Teaching and Assessment Resources
British Literature
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Many Voices: British Literature
Introduction

Encouraging Successful Readers
It surely comes as no surprise to you that successful readers are engaged readers: They are actively involved in their own reading process. They monitor their own understanding, relate deeply to the texts they read, and use what they already know to understand new material.

In their interactions with new text, good readers are not only thinking about the information they are reading, but they are connecting it to previous reading. They are also relating what they read to their own life experience. All of this helps students develop the literacy and critical thinking skills necessary to become lifelong readers.

*British Literature: Traditions and Change* offers your students the best of the British classics—poetry, short stories, essays, memoirs, and biographies. The selections the students read were assembled to encourage not only an understanding and appreciation of British literature but a passion for reading in general. A love of reading transcends genre. Students who enjoy reading heroic epics learn to enjoy reading essays about heroism and news articles about science and social issues. The literary, critical thinking, and reading skills pages offered in this *Teaching and Assessment Resources* book call upon higher level and creative reasoning from students.

Second Language Learners
Classrooms today are comprised of a rich variety of heritages and languages reflecting the diverse cultural nature of our society. The terms English for Speakers of Other Languages (ESOL) and English as a Second Language (ESL) were developed to recognize those students whose heritage language is other than English. English Language Learners (ELL) enter the classroom at various English language levels. They are faced with challenging content in an unfamiliar language. An appropriate instructional model must be in place for them.

When developing instruction using ELL strategies, it is important to remain sensitive to the student’s first language and cultural background while also encouraging the acquisition of English in a nonthreatening and productive learning environment. Students’ individual learning styles and preferences must also be considered.

Using the Matrix Program
The Perfection Learning Matrix Program as a whole, and *British Literature: Traditions and Change* specifically, offers students in your classroom the opportunity to learn and grow together. ELL students, challenged students, gifted students, and students who are working on-level can all find success reading selections from the same books—along with supplementary texts that can be combined specifically for each individual.

The use of graphic organizers, visual mapping, charts, tables, and Venn diagrams benefit students of all levels. Cooperative learning groups can benefit all students—offering support and encouragement to ELL students, a chance for on-level students to learn by helping others, and a way for gifted students to discover new ways to augment the learning process. Following are suggestions for whole-class involvement with *British Literature: Traditions and Change*.

Before Students Read the Selection
All students will benefit by going over the vocabulary highlighted for any given selection in the anthology. ELL students, in particular, may have trouble reading context clues, understanding idioms, or relating to the themes, plots, or unfamiliar language of many selections. Devise ways for struggling students to pair up with others to work together on vocabulary lists. Have them act out meanings or share their own learning techniques. Ask gifted students to think of ways to make vocabulary learning engaging and rewarding. Try some of the techniques listed below.

- Encourage communication among all students in your class. ELL students gain much by listening to their peers, and all students gain by hearing their classmates’ opinions, interpretations, and experiences.
• Use prereading techniques with the entire class, such as asking them to make predictions based on the title and accompanying image for a selection. Some images may not be familiar to ELL students. Be sure that images and their relationship to the content are discussed.
• Use the Before You Read pages and the Parallel Text in the Student Book to help connect the student to the reading and to focus on particular literary or thinking skills. Go over the important vocabulary words found in the selection.
• As you guide students, be sure to restate, expand, paraphrase, repeat, and speak slowly and clearly.
• Make use of the graphic organizers.
• Use gestures, visuals, and concrete examples to illuminate text, and ask students to help you with this.

As Students Read the Selection
Remind students that they must be active readers. If necessary, go over the six strategies for active reading or give those who need some extra help copies of the Active Reading Strategies found on page 28 and the Active Reading Model on page 29 of this book. If students need practice in reading actively, have them work on the Active Reading Practice pages that begin on page 30. Additionally, you may help ELL students in the following ways.

• If students seem puzzled by any literary terms, go over the appropriate ones (such as imagery, allegory, slant rhyme, couplets, and so on) before they begin the selection.
• Ask students to keep in mind what they learned in the Before You Read Literary Lens as well as the Think Critically questions as they read the selection.
• Advise students to refer to the vocabulary and footnotes that accompany the text.
• Encourage students to take notes and jot down ideas and responses in their journals as they read.
• Tape selections for those students who need auditory input.
• Allow ELL students the extended time they may need to read through the text and process their thoughts and responses.

After Students Read the Selection
Always be available to discuss the selection after students finish reading. Encourage students to voice their concerns, impressions, or any elements that sparked their imaginations.
To access and stimulate students’ progress, use the After You Read pages to help them investigate the literary focus more extensively, research an important aspect of what they have read, respond to their reading in a creative way, and answer pertinent questions.

• Arrange students in cooperative groups to complete various assignments.
• Offer ELL students the opportunity to answer questions on the tests provided in this resource book orally rather than in writing.
• Apply the suggestions found in the Differentiated Instruction charts to further aid individual students’ understanding of the text they have read.

Many Voices: British Literature
13
Features of the Student Book

Introducing the Student Book
To the Student These two pages introduce students to the book and all it has to offer. See page 27 of this book for more information on presenting the “To the Student” page.

Units
British Literature: Traditions and Change is arranged in seven units, each of which corresponds to a period in British history. Beginning with the Anglo-Saxon Period, the units progress through the Middle Ages, the Renaissance, the Restoration and Enlightenment, the Romantic Period, the Victorian Age, and the Modern Era.

Unit Opener The opening six pages of each unit combine important historical, cultural, and literary events of the period as well as a useful timeline called Eye on an Era. These pages have a strong visual component that supports the text and encourages student interaction. The final page contains a feature called A Teen of the Time, which gives a vivid account of a day in the life of a teenager of the era.

Understanding the Era This one-page introduction appears before the six-page unit opener. Focusing on an important issue or theme of the period, it highlights a Web site that offers pertinent information about these distinctive elements of the era. This page also describes a critical thinking skill that can help students research the era and understand its relevance to our own.

Selections
Before You Read Before reading a selection or block of selections, students are offered several ways to prepare for and engage in the text they will encounter. The Literary Lens offers students information about an important literary element in the selection or selections they are about to read. This may range from a discussion of mood to an analysis of the form and function of a heroic couplet. The Language of the author or authors is also discussed on this page, often focusing on style, common themes, and influences. Finally, students are asked to Think Critically about aspects of their upcoming reading, either by comparing texts they’ve already read to what they predict they will be reading or by answering a question using a particular Critical Thinking skill.

During Reading As students read the selections, they will encounter words with which they are unfamiliar. Foreign terms and other references that students are unlikely to know are indicated with footnotes and explained at the bottom of the page. Vocabulary words, which are challenging words of a more general usage, are highlighted in bold type in the text and defined in the margin. These vocabulary words, along with reproducible vocabulary quizzes, are found in this teacher resource.

After You Read After reading the selection or block of selections, students are offered ways to respond to what they have read. First, they are challenged to think more deeply about the Literary Lens focus. For example, if mood was the focal point in Before You Read, then students will analyze mood again, perhaps by identifying the mood conveyed in one selection as compared to another. Explore Context asks students to delve even deeper into an important aspect of the era. Students are offered an activity that allows them to further explore meaningful issues of the time. Apply and Create extends students’ understanding of the major literary element of the selection by challenging them to create a hands-on project that demonstrates their interpretations and involvement in the text. Students are encouraged to apply their own experience and knowledge to this task. In the Read Critically portion, students apply literary criticism and analysis to a passage in the selection or selections they have read. This helps them solidify their understanding and appreciation of the work, while also preparing them for tests that require reading a passage and answering questions.

Connecting Eras
These pages conclude each unit. A short overview serves to introduce a contemporary reading related to a major theme of the unit. The contemporary work discusses an important issue, event, and/or figure of the era being studied as well as how this theme echoes in our own time.

Exploring the Classics
This feature occurs in units 4 through 7, and focuses on an important author or authors of the era.
Features of the Teaching and Assessment Resources Book

Teaching the Skills

On pages 19 through 26 you will find an extensive Skills Chart arranged unit by unit that identifies:

- the critical thinking focus of each unit in the student book
- the title of the contemporary work connected to the major theme in each unit of the student book
- the title, author, and genre of each selection in the student book
- the literary skill focus of each selection in the student book
- the content being explored in each selection in the student book
- the critical thinking skill(s) applied in each selection in the student book
- the creative project assigned in each selection in the student book
- the writing assignment in the Responding and Writing section of this book

Using the Teaching and Assessment with the Student Book

On page 18, you will find a chart that will help you coordinate the material in British Literature: Traditions and Change with the teaching resources and assessment pages in this book.

Active Reading Strategies

found on page 28, is a handout you can give students that explains the six strategies that good readers use and how to apply them.

Active Reading Model

found on page 29, shows how an active reader would go about reading a selection from Beowulf.

Active Reading Practice pages

offer a fiction piece, “A Shocking Accident,” by Graham Green (pages 30–33), and a nonfiction piece, a book review by Bryan Appleyard of the book The Tribes of Britain by David Miles. (pages 34–36). Students begin by answering questions that are given in the text, and then continue reading and writing their own questions and comments.

Differentiated Classroom Instruction

Ideas for teaching students who learn in various ways are offered for each selection in the book. The Differentiated Instruction chart appears at the beginning of each unit. Creative instructions are offered for helping visual, auditory, and kinesthetic learners, well as ELL and struggling students. In addition, each selection is rated as Easy, Average, or Challenging.

Unit Opener: Understanding the Era

In responding to the pages that introduce each unit of the Student Book, further information is offered on a key historical or literary event of the era in this resource book. Discussion questions related to the Timeline, A Teen of the Time, Critical Thinking focus, and Web site are also suggested.

Unit Vocabulary Handouts

All of the vocabulary words defined in the margins of the Student Book are listed and sorted by selection title for each unit. Pass these lists out to help students prepare for the vocabulary tests.

Responding and Writing Page

Each selection or block of selections is supported in this resource with a two-page teaching page that includes:

- a selection summary
- vocabulary words and definitions for all words that appear in blue in the margins of the student book
- answers to the Literary Lens questions in the After You Read page of the student book
- suggestions for helping and assessing students with the Explore Content assignment that appears in the student book
- ways to assess students in their Apply and Create assignment in the student book
- answers to the Read Critically questions in the student book
- a writing assignment (“Writing a . . .”) related to the selection or selections
Quiz: Comprehension and Analysis Page  A comprehension and analysis quiz is provided for each main selection or block of selections in the Student Book. The page contains five short answer questions and two writing prompts. These pages are intended to check both a literal understanding of the selection(s) and to engage students in a deeper analysis of the work(s).

For Struggling or ELL Learners  The Comprehension and Analysis quiz provides a quick way of checking that students have understood the basic events and themes of the selection. Students may benefit from working in small groups to answer the questions.

For On-Level Learners  These students should be able to answer the quiz questions without additional help.

For Advanced Learners  You should not have to use this resource with advanced students. However, you may wish to challenge them to write their own tests that can then be taken by other class members.

