ENG3U

Grade 11, University

(Revised Oct. 2006)

Introduction

This course emphasizes the development of literacy, critical thinking, and communication skills. Students analyze challenging texts from various periods; conduct research and analyse the information gathered; write persuasive and literary essays; analyze the relationship among media forms, audiences, and media industry practices. An important focus is on understanding the development of the English language.

How to Work Through This Course

Each unit has 5 lessons and each must be completed for credit. You will complete all assignments on your own paper. Be sure to clearly number the lesson and key question for each assignment. Hand in units or lessons as you complete them. Begin work on your next lesson(s) right away! Do not wait until you receive your evaluated assignments from the marker.

What You Must Do To Get a Credit

In order to be granted a credit in this course, you must

- ☑ Successfully complete the **Key Questions** for each unit and submit them for evaluation within the required time frame.
- ☑ Complete the **mid-term exam** after Unit 2.
- ☑ Complete and pass a **final examination** at the end of the course.

Materials Required

MacBeth, by William Shakespeare
Frankenstein, by Mary Shelley

Important Symbols

Questions with this symbol are **Support Questions.** These questions are not to be submitted. Students are encouraged to complete these questions in order to reinforce the material that has been taught and to practice applying the important concepts.

Questions with this symbol are **Key Questions** that give you an opportunity to show your understanding of the course content. Ensure that you complete these thoroughly as they will be evaluated.

Your Final Mark

• Each Unit has 5 lessons each worth 2% (10% per Unit x 4 Units)	40%	Term
• Midterm Test	30%	
• Final Examination	30%	

Table of Contents

References

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Unit 1: The Emergence of Poetry

Poetry is a matter of words. Poetry is a stringing together of words in a ripple and jingle and run of colours. Poetry is an interplay of images. Poetry is the iridescent suggestion of an idea. Poetry is all those things and still it is something else.

D. H. Lawrence

Welcome to the ENG 3U course! Throughout this course you will have the opportunity to explore the English language and learn about how it has changed by traveling through time. Your literary journey will begin by examining some of the earliest pieces of writing, proceed into the Renaissance, a time of rebirth, continue into the Post Modern Era and then conclude in the present with the Global Era. Within each time frame you will have the opportunity to explore how the English language has evolved over time and ultimately come to understand that language is not static, but rather is constantly changing, expanding, and evolving.

Unit One focuses on the beginnings of the English language and examines poetry from the Old English era up to and including the Middle Ages. Famous writers such as Homer, Virgil, and Chaucer will be part of this unit, along with influential texts such as *The Odyssey, Beowulf,* and *The Canterbury Tales.* By examining these writers and their literature, you will not only become acquainted with some of the greatest and most famous pieces of text, but will be well on your way to understanding the intricacies of the English language.

Evaluation:

Key Questions	**Title**	**Mark Value**
Key Question #1	A Battle against the Gods	30 marks
Key Question #2	The Long Journey Home	30 marks
Key Question #3	A Trip to the Underworld	20 marks
Key Question #4	Lessons from Life	20 marks
Key Question #5	The World of Love	40 marks
Key Question #6	Escape from Troy	30 marks
Key Question #7	The Immortality of Verse	30 marks
Key Question #8	Slaying the Beast	60 marks
Key Question #9	Continuing the Epic	40 marks
Key Question #10	The Clerk at Oxenford	25 marks
Key Question #11	Comparatively Speaking	30 marks
Key Question #12	Exploring the Form	45 marks
Key Question #13	Delving Deep into the World of Poetry	100 marks

Each lesson will take between three and five hours to complete, although some individuals may take more or less time. For each lesson, there will be material to read and study, and assignments to complete and submit to your instructor. Take your time, review the marking criteria before you begin each key question, and be sure to edit and revise your work. Good luck!

Lesson 1: The Emergence of Poetry

In this lesson, you will examine the beginnings of language, how the English language began and two of the most important pieces of writing from this time period: *The Story of Gilgamesh* and *The Odyssey*. While exploring this time period, you will also learn about archetypes and how these poems correspond to the initiation ritual.

Evaluation:

Key Questions	Title	Mark Value
Key Question #1	A Battle Against the Gods	30 marks
Key Question #2	The Long Journey Home	30 marks
Key Question #3	A Trip to the Underworld	20 marks
Key Question #4	Lessons from Life	20 marks

Expectations covered in this lesson:

- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language
- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare their own ideas, values, and perspectives with those expressed or implied in a text
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- apply knowledge of the development of the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively
- identify and describe the major influences in the development of the English language

The Evolution of the Written Word

Humans have had the spoken word since the beginning of time, but the written language has not always existed. Looking back in history, one can see many examples of how the peoples of the world communicated. The cavemen used rough drawings and sketches, the Mesopotamian culture used cuneiform script, and the Egyptians used hieroglyphics.

These symbols and images represented specific words or sounds, and through the passage of time, letters, and the alphabet we use today, were created.

The most influential culture on the evolution of the written language was the Mesopotamians. The earliest poetry we know of comes from them from around 5000 years ago. These are the people who invented cities, the wheel, the circular clock, and writing. They developed the cuneiform script which was triangular indentations made in rolls of clay. Only in the last 150 years or so have we been able to translate this poetry, which mainly concerns the gods and myths of the Mesopotamian culture.

The poetry from this period, which is known as the pre-Homeric period (3000 BC -1000 BC) is apparently meant to be sung to a harp or a lyre. The earliest poet for whom we have a name is Enheduanna, a high priestess of Nanna, the moon goddess of Mesopotamian religion.

As you read the following passage from Enheduanna, in which she praises the daughter of Ishtar, notice her use of repetition.

> *You are lofty like Heaven. Let the world know!*
> *You are wide like the earth. Let the world know!*
> *You devastate the rebellious land. Let the world know!*
> *You roar over the land. Let the world know!*

Enheduanna was not the only poet from the pre-Homeric period; there were many others, but in most cases, only fragments of their work survived, or the author is unknown.

One piece of literature from this period that survived in almost its entirety is one of the greatest poems of the pre-Homeric period: *The Epic of Gilgamesh*. Gilgamesh was an historical king of Uruk in Babylonia, on the River Euphrates in modern Iraq; he lived about 2700 B.C. Although historians tend to emphasize Hammurabi and his code of law, the civilizations of the Tigris-Euphrates area, among the first civilizations, focus on Gilgamesh and the legends accruing around him to explain, as it were, themselves. Many stories and myths were written about Gilgamesh, some of which were written down about 2000 B.C. in the Sumerian language on clay tablets which still survive; the Sumerian language, as far as we know, bears no relation to any other human language we know about. These Sumerian Gilgamesh stories were integrated into a longer poem, versions of which survive not only in Akkadian (the Semitic language, related to Hebrew, spoken by the Babylonians) but also on tablets written in Hurrian and Hittite (an Indo-European language, a family of languages which includes Greek and English, spoken in Asia Minor). All the above languages were written in the script known as cuneiform, which means "wedge-shaped." The fullest surviving version, from which the summary here is taken, is derived from twelve stone tablets, in the Akkadian language, found in the ruins of the library of Ashurbanipal, king of Assyria 669-633 B.C., at Nineveh. The library was destroyed by the Persians in 612 B.C., and all the tablets are

damaged. The tablets actually name an author, which is extremely rare in the ancient world, for this particular version of the story: Shin-eqi-unninni. You are being introduced here to the oldest known human author we can name by name!

Key Question #1 (30 marks)
(questions follow the text)

A Battle against the Gods

Read through the story *The Epic of Gilgamesh* and respond to the questions at the end in complete sentences. This summary is derived from several sources: translations, commentaries, and academic scholarship on the Shin-eqi-unninni tablets. Verses are derived from several English and French translations in consultation with the English and German language commentaries and with the Babylonian text. For the entire text, you should turn to *The Epic of Gilgamesh* , trans. by Maureen Gallery Kovacs (Stanford: Stanford University Press, 1990), or *Gilgamesh* , translated by John Maier and John Gardner (New York: Vintage, 1981)

As you read this short summary, consider the following questions:

- **Themes**. The first things you want to sort out are the ideas that seem to animate the work. One of the problems with literature, art, mythology, etc., is that you can never be quite sure that you've correctly identified the central ideas or philosophy of the work, but you should take a stab at it anyway. Keep in mind that there is no such thing as one and only one idea in a work of literature, and that in most art and literature, like life, there is no one correct answer concerning any single issue. To identify an idea, question, or theme that the work seems to treat, look for specific places where that idea seems to be a concern; mark these passages and combine and contrast them when you begin to try to resolve what the work seems to be about.

- **Structure**. Try to define for yourself the overall structure of the story. This narrative has two distinct parts; what are these parts and how are they separated? How do events in the second part of the narrative repeat or develop ideas in the first part of the narrative? Do these events contrast with or develop themes and values articulated in the first part of the narrative?

- **The Nature of the Heroic**. When you read the myth, notice how Gilgamesh is presented as superhuman, so powerful that the gods create a counterpart to moderate his desires and actions. Do you get the sense that Gilgamesh and Enkidu should have spared the demon of the cedar forest? Despite all of Gilgamesh's power, he is unable to prevent Enkidu's death, and the narrative changes direction. How can one describe Gilgamesh as a hero in the last half of the work? What has he achieved at the end of the poem? Why is this important?

- **The Gods**. The gods in Gilgamesh are a bit problematic. How do the gods behave? What is their relation to humans? How much freedom do humans have, or are they merely subject to the will of these gods**?**

- **The Flood**. The story of the Flood is a familiar one, as seen in *Genesis* and *Popol Vuh* (Plato also gives an account of the Flood and the city of Atlantis in the dialogue, *Critias* ; the Nez Perce of the Palouse also have a flood story in which the only humans that survived did so by climbing the mountain, Yamustus, that is, Steptoe Butte). The earliest surviving reference to the Flood goes back to 1900 B.C. Why is it brought in here? Why do the gods bring on the Flood? Is any reason given? What does it tell us about the nature of history and the relation of the gods to humanity?

Tablet 1

The one who saw all [*Sha nagba imuru] I* will declare to the world,
The one who knew all I will tell about
[line missing]
He saw the great Mystery, he knew the Hidden:
He recovered the knowledge of all the times before the Flood.
He journeyed beyond the distant, he journeyed beyond exhaustion,
And then carved his story on stone. [*naru*: stone tablets]
This great hero who had all knowledge [*nemequ*], Gilgamesh, built the great city of Uruk; the tablet invites us to look around and view the greatness of this city, its high walls, its mason work, and here at the base of its gates, as the foundation of the city walls, a stone of lapis lazuli on which is carved Gilgamesh's account of his exploits, the story you are about to hear.

The account begins: Gilgamesh, two-thirds god and one-third human, is the greatest king on earth and the strongest super-human that ever existed; however, he is young and oppresses his people harshly. The people call out to the sky-god Anu, the chief god of the city, to help them. In response, Anu creates a wild man, Enkidu, out in the harsh and wild forests surrounding Gilgamesh's lands. This brute, Enkidu, has the strength of dozens of wild animals; he is to serve as the subhuman rival to the superhuman Gilgamesh.

A trapper's son, while checking on traps in the forest, discovers Enkidu running naked with the wild animals; he rushes to his father with the news. The father advises him to go into the city and take one of the temple harlots, Shamhat, with him to the forest; when she sees Enkidu, she is to offer herself sexually to the wild man. If he submits to her, the trapper says, he will lose his strength and his wildness.

Shamhat meets Enkidu at the watering-hole where all the wild animals gather; she offers herself to him and he submits, instantly losing his strength and wildness, but he gains understanding and knowledge. He laments for his lost state, but the harlot offers to take him into the city where all the joys of civilization shine in their resplendence; she offers to show him Gilgamesh, the only man worthy of Enkidu's friendship.

Gilgamesh meanwhile has two dreams; in the first a meteorite falls to earth which is so great that Gilgamesh can neither lift it nor turn it. The people gather and celebrate around the meteorite, and Gilgamesh embraces it as he would a wife, but his mother, the goddess Rimat-Ninsun, forces him to compete with the meteorite. In the second, Gilgamesh dreams that an axe appears at his door, so great that he can neither lift it nor turn it. The people gather and celebrate around the axe, and Gilgamesh embraces it as he would a wife, but his mother, again, forces him to compete with the axe. Gilgamesh asks his mother what these dreams might mean; she tells him a man of great force and strength will come into Uruk. Gilgamesh will embrace this man as he would a wife, and this man will help Gilgamesh perform great deeds.

