutes, from Denmark, invaded land previously conquered by the Romans and earlier by the Britons, Celts, and Druids. Following the Jutes came the Anglos and Saxons. The origins of the Anglo-Saxon peoples are obscure. Scholars believe that they inhabited southern Sweden, the Danish peninsula, and northern Germany (between the Ems River on the west, the Oder River on the east, and the Harz Mountains on the south). The Anglo-Saxons created an English civilization that lasted until A.D. 1066, when William the Conqueror, from Normandy, France, conquered England at the Battle of Hastings. Who were the Anglo-Saxons? They were a Germanic people who loved epic legends and stories about the sea. They loved a good fight but also had a highly developed feeling for beauty. The Anglo-Saxons loved to describe rippling brooks and stunning sunsets. They dominated England's culture for almost a century.

Chapter Learning Objectives

As a result of this chapter study you will be able to . . .

1. Identify the speakers in “The Seafarers.”
2. Compare and contrast the hero Beowulf with Jesus Christ. In your essay, give frequent references to the text and to Scripture.
3. Discuss how alliteration affects the author's meaning.
4. Define the word “kenning.” Find several examples of this literary technique in “The Seafarer.”
5. Compare *Beowulf* to narrative epics in the Old Testament.

Weekly Essay Options: Begin on page 259; answer summaries available at the end of each chapter.

Reading ahead: Students should review *An Ecclesiastical History of the English People* by Venerable Bede.



Anglo-Saxon Literature

Assignments

- Warm-up: Anglo-Saxons love meter and rhythm. What are the meter and rhythm of this narrative poem? Meter is the pattern of accented syllables in writing. For instance, notice how this phrase is accented: This is' the day' that God' has made.'
- Students should complete Concept Builder 1-A.
- Students should review the required reading(s) *before* the assigned chapter begins.
- Teachers shall assign the required essay. The rest of the essays can be outlined, answered with shorter answers, or skipped.

CONCEPT BUILDER 1-A
Active Reading

Read "The Seafarer" (author unknown) and respond to the following:	
1	Predict how will this poem end. <i>Answers will vary — the tone and mood is hopeful.</i>
2	Who is the narrator (i.e., speaker)? <i>An elderly sailor who is reflecting on his time at sea.</i>
3	Does he work in a city? <i>Probably not. He is a sailor.</i>
4	Is he a Christian believer? <i>Absolutely. The references to Christianity are obvious and numerous. "On the curve of a wave. Thus the joys of God Are fervent with life, where life itself Fades quickly into the earth."</i>
5	Personification is "A person or thing typifying a certain quality or idea." In what way is this line personification?: "The only sound was the roaring sea"? <i>Seas do not roar; lions and people roar.</i>
6	Note one more example of personification from the poem. <i>The soul stripped of its flesh knows nothing Of sweetness or sour, feels no pain, Bends neither its hand nor its brain.</i>
7	How does the narrator handle bad things in his life? <i>He trusts in the Lord. "Our thoughts should turn to where our home is, Consider the ways of coming there, Then strive for sure permission for us To rise to that eternal joy That life born in the love of God And the hope of Heaven. Praise the Holy Grace of Him who honored us, Eternal, unchanging creator of earth. Amen."</i>
8	What is one theme in this poem (i.e., the central meaning)? <i>The theme of mutability or growing old</i>
9	What do these lines mean? "Death leaps at the fools who forget their God. He who lives humbly has angels from Heaven To carry him courage and strength and belief." <i>Fools forget who is in control of their lives. They "forget their God" and do not live "humbly."</i>

Beowulf

Author unknown

Assignments

- Warm-up: Brave, dependable, loyal, and strong, Beowulf is the quintessential hero. Find evidence from the text to support this description. Given the above description, compare Beowulf to a modern media hero/heroine.
- Students should complete Concept Builder 1-B.
- Students should review reading(s) from next chapter.
- Students should outline essay due at the end of the week.
- Per teacher instructions, students may answer orally, in a group setting, some of the essays that are not assigned as formal essays.