Skill Development Page: Literary Skill or Critical Thinking Skill  This page is offered to help students in their understanding of literary techniques while also calling into play critical thinking skills. Students use a graphic organizer to find causes and effects, compare and contrast, generalize, classify, synthesize, analyze, and evaluate elements of a selection or selections. This page is strongly tied to the literary element focused on in the Student Book.

For Struggling or ELL Learners  These students may need help understanding some of the instructions that accompany the graphic organizers. You may want to go over the information and the directions with them before they begin working on the page. These pages are very helpful in imparting the literary knowledge and thinking skills necessary for these students to understand works of literature.

For On-Level Learners  These students should be able to answer the questions without additional help, particularly those who learn visually. If any of your average learners seem to have trouble with a particular Skill Development page, team them up with students who are having success.

For Advanced Learners  Advanced students will probably have no trouble with these pages. Literary techniques such as symbolism, sensory details, and poetic techniques should augment their understanding of literature as well as their own writing skills. You can pick and choose which pages your advanced students will best benefit from using.

Quiz: Vocabulary  Any main selection with a vocabulary list of five or more words has a one-page assessment of the student’s understanding of these words. Students match words to definitions or choose the correct vocabulary word to complete sentences.

For Struggling or ELL Learners  This quiz is a good way to check that students have understood the important vocabulary used in the selection. Have students work in pairs or with an advanced student to learn any words that they do not understand.

For On-Level Learners  These students should be able to answer the questions without additional help; however, if there is a list that seems to you particularly challenging, have them work together to use these words in sentences.

For Advanced Learners  You will probably want to give your advanced students only those pages with challenging word lists. Advanced learners may benefit from helping struggling or ELL students learn the vocabulary in these selections by devising vocabulary “bees,” vocabulary flash cards, or other games to play with them.
Connecting Eras Page  This resource page provides sample answers to the discussion questions at the end of each unit in the Student Book. It also offers ways to help students in their writing and project-based assignments.

Vocabulary and Comprehension Assessment  Two tests accompany each of the seven units: a 25-point vocabulary test based on the words highlighted in blue in the margins of the Student Book and a 25-point reading comprehension test with 20 objective questions and a 5-point essay prompt.

For Struggling or ELL Learners  Both of these tests are a good way to check that these students have understood important elements in the selections. You may want to offer support by reading the tests with them, helping with any questions they have, or giving them extra time to finish. After taking the test, have students work with an advanced student to discuss the items they missed and make corrections.

For On-Level Learners  These students should be able to do well on these tests without additional help; however, if there are problem areas, discuss these with the students and allow them to go over their tests.

For Advanced Learners  Advanced students will probably have no trouble completing these tests successfully. Ask for volunteers to help struggling students go over items they missed on the tests and help them make corrections.

Writing Prompts and Projects  At the end of each unit there are two pages of writing prompts and project ideas divided into these five categories: Writing About Literature, Writing Nonfiction, Creative Writing, Writing Research Papers, and Presentations and Projects.

Writing Workshop  There are a number of pages at the end of this book dedicated to academic writing in depth. One workshop is entitled Writing About Literature and the others are Writing to Inform or Explain and Writing to Persuade. After each workshop is a one-page rubric based on the 6 Traits of Writing to help students assess their work.

General Standards and Criteria for Project Evaluation  Adapt this rubric to help you assign and assess student work.
## Using the Teaching and Assessment Resources with the Student Book

<table>
<thead>
<tr>
<th>Student Book Feature</th>
<th>Description</th>
<th>Support in Teaching and Assessment Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Introduction</td>
<td>“To The Student”</td>
<td>See page 27</td>
</tr>
</tbody>
</table>
| Unit Overview and Timeline Understanding the Era  | • An essay provides background information on the literature and history of the period  
   A Teen of the Time                              | See pages 40, 66, 101, 165, 197, 240, 281                                                                                                           |
|                                                   | • A timeline (Eye on an Era) identifies the important historical and literary events and figures of the period  
   • A short look at the life of a young person of the era called “Teen of the Time”  
   • An introduction to an important aspect of the time period of the unit with an emphasis on using a particular Critical Thinking skill and visiting a useful Web site |
| Before You Read: Author Information/ Language    | • Information about the author(s) life, work, and influences  
   • Investigation of author’s language                                                                                                                    | See the Responding and Writing pages for each selection/block of selections |
| Before You Read: Literary Lens                    | • Instruction on one or two literary skills relevant to the selection(s)                                                                                                                                 | See the Literary Skill page for each selection/block of selections |
| Vocabulary Support                                 | • Side notes define challenging words  
   • Footnotes provide explanations of foreign terms and references                                                                                     | See pages for  
   • Vocabulary lists for each unit, pages 41, 67, 102, 166, 198, 241  
   • Responding and Writing page for each selection or block of selections  
   • Quiz: Vocabulary page for each selection/block of selections |
| After You Read: Literary Lens                     | • Postreading question and graphic organizer focusing on a specific Before You Read literary skill                                                                                                           | See the Responding and Writing page for each selection/block of selections and the Literary Skill or Critical Thinking Skill page |
| After You Read: Explore Context                   | • Postreading investigative assignment based on an important issue of the era                                                                                                                                   | See the Responding and Writing page for each selection/block of selections |
| After You Read: Apply and Create                  | • Postreading hands-on assignment related to the text                                                                                                                                                         | See the Responding and Writing page for each selection/block of selections |
| After You Read: Read Critically                   | • Postreading questions on various aspects of the text                                                                                                                                                       | See the Responding and Writing page for each selection and the Literary Skill or Critical Thinking Skill page |
| Connecting Eras                                    | • Overview and contemporary work related to a major theme of the unit                                                                                                                                       | See pages 57, 92, 135, 156, 188, 230, 271, 366 |

*continued*
## Skills Chart

### Unit One The Anglo-Saxon Period: 449–1066

#### Critical Thinking Focus
- Compare and Contrast

#### Text Connection
- “Beowulf: A Hero for Our Times” by Paul Vallely

#### Unit Theme: Heroes

#### Literary & Reading Skills
- Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Lens</strong></td>
<td><strong>Explore Context</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>from Beowulf Grendel/ Coming of Beowulf /Battle with Grendel translated by Burton Raffel  poem</td>
<td>Epics</td>
<td>Pagans and Christians</td>
<td>Before You Read: Compare/Contrast After You Read: Draw Conclusions</td>
<td>Write Epic Movie Scene</td>
</tr>
<tr>
<td>from Beowulf Grendel’s Mother/Battle with Grendel’s Mother translated by Burton Raffel  poem</td>
<td>Before You Read: Heroic Elegy/Epic Narrative After You Read: Alliteration Rhythm Repetition</td>
<td>Warrior Society</td>
<td>Before You Read: Classify After You Read: Draw Conclusions</td>
<td>Perform as a Scop</td>
</tr>
<tr>
<td>from Beowulf Battle with the Dragon/Death of Beowulf translated by Burton Raffel  poem</td>
<td>Before You Read: Theme/ Protagonist &amp; Antagonist After You Read: Foreshadowing</td>
<td>Traditions</td>
<td>Before You Read: Compare/Contrast After You Read: Draw Conclusions</td>
<td>Universal Theme in Comic Book or Graphic Novel form</td>
</tr>
<tr>
<td>from Exeter Manuscript: “The Seafarer”/“The Wanderer”/“The Wife’s Lament”  poems</td>
<td>Before You Read: Elegiac Verse After You Read: Descriptive Details</td>
<td>Women’s Roles</td>
<td>Before You Read: Compare/Contrast After You Read: Analyze</td>
<td>Write an Elegiac Poem</td>
</tr>
</tbody>
</table>

### Unit Two The Middle Ages: 1066–1485

#### Critical Thinking Focus
- Cause and Effect

#### Text Connection
- from Guenevere, Queen of the Summer Country by Rosalind Miles

#### Unit Theme: Chivalry and the Code of Honor

#### Literary & Reading Skills
- Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Lens</strong></td>
<td><strong>Explore Context</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>from Canterbury Tales Prologue Geoffrey Chaucer translated by Neville Coghill  poem</td>
<td>Before You Read: Characterization Tone After You Read: Irony</td>
<td>The Church in Medieval England</td>
<td>Before You Read: Compare/Contrast After You Read: Draw Conclusions</td>
<td>Characterization Presentation</td>
</tr>
<tr>
<td>from Canterbury Tales Prologue from the Pardoner’s Tale/Pardoner’s Tale Geoffrey Chaucer translated by Neville Coghill  poem</td>
<td>Frame Story</td>
<td>Death in the Middle Ages</td>
<td>Before You Read: Compare/Contrast After You Read: Draw Conclusions</td>
<td>Frame Your Own Tale</td>
</tr>
</tbody>
</table>

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Many Voices: British Literature
### Unit Two: The Middle Ages: 1066–1485

#### Title/Author/Genre

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Lens</strong></td>
<td><strong>Explore Context</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>from Canterbury Tales, Wife of Bath</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>Women’s Roles</strong></td>
<td><strong>Write a Modern</strong></td>
<td><strong>Alternate</strong></td>
</tr>
<tr>
<td><strong>of Bath’s Prologue/Wife of Bath’s Tale</strong></td>
<td><strong>Narrator/Voice and</strong></td>
<td></td>
<td><strong>Love Story Based</strong></td>
<td><strong>Ending to</strong></td>
</tr>
<tr>
<td><strong>Geoffrey Chaucer</strong></td>
<td><strong>Perspective</strong></td>
<td></td>
<td><strong>on Chaucer</strong></td>
<td><strong>the Tale</strong></td>
</tr>
<tr>
<td><strong>translated by Neville Coghill</strong></td>
<td><strong>After You Read</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>poem</strong></td>
<td><strong>Perspective</strong></td>
<td></td>
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<tr>
<td><strong>Lord Randall/Get Up and Bar the Door</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>Courtly Love</strong></td>
<td><strong>Write a Modern</strong></td>
<td><strong>A Play</strong></td>
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<tr>
<td><strong>Anonymous poems</strong></td>
<td><strong>Ballad Stanza/Rhyme</strong></td>
<td></td>
<td><strong>Ballad</strong></td>
<td><strong>Based on a</strong></td>
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<tr>
<td><strong>translated by John Gardner</strong></td>
<td><strong>and Repetition</strong></td>
<td></td>
<td></td>
<td><strong>Ballad</strong></td>
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<tr>
<td><strong>poem</strong></td>
<td><strong>After You Read:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>from Sir Gawain and the Green Knight</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>Code of Chivalry</strong></td>
<td><strong>Alliterative</strong></td>
<td><strong>Opinion</strong></td>
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<tr>
<td><strong>translated by John Gardner</strong></td>
<td><strong>Romance/ Alliterative</strong></td>
<td></td>
<td><strong>Verse</strong></td>
<td><strong>Essay</strong></td>
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<tr>
<td><strong>poem</strong></td>
<td><strong>Verse</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>from Le Morte d’Arthur</strong></td>
<td><strong>Conflict</strong></td>
<td></td>
<td><strong>Modern Arthurian</strong></td>
<td><strong>Legends</strong></td>
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<tr>
<td><strong>Thomas Malory</strong></td>
<td><strong>Arthur and Camelot</strong></td>
<td></td>
<td><strong>Epitaph</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Unit Three: The Renaissance: 1485–1660