Tablet 2

Enkidu is gradually introduced to civilization by living for a time with a group of shepherds, who teach him how to tend flocks, how to eat, how to speak properly, and how to wear clothes. Enkidu then enters the city of Uruk during a great celebration. Gilgamesh, as the king, claims the right to have sexual intercourse first with every new bride on the day of her wedding; as Enkidu enters the city, Gilgamesh is about to claim that right. Infuriated at this abuse, Enkidu stands in front of the door of the marital chamber and blocks Gilgamesh's way. They fight furiously until Gilgamesh wins the upper hand; Enkidu concedes Gilgamesh's superiority and the two embrace and become devoted friends.

Both Enkidu and Gilgamesh gradually weaken and grow lazy living in the city, so Gilgamesh proposes a great adventure: they are to journey to the great Cedar Forest in southern Iran and cut down all the cedar trees. To do this, they will need to kill the Guardian of the Cedar Forest, the great demon, Humbaba the Terrible. Enkidu knows about Humbaba from his days running wild in the forest; he tries in vain to convince Gilgamesh not to undertake this folly.

Tablet 3 **[Most of tablet three doesn't exist]**

The elders of the city protest Gilgamesh's endeavour, but agree reluctantly. They place the life of the king in the hands of Enkidu, whom they insist shall take the forward position in the battle with Humbaba. Gilgamesh's mother laments her son's fate in a prayer to the sun-god, Shamash, asking that god why he put a restless heart in the breast of her son. Shamash promises her that he will watch out for Gilgamesh's life. Ramat-Ninsun, too, commands Enkidu to guard the life of the king and to take the forward position in the battle with Humbaba. In panic, Enkidu again tries to convince Gilgamesh not to undertake this journey, but Gilgamesh is confident of success.

Tablet 4

Tablet four tells the story of the journey to the cedar forest. On each day of the six day journey, Gilgamesh prays to Shamash; in response to these prayers, Shamash sends Gilgamesh oracular dreams during the night. These dreams are all ominous: The first is not preserved. In the second, Gilgamesh dreams that he wrestles a great bull that splits the ground with his breath. Enkidu interprets the dream for Gilgamesh; the dream means that Shamash, the bull, will protect Gilgamesh. In the third, Gilgamesh dreams:

The skies roared with thunder and the earth heaved,
Then came darkness and a stillness like death.
Lightening smashed the ground and fires blazed out;
Death flooded from the skies.
When the heat died and the fires went out,
The plains had turned to ash.

Enkidu's interpretation is missing here, but like the other dreams, it is assumed he puts a positive spin on the dream. The fourth dream is missing, but Enkidu again tells Gilgamesh that the dream portends success in the upcoming battle. The fifth dream is also missing.

At the entrance to the Cedar Forest, Gilgamesh begins to quake with fear; he prays to Shamash, reminding him that he had promised Ninsun that he would be safe. Shamash calls down from heaven, ordering him to enter the forest because Humbaba is not wearing all his armour. The demon Humbaba wears seven coats of armour, but now he is only wearing one so he is particularly vulnerable. Enkidu loses his courage and turns back; Gilgamesh falls on him and they have a great fight. Hearing the crash of their fighting, Humbaba comes stalking out of the Cedar Forest to challenge the intruders. A large part of the tablet is missing here. On the one part of the tablet still remaining, Gilgamesh convinces Enkidu that they should stand together against the demon.

Tablet 5

Gilgamesh and Enkidu enter the gloriously beautiful Cedar Forest and begin to cut down the trees. Hearing the sound, Humbaba comes roaring up to them and warns them off. Enkidu shouts at Humbaba that the two of them are much stronger than the demon, but Humbaba, who knows Gilgamesh is a king, taunts the king for taking orders from a nobody like Enkidu. Turning his face into a hideous mask, Humbaba begins to threaten the pair, and Gilgamesh runs and hides. Enkidu shouts at Gilgamesh, inspiring him with courage and Gilgamesh appears from hiding and the two begin their epic battle with Humbaba. Shamash intrudes on the battle, helping the pair, and Humbaba is defeated. On his knees, with Gilgamesh's sword at his throat, Humbaba begs for his life and offers Gilgamesh all the trees in the forest and his eternal servitude. While

Gilgamesh is thinking this over, Enkidu intervenes, telling Gilgamesh to kill Humbaba before any of the gods arrive and stop him from doing so. Should he kill Humbaba, he will achieve widespread fame for all the times to come. Gilgamesh, with a great sweep of his sword, removes Humbaba's head. But before he dies, Humbaba screams out a curse on Enkidu: "Of you two, may Enkidu not live the longer, may Enkidu not find any peace in this world!"

Gilgamesh and Enkidu cut down the cedar forest and in particular the tallest of the cedar trees to make a great cedar gate for the city of Uruk. They build a raft out of the cedar and float down the Euphrates River to their city.

Tablet 6

After these events, Gilgamesh, his fame widespread and his frame resplendent in his wealthy clothes, attracts the sexual attention of the goddess Ishtar, who comes to Gilgamesh and offers to become his lover. Gilgamesh refuses with insults, listing all the mortal lovers that Ishtar has had and recounting the dire fates they all met with at her hands. Deeply insulted, Ishtar returns to heaven and begs her father, the sky-god Anu, to let her have the Bull of Heaven to wreak vengeance on Gilgamesh and his city:

> Father, let me have the Bull of Heaven
> To kill Gilgamesh and his city.
> For if you do not grant me the Bull of Heaven,
> I will pull down the Gates of Hell itself,
> Crush the doorposts and flatten the door,
> And I will let the dead leave
> And let the dead roam the earth
> And they shall eat the living.
> The dead will overwhelm all the living!

Anu reluctantly gives in, and the Bull of Heaven is sent down into Uruk. Each time the bull breathes, its breath is so powerful that enormous abysses are opened up in the earth and hundreds of people fall through to their deaths. Working together again, Gilgamesh and Enkidu slay the mighty bull. Ishtar is enraged, but Enkidu begins to insult her, saying that she is next, that he and Gilgamesh will kill her next, and he rips one of the thighs off the bull and hurls it into her face.

Tablet 7

Enkidu falls ill after having a set of ominous dreams; he finds out from the priests that he has been singled out for vengeance by the gods. The Chief Gods have met and have decided that someone should be punished for the killing of Humbaba and the killing of the Bull of Heaven, so of the two heroes, they decide Enkidu should pay the penalty. Enraged at the injustice of the decision, Enkidu curses the great Cedar Gate built from the wood of the Cedar

Forest, and he curses the temple harlot, Shamhat, and the trapper, for introducing him to civilization. Shamhash reminds him that, even though his life has been short, he has enjoyed the fruits of civilization and known great happiness. Enkidu then blesses the harlot and the trapper. In a dream, a great demon comes to take Enkidu and drags him to Hell, a House of Dust where all the dead end up; as he is dying, he describes Hell:

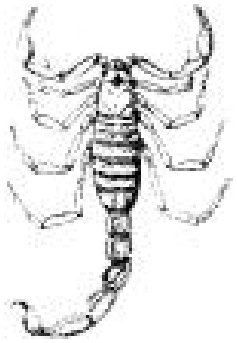
> The house where the dead dwell in total darkness,
> Where they drink dirt and eat stone,
> Where they wear feathers like birds,
> Where no light ever invades their everlasting darkness,
> Where the door and the lock of Hell is coated with thick dust.
> When I entered the House of Dust,
> On every side the crowns of kings were heaped,
> On every side the voices of the kings who wore those crowns,
> Who now only served food to the gods Anu and Enlil,
> Candy, meat, and water poured from skins.
> I saw sitting in this House of Dust a priest and a servant,
> I also saw a priest of purification and a priest of ecstasy,
> I saw all the priests of the great gods.
> There sat Etana and Sumukan,
> There sat Ereshkigal, the queen of Hell,
> Beletseri, the scribe of Hell, sitting before her.
> Beletseri held a tablet and read it to Ereshkigal.
> She slowly raised her head when she noticed me
> She pointed at me:
> "Who has sent this man?"

Enkidu commends himself to Gilgamesh, and after suffering terribly for twelve days, he finally dies.

Tablet 8

Gilgamesh is torn apart by the death of his friend, and utters a long lament, ordering all of creation to never fall silent in mourning his dead friend. Most of this tablet is missing, but the second half seems to be a description of the monument he builds for Enkidu.

Tablet 9



Gilgamesh allows his life to fall apart; he does not bathe, does not shave, does not take care of himself, not so much out of grief for his friend, but because he now realizes that he too must die and the thought sends him into a panic. He decides that he can't live unless granted eternal life; he decides to undertake the most perilous journey of all: the journey to Utnapishtim and his wife, the only mortals on whom the gods had granted eternal life. Utnapishtim is the Far-Away, living at the mouth of all rivers, at the ends of the world.

Utnapishtim was the great king of the world before the Flood and, with his wife, was the only mortal preserved by the gods during the Flood. After an ominous dream, Gilgamesh sets out. He arrives at Mount Mashu, which guards the rising and the setting of the sun, and encounters two large scorpions who guard the way past Mount Mashu. They try to convince him that his journey is futile and fraught with danger, but still they allow him to pass. Past Mount Mashu is the land of Night, where no light ever appears. Gilgamesh journeys eleven leagues before the light begins to glimmer, after twelve leagues he has emerged into day. He enters into a brilliant garden of gems, where every tree bears precious stones.

Tablet 10

Gilgamesh comes to a tavern by the ocean shore; the tavern is kept by Siduri. Frightened by Gilgamesh's ragged appearance, Siduri locks the tavern door and refuses to let Gilgamesh in. Gilgamesh proves his identity and asks Siduri how to find Utnapishtim. Like the giant scorpions, she tells him that his journey is futile and fraught with dangers. However, she directs him to Urshanabi, the ferryman, who works for Utnapishtim. Gilgamesh approaches Urshanabi with great arrogance and violence and in the process destroys the "stone things" that are somehow critical for the journey to Utnapishtim. When Gilgamesh demands to be taken to Utnapishtim, the ferryman tells him that it is now impossible, since the "stone things" have been destroyed. Nevertheless, he advises Gilgamesh to cut several trees down to serve as punting poles; the waters they are to cross are the Waters of Death, should any mortal touch the waters, that man will instantly die. With the punting poles, Gilgamesh can push the boat and never touch the dangerous waters.

After a long and dangerous journey, Gilgamesh arrives at a shore and encounters another man. He tells this man that he is looking for Utnapishtim and the secret of eternal life; the old man advises Gilgamesh that death is a necessary fact because of the will of the gods; all human effort is only temporary, not permanent.

Tablet 11

At this point, Gilgamesh realizes that he is talking to Utnapishtim, the Far-Away; he hadn't expected an immortal human to be ordinary and aged. He asks Utnapishtim how he received immortality, and Utnapishtim tells him the great secret hidden from humans:

In the time before the Flood, there was a city, Shuruppak, on the banks of the Euphrates. There, the counsel of the gods held a secret meeting; they all resolved to destroy the world in a great flood. All the gods were under oath not to reveal this secret to any living thing, but Ea (one of the gods that created humanity) came to Utnapishtim's house and told the secret to the walls of Utnapishtim's house, thus not technically violating his oath to the rest of the gods. He advised the walls of Utnapishtim's house to build a great boat, its length as great as its breadth, to cover the boat, and to bring all living things into the boat. Utnapishtim gets straight to work and finishes the great boat by the new year. Utnapishtim then loads the boat with gold, silver, and all the living things of the earth, and launches the boat. Ea orders him into the boat and commands him to close the door behind him. The black clouds arrive, with the thunder god Adad

rumbling within them; the earth splits like an earthenware pot, and all the light turns to darkness. The Flood is so great that even the gods are frightened:
The gods shook like beaten dogs, hiding in the far corners of heaven, Ishtar screamed and wailed:

"The days of old have turned to stone:
We have decided evil things in our Assembly!
Why did we decide those evil things in our Assembly?
Why did we decide to destroy our people?
We have only just now created our beloved humans;
We now destroy them in the sea!"
All the gods wept and wailed along with her.
All the gods sat trembling, and wept.

The Flood lasts for seven days and seven nights, and finally light returns to the earth. Utnapishtim opens a window and the entire earth has been turned into a flat ocean; all humans have been turned to stone. Utnapishtim then falls to his knees and weeps.