A motif is a recurring literary theme. It assumes a central part of the literary piece. Show how the journey motif is developed in the Anglo-Saxon poem "The Seafarer."

CONCEPT BUILDER 1-B
Motif

```

            graph TD
            JM((Journey Motif)) --- I((Images  
A sailor is contemplating his future while on a journey.))
            JM --- NT((Narrative Technique  
First Person))
            JM --- M((Metaphors  
The narrator uses several metaphors to exhibit the stages of life.))
            
```

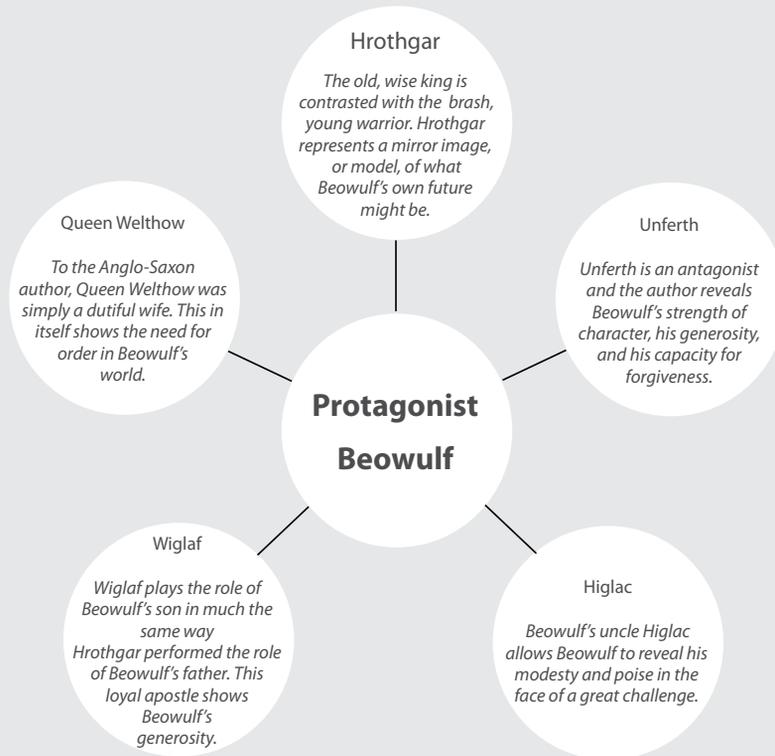
The Epic Poem

Assignments

- Warm-up: *Beowulf* takes a serious look at the problem of evil. Evaluate the veracity of this early view of evil in light of the Word of God.
- Students should complete Concept Builder 1-C
- Students should write rough drafts of assigned essay.
- The teacher may correct rough drafts.

A foil is a character used by the author to reveal important characteristics about the protagonist (main character) and to further the action. In what ways are the following characters foils?

CONCEPT BUILDER 1-C
Foil



Language

Assignments

- Warm-up: Psychoanalysis (a way of treating emotional disorders by encouraging conscious discussions of traumatic problems with another person) is the therapy of choice for many Americans. While there are some very good things in psychoanalysis, as Dr. Karl Menninger argues, psychoanalysis invites its participants to ignore evil and sin — they are counted merely as emotional disorders. What happens to a culture that minimizes the importance of evil? Can a person really be healed if he is living in sin?
- Student should complete Concept Builder 1-D.
- Student will re-write corrected copies of essay due tomorrow.