#### Critical Thinking Focus: Generalize

**Infer** (Macbeth focus)

**Text Connections:** from *The Third Witch* by Rebecca Reisert (Macbeth connection)/from *Milton in America* by Peter Ackroyd

**Macbeth Theme:** Retribution

**Unit Theme:** Rebirth and Renewal

**Literary & Reading Skills**  Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Lens</strong></td>
<td><strong>Explore Context</strong></td>
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<tr>
<td><strong>Whoso List to Hunt</strong></td>
<td><strong>Sonnet</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>Identify</strong></td>
<td><strong>Letter of</strong></td>
</tr>
<tr>
<td><strong>Edmund Spenser/Sonnet 30</strong></td>
<td></td>
<td><strong>Predict</strong></td>
<td><strong>Petrarchan</strong></td>
<td><strong>Advice</strong></td>
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<tr>
<td><strong>Thomas Wyatt</strong></td>
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<td></td>
<td><strong>Conceit</strong></td>
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<tr>
<td><strong>poem</strong></td>
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<tr>
<td><strong>The Passionate Shepherd</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>A Shepherd’s Life</strong></td>
<td><strong>Write Lyric</strong></td>
<td><strong>Journal</strong></td>
</tr>
<tr>
<td><strong>to His Love Christopher Marlowe/The Nymph’s Reply to the Shepherd</strong></td>
<td><strong>Lyric Poetry</strong></td>
<td></td>
<td><strong>Poetry</strong></td>
<td><strong>Entry</strong></td>
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<tr>
<td><strong>Sir Walter Raleigh</strong></td>
<td><strong>Pastoral</strong></td>
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<tr>
<td><strong>poem</strong></td>
<td><strong>After You Read:</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>Sonnet 29/Sonnet 16/Sonnet 130</strong></td>
<td><strong>Before You Read:</strong></td>
<td><strong>Elizabethan Marriage</strong></td>
<td><strong>Create</strong></td>
<td><strong>Sonnet</strong></td>
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<td><strong>William Shakespeare poems</strong></td>
<td><strong>English Sonnet</strong></td>
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<td><strong>Similes and</strong></td>
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<td><strong>Simile/Metaphor</strong></td>
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<td><strong>Metaphors</strong></td>
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<td><strong>After You Read:</strong></td>
<td></td>
<td><strong>Compare/Contrast</strong></td>
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<td></td>
<td><strong>Shakespearean Sonnet</strong></td>
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**Unit Three The Renaissance: 1485–1660 continued**

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
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<tbody>
<tr>
<td><strong>Macbeth Act I</strong></td>
<td>Before You Read: Soliloquies and Monologues After You Read: Tragic Hero</td>
<td>Influence of Royal Patrons</td>
<td>Before You Read: Evaluate After You Read: Compare/Contrast Synthesize</td>
<td>Modern Soliloquy Character Analysis</td>
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<td>William Shakespeare play</td>
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<tr>
<td><strong>Macbeth Act II</strong></td>
<td>Before You Read: Conflict Comic Relief After You Read: Conflict</td>
<td>Scottish Castles</td>
<td>Before You Read: Analyze After You Read: Assess</td>
<td>Explore Comic Relief Humorous Scene</td>
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<td>William Shakespeare play</td>
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<tr>
<td><strong>Macbeth Act III</strong></td>
<td>Dramatic Structure Who Was Banquo?</td>
<td>Before You Read: Classify Compare/Contrast After You Read: Infer</td>
<td>Banquet Dialogue Newspaper Account</td>
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<tr>
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<tr>
<td><strong>Macbeth Act IV</strong></td>
<td>Before You Read: Foreshadowing Rhyming Couplets After You Read: Foreshadowing</td>
<td>What's in the Cauldron?</td>
<td>Analyze</td>
<td>Write Rhyming Couplets Rhyming Couplet</td>
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<td>William Shakespeare play</td>
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<td><strong>Macbeth Act V</strong></td>
<td>Before You Read: Dramatic Irony Extended Metaphor After You Read: Dramatic Irony</td>
<td>It's All in the Lines</td>
<td>Before You Read: Generalize After You Read: Interpret</td>
<td>Paraphrase and Create an Extended Metaphor A Moral</td>
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<td>William Shakespeare play</td>
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<td><strong>A Valediction: Forbidding Mourning/Meditation 17/ Holy Sonnet 10</strong></td>
<td>Before You Read: Metaphysical Poetry and Conceit/Paradox After You Read: Paradox</td>
<td>Scientific Advancement</td>
<td>Before You Read: Classify, Identify After You Read: Compare</td>
<td>Outline Based on Poem Meditation</td>
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<td>John Donne poems</td>
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<tr>
<td><strong>On My First Son/Song: To Celia Ben Jonson</strong></td>
<td>Before You Read: Tone, Epigram After You Read: Tone</td>
<td>Child Mortality</td>
<td>Before You Read: Analyze After You Read: Generalize</td>
<td>Write an Epigram Poem</td>
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<tr>
<td>poems</td>
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<tr>
<td><strong>To the Virgins Robert Herrick/To His Coy Mistress Andrew Marvell/To Lucasta, on Going to the Wars Richard Lovelace poems</strong></td>
<td>Before You Read: Hyperbole Carpe Diem After You Read: Hyperbole</td>
<td>The English Civil War</td>
<td>Before You Read: Assess After You Read: Analyze</td>
<td>Examine an Argument’s Validity Personal Response</td>
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<tr>
<td><strong>How Soon Hath Time/ When I Consider How My Light Is Spent/from Paradise Lost</strong></td>
<td>Before You Read: Epic Allusion After You Read: Allusion</td>
<td>Faith and Politics</td>
<td>Before You Read: Predict After You Read: Infer</td>
<td>Epic Film Storyboard Memoir</td>
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<tr>
<td>John Milton poems</td>
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<tr>
<td><strong>Psalm 23/Parable of the Prodigal Son King James Bible psalms</strong></td>
<td>Before You Read: Psalm Parable After You Read: Psalm</td>
<td>Bible Translations</td>
<td>Before You Read: Analyze After You Read: Generalize</td>
<td>Perform an Adaptation of a Parable Cause-and-Effect Essay</td>
</tr>
</tbody>
</table>

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Many Voices: British Literature 21
### Unit Four The Restoration and the Enlightenment: 1660–1798

**Critical Thinking Focus:** Classify  
**Text Connection:** David Miles’ *The Tribes of Britain*Reviewed by Bryan Appleyard  
**Unit Theme:** Science and Humanity  
**Literary & Reading Skills** Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
</table>
| from *The Diary of Samuel Pepys*  
Samuel Pepys memoir  
*Great Fire of London* | Before You Read: Diary  
After You Read: Diary | Before You Read: Classify  
After You Read: Draw Conclusions | Diary Entry | News Article |
| from *An Essay on Man* /  
from *The Rape of the Lock*  
Alexander Pope essay and poem  
*Anne’s Court* | Before You Read: Parody Mock Epic  
After You Read: Mock Epic | Before You Read: Categorize  
After You Read: Assess | Create a Parody | Skit |
| from *Gulliver’s Travels* /  
from *A Modest Proposal*  
Jonathan Swift novel and essay  
*Ireland in the Early 18th Century* | Before You Read: Irony/Satire  
After You Read: Verbal Irony | Before You Read: Categorize  
After You Read: Analyze | Essay Using Satire | Travel Brochure |
| from *The Life of Samuel Johnson*  
James Boswell biography  
*Johnson’s Dictionary* | Before You Read: Biography/Characterization  
After You Read: Characterization | Before You Read: Compare  
After You Read: Analyze | Biography in Performance | Biographical Sketch |
| *Elegy Written in a Country Churchyard*  
Thomas Gray poem  
*Pre-romantics* | Before You Read: Elegy/Epitaph  
After You Read: Epitaph | Before You Read: Infer  
After You Read: Compare/Contrast | Write an Epitaph | Poem |

### Unit Five The Romantic Period: 1798–1832

**Critical Thinking Focus:** Synthesis  
**Text Connection:** “The Zen of Eminem” by Zadie Smith  
**Unit Theme:** Art and the Artist  
**Literary & Reading Skills** Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
</table>
| *To a Mouse*  
Robert Burns poem  
*Theme* | Theme | **Before You Read:** Farming in Burns’s Scotland | **Before You Read:** Classify  
**After You Read:** Draw Conclusions | **Character Sketch of Speaker** | Poem |
| **The Lamb/The Tyger*/  
The Chimney Sweeper (Innocence) /  
The Chimney Sweeper (Experience)  
William Blake poems  
*Child Laborers* | Before You Read: Symbol Tone  
After You Read: Tone | **Before You Read:** Analyze | **Depict a Symbol** | **Comparison/Contrast Paper** |

*continued*
### Unit Five: The Romantic Period: 1798–1832

**Title/Author/Genre** | **Literary & Reading Skills** | **Critical Thinking** | **Apply & Create** | **Writing**
---|---|---|---|---
**Lines Composed a Few Miles Above Tintern Abbey/Composed upon Westminster Bridge/The World Is Too Much with Us/I Wandered Lonely as a Cloud** William Wordsworth poems | Before You Read: Sonnet, Romanticism | Romantic Qualities | Before You Read: Infer | Lyric Choral Reading
| After You Read: Petrarchan Sonnet | | After You Read: Draw Conclusions | | Journal Entry
| | | | | Character Analysis

**Kubla Khan/The Rime of the Ancient Mariner** Samuel Taylor Coleridge poems | Before You Read: Sound Devices/Narrative Poetry | Sailing Ships | Before You Read: Assess | Narrative Poetry
| After You Read: Sound Devices | | After You Read: Generalize | | Character Analysis

**She Walks in Beauty/from Childe Harold's Pilgrimage** Lord Byron poems | Stanza and Meter | Napoleonic Wars | Before You Read: Infer | Write a Stanza
| | | After You Read: Generalize | | Literary Opinion

**Ozymandias/Ode to the West Wind/To a Skylark** Percy Bysshe Shelley poems | Before You Read: Apostrophe & Personification/Terza Rima | Ramses II | Before You Read: Classify | Apostle and Personification Cartoon
| After You Read: Terza Rima | | After You Read: Analyze | | Ode

**On First Looking into Chapman's Homer/When I Have Pains That I May Cease to Be/Ode to a Grecian Urn/Ode to a Nightingale** John Keats poems | Before You Read: Ode/Simile and Metaphor | Keats' Life | Before You Read: Analyze | Musical Accompaniment
| After You Read: Simile and Metaphor | | After You Read: Assess | | Write About Imagery