Utnapishtim's boat comes to rest on the top of Mount Nimush; the boat lodges firmly on the mountain peak just below the surface of the ocean and remains there for seven days. On the seventh day:

I [Utnapishtim] released a dove from the boat,
It flew off, but circled around and returned,
For it could find no perch.
I then released a swallow from the boat,
It flew off, but circled around and returned,
For it could find no perch.
I then released a raven from the boat,
It flew off, and the waters had receded:
It eats, it scratches the ground, but it does not circle around and return.
I then sent out all the living things in every direction and sacrificed a sheep on that very spot.

The gods smell the odour of the sacrifice and begin to gather around Utnapishtim. Enlil, who had originally proposed to destroy all humans, then arrives, furious that one of the humans had survived, since they had agreed to wipe out all humans. He accuses Ea of treachery, but Ea convinces Enlil to be merciful. Enlil then seizes Utnapishtim and his wife and blesses them:

At one time Utnapishtim was mortal.
At this time let him be a god and immortal;
Let him live in the far away at the source of all the rivers.

At the end of his story, Utnapishtim offers Gilgamesh a chance at immortality. If Gilgamesh can stay awake for six days and seven nights, he, too, will become immortal.

Gilgamesh accepts these conditions and sits down on the shore; the instant he sits down he falls asleep. Utnapishtim tells his wife that all men are liars, that Gilgamesh will deny having fallen asleep, so he asks his wife to bake a loaf of bread every day and lay the loaf at Gilgamesh's feet. Gilgamesh sleeps without ever waking up for six days and seven nights, at which point Utnapishtim wakes him up. Startled, Gilgamesh says, "I only just dozed off for half a second here." Utnapishtim points out the loaves of bread, showing their states of decay from the most recent, fresh bread, to the oldest, mouldy, stale bread that had been laid at his feet on the very first day. Gilgamesh is distraught:

O woe! What do I do now, where do I go now?
Death has devoured my body,
Death dwells in my body,
Wherever I go, wherever I look, there stands Death!

Utnapishtim's wife convinces the old man to have mercy on him; he offers Gilgamesh in place of immortality a secret plant that will make Gilgamesh young again. The plant is at the bottom of the ocean surrounding the Far-Away; Gilgamesh ties stones to his feet, sinks to the bottom, and plucks the magic plant. But he doesn't use it because he doesn't trust it; rather he decides to take it back to Uruk and test it out on an old man first, to make sure it works.

Urshanabi takes him across the Waters of Death. Several leagues inland, Gilgamesh and Urshanabi stop to eat and sleep; while they're sleeping, a snake slithers up and eats the magic plant (which is why snakes shed their skin) and crawls away. Gilgamesh awakens to find the plant gone; he falls to his knees and weeps:

For whom have I laboured?
For whom have I journeyed?
For whom have I suffered?
I have gained absolutely nothing for myself,
I have only profited the snake, the ground lion!

The tale ends with Gilgamesh, at the end of his journey standing before the gates of Uruk, inviting Urshanabi to look around and view the greatness of this city, its high walls, its mason work, and here at the base of its gates, as the foundation of the city walls, a stone of lapis lazuli on which is carved Gilgamesh's account of his exploits.

Questions: Please answer the following questions in grammatically correct sentences.

1. Explain the purpose of Enkidu and why he was created. (2 marks)

2. Describe how Enkidu became civilized. (1 mark)

3. Both Gilgamesh and Enkidu slay Humbaba and the Bull of Heaven, yet the gods decide that Enkidu is the one who must die. In a well-constructed paragraph explain why Enkidu is the chosen one. Support your argument with specific examples from the story, looking closely at the differences between the gods. (5 marks)

4. As he lies dying, Enkidu curses the harlot, and then revokes his curses and blesses her. Do you think he was better off in his natural, animal state or as a civilized man? In a well-constructed paragraph, discuss your opinion and support it with specific examples from the story. (5 marks)

5. When Enkidu dies, Gilgamesh nearly goes mad with grief. He sits by the body until it begins to decay, he puts on the skins of animals (such as Enkidu probably once wore), and he searches the wilderness and the underworld for the secret to immortality. Do you think this is because of his love for Enkidu and his desire to bring him back, or do you think this is because Gilgamesh has finally recognized his own mortality and is terrified? In a well-constructed paragraph, discuss your opinion and support your answer with specific examples from the text. (5 marks)

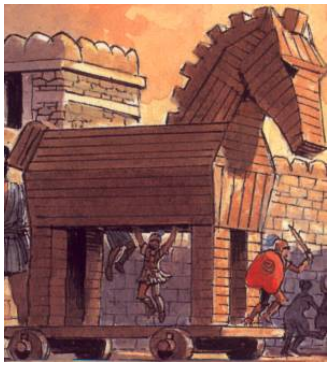
6. Underworlds are generally places of the dead, and/or of underground divinities. These places are dangerous and difficult for living persons to enter and hard to leave. Why does Gilgamesh go to the underworld and what does he learn there? Use specific examples from the story to support your main points. (3 marks)

7. Review Utnapishtim's story of the flood. What does Gilgamesh learn from this story about the nature of human begins and of the gods? (2 marks)

8. Although Gilgamesh wants to live forever, he cannot even stay awake for seven days, as Utnapishtim proves by having his wife bake seven loaves of bread while he sleeps. What is the point of this episode? What does Utnapishtim teach Gilgamesh about immortality? (2 marks)

9. The gods in Gilgamesh are a bit problematic. How do the gods behave? What is their relation to humans? How much freedom do humans have, or are they merely subject to the will of these gods? Discuss these questions in a well-constructed paragraph. (5 marks)

The Homeric Period (1000 B.C. - 400 B.C.)



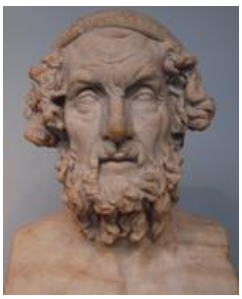
No other texts in the Western imagination occupy as central a position in the self-definition of Western culture as the two epic poems of **Homer**, the *Iliad* and the *Odyssey*. They both concern the great defining moment of Greek culture, the **Trojan War**. Whether or not this war really occurred, or occurred as the Greeks narrate it, is a relatively unanswerable question. We know that such a war did take place around a city that quite likely was Troy that was destroyed utterly, but beyond that it's

all speculation. This war, however, fired the imaginations of the Greeks and became the defining cultural moment in their history. Technically, the war wasn't fought by "Greeks" in the classical sense, it was fought by the Myceneaens; the Greek culture that we call "classical" is actually derived from a different group of Greeks, the Dorians and Ionians. However, the Greeks saw the Trojan War as the first moment in history when the Greeks came together as one people with a common purpose. This unification, whether it was myth or not, gave the later Greeks a sense of national or cultural identity, despite the fact that their governments were small, disunified city-states. Since the Greeks regarded the Trojan War as the defining moment in the establishment of "Greek character," they were obsessed about the events of that great war and told them repeatedly with great variety; as the Greek idea of cultural identity changed, so did their stories about the Trojan War.

If the Greeks regarded the Trojan War as the defining moment of their culture, they did so because of the poetry of Homer. It would not be unfair to regard the Homeric poems as the single most important texts in Greek culture. While the Greeks all gained their collective identity from the Trojan War, that collective identity was concentrated in the values, ethics, and narrative of Homer's epic poems. Just as the Greeks were obsessed about the Trojan War, they were equally obsessed about the Homeric poems, returning to them over and over again, particularly in times of cultural crisis. The Greeks didn't believe that the Homeric poems were sacred in any way, or even flawless history. For most of Greek history, Homer comes under fire for his unflattering portrayal of Greek gods. The Greeks understood that the poems were poetry, and in the Hellenistic period came to the understanding that the poems had been deeply corrupted over the ages. So unlike most ancient cultures that rooted collective identity in religious texts of some sort, the Greeks turned to literature.

As the Trojan War was the product of Mycenaean culture, the Homeric poems were the product of the Greek Dark Ages. Whatever happened at Troy, the events were probably so captivating, that the Greeks continued to narrate the stories long after they had abandoned their cities and abandoned writing. The history of the war was preserved from mouth to mouth, from person to person; it may be that the stories of the Trojan War were the dominant cultural artifact of the Greek Dark Ages. These stories probably began as short tales of isolated events and heroes; eventually a profession of story-telling was established—classical scholars call this new professional a "bard." This new professional began combining the stories into larger narratives; as the narratives grew, the technique of story-telling changed as well. Whereas early bards probably memorized their stories with great exactitude, the later bards, telling much longer stories, probably improvised much of their lines following sophisticated rules. We have evidence from the classical age in Greece of people memorizing the complete poetry of Homer *word for word* (over 25,000 lines of poetry); it may be possible that the

Homeric poems were memorized with more exactitude than scholars believe. No matter what the case, by the end of the Greek Dark Ages, these bards or story-tellers were probably the cultural center of Greek society; their status improved greatly as Greeks began to slowly urbanize.



On an average night in the late Greek Dark Ages, a community, probably the wealthiest people, would settle in for an evening's entertainment. The professional story-teller would sing the stories of the Trojan War and its Greek heroes; these songs would be the Greek equivalent of a mini-series, for the stories were so long that they would take days to complete. The Greeks believed that the greatest of these story-tellers was a blind man named **Homer**, and that he sung ten epic poems about the Trojan War, of which only two survived (although the Greeks seem to have known them). As a group these poems told the entire history of the Trojan War; each poem, however, only covered a small part of that history. Many classicists believe that the two surviving Homeric epics (probably the only Homeric epics) were in fact composed by several individuals; in the absence of any evidence to the contrary, most classicists accept the overall Greek idea of a single author. Whatever the compositional history of the poems, they were set down into writing within a few decades of their composition; the growing urbanization of Greek society led to the rediscovery of writing (learned from the Phoenicians this time), and the Homeric poems were committed to writing very quickly. Time and transmission added much extraneous material to the poems, but in their basic character and outline they seem to be the original compositions.

The *Iliad* is the story of a brief event in the ninth year of the war (which the Greeks claim lasted ten years); the great hero **Achilles** is offended when the leader of the Greeks, Agamemnon, takes a slave girl Achilles has been awarded. Achilles withdraws from the battle and prays to his mother, Thetis, a goddess, to turn the tide of battle against the Greeks. The gods grant Achilles his prayer, and he does not return to battle until his best friend is killed by the great Trojan hero, Hector. Achilles throws himself into the battle, fights Hector, and kills him; in a final gesture of contempt, he drags Hector's lifeless body around the walls of Troy. If there is a "theme" to the epic, it is "Achilles choice." Achilles has been offered a choice: either he can be a great and famous hero in war and die young (Achilles does die in Troy when a poison arrow strikes him in the ankle), or he can live a long, happy life without any lasting fame whatsoever. Although Achilles initially chooses not to die young, the death of his friend forces him to make the choice that will make him famous for all time, but tragically dead at a young age.

The *Odyssey* is the story of the homecoming of another of the great Greek heroes at Troy, **Odysseus**. Unlike Achilles, Odysseus is not famous for his great strength or bravery, but for his ability to deceive and trick (it is Odysseus's idea to take Troy by offering the citizens a large wooden horse filled, unbeknownst to the Trojans, with Greek soldiers). He is the *anthropos polytropos,* the "man of many ways," or the "man of many tricks." His homecoming has been delayed for ten years because of the anger of the gods; finally, in the tenth year, he is allowed to go home. He hasn't been

misspending his time, though; for most of the ten years he has been living on an island with the goddess Kalypso, who is madly in love with him. Odysseus, like Achilles, is offered a choice: he may either live on the island with Kalypso and be immortal like the gods, or he may return to his wife and his country and be mortal like the rest of us. He chooses to return, and much of the rest of the work is a long exposition on what it means to be "mortal." If the *Odyssey* has a discernible theme, it is the nature of mortal life, why any human being would, if offered the chance to be a god, still choose to be mortal. As part of this question concerning the nature of human life, much of the book deals with the nature of human civilization and human savagery. The question also deepens in the latter half of the poem; while the first half of the epic deals with the question of the value of a mortal life, the last half of the epic introduces the question of the value of an *anonymous* human life. What value can be attached to a life that will be forgotten at its conclusion?