CONCEPT BUILDER 1-D The Epic Christian Hero	An epic poem is a long poem that honors a particular hero. Beowulf is clearly a Christian hero. Using the following categories, compare the life of Beowulf to the life of Christ.		
		Beowulf Narrative	
		Beowulf	Jesus Christ
	Faith	Beowulf exhibits the highest moral behavior.	Jesus Christ is without sin.
	Character	<i>Beowulf is brave, loyal, and courageous.</i>	<i>Jesus Christ was loyal and self-sacrificing.</i>
	Love	<i>Beowulf lived before the Age of Chivalry where public love was extolled. However, clearly he loved his friends because he put himself in harm's way.</i>	<i>Jesus Christ is the very manifestation of love — indeed, Jesus is love.</i>
Strength	<i>Beowulf was stronger physically than any human or creature.</i>	<i>Jesus' strength is mental, spiritual, and physical. His ability to obey His Father is indeed remarkable.</i>	

What the Critics Say

Assignments

- Warm-up: Some scholars think that this poem’s oral tradition is much older than its present written form. In fact, they argue that the Christian additions to the poem are later redactions. Write a one-page essay describing how the poem sounded before its Christian influences.
- Students should complete Concept Builder 1-E
- Essays are due. Students should take the chapter 1 test.

CONCEPT BUILDER 1-E Antagonist	Grendel and his mother are the perfect antagonists. Compare these villains with other antagonists.	
	Character	Behavior
	Grendel and his mother	Grendel and his mother are completely evil. The reader has no doubt that these are the bad guys!
	Darth Vader	<i>Darth Vader looks mean with his Nazi helmet and black hood. He does the emperor’s bidding and is malevolent with everyone. He has no friends.</i>
	Cinderella’s stepmother	<i>This villain is more complicated. She has moments of compassion, or seemingly so, but only toward her biological daughters.</i>
	Scar (in <i>The Lion King</i>)	<i>Scar, like a Greek hero, dies of his own pride. Along the way he literally kills his only brother. He is one of the most malevolent villains in cinematic history.</i>
	Captain Hook (in <i>Peter Pan</i>)	<i>Captain Hook is more of a bungling idiot than a real villain. Tick tock! This author, however, in his youth had nightmares with Hook as the protagonist.</i>

ESSAY OPTIONS A, B & C WITH ANSWER SUMMARIES

(50 points, Grading Option A / 40 points, Grading Option B - See pages 7 & 8)

- A. Compare and contrast the hero Beowulf with Jesus Christ. In your essay, give frequent references to the text and to Scripture.”

SUMMARY: Answers will vary. Certainly Beowulf would not talk about himself as so many modern heroes do! He also would not manifest the immoral behavior that we so readily tolerate in popular heroes today. Beowulf is sacrificial in his dedication to duty; however, our Lord never boasted of Himself as Beowulf does in parts VII–IX. In part VI, Beowulf pledges to put his life on the line for the nation and later carries out his promise, besting Grendel in part XII. Then Hrothgar’s hall is purged, cleansed by the hero. Beowulf also pursues and kills Grendel’s mother and cuts off Grendel’s head. In old age, Beowulf fights a dragon and gives his life for his people. God delivered the Israelites from Egyptian bondage, and Christ gave His life for our redemption and forgiveness of sins; Beowulf’s heroic deeds redeem His community in Denmark and Geatland, delivering it from evil monsters.

- B. Moses, led by the Holy Spirit, wrote the first five books of the Old Testament. No doubt, though, Moses records stories that he heard through oral stories and traditions. Obviously, for instance, Moses was not present when God created the world. Realizing that the Word of God is inerrant and inspired, identify several narrative stories that exist in the Old Testament. Tell who the main characters are, what the conflict in the story is, and when the climax occurs. Imagine these stories being told around the campfires (much as they are in Joshua 4).

SUMMARY: The Noah and Joseph narratives are two examples. The main characters (or protagonists) in the Noah narrative include Noah and his family. The conflict is internal: Noah must have struggled inside his mind about whether to build a boat on dry land when it had never rained. (A “mist” watered the garden, according to Genesis 2:6; KJV). There are great examples of external conflict, such as between Noah and his neighbors. There are multiple climaxes, but I would identify the chief climax as the time when Noah is waiting for the water to subside. The Joseph narrative also portrays internal and external conflict: Should Joseph tell Potiphar about his unfaithful wife? There also is external conflict between Joseph and his brothers. The climax is obviously at the end of the story, when the expatriate Hebrew Joseph, living as an Egyptian, confronts his brothers with their sin.