### Unit Six: The Victorian Age: 1832–1901

**Critical Thinking Focus:** Analysis

**Text Connection:** “Mrs. Gaskell,” a literary review by Virginia Woolf

**Unit Theme:** Class Structure and Industrialization

**Literary & Reading Skills** Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
<th>Writing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Lady of Shalott/Ulysses/In Memoriam/Crossing the Bar</strong> Alfred, Lord Tennyson poems</td>
<td>Before You Read: Mood</td>
<td>Legend</td>
<td>Create a Tribute</td>
<td>Response</td>
</tr>
<tr>
<td><strong>My Last Duchess/Robert Browning/Sonnet 43/Elizabeth Barrett Browning</strong> poems</td>
<td>Dramatic Monologue</td>
<td>Romanticism</td>
<td>Before You Read: Compare/Contrast</td>
<td>Share Experiences Through Poetry</td>
</tr>
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<td></td>
<td>After You Read: Infer</td>
<td>After You Read: Assess</td>
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<td>Letter</td>
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</tbody>
</table>

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## Unit Six The Victorian Age: 1832–1901 continued

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
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<th>Apply &amp; Create</th>
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<td><strong>Explore Context</strong></td>
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<tr>
<td><strong>Before You Read:</strong></td>
<td><strong>After You Read:</strong></td>
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<tr>
<td>Pied Beauty/Spring and Fall: To a Young Child</td>
<td>Gerard Manley Hopkins poems</td>
<td>Before You Read: Sprung Rhythm</td>
<td>The Natural World</td>
<td>Before You Read: Assess</td>
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<tr>
<td>Malachi’s Cove</td>
<td>Anthony Trollope short story</td>
<td>Before You Read: Realism/Setting</td>
<td>Industrialization</td>
<td>Predict</td>
</tr>
<tr>
<td>Christmas Storms and Sunshine Elizabeth Gaskell short story</td>
<td>Before You Read: Omniscient Point of View/Conflict</td>
<td>Changing Class Structure</td>
<td>Analyze</td>
<td>Scene Using Omniscient Point of View</td>
</tr>
<tr>
<td>Dover Beach</td>
<td>Matthew Arnold poem</td>
<td>Before You Read: Theme/Tone</td>
<td>Growing Concern About the Future</td>
<td>Before You Read: Analyze</td>
</tr>
<tr>
<td>To an Athlete Dying Young/ When I Was One-and-Twenty A. E. Housman poems</td>
<td>Before You Read: Meter/Rhyme Scheme</td>
<td>Poetry Unexplained</td>
<td>Before You Read: Assess</td>
<td>Establish Meter of a Favorite Song</td>
</tr>
<tr>
<td>The Darkling Thrush/Ah, Are You Digging on My Grave? Thomas Hardy poems</td>
<td>Before You Read: Imagery</td>
<td>Pessimistic Views of the Future</td>
<td>Before You Read: Infer</td>
<td>Draw Setting Using Images</td>
</tr>
</tbody>
</table>

## Unit Seven The Modern Era: 1901–Present

**Critical Thinking Focus:** Evaluate  
**Text Connection:** The Poetry of John Agard  
**Unit Theme:** Poetry Evolution  
**Literary & Reading Skills** Thinking, Responding, & Writing Skills

<table>
<thead>
<tr>
<th>Title/Author/Genre</th>
<th>Literary &amp; Reading Skills</th>
<th>Critical Thinking</th>
<th>Apply &amp; Create</th>
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<td><strong>Explore Context</strong></td>
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<td><strong>Before You Read:</strong></td>
<td><strong>After You Read:</strong></td>
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<tr>
<td>The Second Coming/Sailing to Byzantium/When You Are Old W. B. Yeats poems</td>
<td>Before You Read: Symbolism Imagery</td>
<td>Irish Literary Renaissance</td>
<td>Evaluate</td>
<td>Symbolism</td>
</tr>
<tr>
<td>The Rocking-Horse Winner D. H. Lawrence short story</td>
<td>Before You Read: Theme Foreshadowing</td>
<td>Modern Psychology</td>
<td>Before You Read: Predict</td>
<td>Make a Collage</td>
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<tr>
<th>Title/Author/Genre</th>
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<th>Apply &amp; Create</th>
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<td><strong>Before You Read:</strong></td>
<td><strong>After You Read:</strong></td>
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<td>Epiphany Setting</td>
<td>Epiphany</td>
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<td>Third-Person Limited Point of View</td>
<td>Class Consciousness</td>
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<td>Allusion</td>
<td>Modernists and Symbolists</td>
<td>Synthesize</td>
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<td>Situational Irony/Theme</td>
<td>Modernism</td>
<td>Infer</td>
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<td>Half Rhyme/Internal Rhyme/Villanelle</td>
<td>The New Modernism</td>
<td>Evaluate</td>
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<td>Humor/Pathos</td>
<td>Graham Green and the Movies</td>
<td>Compare</td>
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<td>Repetition and Parallelism</td>
<td>World War I</td>
<td>Assess</td>
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<td>Title/Author/Genre</td>
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<td>Apply &amp; Create</td>
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<td>Be Ye Men of Valor (May 19, 1940) Winston Churchill speech</td>
<td>Before You Read: Speech/Persuasive Techniques After You Read: Persuasive Techniques</td>
<td>World War II</td>
<td>Before You Read: Predict After You Read: Analyze</td>
<td>Oral Presentations</td>
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<td>Persuasive Speech</td>
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<td>Digging Seamus Heaney/The Horses Ted Hughes poems</td>
<td>Before You Read: Imagery/Extended Metaphor After You Read: Extended Metaphor</td>
<td>Self and Society</td>
<td>Before You Read: Assess After You Read: Evaluate</td>
<td>Poetry</td>
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<td>Self and Society</td>
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<td>Extended Metaphor</td>
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<td>The Frog Prince/Not Waving but Drowning Stevie Smith poems</td>
<td>Before You Read: Diction/Voice After You Read: Diction</td>
<td>Age of Unrest</td>
<td>Before You Read: Analyze After You Read: Evaluate</td>
<td>Lyrical Song or Poem</td>
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<td>Narrative</td>
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<td>A Sunrise on the Veld Doris Lessing short story</td>
<td>Before You Read: Character Development Setting After You Read: Character Development</td>
<td>Rite of Passage</td>
<td>Before You Read: Compare After You Read: Evaluate</td>
<td>Scrapbook of Nature</td>
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<td>Rite of Passage</td>
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<td>Short Story</td>
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<td>The Train from Rhodesia Nadine Gordimer short story</td>
<td>Before You Read: Cultural Conflict Personification After You Read: Personification</td>
<td>Colonialism and Its Aftermath</td>
<td>Before You Read: Generalize After You Read: Compare/Contrast</td>
<td>Short Story Outline</td>
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<td>Colonialism and Its Aftermath</td>
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<td>Character Sketch</td>
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<td>B. Wordsworth V. S. Naipaul short story</td>
<td>Before You Read: First-Person Point of View Dialogue After You Read: First-Person Point of View</td>
<td>Colonialism and Its Aftermath</td>
<td>Before You Read: Assess After You Read: Infer</td>
<td>Dialogue</td>
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<td>Colonialism and Its Aftermath</td>
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<td>Essay</td>
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<td>from Midsummer Derek Walcott/Elegy for the Giant Tortoises Margaret Atwood poems</td>
<td>Before You Read: Theme Tone After You Read: Tone</td>
<td>Allusions</td>
<td>Before You Read: Predict After You Read: Infer</td>
<td>Letter to the Editor</td>
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<td>Allusions</td>
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<td>Elegy</td>
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<td>A Devoted Son Anita Desai short story</td>
<td>Before You Read: Character Motivation Irony After You Read: Character Motivation</td>
<td>Tension Within Indian Culture</td>
<td>Before You Read: Evaluate After You Read: Analyze</td>
<td>Personal Essay</td>
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<td></td>
<td>Tension Within Indian Culture</td>
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<td>A Comparison/Contrast Study</td>
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Introducing the Student Book ("To the Student")

Eye on an Era (page 14)
Discuss with students the purpose of the timeline that appears at the beginning of each unit. Emphasize the importance of understanding the political, social, and cultural events that occurred in each of the time periods they will be studying. This will help them understand the context for the themes and issues authors convey in their writing. Ask a volunteer to read "A Teen of the Time" closely and then take on that teen's persona while describing his or her life to the class. Additionally, you might want to ask a few of the questions that follow.

- Why do you think *British Literature: Traditions and Change* is arranged chronologically?
- What can understanding the political, social, economic, and historical issues of an era tell you about the literature?
- How can reading literature that is concerned with events in another age be relevant to people today?
- If you were to write a story reflecting a political or historical issue, what would it be about?
- Why do you personally read poetry, essays, short stories, and memoirs?

Critical Thinking (page 14)
Critical thinking is a very strong component of *British Literature: Traditions and Change*. Talk to students about strategies they use for thinking critically. Then distribute "Thinking and Reading Critically" (pages 37–38) to students to help them understand more about who critical thinkers are and the strategies they use.

Before You Read (page 15)
Go over with students the elements of this page. Explain that the Literary Lens focuses on a literary element prominent in the author's work. Discuss various literary elements that might come up while reading British literature. Discuss with students the concept of an author's style and use of language as distinguishing features in an author's work. Encourage them to read the information about an author's language in preparation for their reading of the work. Advise students to take time to go over each of the Think Critically questions. These questions activate their own backgrounds and wealth of knowledge and put them in a proper frame of mind for the reading to come.

After You Read (page 15)
The Literary Lens focus is again repeated. Here, students apply a literary element to what they learned in the selection or selections. Discuss the various graphic organizers that are employed to better aid their understanding. Explore Context offers students ways to further delve into the texts, often by doing written research. Help them use Web sites and reference texts as they plan their writing. As students work together to Apply and Create, help them harness their creative juices by discussing these assignments and the best way to approach them.

Exploring the Classics (page 15) Units 4–7
Be sure students have the chance to read about the authors highlighted on these pages. Ask students to discuss other authors of the period they might add in addition to the ones covered.

Connecting Eras (page 15)
Take the time to go over this special feature, which appears at the end of each unit, with your students. Explain its purpose: to use critical thinking skills to connect a contemporary piece to a major theme in the unit. Students will be expected to use a particular critical thinking skill to answer questions (Ask Yourself) and to write an essay or research paper based on what they have read (Examine the Writing). A graphic organizer is presented to help students organize their writing (Organize Your Thoughts). Finally, students are invited to work together on a hands-on project based on their reading (Get Active).
Active Reading Strategies

Active Reading means being an interested and focused reader. It involves thinking about what you are going to read, what you are reading, and what you have just read. Use the information below to become an active reader.

Prereading

Before you even begin reading, ask yourself, “Why am I reading this? What do I hope to learn from it?” Look at the title, and think about what it might tell you about the text. Skim over the pages, looking for subheadings, captions, sidebars, or illustrations that give you clues about what you are going to read.