The Greeks in general regard Homer's two epics as the highest cultural achievement of their people, the defining moment in Greek culture that set the basic Greek character in stone. Throughout antiquity, both in Greece and Rome, everything tended to be compared to these two works; events in history made sense when put in the light of the events narrated in these two works. As a result, then, these two epics are the focal point of Greek values and the Greek worldview despite all its evolution and permutations through the centuries following their composition.

There are two very important words repeatedly used throughout the Homeric epics: honor (***timé)*** and virtue or greatness (***areté)***. The latter term is perhaps the most reiterated cultural and moral value in Ancient Greece and means something like achieving, morally and otherwise, your greatest potential as a human being. The reward for great honour and virtue is fame (***kleos***), which is what guarantees meaning and value to one's life. Dying without fame (*akleos*) is generally considered a disaster, and the warriors of the Homeric epics commit the most outrageous deeds to avoid dying in obscurity or infamy.

Key Question #2 30 marks

The Long Journey Home

Read through the shortened modern version of Homer's epic poem *The* Odyssey and respond to the questions at the end in complete sentences.

Background: In the tenth year of the Trojan War, the Greeks tricked the enemy into bringing a colossal wooden horse within the walls of Troy. The Trojans had no idea that Greek soldiers were hidden inside, under the command of Odysseus. That night they emerged and opened the city gates to the Greek army. Troy was destroyed. Now it was time for Odysseus and the other Greeks to return to their

kingdoms across the sea. Here begins the tale of the Odyssey, as sung by the blind minstrel Homer.

Book One

"Oh Goddess of Inspiration, help me sing of wily Odysseus, that master of schemes!" So Homer begins his epic, though the hero himself is still offstage. We are treated to a glimpse of life among the supreme gods on Mount Olympus. Urged on by Athena, the goddess of war, they decide that Odysseus has been marooned too long on the island of the nymph Calypso.

Book Two

Meanwhile, the mansion of Odysseus is infested with suitors for the hand of his wife Penelope. Everyone assumes Odysseus is dead. His son Telemachus calls an assembly to ask for help, and Zeus sends an omen of the suitors' doom. Two eagles swoop down, tearing throats and necks with their talons. Afterwards Telemachus sets sail for the mainland to seek news of his father.

Book Three

Telemachus consults King Nestor, who led a contingent in the Trojan War when he was in his nineties. Nestor tells what he knows of the Greeks' return from Troy: "It started out badly because of Athena's anger. Half the army, your father included, stayed behind at Troy to try to appease her. The rest of us made it home safely -- all except Menelaus, who was blown off course to Egypt, where he remained for seven years. Seek advice from Menelaus. I'll lend you a chariot to travel to his kingdom."

Book Four

Menelaus tells what he learned of Odysseus while stranded in Egypt after the war. He was advised by a goddess to disguise himself and three members of his crew in seal pelts and then pounce on the Old Man of the Sea. If they could hold him down while he transformed himself into various animals and shapes, he would send them on their homeward way and give news of their companions. Menelaus did as instructed and was informed that Odysseus was presently being held against his will by the nymph Calypso.

Book Five

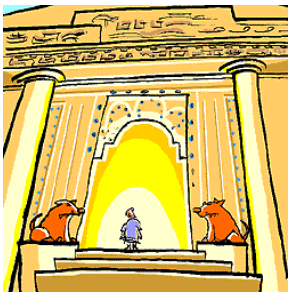
Zeus, the King of the Gods, sends his messenger Hermes skimming over the waves on magic sandals to Calypso's island. Though the goddess isn't happy about it, she agrees to let Odysseus go. But the raft on which he sets sail is destroyed by

his enemy, the god Poseidon, who lashes the sea into a storm with his trident. Odysseus barely escapes with his life and washes ashore days later, half-drowned. He staggers into an olive thicket and falls asleep.

Book Six

Odysseus awakens to the sound of maidens laughing. Princess Nausicaa of the Phaeacians has come down to the riverside to wash her wedding dress. Now she and her handmaids are frolicking after the chore. Odysseus approaches as a suppliant, and Nausicaa is kind enough to instruct him how to get the king's help in returning to his home. Odysseus follows her into town.

Book Seven



Odysseus stops on the palace threshold, utterly dazzled. The very walls are covered in shining bronze and trimmed with lapis lazuli. The blacksmith god Hephaestus has even provided two brazen hounds to guard the entrance. Odysseus goes right up to the queen and puts his case to her as a suppliant. The king knows better than to refuse hospitality to a decent petitioner. He invites Odysseus to the banquet which is in progress and promises him safe passage home after he has been suitably entertained.

Book Eight

The next day is declared a holiday in honour of the guest, whose name the king still does not know. An athletic competition is held, with foot races, wrestling and the discus. Odysseus is invited to join in but begs off, prompting someone to suggest that he lacks the skills. Angered, he takes up a discus and throws it with such violence that everyone drops to the ground. That night at a banquet, as the court bard entertains with songs of the Trojan War, Odysseus is heard sobbing. "Enough!" shouts the king. "Our friend finds this song displeasing. Won't you tell us your name, stranger, and where you hail from?"

Book Nine

"My name is Odysseus of Ithaca, and here is my tale since setting out from Troy. We sacked a city first off, but then reinforcements arrived and we lost many comrades. Next we visited the Lotus Eaters, and three of my crew tasted this strange plant. They lost all desire to return home and had to be carried off by force. On another island we investigated a cave full of goat pens. The herdsman turned out to be as big as a barn, with a single glaring eye in his forehead. This Cyclops promptly ate two of my men for dinner. We were trapped in the cave by a boulder in the doorway

that only the Cyclops could budge, so we couldn't kill him while he slept. Instead we sharpened a pole and used it to gouge out his eye. We escaped his groping by clinging to the undersides of his goats."

Book Ten

"Next we met the Keeper of the Winds, who sent us on our way with a steady breeze. He'd given me a leather bag, which my crew mistook for booty. They opened it and released a hurricane that blew us back to where we'd started. We ended up among the Laestrygonians, giants who bombarded our fleet with boulders and gobbled down our shipmates. The few survivors put in at the island of the enchantress Circe. My men were entertained by her and then, with a wave of her wand, turned into swine. Hermes the god gave me an herb that protected me. Circe told me that to get home I must travel to the land of Death."

Book Eleven

"At the furthest edge of Ocean's stream is the land to which all journey when they die. Here their spirits endure a fleshless existence. They can't even talk unless re-animated with blood. Accordingly, I did as Circe instructed, bleeding a sacrificed lamb into a pit. Tiresias, the blind prophet who had accompanied us to Troy, was the soul I had to talk to. So I held all the other shades at bay with my sword until he had drunk from the pit. He gave me warnings about my journey home and told me what I must do to ensure a happy death when my time came. I met the shades of many famous women and heroes, including Achilles, best fighter of the Greeks at Troy.

Book Twelve

"At sea once more we had to pass the Sirens, whose sweet singing lures sailors to their doom. I had stopped up the ears of my crew with wax, and I alone listened while lashed to the mast, powerless to steer toward shipwreck. Next came Charybdis, who swallows the sea in a whirlpool, then spits it up again. Avoiding this we skirted the cliff where Scylla exacts her toll. Each of her six slavering maws grabbed a sailor and wolfed him down. Finally we were becalmed on the island of the Sun. My men disregarded all warnings and sacrificed his cattle, so back at sea Zeus sent a thunderbolt that smashed the ship. I alone survived, washing up on the island of Calypso."

Book Thirteen

When Odysseus has finished his tale, the king orders him sped to Ithaca. The sailors put him down on the beach asleep. Athena casts a protective mist about him that keeps him from recognizing his homeland. Finally the

goddess reveals herself and dispels the mist. In joy Odysseus kisses the ground. Athena transforms him into an old man as a disguise. Clad in a filthy tunic, he goes off to find his faithful swineherd, as instructed by the goddess.

Book Fourteen

Eumaeus the swineherd welcomes the bedraggled stranger. He throws his own bedcover over a pile of boughs as a seat for Odysseus, who does not reveal his identity. Observing Zeus's commandment to be kind to guests, Eumaeus slaughters a prime boar and serves it with bread and wine. Odysseus, true to his fame as a smooth-talking schemer, makes up an elaborate story of his origins. That night the hero sleeps by the fire under the swineherd's spare cloak, while Eumaeus himself sleeps outside in the rain with his herd

Book Fifteen

Athena summons Telemachus home and tells him how to avoid an ambush by the suitors. Meanwhile back on Ithaca, Odysseus listens while the swineherd Eumaeus recounts the story of his life. He was the child of a prosperous mainland king, whose realm was visited by Phoenician traders. His nursemaid, a Phoenician herself, had been carried off by pirates as a girl and sold into slavery. In return for homeward passage with her countrymen, she kidnapped Eumaeus. He was bought by Odysseus' father, whose queen raised him as a member of the family.

Book Sixteen

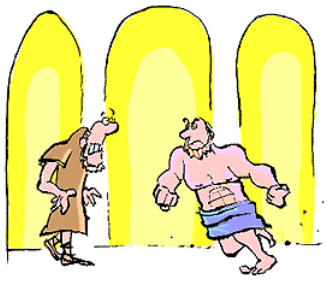
Telemachus evades the suitors' ambush. Following Athena's instructions, he proceeds to the farmstead of Eumaeus. There he makes the acquaintance of the tattered guest and sends Eumaeus to his mother to announce his safe return. Athena restores Odysseus' normal appearance, and Telemachus takes him for a god. "No god am I," Odysseus assures him, "but your own father, returned after these twenty years." They fall into each other's arms. Later they plot the suitors' doom. Concerned that the odds are fifty-to-one, Telemachus suggests that they might need reinforcements. "Aren't Zeus and Athena reinforcement enough?" asks Odysseus.

Book Seventeen

Disguised once more as an old beggar, Odysseus journeys to town. On the trail he encounters an insolent goatherd named Melantheus, who curses and tries to kick him. At his castle gate, the hero is recognized by a decrepit dog that he raised as a pup. Having seen his master again, the old hound dies. At Athena's urging Odysseus begs food from the suitors. One man, Antinous, berates him and refuses so much as a crust. He even hurls his footstool at

Odysseus, hitting him in the back. This makes even the other suitors nervous, for sometimes the gods masquerade as mortals to test their righteousness.

Book Eighteen



Now a real beggar shows up at the palace and warns Odysseus off his turf. This man, Irus, is always running errands for the suitors. Odysseus says that there are pickings enough for the two of them, but Irus threatens fisticuffs and the suitors egg him on. Odysseus rises to the challenge and rolls up his tunic into a boxer's belt. The suitors goggle at the muscles revealed. Not wishing to kill Irus with a single blow, Odysseus breaks his jaw instead. Another suitor, Eurymachus, marks himself for revenge by trying to hit Odysseus with a footstool as Antinoos had done.

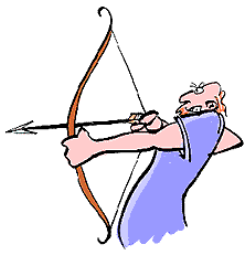
Book Nineteen

Odysseus has a long talk with his queen Penelope but does not reveal his identity. Penelope takes kindly to the stranger and orders her maid Eurycleia to bathe his feet and anoint them with oil. Eurycleia, who was Odysseus' nurse when he was a child, notices a scar above the hero's knee. Odysseus had been gored by a wild boar when hunting on Mount Parnassus as a young man. The maid recognizes her master at once, and her hand goes out to his chin. But Odysseus silences her lest she give away his plot prematurely.

Book Twenty

The next morning Odysseus asks for a sign, and Zeus sends a clap of thunder out of the clear blue sky. A servant recognizes it as a portent and prays that this day be the last of the suitors' abuse. Odysseus encounters another herdsman. Like the swineherd Eumaeus, this man, who tends the realm's cattle, swears his loyalty to the absent king. A prophet, an exiled murderer whom Telemachus has befriended, shares a vision with the suitors: "I see the walls of this mansion dripping with your blood." The suitors respond with gales of laughter.

Book Twenty-One



Penelope now appears before the suitors in her glittering veil. In her hand is a stout bow left behind by Odysseus when he sailed for Troy. "Whoever strings this bow," she says, "and sends an arrow straight through the sockets of twelve ax heads lined in a row -- that man will I marry." The suitors take turns trying to bend the bow to string it, but all of them lack the strength. Odysseus asks if he might try. The suitors refuse, fearing that they'll be shamed if the beggar succeeds. But Telemachus insists and his anger distracts them into laughter. As easily as a bard fitting a new string to his lyre, Odysseus strings the bow and sends an arrow

through the ax heads. At a sign from his father, Telemachus arms himself and takes up a station by his side.