- C. Because there are three major battle scenes in the poem, some scholars believe that *Beowulf* was composed by three different authors. Others claim that the sections that take place in Denmark and the sections that occur after Beowulf returns to Geatland were the work of different authors. However, the majority of scholars agree that because of the unified structure of the poem, with its combination of historical information in the flow of the main narrative, it was most likely composed by one person. What do you think? Analyze *Beowulf* and decide if you think one, two, three, or more authors wrote this poem. Defend your answer in a two-page essay.

SUMMARY: Clear references to God in what must have originally been a pagan poem imply that there were one or two redactors of *Beowulf*. At the same time, stylistic similarities — word usage and imagery — indicate that one person originally composed the written version of this oral poem.

CHAPTER 1 TEST ANSWERS

Divide score by 2 (Option A) / Divide score by 2.5 (Option B)

Essay (100 Points)

Discuss the structure of *Beowulf*.

ANSWER: *Beowulf* is divided into three parts, each of which centers around Beowulf's fight with a particular monster: first Grendel, then Grendel's mother, then the dragon. Each monster presents a specific moral challenge against which the Anglo-Saxon heroic code can be tested. There is more. The critic R.W. Chambers argues, "Certain peculiarities in the structure of *Beowulf* can hardly fail to strike the reader. (1) The poem is not a biography of Beowulf, nor yet an episode in his life — it is 2 distinct episodes: The Grendel business and the dragon business, joined by a narrow bridge. (2) Both these stories are broken in upon by digressions: some of these concern Beowulf himself, so that we get a fairly complete idea of the life of our hero. (3) Even apart from these digressions, the narrative is often hampered: the poet begins his story, diverges and returns. (4) The traces of Christian thought and knowledge which meet us from time to time seem to belong to a different world from that of the Germanic life in which our poem has its roots."

The Anglo-Saxon Age (Part 2)

First Thoughts In the winter of 1976, I was sitting in a drafty Harvard Yard building listening to Dr. George Williams lecture on a miracle described by the Venerable Bede. Williams was notorious for his criticism of miracles — supernatural hocus-pocus, he called it. But Professor Williams was sick and needed a miracle. He knew it, too. As he lectured on Venerable Bede, he reached a point in his lecture where he paused and looked out the window at Widener Library. We all sat and waited. “You know,” he finally said, still looking out the frosted window, “I used to laugh at people who believed in miracles.” In good nature, we all laughed with him. “But now, it is not funny. I need a miracle. I have cancer. And now, laugh at me, too, because now I believe in miracles, too.” Funny, isn’t it? We find it easier to believe in a miracle when things are bad. For most of us, the greatest miracle was the day Christ came into our hearts. The Venerable Bede thought that miracles were a natural part of history. Bede was not afraid to admit that he, himself, needed a miracle. Are you willing to admit to Him that you need a miracle?

Chapter Learning Objectives

As a result of this chapter study you will be able to . . .

1. Compare poetry to prose
2. Explore whether the supernatural really exists
3. Analyze Caedmon’s Song

Weekly Essay Options: Begin on page 259; answer summaries available at the end of each chapter.

Reading ahead: Students should review “Bonny Barbara Allan,” author unknown, “Get Up and Bar the Door,” author unknown (Scottish folk ballads); “The Prologue,” “The Pardoner’s Tale,” and “The Nun’s Priest’s Tale,” in *The Canterbury Tales* by Geoffrey Chaucer.



The Venerable Bede

Assignments

- Warm-up: Write a ballad/poem about your father (or significant adult). Then, rewrite the same piece in prose. Which do you like better? Why?
- Students should complete Concept Builder 2-A.
- Students should review the required reading(s) *before* the assigned chapter begins.
- Teachers may want to discuss assigned reading(s) with students.
- Teachers shall assign the required essay. The rest of the essays can be outlined, answered with shorter answers, or skipped.
- Students will review all readings for chapter 2.