During Reading

If you own the book you are reading, you should highlight, underline, and annotate as you read. This emphasizes the information and helps transmit it to your brain. You can also easily review these important points later. Always be sure to monitor your reading by constantly mulling over the information, images, impressions, and so on that you are receiving from the text. The best way to do this is to use the six Active Reading strategies outlined below. The more you employ these strategies, the more help they will offer. They should become second nature to you.

• Questioning Ask questions that come to mind as you read.
  Continually questioning the text will help you stay alert and interested in what you are reading. As your questions are answered, think of new ones.

• Predicting Use what has happened to guess what will happen next.
  As you read, keep guessing as to what will happen next. Think about what the characters are up to, where the plot is going, and what the author will do next. Keep making predictions right up to the end of the reading.

• Clarifying Clear up any confusion about the text and resolve any questions.
  If you have trouble understanding something you have read, clear it up right away. Go back and reread the passage until you understand it. Think about the main idea of the passage. Continually clarify what the author is telling you throughout your reading.

• Connecting Compare the text with your own experience.
  Connect what you read to something you have read, seen, or experienced yourself. Ask yourself, “What does this remind me of?” Visualize the information—try to see it in your mind. When you connect with the characters and situations you read about, your reading is more meaningful.

• Summarizing Review what has happened so far.
  Every now and again as you read, stop to review what you have read so far. Determine what you know, what you think you know, and what has changed about what you thought you knew.

• Evaluating Form opinions and arrive at conclusions about your reading.
  Make judgments as you read. Use your common sense as well as the evidence in the text to arrive at sound opinions and valid conclusions.

After Reading

When you finish reading, stop to think about what you have read. Go over the entire piece in your head. Try to remember the main points and the relevant details. Use a response journal to jot down your feelings about what you’ve read.
Thinking and Reading Critically

What Is Critical Thinking?
Your friend invites you to see a movie you have no interest in, so you suggest another. Your friend asks you why you don’t want to see this one, she thinks it sounds really funny. You tell her you think the movie won’t be funny, just silly and sophomoric. She asks you what could be silly about this popular film. You reply that, having seen two other films by this director with the same actors and similar plot, you don’t think you’ll find this one amusing either. “Well,” says your friend, “Maybe you don’t know what amusing is.” You may not know what’s amusing, but based on the skills you’ve used to judge this film, you are probably right in thinking you won’t like it. This is an example of basic critical thinking.

Who Are Critical Thinkers?
Critical thinkers are people who are curious about things. They think about many aspects of an issue. They weigh ideas by analyzing and assessing them and comparing them to other ideas. Here’s how they do it.

Critical thinkers:
• ask pertinent questions
• assess statements and arguments
• examine problems closely and ask for more information when needed
• admit trouble in understanding
• want to find new solutions
• support assumptions and beliefs with evidence and proof
• are able to clearly define a set of criteria for analyzing ideas
• are willing to re-examine beliefs, assumptions, and opinions
• listen carefully to others and offer feedback
• suspend judgment until all facts have been gathered and considered
• adjust opinions when new facts are found
• reject information that is incorrect or irrelevant
• understand critical thinking as a lifelong process of self-assessment

What Critical Reading Strategies Do They Use?
1. Annotating: Fundamental to critical reading strategies is direct annotation: underlining key words, phrases, or sentences; writing comments or questions in the margins; bracketing important sections of the text; constructing ideas with lines or arrows; numbering related points in sequence; and making note of anything that strikes you as interesting, important, or questionable. Most readers add further annotations on second and third readings.

2. Previewing: Previewing involves skimming the introduction, titles, images, and headnotes you will read more carefully later. This enables you to get a sense of what the text is about and how it is organized before reading it closely.

3. Contextualizing: Placing a text in its historical, biographical, and cultural contexts can help you read it through the lens of your own experience. What you know and value from living in a particular time and place impacts your reading. When you read texts written in a radically different time and place, you must contextualize, or recognize the differences between your values and attitudes and those represented in the text.

4. Questioning: To understand and remember, ask questions about the content. You may be accustomed to teachers asking you questions about your reading, but you must take it upon yourself to respond to your reading more fully by questioning the text.

continued
5. When you need to understand and use new information, write the questions as you read the text, then go back and supply the answers later. Each question should focus on a main idea expressed in your own words.

6. Reflecting: Think about your personal responses and reflect on the text that challenges your beliefs and values. As you read a text for the first time, mark an X in the margin at each point where you feel a personal challenge to your attitudes, beliefs, or status. Make a brief note in the margin about what you feel or about what in the text created the challenge. Look again at the text where you felt challenged and analyze any patterns.

7. Outlining: Outlining reveals the basic structure of the text. By identifying the main ideas and restating them in your own words you will better understand the content and structure of a reading selection. When you make an outline, don’t use the text’s exact words.

8. Summarizing: After outlining, summarize the text. Summarizing requires creative synthesis. Putting ideas together again—in your own words and in a condensed form—shows how reading critically can lead to deeper understanding.

9. Evaluating: When you evaluate an argument, you test its logic. Evaluating the logic of a text also involves judging its credibility and emotional impact. All writers make assertions that they want you to accept as true, but as a critical reader, you should not accept anything on face value but instead recognize every assertion as an argument that must be evaluated.

An argument has two essential parts: a claim and a support.

The claim asserts a conclusion—an idea, an opinion, a judgment, or a point of view—that the writer wants you to accept.

The support includes reasons (shared beliefs, assumptions, and values) and evidence (facts, examples, statistics, and authorities) that give readers the basis for accepting the conclusion.

When you evaluate an argument, you are concerned with the process of reasoning as well as its truthfulness. In order for an argument to be acceptable, the support must be appropriate to the claim and the statements must be consistent with one another.

10. Comparing and Contrasting: Exploring likenesses and differences between texts helps you understand their reasoning. Comparing assertions of truth in one text to those of another can help you understand why authors approach a particular issue or question in the way they do.
### Differentiated Instruction

#### Unit 1: The Anglo-Saxon Period 449–1066

Share with students an overview of the Anglo-Saxon Era from 449–1066, from the arrival of the Germanic Angle and Saxon Tribes to southeast Britain through William the Conqueror’s becoming king of England. To set the mood for the selections, show a variety of works of art depicting the period.

#### Differentiated Classroom Tip:
With a longer, more difficult selection, arrange students into groups of five, mixing their learning styles and abilities. Assign each of the five a different aspect of the selection to investigate, for example theme, mood, tone, plot, character, meter, language, setting, imagery, or viewpoint. Each member of the group researches the assignment at his or her own reading level. Then groups split up so that all students investigating the same aspect compare notes and teach one another. Finally, students return to their original groups so that every member of each group can report to the others and share their knowledge.

<table>
<thead>
<tr>
<th>TYPE OF LEARNER</th>
<th>Selection</th>
<th>Auditory</th>
<th>Visual</th>
<th>Kinesthetic</th>
<th>ELL/Struggling</th>
</tr>
</thead>
<tbody>
<tr>
<td>from Beowulf Grendel</td>
<td>The Coming of Beowulf The Battle with Grendel pp. 24–33 Challenging</td>
<td>Have students describe what happens in these sections of the poem and read their favorite passage aloud.</td>
<td>Have students draw a portrait of Beowulf.</td>
<td>Have students pantomime Beowulf’s movements when he was battling Grendel.</td>
<td>Help students understand the social and historical context of Beowulf.</td>
</tr>
<tr>
<td>from Beowulf Grendel’s Mother</td>
<td>The Battle with Grendel’s Mother pp. 37–42 Average</td>
<td>Ask students to read aloud a passage from one of these sections of the poem that they especially liked and explain why they liked it.</td>
<td>Have students create a four-panel comic strip based on Beowulf’s battle with Grendel’s mother.</td>
<td>Have students turn photos demonstrating the body language of one of the characters. Have the other students guess which character they are demonstrating.</td>
<td>Help students understand the motivation of Grendel’s mother in her attack on the men in the hall.</td>
</tr>
<tr>
<td>from Beowulf</td>
<td>The Battle with the Dragon The Death of Beowulf pp. 46–58 Easy</td>
<td>Have students read the story aloud to one another. Encourage discussion as they read.</td>
<td>Have students create a drawing or painting of the battle between Beowulf and the dragon.</td>
<td>Have students act out Beowulf’s funeral, offering speeches about his heroism, if they wish.</td>
<td>Discuss with students the character of Beowulf. What makes him a hero? Why is he the one who goes after the monsters in the story?</td>
</tr>
<tr>
<td>from The Exeter Manuscript</td>
<td>The Seafarer The Wanderer The Wife’s Lament pp. 62–71 Challenging</td>
<td>Have the students read one of the poems aloud to one another. Encourage them to use tone of voice to convey the attitude of the speaker.</td>
<td>Have students paint or sketch a landscape that represents the setting of one of the poems.</td>
<td>Have students perform a dance to represent the loneliness and isolation of the speaker of one of the poems.</td>
<td>Help students sort through the words of the speakers in these poems. Help them look for clues about what they are feeling and thinking.</td>
</tr>
</tbody>
</table>
Unit One: The Anglo-Saxon Period 449–1066  pp. 16–22

In this unit, students are introduced to the Angles, Saxons, and Jutes, Germanic tribes who invaded Britain after the Roman legions left the country to defend the falling Roman Empire. Bearing sharp spears and swathed in animal pelts, these fierce Anglo-Saxons stormed Britain and took over the southeast, calling it “Angle Land.” The image of the brooding Anglo-Saxon warrior with his bleak worldview gave rise to the epic hero battling evil in hopes of glory, and the polytheism of the Anglo-Saxons clashed with British monotheism, resulting in a merging of rituals and legends. Christianity would eventually win the day, influencing all aspects of life.

Eye on an Era: Political, Cultural, and Literary Milestones

Look over the timeline and text with your students. Point out interesting and relevant information related to your study of the Anglo-Saxons. You might want to ask the following questions:

• What is the largest collected book of Anglo-Saxon literature?
• What rights did women have under Anglo-Saxon rule?
• **Compare and Contrast:** Compare the importance of Columba to St. Augustine in British history and culture.
• **Explain:** Why is King Alfred of Wessex known as Alfred the Great?

A Teen of the Time: Aerlene

As seen in Aerlene’s story, marriage agreements were often made between two families during this time, but the girl’s feelings were usually taken into account. Discuss the fact that the husband often paid an agreed-upon sum of money or land ownership to the bride, over which she retained control as she saw fit. Ask students their opinions of these arrangements and those highlighted in their books. Then ask whether they would have made the decision Aerlene made.

Understanding the Anglo-Saxon Period: Compare and Contrast  p. 22

Ask students to discuss the kinds of things they compare and contrast in their daily lives as they read, write, and do research. Add personal experiences of your own. Ask students to discuss the following:

• What events would you like to compare and contrast that occurred during the Anglo-Saxon period?
• Think about what you have read about the structure of Anglo-Saxon society. Compare and contrast their structure to that of a contemporary society.
• What can studying the literature of the Anglo-Saxons tell you about the history and culture of the time? How might this compare to the culture of your own time?