Book Twenty-Two

Antinous, ringleader of the suitors, is just lifting a drinking cup when Odysseus puts an arrow through his throat. The goatherd sneaks out and comes back with shields and spears for the suitors, but now Athena appears. She sends the suitors' spear thrusts wide, as Odysseus, Telemachus and the two faithful herdsmen strike with volley after volley of lances. They finish off the work with swords. Those of the housemaids who consorted with the suitors are hung by the neck in the courtyard, while the treacherous goatherd is chopped to bits.

Book Twenty-Three

The mansion is purged with fire and brimstone. Odysseus tells everyone to dress in their finest and dance, so that passers-by won't suspect what's happened. Even Odysseus could not hold vengeful kinfolk at bay. Penelope still won't accept that it's truly her husband without some secret sign. She tells a servant to make up his bed in the hall. "Who had the craft to move my bed?" storms Odysseus. "I carved the bedpost myself from the living trunk of an olive tree and built the bedroom around it." Penelope rushes into his arms.

Book Twenty-Four

The next morning Odysseus goes upcountry to the vineyard where his father, old King Laertes, labors like a peasant. Meanwhile, the kin of the suitors have gathered at the assembly ground, where the father of the suitor Antinous fires them up for revenge. Odysseus, his father and Telemachus meet the challenge. Laertes casts a lance through the helmet of Antinous' father, who falls to the ground in a clatter of armor. But the fighting stops right there. Athena tells the contending parties to live together in peace down through the years to come.

Questions: Please answer the following questions in grammatically correct sentences.

1. What is the significance of the wooden horse? (1 mark)

2. Describe what has happened at the house of Odysseus. (2 marks)

3. There are a number of beasts or monsters that Odysseus encounters during his journey: the Cyclops, the Laestrygonians, Circe, the Sirens, Charybdis, and Scylla.

Choose three of these beasts and describe Odysseus's encounter with them. (6 marks)

4. The gods play an important role in both helping and hindering Odysseus in his journey. In a well-constructed paragraph, explain the above statement by using proof from the epic poem. (5 marks)

5. What outstanding personal qualities enable Odysseus to survive his dangerous adventures and surmount all obstacles to return home safely and regain his old status? (3 marks)

6. When does the dramatic climax of the Odyssey take place? Is this before or after reunion of Odysseus and Penelope? Why? (3 marks)

7. In a well-constructed paragraph, explain how Odysseus fits the description of *anthropos polytropos.* Include specific examples from the text. (5 marks)

8. If you were given the opportunity to be immortal, would you take it? In a well-constructed paragraph, explain your decision and provide examples. (5 marks)

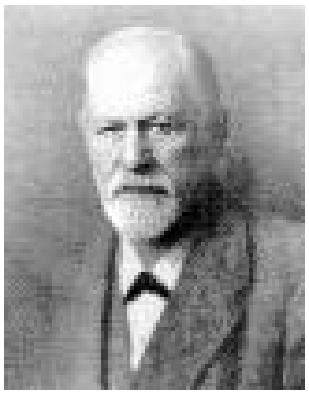
Archetypes in Literature

Definition: An archetype is a unique kind of symbol, a kind of super-symbol that can take a number of forms: an abstract idea or a single entity, such as a circle or a wheel; a charismatic figure, such as a hero or a heroine; a pattern of behaviour, such as a vision quest or an initiation ritual; a theme, such as death and rebirth or redemption; and even a number, like four which depicts the four corners of the earth or the four seasons of the year in Navaho art.

Carl Jung: In order to identify and analyze archetypal patterns in literature and life, you must understand the work of Carl Jung, who established the concept of archetype. **Carl Jung (1875-1961)**, a Swiss psychoanalyst, was a contemporary of Sigmund Freud, with whom he exchanged hundreds of letters between 1906 and 1913; but then Jung split with him and developed a theory called analytical psychology.

Jung's very complex theory includes the idea that the mind contains various forces, which, for optimal mental health, must be brought into balance by an integrating force called the **self**. Thus, each person has a **persona** (a mask, or outer person, presented to others) and a **shadow** (a deep, dark passionate inner person containing the capacity for evil). Each person also has an **anima** (the female side of the person) and an **animus** (the male side). In addition, each person has two opposing orientations to the world: **introversion** (orientation toward the inner world of thoughts and feelings) and **extroversion** (orientation toward the external world of things and people). These forces, when integrated, do not have to conflict; they can complement one another to produce a sense of wholeness and an enhanced ability to deal with the various kinds of

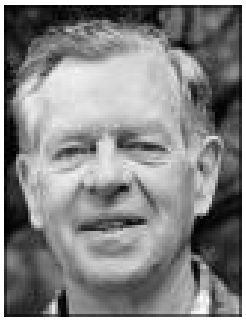
challenges the world has to offer. Thus, in Jung's view, a psychologically healthy person is one who can accept and use constructively all sides of his or her human nature rather than allow any one side to dominate at the expense of its opposite. As a pioneer in the field of psychology, Jung's approach focuses on the psychoanalytical features of the archetype and directs many commentaries on dream analysis within individual case histories. While Jung publicly recognized the expression of archetypal patterns in literary and artistic works and wrote articles in this vein, it has been left to the auspices of literary critics and history of religion scholars to explore this territory within world literature and cultural traditions.



This literary analysis refers to the psychology of **Sigmund Freud** and Carl Jung, who are both concerned with the dimensions of the collective unconscious. Freud and Jung believe its contents are shared by all humankind. The images which arise out of the collective unconscious are known as archetypes. These universal symbolic forms present themselves in dreams and myths of individuals and societies. Jung and his followers discerned that archetypes arise spontaneously in the mythic motifs of all cultures in such representations as the Mother Goddess, the Hero, the Trickster-God, initiation, sacrifice-death-regeneration, and so on. In this school of thought, sacred stories provide more than a form of explanation. For Jungians, these motifs are the formations of the transcendent human psyche. They are emanations of the collective unconscious that help shape our behaviour in very real ways. They allow us, even in modern day, to live mythically.

The Importance of Studying Archetypes

As you have already undoubtedly discovered, symbols and archetypal patterns abound in literature. Mythic motifs form a myriad of themes, characters, and plot lines in the great artistic masterpieces of all mediums, literary, visual, and musical. They also appear in popular culture in many forms, including songs, films, comic books, and news articles. One obvious reason to look into archetypes and archetypal patterns is to better understand such allusions in artistic as well as popular culture.



Joseph Campbell, a scholar of comparative mythology, comments on this subject in several writings including one of his most helpful texts, *Hero with a Thousand Faces*, which discusses the place of myth in the modern world. In the last chapter, "Myth and Society," Campbell outlines the ways myth has been interpreted in the past and looks at how myth continues to serve humankind in the present.

In writing about the function of mythology in his survey of world mythology, *Masks of God, Volume 3, Occidental Mythology*, Campbell denotes four distinct ways that sacred stories serve humankind:

1. Mystical Function: to convey a mystical experience in which the sacred is manifested or somehow recognized.

2. Cosmological Function: to fulfill the human desire to explain how the cosmos came into being and how human life evolved; also, to provide a sense of security that there is an order to our existence.

3. Sociological Function: to give us a social sensibility; to construct our social identity and to govern our behaviour.

4. Psychological Function: to help the individual understand who he or she is by guiding them through life's rites of passage, such as birth, puberty, marriage, old age, and death, and to construct our personal identity.

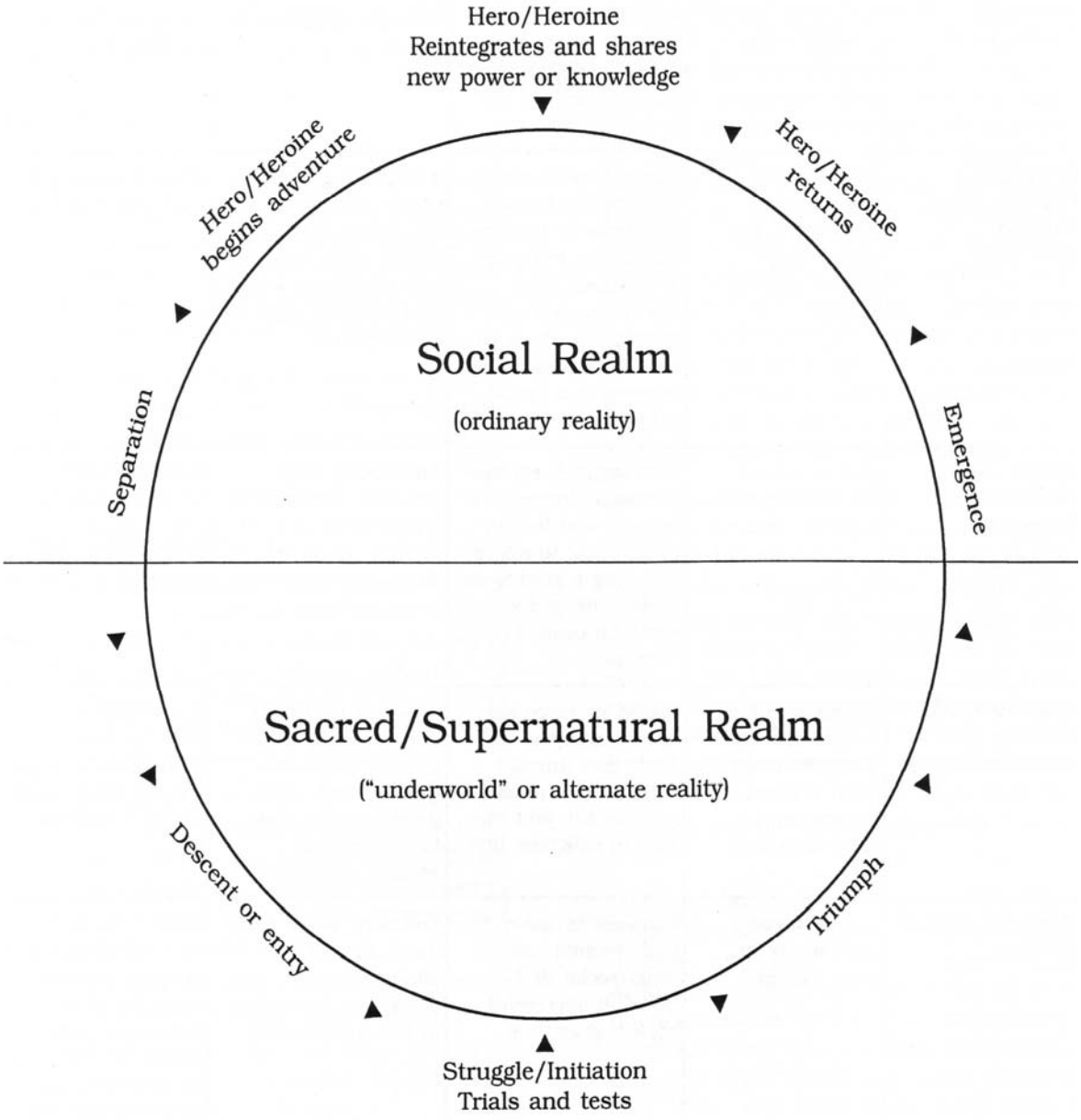
The Monomyth or the Initiation Theme

Comparative mythologist Joseph Campbell, who wrote *The Hero with a Thousand Faces*, put forward the idea of a three-fold phase rite of passage called the "monomyth" which he observed operating in human cultures. This concept was articulated earlier by Arnold van Gennep. According to Campbell's analysis there is a dynamic archetypal pattern: (1) Separation, (2) Struggle/Initiation, and (3) Return/Reintegration that is played out in different contexts, such as sacred stories, myths, rituals, and dreams of individuals the world over. This experience is manifested in the archetypal figure of the hero or heroine involved in an adventure or vision quest. It is commonly referred to as an initiation scenario.

The archetype begins when the hero figure is separated from ordinary everyday surroundings and society and enters or descends into a different reality which can be a sacred space, a supernatural realm, or an alternate state of mind. While in this metaphorical underworld, the candidate is forced to endure hardships and sometimes tests. This journey into the underworld symbolizes the hero figure's exploration of his or her unconscious domain where one's terrors and deepest fears reside. The figure must triumph over these demons and overcome the ordeal in order to pass the initiation. Only then, may the initiate cross back over the threshold to emerge as a whole, regenerated person. The successful figure is then able to resume daily existence, but is reintegrated into society in a new way. The hero or heroine usually returns carrying a new power or knowledge to bestow on society. This experience is in essence a dying to one's old existence and beginning a new life, or more precisely, a new mode of life. Campbell likens this adventure to the coming of age trials that every young person must pass through on the way to becoming an adult. It is a pattern that can be seen operating universally in puberty initiation ceremonies.