CONCEPT BUILDER 2-A Active Reading	Read <i>Ecclesiastical History of the English People</i> by Venerable Bede and respond to the following:	
	1	Why does Bede begin his history this way? <i>He is both a theologian and a historian. He wishes to tie the history of his nation to Rome because Christianity was introduced to England during Roman times.</i>
	2	Why doesn't Ireland have any snakes? Do you believe that this is true? <i>No reptiles are found there, and no snake can live there; for, though often carried thither out of Britain, as soon as the ship comes near the shore, and the scent of the air reaches them, they die.</i>
	3	In what language was this history written? <i>Latin</i>
	4	According to Bede, why did the Picts invade Britain? <i>The Scots suggested that they should do so.</i>

Autobiographical History

Herbert Thurston

Assignments

- Warm-up: Describe one event that changed your life.
- Students should complete Concept Builder 2-B.
- Students should review reading(s) from next chapter.
- Students should outline essay due at the end of the week.
- Per teacher instructions, students may answer orally, in a group setting, some of the essays that are not assigned as formal essays.

CONCEPT BUILDER 2-B
The First English Poem

CAEDMON'S SONG

Now let me praise the keeper of Heaven's kingdom,
the might of the Creator, and his thought,
the work of the Father of glory, how each of wonders
the Eternal Lord established in the beginning.
He first created for the sons of men
Heaven as a roof, the holy Creator,
then Middle-earth the keeper of mankind,
the Eternal Lord, afterwards made,
the earth for men, the Almighty Lord.

Rewrite this poem in prose:

I will praise God, the mighty Creator. His thoughts are above me; His works are glorious. God has been here from the beginning. He created Heaven for man, and then, earth. He has remained the great Provider for His children. Indeed, the God without beginning or end, created this beautiful earth for mankind alone. How beautiful and mighty is the Lord!

Which form do you like better? Why?

This reader prefers the poetry version. Poetry captures the beauty of this passage with greater depth and feeling.

The Arrival in Kent of the Missionaries Sent by Gregory the Great (597)

Assignments

- Warm-up: Describe a miracle you need in your life.
- Students should complete Concept Builder 2-C.
- Students should write rough drafts of assigned essay.
- The teacher may correct rough drafts.

CONCEPT BUILDER 2-C Poetry vs. Prose	Write a prose description of a laughing baby.
	<i>The cherubic baby first smiled, chuckled, and then burst out in benevolent, raucous laughter. The whole world quietly stopped to enjoy this child.</i>
	Next, write a poetry description of a laughing baby.
	<i>A baby laughed. A spring dawn chasing away the chill of night. A fair wind dissipating the still of a sailing ship doldrum. An old man remembering his wedding day 60 years ago. A baby laughed.</i>
	Which is most effective? <i>Both are effective, but, the author prefers poetry.</i>

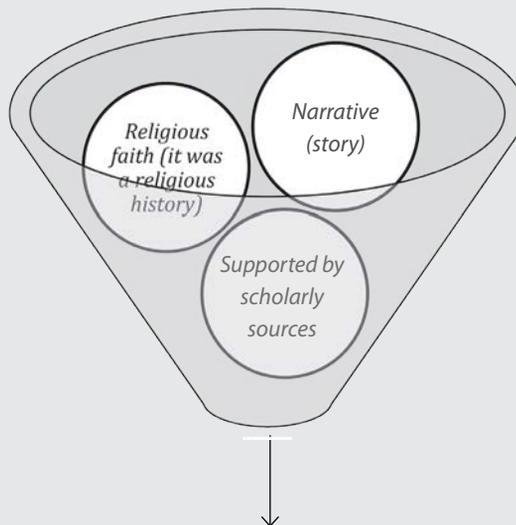
Benedictine Monk

Assignments

- Warm-up: Describe your prayer life.
- Students should complete Concept Builder 2-D.
- Students will re-write corrected copies of essay due tomorrow.