Have students visit Regia Anglorum www.regia.org/village.htm, spending time in Wichamstow. Ask them to pick a particular aspect of the place and write a short report about it. Have them share their reports with the class.
Unit 1 Vocabulary

Watch for the following words as you read the selections in the unit. Record your own vocabulary words and definitions on the blank lines.

**from Beowulf  Grendel/The Coming of Beowulf/The Battle with Grendel**

pages 24–33

- **spawned** produced; created
- **lair** hideout
- **reparation** something done or paid to make amends for a wrong
- **omens** signs about what will happen in the future
- **prow** front part of a ship
- **sinews** tendons
- **pilgrimage** long journey made to visit a sacred place or pay homage

**The Seafarer**

pages 62–65

- **terns** seabirds related to and resembling gulls
- **desolation** loneliness and sorrow
- **sentinel** one that stands guard
- **rancor** bitter, long-lasting resentment
- **toil** hard and continuous work
- **blanch** to become pale
- **chaste** pure or right in action

**The Wanderer**

pages 66–69

- **melancholy** gloom; sadness; depression
- **craven** easily defeated; cowardly
- **complacent** eager to please
- **covetous** excessively eager to obtain and possess
- **serpentine** resembling a serpent; snakelike
- **fickle** not constant or loyal in affections

**The Wife’s Lament**

pages 70–71

- **blithe** happy
- **tumult** disorder and confusion
from Beowulf  Grendel/The Coming of Beowulf/
The Battle with Grendel by Burton Raffel, translator, pages 24–33  Epic Poetry

**Responding and Writing**

In these sections of the narrative, the monster Grendel attacks the men at the hall of the Danish king. He brutally murders most of these men in their sleep. They attempt to fight but are unsuccessful, and many flee to save themselves. When Beowulf learns of the horrors caused by Grendel, he organizes an army and heads for the Danish shore. When Grendel attacks again, his strength is no match for Beowulf’s. Grendel is killed.

**Vocabulary**

spawned produced; created
lair hideout
reparation something done or paid to make amends for a wrong
omens signs about what will happen in the future
prow front part of a ship
sinews tendons
pilgrimage long journey made to visit a sacred place or pay homage

**After You Read**

**Literary Lens: Epic**

<table>
<thead>
<tr>
<th>Characteristics of an Epic</th>
<th>Examples from Beowulf</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hero is courageous and has superhuman powers.</td>
<td>“strongest of the Geats—greater/And stronger than anyone anywhere in this world”</td>
</tr>
<tr>
<td>Hero fights supernatural creatures.</td>
<td>“sin-stained demon/Had bewitched all men’s weapons, laid spells…”</td>
</tr>
<tr>
<td>Hero takes long journey in foreign land.</td>
<td>“He who had come to them from across the sea/Bold and strong-minded, had driven affliction/Off”</td>
</tr>
<tr>
<td>Hero’s action affects the fate of a nation.</td>
<td>“Ended the grief, the sorrow, the suffering/Forced on Hrothgar’s helpless people”</td>
</tr>
<tr>
<td>Story contains universal theme of good vs. evil.</td>
<td>“Beowulf/A prince of the Geats, had killed Grendel…a bloodthirsty fiend;”</td>
</tr>
</tbody>
</table>

**Explore Context: Pagan and Christian Beliefs and Traditions**

Students’ paragraphs should mention that Christianity and paganism are intertwined in the poem. Pagan elements: Beowulf as a superhero; a fabled monster (the dragon) as an enemy; an abundance of quests for riches and glory; a funeral pyre. Christian elements (the dominating elements): Beowulf as a kind-hearted savior of the people; his Christ-like traits of charity, loyalty, and sacrifice; references to the Bible, the belief that God aids Beowulf, etc.

**Apply and Create: Epic Movie**

Advise students to write a scene involving only two or three characters. Help them outline the dialogue, then tell them to confine the movement of characters to action that is relevant to the scene (avoid stage combat and sword fights). Rather than describing the sets and props, some students may want to sketch them out.

**Read Critically**

1. Based on Grendel’s actions and Hrothgar’s response, what conclusions can you draw about Grendel and Hrothgar? Grendel kills Hrothgar’s men because he despises the righteous and knows no love. His only joy seems to be killing and destroying. Hrothgar is deeply saddened by the loss of his men and feels helpless against the monster. He seems to know there is no end to the killings and understands when his men abandon him. Hrothgar’s reactions do not seem kingly. He weeps and does not start an army to fight Grendel. He accepts that Grendel will continue to kill his men.

2. Why does Hrothgar fear that “The beginning might not be the end”? Is he right? Cite examples to support your answer. Hrothgar may have heard of Grendel or Grendel’s evil parents. He might believe this is only the beginning because he has no way to stop the killings. He is right because Grendel continues to come back, and Herot remains empty for twelve years.

3. Reread the last nine lines. How do they foreshadow, or hint at, what happens next? What other lines are examples of foreshadowing? The lines foreshadow Beowulf’s arrival. He lives across the sea from the Danes, and when he hears of their troubles, he organizes an army and heads for the Danish shore.

**Writing a Myth for Today**

Students have probably read a few Norse myths, including tales of Odin and Thor and the mischievous Loki. These stories were passed along in an oral tradition, and our knowledge of them is based primarily on the Eddas, a rich source of Medieval Norse mythology. Share with students the Norse legend that relates how life began in ice and fire. Challenge students to write a contemporary myth with either fire or ice as its moving force.
from *Beowulf*  
**Grendel/The Coming of Beowulf/  
The Battle with Grendel** by Burton Raffel, translator, pages 24–33

**Quiz: Comprehension and Analysis**
Choose the best answer and write the letter on the blank.

1. Grendel’s ancestors were banished to the slime because they ____
   A. were monsters.
   B. were descendants of Cain.
   C. opposed the Lord’s will.
   D. had disturbed Hrothgar’s hall.

2. Why is it that Grendel did not dare to touch the king’s throne?
   A. He thought it was too beautiful.
   B. The king was too powerful.
   C. It was protected by God.
   D. It was guarded by the strongest soldiers.

3. Why were the wise ones glad that Beowulf was going to find Grendel?
   A. They did not like Beowulf.
   B. The omens were good.
   C. They enjoyed a good adventure tale.
   D. They knew they could help him.

4. What finally killed Grendel?
   A. the soldiers’ swords
   B. fire in Herot
   C. the misery of losing the battle
   D. injuries inflicted by Beowulf

5. What did Beowulf keep as proof of his win over Grendel?
   A. Grendel’s arm
   B. Grendel’s blood
   C. a broken rafter
   D. his memory of the battle

6. **Analysis:** How does the Beowulf character compare with other heroes you know about?
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

7. **Analysis:** What conclusions can you draw about Grendel from this selection?
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
from *Beowulf* Grendel/The Coming of Beowulf/
The Battle with Grendel by Burton Raffel, translator, pages 24–33

**Literary Skill: Epic Poems**

Epic poems are long, narrative poems. They share certain characteristics, such as a foundation in historical fact or legend, a courageous and noble male hero, a dangerous journey undertaken by the hero, supernatural creatures, and universal themes.

**Directions:** Think about the elements of an epic poem and the information you have gathered while reading the first part of *Beowulf*. Then complete the web below. You will be able to add additional information to the boxes as you read the other sections of this poem.

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**Fate of people**

**History/Legend**

**Elements that make *Beowulf* an epic poem**

**Hero**

**Journey**

**Themes**
from *Beowulf* Grendel/The Coming of Beowulf/* The Battle with Grendel* by Burton Raffel, translator, pages 24–33

**Quiz: Vocabulary**

I. Match the definition with the word on the left.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. sinews</td>
<td>A. front part of a ship</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. prow</td>
<td>B. created</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. reparation</td>
<td>C. tendons</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. spawned</td>
<td>D. signs about what will happen in the future</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. omens</td>
<td>E. something done or paid to make amends for a wrong</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. Choose the letter of the word or phrase that best matches the word in italics.

6. Through an evil experiment, the mad scientist *spawned* a whole new breed of monster.
   - A. trained
   - B. converted
   - C. destroyed
   - D. produced

7. The devout believers planned a *pilgrimage* to the site of the miracle.
   - A. long journey
   - B. celebration
   - C. parade
   - D. route

8. The dragon slept soundly in its *lair.*
   - A. hideout
   - B. cage
   - C. nest
   - D. bed

9. He believed that the strong wind and icy roads were *omens* for a bad trip.
   - A. conditions
   - B. predictions
   - C. obstacles
   - D. options

10. After the strenuous workout, she hurt down to her *sinews.*
    - A. organs
    - B. toes
    - C. muscle connectors
    - D. intestines
Responding and Writing

Grendel’s mother arrives at Herot and battles with the soldiers. She kills one soldier and takes her son’s claw with her. Beowulf enters the lake to battle Grendel’s mother. After a difficult battle, Beowulf slays Grendel’s mother, then cuts Grendel’s head from his dead body and takes it with him back to where the soldiers are waiting for him.

Vocabulary

*avenge* to inflict harm in return for an injury or wrongdoing

*scabbard* sheath for a sword

*hilt* handle of a sword

After You Read

Literary Lens: Alliteration, Rhythm, and Repetition

<table>
<thead>
<tr>
<th>Alliteration: “Slashing and stabbing with the sharpest of points/ The soldiers raised their shields and drew/ Those gleaming swords, swung them above”; “Beowulf and his band had been given better/ Beds”; “glorious band of Geats/ Thanked God”</th>
<th>Rhythm: “Sorrow/ Had returned to Denmark. They’d traded deaths/Danes and monsters/and no one had won/Both had lost!”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repetition: Grendel’s Mother: greedy she-wolf, mighty water witch; Beowulf: Geats’ proud prince, best and strongest of soldiers, noble protector of all seamen, Geats’ brave prince, fierce fighter</td>
<td></td>
</tr>
</tbody>
</table>

Explore Context: Warrior Society

Students’ paragraphs should include details about Anglo-Saxon culture and society and the importance of the Code of Honor to warriors of the time. For example, students might mention that Anglo-Saxon warriors were loyal and fierce. They took oaths to remain loyal to their tribe and kin, and they were willing to fight bloody battles to defend the honor of their tribe in the face of insult or to avenge the deaths of members of their tribe. These qualities are reflected in the poem because Beowulf fought three deadly foes to avenge the deaths of members of his tribe.

Apply and Create: Become a Scop

Advise students to choose a section of the poem and become very familiar with it. Help them to decide which words to emphasize and to find a rhythm for their storytelling. Encourage partners to offer feedback as students practice before performing for a small group or the whole class.