The image on the next page is a visual representation of the Monomyth Process. Note how the hero or heroine's journey begins on the left side, in the ordinary realm, and travels counter clockwise, descending into the underworld, experiencing and

overcoming trials and tribulations, and then emerges, triumphant and full of new knowledge, into the social realm.



Key Question #3 *(*20 marks)

A Trip to the Underworld

Copy the chart below onto your own paper. Identify the four phases of the Monomyth as they apply to Gilgamesh and Odysseus. Although you will be completing this task in point form, ensure you include sufficient evidence from each text to substantiate the individual phases.

Hero Figure	Separation	Struggle/ Initiation	Return/ Reintegration	Gift/ New Power
Gilgamesh				
Odysseus				

Key Question #4 (20 marks)

Lessons from Life

The monomyth or initiation ritual does not only exist in literature, but in all forms of media, most specifically movies. There are many popular films that develop this monomyth theme: *Star Wars, Lord of the Rings, Joy Luck Club, The Lion King*.

Using your personal knowledge of movies, choose ONE and in paragraph format explain how the hero experiences the monomyth process. In your paragraph indicate the movie you are discussing, the phases of the monomyth as they apply to your protagonist, and the gift that the hero returns to share with society.

ENG3U

Grade 11, University

Lesson 2

Lesson 2: The Era of Eros

In this lesson, you will examine poetry from the Classical Era, which ran from 750 B.C. to A.D. 476. The term classical usually refers to the highpoints of Greek and Latin poetry. During this exploration you will encounter two of the greatest poets from this time period, Sappho and Virgil. In addition to reading their poetry, you will also begin to understand some of the poetic techniques these great writers, and many others, have employed.

Evaluation:

Key Questions	Title	Mark Value
Key Question #5	The World of Love	40 marks
Key Question #6	Escape from Troy	30 marks
Key Question #7	The Immortality of Verse	30 marks

Expectations covered in this lesson:

- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language;
- demonstrate an understanding of the elements of fiction, drama, poetry, and non-fiction, with an emphasis on novels and poems;
- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare their own ideas, values, and perspectives with those expressed or implied in a text
- analyse and explain how key elements of the novel and poetic forms influence their meaning
- describe how authors use rhetorical and literary devices, such as pun, caricature, cliché, hyperbole, antithesis, paradox, wit, sarcasm, and invective, to enhance the meaning of texts
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate.
- apply a variety of strategies to extend vocabulary while reading, with an emphasis on understanding the denotation, connotation, and pronunciation of words
- identify and describe the major influences in the development of the English language

Classical Greek Poetry

Classical Greek poets, who flourished for eight centuries, wrote the majority of their poems in the lyric style, meaning the poems were meant to be sung. One of the earliest and best poets from this era is Sappho, who lived around 600 B.C.; she was a native of Lesbos, an island in the Aegean Sea. During her lifetime Jeremiah first began to prophesy (628 B.C.), Daniel was carried away to Babylon (606 B.C.), Nebuchadnezzar besieged and captured Jerusalem (587 B.C.), Solon was legislating at Athens, and Tarquinius Priscus, the fifth king, is said to have been reigning over Rome. She lived before the birth of Gautama, the founder of Buddhism, the religion now professed by perhaps almost a third of the whole population of the globe.

With the passage of 25 centuries, it is easy to understand why there are few authentic records of Sappho's life and why only fragments of her poetry exist. It is thanks to later writers who quoted her work that any of her writings have been preserved. It appears as if her writings seem to have been preserved intact until at least the third century of our era, for Athenaeus, who wrote about that time, applies to himself the words of the Athenian comic poet Epicrates in his *Anti-Laïs* (about 360 B.C.), saying that he too: *Had learned by heart completely all the songs, breathing of love, which sweetest Sappho sang.*

In addition to the passage of time being attributed to the loss of her poetry, there is also speculation that the works of Sappho and other lyric poets were burnt at Constantinople and at Rome in the year 1073, during the Popedom of Gregory VII. Whether this event actually took place is still under debate by historians and scholars alike, but it too many help explain the loss of the majority of her writings.

In terms of Sappho's parents nothing is definitely known. Herodotus calls her father Scamandrnymus, and as he wrote within one hundred and fifty years of her death there is little reason to doubt his accuracy. Her mother's name was Clis. She had two brothers, Charaxus and Larichus. Larichus was public cup-bearer at Mitylene, an office only held by youths of noble birth, whence it is inferred that Sappho belonged to the wealthy aristocratic class. Charaxus was occupied in carrying the highly prized Lesbian wine to Naucratis in Egypt, where he fell in love with a woman of great beauty, Doricha or Rhodopis, and ransomed her from slavery for a great sum of money. Some historians say that Sappho married one Cercôlas, a man of great wealth, who sailed from Andros, and had a daughter by him, named Cleïs, but the existence of such a husband has been warmly disputed.

How long she lived we cannot tell. The epithet *geraitera, '*somewhat old,' which she applies to herself in her late poetry, may have been merely relative. The story about her brother Charaxus and Rhodopis would show she lived at least until 572 B.C., the year of the accession of Amasis, king of Egypt, under whose reign Herodotus says Rhodopis flourished; but one can scarcely draw so strict an inference. If what Herodotus says is true, Sappho may have reached the age of fifty years.

Poetic Techniques

Poets, whether from today, or from years gone past, use a variety of literary tools. Some of these are meaning oriented, while others invoke sound. Each of these tools is valuable not just for its' own sake, but for what it contributes to the poem as a whole. Familiarity with poetic devices enables the reader to achieve a deeper understanding of individual poems.

Stanza or Verse: a unit of lines of poetry (like a paragraph in prose writing)

- Couplet: 2 successive rhyming lines that have the same meter
- Tercet: 3 lines, usually rhyming
- Quatrain: 4 lines
- Sestet: 6 lines

Meter: the pattern of stressed and unstressed syllables within a line of poetry. In order to name the meter used in a poem, you must include two factors. The first is the name of the pattern being used. There are five main patterns:

- Iambic: unstressed/stressed (oppose, delight, amuse, eject)
- Trochaic: stressed/unstressed (gather, heartless, feeling)
- Anapaestic: unstressed/unstressed/stressed (disappear, interrupt, undergo)
- Dactylic: stressed/unstressed/unstressed (merrily, happiness, sentiment)
- Spondaic: stressed/stressed (usually limited use, for emphasis, rather than a full line) (humdrum, heartbreak, wineglass)

The second is the indication of the number of feet (repeats) in the line:

- One foot: monometer (silence)
- Two feet: dimeter (In a land far away)
- Three feet: trimeter (Man and boy stood cheering by)
- Four feet: tetrameter (Double, double toil and trouble)
- Five feet: pentameter (When I do count the clock that tells the time)
- Six feet: hexameter

So, a typical line from Shakespeare, in which he uses the unstressed/stressed pattern five times, would be named iambic pentameter.

Imagery: Emphasis on imagery is a distinguishing aspect of many poems. Poets use imagery- words and phrases that appeal to the senses- to achieve intensity and to show rather than tell an experience. An image communicates a sight, sound, smell, taste, or touch sensation. By using specific images, a poet establishes mood and arouses emotion in his readers.

- Tactile: appeals to the sense of touch
- Visual: appeals to the sense of sight
- Olfactory: appeals to the sense of smell
- Auditory: appeals to the sense of hearing
- Gustatory: appeals to the sense of taste

Example: There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;

Note: In a poem the imagery (including symbols) will be related and unified.

There is a difference between image and imagery. An image is a word picture, a crystallized sensory experience "what rough beast…slouches towards Bethlehem to be born?"

Imagery refers to the poem's images as a whole; it is a poem's second voice, elusive and true.

> "The widening gyre… the blood-dimmed tide… a shape with lion body and the head of a man… a rocking cradle."

Metaphor: A metaphor is a linguistic device that describes things as if they were something else. It is a figure of speech, a way of saying one thing but picturing something else. Some metaphors have become part of common parlance. Examples include "that person is a bull in a china shop"; "don't bite the hand that feeds you"; and "I'm on cloud nine." Other metaphors we invent to prove a point: "that politician is a chameleon"; "popularity is a toxic chemical"; "the woman galloped across the room." Poets, like the rest of us, use metaphors to express themselves clearly, forcefully, and creatively. As readers of poetry, we need to be able to distinguish literal and metaphorical language. We also need to be able to understand, appreciate, and evaluate the nuances of the metaphors we encounter in poetry.

> **Metonymy:** a form of metaphor in which the poet replaces the name of a thing with the name of something closely associated with that thing (referring to the White House when meaning the President, using suits to refer to bosses)
>
> **Synecdoche:** a form of metaphor when people take a part of a thing and use it to stand for the whole thing (using wheels to refer to cars)
>
> **Allegory:** an extended metaphor in which the characters are often stereotypes, and which offers an underlying moral (or political, or spiritual, or romantic) meaning.

Simile: Simile differs from metaphor primarily in the degree of directness of the comparison. Similes use specific words to denote the comparison; metaphors, on the other hand, may range from relatively direct to only subtly implied. Like metaphors, similes can condense a great deal of meaning into few words.

Personification: Along with simile and metaphor, personification is frequently used in poetry. Actually a form of metaphor, it exists when human characteristics are attributed to something that is not human. Personification indirectly compares a creature, an idea, or an object to a person.

Symbols: A symbol is an object, person, place, or action that not only has a meaning of its own but also stands for something beyond itself, such as a quality, concept, or value. Some symbols are commonly understood, while others radiate many meanings.

Example: I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference.

Alliteration, Assonance, and Rhyme: Sound repetition is a key element in the music of poetry. A complete study of sound requires complex distinctions among various degrees of consonant and vowel similarity, as well as consideration of the connotations of specific sounds themselves.

Alliteration: The repetition of consonant sounds, often at beginnings of words
Example: Five miles meandering with a mazy motion

Assonance: the use of the same vowel sound to produce a specific effect, or the use of predominantly long or short vowel sounds
Example: So we'll go no more a roving

Assonance is sometimes used at the end of lines instead of rhyme. Lines ending with the words near and seal would be examples of assonance.

Consonance: the use of the same consonant to produce a special effect

Rhyme: the repetition of accented vowel sound and all succeeding sounds. It is also possible to have rhyme at the beginning of a line, or within the line of poetry.
Example: Ah distinctly I remember,
It was in the bleak December

Single or Masculine Rhyme: similarity of sound in one syllable
Example: There was a young fellow named Hall,
Who fell in the spring in the fall.

Feminine Rhyme: two syllables rhyme
Example: A truth that's told with bad intent
Beats all the lies you can invent.

Triple Rhyme: three syllables similar in sound
Example: victorious/glorious

Eye Rhyme or Imperfect Rhyme: the words rhyme to the eye, but not the ear
Example: have/gave; stood/blood; loves/moves

Internal Rhyme: rhymes within the verse itself rather than at the end of the line
Example: In mist or cloud, on mast or shroud

Rhyme Scheme: the pattern produced by repeating rhyming sounds within a poem
Example: ABAB CDCD EFEF GG

Onomatopoeia: the use of "sound effect" words – when the word is said, it either imitates a sound, or gives a clue to the meaning by the way it is pronounced.

Example: the bee buzzed; the faucet dripped

Irony and Paradox: Irony and paradox, similar literary devices, involve the use of contradiction to intensify expression. Irony always involves a discrepancy, whether between intention and words (verbal irony) or between expectation and reality (irony of situation). A paradox is a statement of an apparent contradiction that is somehow true.

Allusions: Allusions are references to cultural, historical, geographical, or literary events, persons, or facts. They can be rich sources of compacted meaning, but they can also be a source of confusion for the reader. Increased breadth and depth of knowledge tend to improve ability to recognize and understand allusions. In addition, the perceptive reader can usually spot an unfamiliar allusion and then research it.

Theme: A poem's theme is its central meaning, its general statement about life or people. While some poems state their themes directly, others subtly imply them.