The Bede had at his command all the learning of his time. His library at Wearmouth-Jarrow held between 300 and 500 books, making it one of the largest in England. He knew Greek and a little Hebrew. His Latin is clear and without affectation, and he is a skillful storyteller. What sort of history did Bede create? Discuss its form.

CONCEPT BUILDER 2-D
The First English History



Bede's Ecclesiastical History

Worldview Formation

Assignments

- Warm-up: Caedmon was “a certain brother, particularly remarkable for the grace of God.” Bede presents an image of a Christian brother all of us could emulate. Compare and contrast Caedmon to Jesus Christ, to King David (another poet), or to Paul.
- Students should complete Concept Builder 2-E.
- Essays are due. Students should take the chapter 2 test.

CONCEPT BUILDER 2-E Active Reading	Read <i>Ecclesiastical History of the English People</i> by Venerable Bede, Chapter XVIII, and respond to the following:	
	1	Reading this historical event as a story, what is the crisis? <i>A child is sick and needs healing.</i>
	2	Who are the characters? <i>The mother, father, child, and Germanus</i>
	3	Do you believe that this event really happened? Why or why not? <i>Since I believe God is the same yesterday, today, and tomorrow, and He does as He pleases, I most certainly think that Bede’s story is possible.</i>

ESSAY OPTIONS A, B & C WITH ANSWER SUMMARIES

(50 points, Grading Option A / 40 points, Grading Option B - See pages 7 & 8)

- A. As a literary genre, prose originates with men like the Venerable Bede. What advantages and disadvantages does it offer as compared to poetry? In what ways would a poem “The Poet Caedmon” differ from the prose “The Poet Caedmon”?

SUMMARY: Some think prose is more difficult to write than poetry; many take the opposing view. Tied to grammatical rules, prose is more limiting in creativity. On the other hand, prose allowed Bede to formalize his language as well as his history.

- B. Bede was a devoted Christian. To him, the supernatural was common and everyday. To many people in the 21st century, however, the supernatural does not exist. What do you think?

SUMMARY: Most of the cosmological discussions today revolve around the reality of the supernatural. To most Americans, if one cannot physically measure, feel, or experience something, it does not exist. To Bede, reality was defined by the Word of God. Since the philosopher David Hume wrote his controversial book on miracles, most Western thinkers have rejected the miraculous. Hume tried to describe how the mind works in acquiring what is called knowledge. He concluded that no theory of reality is possible; there can be no knowledge of anything beyond experience. Liberal theology that my professor embraced, in particular, espoused a worldview based primarily on experience (called existentialism). This is not the worldview that the Venerable Bede knew and loved.

- C. Read Philippians 3:1–13. When is loss gain? When we surrender our control and our search for security in tangible things, we discover that trusting in God and God’s design is ultimately more satisfying. As a historian, Bede understood and firmly believed that human history was always reconstructed from evidence. Bede understood, and modern historians understand, that history cannot be re-created — only reinterpreted. But Paul is telling us, and Bede understood, that salvation is out of history. That it is really something new. Something is created that was not here. A new birth. And that is worth more than all the knowledge, money, or prestige in the whole world. What do you want more than anything else in the whole world? To win the World Cup? To be rich? Handsome? To receive a full academic scholarship to Harvard University? What does Paul and the poet Caedmon tell you is of inestimable worth? Write a two-page essay that answers these questions.

SUMMARY: Answers will vary.

CHAPTER 2 TEST ANSWERS

Divide score by 2 (Option A) / Divide score by 2.5 (Option B)

Essay (100 Points)

Outline your personal worldview, including an introductory paragraph, three brief paragraphs regarding your beliefs and why you believe, and a summery paragraph.

ANSWER: Answers will vary.