Read Critically

1. Why does Beowulf search for Grendel and cut off his head? *Beowulf wants further revenge for Grendel’s actions. It is not enough for Beowulf that Grendel is dead. He wants to completely destroy him, even if it is only to desecrate his body to bring back a trophy and prove his strength and bravery.*
2. The Geats never leave the lake. What conclusions can you draw about them from their actions? *The Geats are loyal to the end. They will not give up or leave Beowulf. Possibly they believe he will return victorious. Or they may be waiting for his body so they can properly bury it.*
3. Based on Beowulf’s actions, do you think he’s a true hero? Explain using examples from the passage. *Answers will vary. Most students will agree that Beowulf is a hero for risking his own life to kill Grendel and his mother. Some may argue that a true hero would not slice a monster’s head off to keep as a trophy and to prove his greatness. Being a famous warrior seems more important to him than saving the Danes.*

Writing a Proposal

Most of your students would probably agree that *Beowulf* has the makings of an exciting video game. Brave warriors, loathsome monsters, dusky halls, raids on the marshes and moors—what could be more thrilling? Ask them to consider what they have read of the Beowulf legend so far and then to write a proposal for a video game based on the poem. The proposal should not be longer than 3 pages and can contain images as well as text.
from *Beowulf*  
Grendel’s Mother/The Battle with  
Grendel’s Mother  by Burton Raffel, translator, pages 37–42

**Quiz: Comprehension and Analysis**

Choose the best answer and write the letter on the blank.

1. Who was the soldier killed by Grendel’s mother?
   A. Hrothgar’s closest friend  
   B. Beowulf’s brother  
   C. Beowulf  
   D. Hrothgar

2. Beowulf wasn’t there when Grendel’s mother arrived because he
   A. had left Denmark.  
   B. was still fighting Grendel.  
   C. was sleeping in a different hall.  
   D. had gone to the lake to find her.

3. What protected Beowulf from the attack by Grendel’s mother?
   A. his strength  
   B. his dagger  
   C. his helmet  
   D. his mail shirt

4. What did the Danes and Geats believe as they sat by the lake?
   A. Grendel was still alive.  
   B. Beowulf had been killed.  
   C. Grendel’s mother would attack again.  
   D. The water would turn to blood.

5. What did Beowulf bring back with him to land?
   A. treasures from the monsters’ hall  
   B. the body of Grendel’s mother  
   C. Grendel’s head  
   D. the sword from the monsters’ hall

6. **Analysis:** Why do you think Grendel’s mother took her son’s claw with her? What does this say about her?

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________

7. **Analysis:** Do you think Grendel’s mother’s attack at Herot was justified? Explain.

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________

__________________________________________________________________________________________________________
from *Beowulf*  *Grendel’s Mother/The Battle with Grendel’s Mother*  by Burton Raffel, translator, pages 37–42

**Literary Skill: Alliteration**

Alliteration is the repetition of sounds at the beginning of words that creates a musical and poetic effect. In its original language, *Beowulf* is full of examples of alliteration, which the translator, Burton Raffel, honored in this version.

**Directions:** Reread this selection paying close attention to the many examples of alliteration. Write four examples of alliteration from the text below. Next, underline the alliterative sounds. Then write a sentence or two explaining the effect each example of alliteration has on you as the reader.

<table>
<thead>
<tr>
<th>Example of alliteration from the text</th>
<th>Effect of this alliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line(s): __________</td>
<td></td>
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<td>Line(s): __________</td>
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</tbody>
</table>
Responding and Writing

Beowulf has become the ruler of a kingdom and has ruled for many years. Now an old man, he prepares for his final battle against a dragon that is wreaking havoc in his kingdom. With Wiglaf’s help, Beowulf slays the dragon. However, the dragon mortally wounds Beowulf, who leaves the kingdom to Wiglaf as a reward for his loyalty and bravery.

Vocabulary

reproach blame; disgrace
scorning refusing with contempt
jackal wild dog
exiles people banished from their native land
flushed reddened from emotion or exertion
haltingly in a way that’s hesitant or wavering

Apply and Create: Graphic Theme

Students’ graphic stories should address a universal theme from Beowulf, such as good triumphing over evil. The graphic stories should include modern references to the existence of the theme they choose in the world today. For example, students may choose a story from a local newspaper about a citizen who protected someone from a mugging.

Read Critically

1. Why do Beowulf’s men desert him? What conclusions can you draw about them based on their actions? Beowulf’s men desert him because they know he will not be able to slay the dragon. They are afraid of getting killed and of losing their hero and ruler.

2. Create a Venn diagram to compare and contrast the young Beowulf with the old Beowulf. How has he changed? In the beginning, nothing can hurt Beowulf, and he can defeat any villain. Now he is old, and his weapons are not strong against the dragon. He knows he will fail, but like before, he is not afraid to die and still hopes for fame and glory.

3. Why does Wiglaf help Beowulf? What do his actions foreshadow? Wiglaf believes in the code of the warrior and will not leave his leader. His heroism foreshadows his greatness and his replacement as new king of the Geats.

Writing a Summary

Have students write a summary of the portions of Beowulf they have read in this book. Remind them that a summary should include only the most important parts of the story.
from *Beowulf*  The Battle with the Dragon/The Death of Beowulf by Burton Raffel, translator, pages 46–58

**Quiz: Comprehension and Analysis**

Choose the best answer and write the letter on the blank.

1. Why did Beowulf decline Higlac’s throne?
   A. He had lost Higlac’s war.
   B. Higlac’s son was still alive.
   C. He didn’t trust Higlac’s widow.
   D. He thought the kingdom should be leaderless.

2. Which word best describes Beowulf’s attitude toward his impending battle with the dragon?
   A. cowardly
   B. villainous
   C. resolute
   D. pensive

3. Wiglaf joined the battle against the dragon because he wanted to __________
   A. be loyal to Beowulf.
   B. be the next king.
   C. use his father’s sword and shield.
   D. take the glory away from Beowulf.

4. How did Beowulf die?
   A. A stone fell on him.
   B. He was burned by the dragon.
   C. There was venom in the dragon’s bite.
   D. He fell from a great height.

5. Which of the following did Beowulf not give to Wiglaf before he died?
   A. his helmet
   B. his mail shirt
   C. his kingdom
   D. his sword

6. **Analysis:** Why do you think the other men did not go to Beowulf’s aid during battle?

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________

7. **Analysis:** How did you think the battle would turn out? Is this what happened?

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
from *Beowulf* The Battle with the Dragon/The Death of Beowulf by Burton Raffel, translator, pages 46–58

**Literary Skill: Protagonist/Antagonist**
The protagonist of a story is the main character—the one with whom the reader identifies most. The antagonist is the character or force that opposes the protagonist. In this selection, Beowulf, the protagonist, faces his third and final antagonist, the dragon.

**Directions:** Think about the characteristics that make Beowulf the protagonist and the dragon the antagonist. Then complete the webs below.

What conclusion can you draw about how the protagonist and the antagonist drive the action in a story?

______________________________________________________________________________________________________________

______________________________________________________________________________________________________________

______________________________________________________________________________________________________________
from *Beowulf*  The Battle with the Dragon/The Death of *Beowulf* by Burton Raffel, translator, pages 46–58

**Vocabulary Quiz**

I. Match the definition with the word on the left.

1. reproach  
   A. refusing with contempt

2. haltingly  
   B. in a way that’s hesitant or wavering

3. scorning  
   C. reddened from emotion or exertion

4. jackal  
   D. disgrace

5. flushed  
   E. wild dog

II. Choose the letter of the word or phrase that best matches the word in italics.

6. Because he delivered his excuse so *haltingly*, they doubted his truthfulness.
   A. insecurely
   B. bravely
   C. forcefully
   D. confidently

7. The island was home to those who were made *exiles* after the war.
   A. renegades
   B. heroes
   C. prisoners
   D. outcasts

8. She treated her former best friend with *reproach*.
   A. cruelty
   B. kindness
   C. blame
   D. friendliness

9. The child had a habit of *scorning green vegetables*.
   A. spurning
   B. eating
   C. throwing
   D. enjoying

10. Carrying the piano up three flights of stairs left the movers *flushed*.
    A. in tears
    B. red-faced
    C. exhausted
    D. frustrated
Unit 1 Connecting Eras pages 74–85

Beowulf: A Hero for our times by Paul Vallely

Critical Thinking: Compare and Contrast

Ask Yourself

1. How does the interest of early scholars in Beowulf compare with Tolkien’s interest in it?
   
   Scholars studied it for its history and language—such as the mix of spellings—and its measure and meter. Tolkien studied the actual poem—the story and its beauty.

2. How does John Grisby view the story and Grendel and Grendel’s mother? How is his view different than the original work?
   
   In the original work, Grendel and Grendel’s mother were descendants of Cain. The poet combines pagan and Christian beliefs and depicts war as business. Grisby views Grendel and Grendel’s mother as representatives of a fertility cult in which human sacrifice is central. Grendel’s mother is a fertility goddess who drowns humans in her sacred lakes.

3. In 1999, Seamus Heaney published a translation of Beowulf. Read the following excerpt from Beowulf: A New Verse Translation (see Student Book p. 82.) How does it compare to lines 15–59 of the translation by Burton Raffel that you have read (pages 24–26)?
   
   Answers will vary, but students may say that Heaney’s translation is darker and gloomier than Raffel’s. Students should provide examples from each piece.

4. According to Vallely, how did the screenwriters change the original epic when they adapted it for the movie?
   
   When somebody in the poem goes offstage, they come back and explain what happened. The audience doesn’t know if they’re lying. This is different because there isn’t any dialogue in the original epic, and no one tells what happens at other times.

5. Watch the movie Beowulf. Select a scene and compare and contrast it with the section in the original epic. Discuss your thoughts with a partner or group. Answers will vary but should be well-reasoned.

Examine the Writing

Students will choose one of the topics below related to heroes and villains and write an essay or give an oral presentation. Essays and presentations should be well thought out and based on what they have learned in their reading and research.

1. Research other adaptations of Beowulf, including those mentioned in the essay. Choose one and compare it with the original poem. Or compare two of the modern adaptations. Then explain which you prefer and why.

2. Choose a hero from a movie or book you’ve recently read. Compare and contrast that hero to Beowulf. Think about the villains each hero faces; the deeds each performs; and the people, values, or ideals each fights to protect.

3. Choose a villain from a book that was written within the last ten years. Compare and contrast that villain to Grendel. What is each villain out to get? How does he or she go about getting it? Who stands in the way? Who lends a hand? Which villain do you think best represents true villainy, and why?

4. Consider the hero in Beowulf. What are his values and his challenges? Compare them with the challenges and values of any individual today. Then answer this question in depth: Can Beowulf’s heroism help me understand how to be a hero?

continued
Organize Your Thoughts
Students’ Venn diagrams will vary but should make cogent comparisons and contrasts, such as the ones below.