Rhythm: An element basic to all poetry and prose is rhythm. Rhythm is a series of stressed and unstressed sounds in a group of words. Rhythm may be regular or varied. Poetry is meant to be read aloud because like music, its effectiveness is diminished unless heard by the ear. Rhythm communicates sensuous, emotional, aesthetic, or intellectual experience. Rhythm permits the poet to organize his poem into a unified whole; it also lifts the reader to the poet's level of emotion, putting us in the right mood.

Example: I never saw a purple cow
I never hope to see one
But I can tell you anyhow
I'd rather see than be one.

Note: This regular rhythm has singsong effect. In serious poetry, usually the poet tries to avoid regularity.

Line Length: varying effects of emphasis and rhythm may be secured by varying the length of the poetic line. The poet uses line length to stress the poem's meaning.

Example: The thing to remember about fathers is, they're men,
A girl has to keep it in mind.
They are dragon-seekers, bent on improbably rescues,
Scratch any father, you find
Someone chocked-full of qualms and romantic terrors,
Believing change is a threat-
Like your first shoes with heels on, like your first bicycle
It took such moments to get.

Alterations in the line length throw the emphasis off the rhythm and onto the meaning.

Hyperbole: exaggeration

Example: And I will love thee still, my dear,
Till a' the seas gang dry.

Juxtaposition: two or more things are placed side by side, even though they usually aren't associated with each other.

Example: Today I am
A small blue thing
Like a marble
Or an eye

Euphony: the inherent sweetness of the sound

Example: chimes, hush, wisdom

Cacophony: the harsh, discordant sound

Example: Knock-kneed, coughing like hags, we cursed through sludge.

Anaphora: the repetition of a word or phrase at the beginning of successive phrases, clauses or lines.

Example: We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.

Antistrophe: repetition of the same word or phrase at the end of successive clauses.

Example: In 1931, ten years ago, Japan invaded Manchukuo -- without warning. In 1935, Italy invaded Ethiopia -- without warning. In 1938, Hitler occupied Austria -- without warning. In 1939, Hitler invaded Czechoslovakia -- without warning. Later in 1939, Hitler invaded Poland -- without warning. And now Japan has attacked Malaya and Thailand -- and the United States --without warning.

Key Question #5 (40 marks)

The World of Love

Now that you have learned about Sappho and explored the vast world of poetic techniques, it is time to put the two together. Your task is to read the following two poems written by Sappho. After you have read both poems, discuss the poetry of Sappho in a 2 page commentary. Your commentary should include, but is not limited to, a discussion of her use of the following poetic techniques:

- repetition of images
- rhythm and rhyme scheme
- implied message or theme
- use of personification
- use of alliteration

Your commentary will be evaluated by the rubric that follows the poems. Take a moment to read it in order to understand where your marks are coming from, and therefore produce a piece of writing which will enable you to earn a great mark.

Poem #1: In this poem, Sappho is telling a woman she's in love with that she is envious of the man who is sitting next to her.

He is more than a hero

He is a god in my eyes-
The man who is allowed
To sit beside you –he

Who listens intimately
To the sweet murmur of
Your voice, the enticing

Laughter that makes my own
Heart beat fast. If I meet
You suddenly, I can't

Speak –my tongue is broken;
A thin flame runs under
My skin; seeing nothing,

Hearing only my own ears
Drumming, I drip with sweat;
Trembling shakes my body

And I turn paler than
Dry grass. At such times
Death isn't far from me.

Poem #2: This poem is the most complete poem of Sappho's which exists. This poem is seven stanzas in length and is an invocation to the goddess Aphrodite to help the poet in her relationship with a woman.

Thorned in splendour, beauteous child of mighty
Zeus, wile weaving, immortal Aphrodite,
smile again; your frowning so affrays me
woe overweighs me.

Come to me now, if ever in the olden days
you did hear me from afar, and from the
golden halls of your father fly with all speeding
unto my pleading.

Down through mid-ether from Love's highest regions
swan-drawn in car convoyed by lovely legions
of bright-hued doves beclouding with their pinions
Earth's broad dominions.

Quickly you came; and, Blessed One, with
smiling countenance, immortal, my heavy heart
beguiling, asked the cause of my pitiful condition-
why my petition:

What most I craved in brain-bewildered yearning;
whom would I win, so winsome in her spurning;
"Who is she, Sappho, so evilly requiting
fond love with slighting?"

"She who flees you soon shall turn pursuing,
cold to your love now, weary with wooing,
gifts once scorned with greater gifts reclaiming
unto her shaming."

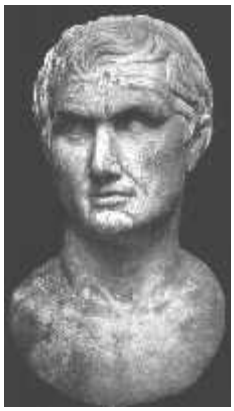
Come thus again; from cruel cares deliver;
of all that my heart wills graciously be giver-
greatest of gifts, your loving self and tender
to be my defender.

Rubric: Commentary Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of paragraph conventions, terminology, and strategies for writing (10 marks)	Demonstrates limited knowledge of paragraph structure and conventions; does not demonstrate unity and/ or coherence	Demonstrates some knowledge of paragraph structure and conventions; demonstrates limited unity and/ or coherence	Demonstrates considerable knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence	Demonstrates thorough and insightful knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence very effectively
Thinking/ Inquiry Organizes paragraphs and formulates explanations (10 marks)	Uses organizational and creative thinking skills with limited effectiveness; uses few explanations	Uses organizational and creative thinking skills with moderate effectiveness; uses some explanations	Uses organizational and creative thinking skills with effectiveness; uses clear explanations	Uses organizational and creative thinking skills with effectiveness; uses explicit explanations
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (10 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree competence; makes no errors in grammar or spelling.

Classical Latin Poetry

Classical Latin poetry, like Greek poetry, tends to be lyrical in nature and discuss love, the outdoors, and the everyday events of life. There are many great poets from this era, such as Lucretius, who wrote *On the Nature of Things*, a wild and beautiful poem about that seeks to explain everything from the gods to vision to human history, Catullus who wrote poetry to his beloved Lesbia, and Horace, who was perhaps the greatest of all Latin lyricists and wrote a wide range of philosophical, erotic, and descriptive poetry.



Another great poet from this era is Vergil; sometimes his name is spelled Virgil, depending on the scholarly text. Vergil is regarded as the greatest Roman poet, and is known for his epic, the *Aeneid,* written about 29 B.C.E. This work took its literary model from Homer's epic poems *Iliad* and *Odyssey*.

Virgil was born on October 15, 70 B.C.E., in a small village near Mantua in Northern Italy. Publius Vergilius Maro, or Virgil has influenced Western literature for two millennia, but little is known about the man himself. His father was a prosperous landowner, described variously as a "potter" and a "courier", who could afford thorough education for the future poet. Virgil attended school at Cremona and Milan, and then went to Rome, where he studied mathematics, medicine and rhetoric, and completed his studies in Naples. He entered literary circles as an "Alexandrian," the name given to a group of poets who sought inspiration in the sophisticated work of third-century Greek poets also known as Alexandrians.

After the battle of Philippi in 42 B.C. Virgil's property was confiscated for veterans. According to some sources it was afterwards restored at the command of Octavian (later styled Augustus). In the following years Virgil spent most of his time in Campania and Sicily, but he had also a house at Rome.

Between 42 and 37 B.C.E. Virgil composed pastoral poems known as *Ecologues* ('rustic poems' and 'selections'), spent years on the *Georgics* (literally, 'pertaining to agriculture'), a didactic work on farming, a townsman's view of the country. Augustus Caesar pressed Virgil to write of the glory of Rome under his sway. Thus the remaining time of his life, from 30 to 19 B.C., Virgil devoted to the composition of *The Aeneid*, the national epic of Rome, to glory the Empire. Although ambitious, Virgil was never really happy about the task; it was like performing a religious and political duty.

Virgil accompanied the Emperor to Megara and then to Italy. The journey turned out to be fatal and the poet died in 19 B.C of a fever in contracted on his visit to Greece. It is said that the poet had instructed his executor Varius to destroy *The Aeneid*, but Augustus ordered Varius to ignore this request, and the poem was published. Virgil was buried near Naples but there are doubts as to the authenticity of the so-called Tomb of Virgil in the area.

The poem itself contains twelve books which tell the heroic story of Aeneas, a Trojan who escaped the burning ruins of Troy to found a new city in the west. The city, Lavinium, was the parent city of Rome. Drawn by divine destiny after the fall of Troy, Aeneas sailed westward toward the land of the Tiber. After many adventures, he and his men were shipwrecked on the shores of Carthage, where Aeneas and Queen Dido fell in love. Reminded of his duty, however, Aeneas sailed on. After visiting his father in the underworld, Aeneas saw the future of the Roman people and their exploits in peace and war. Eventually he arrived in Italy, where he and his men struggled valiantly to secure a foothold for the founding of Rome. Although the poem is a tribute to the history, character and achievements of the Roman people, its empathy with human suffering makes it relevant to the general human condition.

Key Question #6 *(*30 marks)

Escape from Troy

Read the short excerpt below from book one of *The Aeneid* then complete the questions which follow.

BOOK I

Stanza One:

Arms, and the man I sing, who, forc'd by fate,
And haughty Juno's unrelenting hate,
Expell'd and exil'd, left the Trojan shore.
Long labors, both by sea and land, he bore,
And in the doubtful war, before he won
The Latian realm, and built the destin'd town;
His banish'd gods restor'd to rites divine,
And settled sure succession in his line,
From whence the race of Alban fathers come,
And the long glories of majestic Rome.

Stanza Two:

O Muse! the causes and the crimes relate;
What goddess was provok'd, and whence her hate;
For what offense the Queen of Heav'n began
To persecute so brave, so just a man;
Involv'd his anxious life in endless cares,
Expos'd to wants, and hurried into wars!
Can heav'nly minds such high resentment show,
Or exercise their spite in human woe?

Stanza Three:

Against the Tiber's mouth, but far away,
An ancient town was seated on the sea;
A Tyrian colony; the people made
Stout for the war, and studious of their trade:
Carthage the name; belov'd by Juno more
Than her own Argos, or the Samian shore.
Here stood her chariot; here, if Heav'n were kind,
The seat of awful empire she design'd.

Yet she had heard an ancient rumor fly,
(Long cited by the people of the sky,)
That times to come should see the Trojan race
Her Carthage ruin, and her tow'rs deface;
Nor thus confin'd, the yoke of sov'reign sway
Should on the necks of all the nations lay.
She ponder'd this, and fear'd it was in fate;
Nor could forget the war she wag'd of late
For conqu'ring Greece against the Trojan state.
Besides, long causes working in her mind,
And secret seeds of envy, lay behind;
Deep graven in her heart the doom remain'd
Of partial Paris, and her form disdain'd;
The grace bestow'd on ravish'd Ganymed,
Electra's glories, and her injur'd bed.
Each was a cause alone; and all combin'd
To kindle vengeance in her haughty mind.
For this, far distant from the Latian coast
She drove the remnants of the Trojan host;
And sev'n long years th' unhappy wand'ring train
Were toss'd by storms, and scatter'd thro' the main.
Such time, such toil, requir'd the Roman name,
Such length of labor for so vast a frame.

Stanza Four:

Now scarce the Trojan fleet, with sails and oars,
Had left behind the fair Sicilian shores,
Ent'ring with cheerful shouts the wat'ry reign,
And plowing frothy furrows in the main;
When, lab'ring still with endless discontent,
The Queen of Heav'n did thus her fury vent:

Stanza Five:

"Then am I vanquish'd? must I yield?" said she,
"And must the Trojans reign in Italy?
So Fate will have it, and Jove adds his force;
Nor can my pow'r divert their happy course.
Could angry Pallas, with revengeful spleen,
The Grecian navy burn, and drown the men?
She, for the fault of one offending foe,
The bolts of Jove himself presum'd to throw:
With whirlwinds from beneath she toss'd the ship,
And bare expos'd the bosom of the deep;
Then, as an eagle gripes the trembling game,
The wretch, yet hissing with her father's flame,
She strongly seiz'd, and with a burning wound
Transfix'd, and naked, on a rock she bound.
But I, who walk in awful state above,
The majesty of heav'n, the sister wife of Jove,
For length of years my fruitless force employ
Against the thin remains of ruin'd Troy!
What nations now to Juno's pow'r will pray,
Or off'rings on my slighted altars lay?"