Beowulf
• Wants to be a famous warrior and hero
• Follows warrior’s code of honor
• Returns with Grendel’s head for a trophy and to prove his strength and victory
• Becomes a king

Both
• Battle villains to save lives
• Have special weapons (Beowulf = magic sword and armor; Batman = suit, cape, and technological gadgets)

Batman
• Endeavors to remain anonymous
• Does not fight battles for glory or fame
• Must solve mysteries to track down and defeat the villain
• Follows his own code of honor

Get Active
Student’s plays must have elements of an epic in either humorous or dramatic form, should relate to the Beowulf legend, and should have an exposition, a climax, and a resolution.
Unit 1 Vocabulary Test

I. Multiple Choice
Choose the meaning of the bold word in each passage.

1. He was spawned in that slime,/Conceived by a pair of those monsters born/Of Cain . . . (Beowulf, pp. 24–25)
   A. created
   B. killed
   C. reared
   D. accused

2. No one/Waited for reparation from his plundering claws . . . (Beowulf, p. 27)
   A. confidence
   B. destruction
   C. injury
   D. compensation

3. He twisted in pain,/And the bleeding sinews deep in his shoulder/Snapped, muscle and bone split/And broke. (Beowulf, p. 31)
   A. sores
   B. tendons
   C. blades
   D. veins

4. Squatting with her weight on his stomach, she drew /A dagger, brown with dried blood, and prepared/To avenge her only son. (Beowulf, p. 39)
   A. sacrifice for
   B. give protection to
   C. retaliate for
   D. give praise to

5. Reproach pounded in his breast, gloomy/And dark, and the world seemed a different place. (Beowulf, p. 47)
   A. disgrace
   B. joy
   C. certitude
   D. disappointment

6. Beowulf/Offered them only his sword, ended/So many jackal lives that the few/Who were able skulked silently home, glad/To leave him. (Beowulf, p. 48)
   A. enemy
   B. wild dog
   C. useless
   D. weakened

7. But Swedish exiles came, seeking/Protection; (Beowulf, p. 48)
   A. those who are banished
   B. those who are royalty
   C. those who are criminals
   D. those who are welcomed

8. No kinsman could offer comfort there,/To a soul left drowning in desolation. (The Seafarer, p. 63)
   A. the sea
   B. sorrow
   C. self-loathing
   D. self-pity

9. So summer’s sentinel, the cuckoo, sings/In his murmuring voice, and our hearts mourn/As he urges. (The Seafarer, p. 64)
   A. season
   B. birdsong
   C. sadness
   D. guard

10. Their faces/Blanch as time advances, their beards/Wither and they mourn the memory of friends. (The Seafarer, p. 65)
    A. pale
    B. age
    C. thin
    D. wrinkle

continued
11. The praise the living pour on the dead/Flowers from reputation: plant/An earthly life of profit reaped/Even from hatred and rancor . . . (The Seafarer, p. 64)
   A. evil
   B. love
   C. resentment
   D. peacefulness

12. In this brief world I cannot wonder/That my mind is set on melancholy,/Because I never forget the fate/Of men . . . (The Wanderer, p. 67)
   A. happiness
   B. remembering
   C. the future
   D. sadness

13. He cannot be hasty to hate or speak,/He must be bold and yet not blind,/Nor ever too craven, complacent, or covetous,/Nor ready to gloat before he wins glory. (The Wanderer, p. 68)
   A. bored
   B. cowardly
   C. prideful
   D. resentful

14. And all that survives you a serpentine wall,/Wondrously high, worked in strange ways. (The Wanderer, p. 68)
   A. enormous
   B. crumbling
   C. snakelike
   D. elaborate

15. First my lord went out away from his people/over the wave-tumult. (The Wife’s Lament, p. 70)
   A. depression
   B. confusion
   C. rhythm
   D. destruction

II. Matching
Match each vocabulary word with its definition.

   16. omens  a. eager to please
   17. lair    b. hideout
   18. scabbard c. reddened from emotion or exertion
   19. hilt    d. handle of a sword
   20. scorning e. signs about what will happen in the future
   21. flushed f. refusing with contempt
   22. haltingly g. not constant or loyal in affections
   23. complacent h. sheath for a sword
   24. covetous i. excessively eager to obtain and possess
   25. fickle  j. in a way that’s hesitant or wavering
Unit 1 Objective and Essay Test

I. True-False
If the statement is true, mark it T; if false, mark it F.

1. If Beowulf had not fought Grendel, all the men would have been killed.
2. Beowulf attacked Grendel only after realizing he could not reason with the monster.
3. Grendel’s mother fought off many men before attacking Beowulf.
4. The dragon was able to kill Beowulf because of Wiglaf’s errors.
5. The wanderer’s comrades had all been killed.
6. The wife is forced to live in a den in the earth.

II. Multiple Choice
Select the best answer to complete each statement.

7. Grendel was drawn to the hall by ___
   a. the smell of humans.
   b. the sound of harp music and songs.
   c. the beauty of the building.
   d. the sound of people praying.

8. What proved to be Beowulf’s best weapon against Grendel?
   a. his sword
   b. his dagger
   c. his hands
   d. his speed

9. Grendel’s mother takes ___ with her from the hall.
   a. Beowulf
   b. six sleeping men
   c. the king’s treasures
   d. Grendel’s claw

10. After killing Grendel’s mother, Beowulf ___
    a. takes her treasures.
    b. enters the underwater hall.
    c. chops off Grendel’s head.
    d. takes the sword from the wall.

11. After the battle with the dragon, Wiglaf ___
    a. became king.
    b. stole the treasures from Beowulf.
    c. built himself a tower.
    d. became famous as the slayer of the dragon.

12. The three poems from The Exeter Book deal with the ___
    a. pain of being friendless.
    b. death of close friends.
    c. the cruelty of the sea.
    d. loneliness of exile.

13. At the end of “The Seafarer,” the speaker could best be described as ___
    a. prayerful.
    b. hopeless.
    c. complacent.
    d. wrathful.
III. Fill in the Blank
Complete each sentence or answer the question by filling in the blank with the appropriate word or words.

14. Before leaving his homeland to fight Grendel, Beowulf was known as the strongest of the __________.

15. Beowulf fought Grendel’s mother in the underwater _______________.

16. The only thing Beowulf took with him after killing Grendel’s mother was _______________.

17. Beowulf attacked the dragon because the dragon had _______________.

18. The seafarer says that the sea has shown him _______________.

19. The wanderer is haunted by his memories of _______________.

20. The wife says that in this land she had few _______________.

IV. Short Essay
Decide which of the characters from the selections in this unit you think are the most brave. How did these characters exemplify your ideas about what makes someone brave? How did their actions change your ideas about bravery? Explain.

__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
__________________________________________________________________________________________________________
Unit 1 Writing Prompts and Projects

The activities that follow are intended to extend your students’ understanding and appreciation of the literature they have read in Unit 1—The Anglo-Saxon Period. They also provide a wide range of writing and thinking experiences. All of these activities may not be suitable for all students.

Writing About Literature

1. Have students imagine what Beowulf would have thought about his adventures. Have them write two or three journal entries from Beowulf’s perspective.
2. Have students think about Beowulf from the perspective of one of his men. Ask them to describe Beowulf from that person’s perspective.
3. Ask students to review the selections from this unit. Then ask them to write a few paragraphs comparing Beowulf to the three poems from The Exeter Book. They may include some common traits of the Anglo-Saxon Period.
4. Ask students to write about how Beowulf’s character changes and stays the same from the beginning to the end of the poem.
5. Have students compare the three antagonists from Beowulf. Have them discuss how each was different and what different challenges they posed to Beowulf.
6. Ask students which character from Unit 1 had the most difficult tasks to overcome. Have them explain their opinion in a few paragraphs.
7. Ask students to choose two of the three speakers from the poems taken from The Exeter Book and compare how their feelings of isolation are similar and different.
8. Have students write a short essay about the relationship that the speakers in “The Seafarer” and “The Wanderer” have with God.

Writing Nonfiction

1. One of the themes of Beowulf is the triumph of good over evil. Have students write about a time when they witnessed good triumphing over evil.
2. Beowulf faces many monsters in the poem. Ask students to write about a time when they had to face something that frightened them and to tell about how they found the courage to do so.
3. Grendel’s mother avenges her son’s death. Ask students to write about a time a parent or caregiver stood up for them or protected them.
4. Have students write about the monsters that Beowulf has to overcome, and then have them compare these monsters to modern-day challenges we face in society, such as AIDS or poverty.
5. Ask students to write about the person whom they consider to be their hero. Why do they consider this person to be a hero, and what are this person’s heroic qualities?
6. The speakers in “The Seafarer” and “The Wanderer” turn to God to find solace from their isolation. Have students write about what or whom they turn to in order to find solace during difficult times.

Creative Writing

1. From what we read in Beowulf, there is little information about Beowulf’s life before he leaves to fight Grendel. Have students create a biography for Beowulf that tells about his childhood and life leading up to his battle with Grendel.
2. Have students imagine that Beowulf had another adventure between his battles with Grendel’s mother and the dragon. Have them write about it.
3. Have students write a poem that illustrates the relationship between Grendel and Grendel’s mother.
4. Ask students to write a dialogue between the narrators of “The Seafarer” and “The Wanderer.”
5. The selections from The Exeter Book address experiences of isolation and loneliness. Ask students to choose one of the speakers in the poems and write an encouraging letter to that person.
6. Have students write an essay from the perspective of the woman in “The Wife’s Lament,” entitled “What I Should Have Done Differently.”

continued
Writing Research Papers

1. There are many translations of Beowulf. Ask students to do research to find at least two other translations of the poem. Then have them write an essay comparing the various translations.
2. Have students research gender roles of the Anglo-Saxon Era and then present their findings to the class.
3. Have students research the Warrior Code of the Anglo-Saxon Era and compare what they find with the character of Beowulf.
4. Have students research heroes from other epic stories. Then have them write an essay comparing the similar characteristics of these heroes.
5. Have students do research about issues of loneliness and depression in our society and compile a list of organizations that exist to help people who are lonely or depressed.
6. Ask students to research the history of The Exeter Book and how it came to reside at the Exeter Cathedral Library.

Presentations and Projects

1. Have students summarize the story of Beowulf, and then ask them to put their summary into song form and perform it for the class.
2. Ask students to create a collage that includes images that represent the character of Beowulf.
3. Have students create a sculpture of Beowulf.
4. Ask students to write a how-to article for young people on “How to Be a Hero.” For example, they could include details about Beowulf’s heroic acts but explain that it does not take such extreme actions to be a true hero.
5. Using a combination of poems, songs, and other written documents, students can create and perform a dramatic montage that explores the themes of Beowulf.
6. Students can write and perform a dramatic scene between Beowulf and Wiglaf.
7. Have students work in small groups to design a board game that involves the plot, setting, characters, and vocabulary words from Beowulf.
8. Students who are talented in the visual arts could create an illustration to depict a scene from one of the poems from The Exeter Book.
9. Have students perform a dance that illustrates the isolation and loneliness of one of the speakers in the poems from The Exeter Book.