Stanza Six:

Thus rag'd the goddess; and, with fury fraught.
The restless regions of the storms she sought,
Where, in a spacious cave of living stone,
The tyrant Aeolus, from his airy throne,
With pow'r imperial curbs the struggling winds,
And sounding tempests in dark prisons binds.
This way and that th' impatient captives tend,
And, pressing for release, the mountains rend.
High in his hall th' undaunted monarch stands,
And shakes his scepter, and their rage commands;
Which did he not, their unresisted sway
Would sweep the world before them in their way;
Earth, air, and seas thro' empty space would roll,
And heav'n would fly before the driving soul.
In fear of this, the Father of the Gods
Confin'd their fury to those dark abodes,
And lock'd 'em safe within, oppress'd with mountain loads;
Impos'd a king, with arbitrary sway,
To loose their fetters, or their force allay.
To whom the suppliant queen her pray'rs address'd,
And thus the tenor of her suit express'd:

Stanza Seven:

"O Aeolus! for to thee the King of Heav'n
The pow'r of tempests and of winds has giv'n;
Thy force alone their fury can restrain,
And smooth the waves, or swell the troubled main-
A race of wand'ring slaves, abhorr'd by me,
With prosp'rous passage cut the Tuscan sea;
To fruitful Italy their course they steer,
And for their vanquish'd gods design new temples there.
Raise all thy winds; with night involve the skies;
Sink or disperse my fatal enemies.
Twice sev'n, the charming daughters of the main,
Around my person wait, and bear my train:
Succeed my wish, and second my design;
The fairest, Deiopeia, shall be thine,
And make thee father of a happy line."

Questions:

1. Poems of this length can sometimes be difficult to understand. For each of the seven stanzas, write a 2-3 sentence summary of what happens. (14 marks)

2. According to the first stanza, what are the two reasons why Aeneas is leaving Troy? (2 marks)

3. This poem is filled with allusions. In stanza one, Juno is mentioned. Who is Juno? (1 mark)

4. Stanza two begins by invoking a muse. What is a muse and why is it being invoked? (2 marks)

5. Reread stanza three. Juno is upset about a rumour she has heard. In your own words, explain what the rumour is about. (2 marks)

6. Stanza five is filled with poetic devices. Locate one example of each of the following: simile, onomatopoeia, and alliteration. (3 marks)

7. Reread stanza six. What does Aeolus do and why? (2 marks)

8. What powers does Aeolus possess? (2 marks)

9. In the final stanza of this excerpt, Juno is trying to convince Aeolus to go along with her plan. What is her plan and how will it be beneficial to him? (2 marks)

Poetry Analysis

Sometimes it is difficult to analyze a poem and to understand what it is about, even if you are knowledgeable when it comes to poetic techniques. Here are a few tried and true tips to try to use when analyzing any type of poetry.

1. Who is speaking in the poem- the poet himself or some character he has created? And if the latter, what is the character of the speaker? Is it a man or a woman? Is he or she illiterate or educated? What is his or her mood at the time he or she is speaking?

2. To whom is the person speaking? To any chance reader, to a particular type of reader, or to some particular person described or suggested in the poem itself? If it is the latter, what is the relation of the listener to the speaker? What is the attitude of each? And what can be told of their character from what is said?

3. What is the setting of the poem: a seaside? a mountain side? a picture gallery? a drawing room? How is the action, dialogue, or situation conditioned by the setting? Obviously no setting is necessary in many types of poetry, but occasionally to get a clear idea of the setting is to come to a clearer understanding of the poem itself.

4. In what age, season, month, or even at what time of day does the poem take place? Again such answers are not possible for all poems. A poem, which expresses feeling primarily, for instance, or which reflects on life in some general way may be timeless; but in many poems, an understanding of the time when the words of a poem are spoken helps greatly to illuminate the poem.

5. What suggested the poem, or what particular emotion or situation evoked it? This is often a difficult question for one just beginning the study of poetry, but when it can be answered, it will usually lead to a full understanding of the poem.

6. What is the poet's intention? Is it merely to entertain or please, or does he or she seek to arouse in some way the emotion of his or her readers, or is he or she trying to teach some lesson? If he or she is trying to arouse an emotion, what particular emotion does he or she seek to awaken: pity, fear, sympathy, or some other?

Key Question #7 (30 marks)

The Immortality of Verse

Read the poem by Horace and answer the questions that follow.

THE IMMORTALITY OF VERSE (ODES, IV, 9)

by: Horace (Quintus Horatius Flaccus)

LEST you should think that verse shall die,
Which sounds the silver Thames along,
Taught on the wings of truth to fly
Above the reach of vulgar song;

Though daring Milton sits sublime,
In Spenser native Muses play;
Nor yet shall Waller yield to time,
Nor pensive Cowley's mortal lay.

Sages and chiefs long since had birth
Ere Caesar was, or Newton named;
These raised new empires o'er the earth,
And those, new heavens and systems framed.

Vain was the chief's, the sage's pride!
They had no poet, and they died.
In vain they schemed, in vain they bled!
They had no poet, and are dead.

Questions:

1. This poem is filled with allusions. For each of the following, indicate who or what is being alluded to by providing information on the person or place, and discuss its importance to the poem. (3 marks each = 21 marks)

   a) Thames
   b) Milton
   c) Spenser
   d) Waller
   e) Cowley
   f) Caesar
   g) Newton

2. Locate an example of personification within the poem. (1 mark)

3. Who do you think is speaking in the poem? Provide support from the text to substantiate your answer. (2 marks)

4. What is the mood or the feeling of this poem? Provide support from the text to substantiate your answer. (2 marks)

5. What is the purpose or the intention of this poem? Provide support from the text to substantiate your answer. (2 marks)

6. The rhyme scheme in this poem is ABAB CDCD EFEFGGHH. Why do you think the poet decides to end the poem with two rhyming couplets? Consider the effect the rhyme has on the reader and on the message of the poem. (2 marks)

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Lesson 3

Lesson 3: Behold the Mighty Warrior

In this lesson, you will examine the period known as the Dark and Golden Ages. This era spanned the years A.D. 476 -1000. During this time the Roman Empire began to crumble, which led to period known as the Dark Ages in Europe. A vast amount of poetry was written during this time, and most of it was still in Latin. However, the English language began to emerge, and poets began to write in a language known as Old English. You will have the opportunity to explore this type of English by reading one of the greatest poems from this era, *Beowulf.* In addition, you will continue to expand and apply your knowledge of poetic forms and elements.

Evaluation:

Key Questions	Title	Mark Value
Key Question #8	Slaying the Beast	60 marks
Key Question #9	Continuing the Epic	40 marks

Expectations covered in this lesson:

- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language
- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- demonstrate an understanding of the uses and conventions of various forms by writing persuasive and literary essays, reviews, short narratives or poems, and summaries select and use an appropriate form to produce written work for an intended audience and purpose
- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing
- apply knowledge of the development of the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;
- identify and describe the major influences in the development of the English language

The Emergence of the English Language

All languages, be it English, French, or Cantonese, have changed over time; this is because languages are a living entity. Languages change and evolve as their population changes. As new professions or inventions emerge, a new vocabulary is

invented. For instance, before the era of computers, terminology such as megabyte and netiquette did not exist; these words were created in order to explain new concepts, and slowly they became known to and understood by the general public. The number of words that currently comprise the English language will continue to expand, their meanings will change, and some words will become obsolete over time.

The most dominant language in the world, English, is the one which has undergone the most drastic and obvious changes. Here are a few interesting facts:

- Over 400 million people worldwide speak English as their mother tongue, while over 375 million others speak English as their second language.
- English is the official language in more than seventy-five countries.
- Most of the world's technical and scientific periodicals are written in English.
- English is an important language of world trade and one of the principal languages of international diplomacy.

English will continue to be the most dominant language in the world, and in order for one to understand it, and all of its idiosyncrasies, one must grasp how it began and why it changed.

Going back in time, not everyone spoke English; in fact, fifteen hundred years ago, only a few thousand people on one island spoke a language they called Englisc, and the language only had a few thousand words. But, the question still remains, how did the language begin? In order to answer that question, one must travel even further back in time.

About six thousand years ago, peoples living in north-eastern Europe spoke a language that historians call Proto-Indo-European. European languages such as English, French, German, Russian, and Spanish; Asian languages such as Bengali, Hindi and Persian; and classical languages such as Greek, Latin, and Sanskrit can all be traced back to this ancient tongue.

Proto-Indo-European changed and evolved as people migrated across Asia and Europe over the next four thousand years. Some of the languages that developed at that time – Celtic, Anglo-Saxon, Latin, Greek, and French- became the ancestors of modern English.

The development of the English language falls roughly into four periods:

- Old English (AD 450 to 1066)
- Middle English (AD 1066 to 1485)
- Early Modern English (AD 1485 to present)
- Present Day English (1800-today)

Although these dates are close estimations, it is important to note that the dates used to mark the changes in the language do correspond closely with the dates of important political and social events in history.

- 499: the Anglo-Saxon Invasion.
- 1066: the Norman Conquest.
- around 1500: effects of the Renaissance and the introduction of the printing press.
- after 1800: modern developments in transportation, communication, and language.

Old English

Let's begin our examination of this period of the English language by first realizing that the terms Old English and Anglo-Saxon can be used interchangeably. Old English first began with the Angles, Saxons, and Jutes, tribes who lived along the North Sea coast in what is now Holland, Germany, and Denmark. These peoples began to invade the islands then known as Britannia around CE 450. The residents of Britannia, the Celts, fled to what is now Wales. The Angles settled north of the Humber River, the Saxons, south of the Thames, and the Jutes, in Essex, Wessex, and Sussex.

The Low Germanic tongue spoken by the invaders became known as Anglo-Saxon or Old English. King Egbert first named Britannia Engla-land, or "land of the Angles" in CE 827, and by about CE 700, people had begun calling the language they spoke Englisc.

There are many characteristics of Old English:

- Words in Old English were spelled phonetically, or as they sounded. For instance, bed was spelled bedd, mother was spelled moder, and man was spelled mann. Although we no longer spell these words the way people did in the past, it is very easy to recognize the intended word.
- Another characteristic of the language during this time period is that the poetry was alliterative. Alliteration is the repetition of the initial consonant sound; for instance Sally sells seashells by the seashore. In this well-known tongue-twister, the "s" sound, which occurs at the beginning of the word, is repeated.
- Old English, like German or Latin, contained many inflections (word endings or additions for verbs, nouns, and adjectives that indicated grammatical relationships such as tense, person, number, or case).

During the beginning of the Old English period, Latin was most commonly used for writing, but with the arrival of Christianity in Britain in 597, Christian scribes- priests, monks, and nuns –were the first to write in Old English. They used the Roman alphabet and added extra symbols to stand for sounds that did not exist in Latin. Words that date back to this time include altar, priest, apostle, pope, school, and candle.

The language continued to change with an invasion from Scandinavia Vikings around 850. These peoples introduced elements of the Norse language into Old English. The most notable additions were the pronouns they, their, and them, and the verb are.

During this time period, most people could not read or write, so stories were passed along by word of mouth. In Anglo-Saxon England traveling minstrels known as *scops* captivated audiences with presentations of long narrative poems; these poems were similar in nature to the epic poetry written by Homer. One of the poems was *Beowulf,* which was told and retold to audiences throughout English over hundreds of years.

The Ango-Saxon ruler, King Alfred the Great, who reigned from 871 to 901, wrote in the West Saxon dialect and had many Latin texts translated into English. When *Beowulf* was finally set down in writing in the eleventh century, it marked the birth of English literature. This best known poem in Old English, by an anonymous poet, is over 3000 lines in length and tells the story of the hero Beowulf's victories over the monster Grendel and the even-more-terrifying Grendel's Mother, of his battle with a dragon, and of his death and burial.

To give you a sense of what Old English looked like, here is an excerpt from *Beowulf* which describes the arrival of the monster, Grendel, at the banquet hall of the Danish King Hrothgar.

Old English:

> Ða com of more under misthleoþum
> Grendel gongan, godes yrre bær;
> mynte se manscaða manna cynnes
> sumne besyrwan in sele þam hean.
> Wod under wolcnum to þæs þe he winreced,
> goldsele gumena, gearwost wisse,
> fættum fahne.

A Close Translation: (by Benjamin Thorpe)

> Then came from the moor, under the misty hills,
> Grendel stalking; he God's anger bare:
> expected the wicked spoiler of the race of men
> one to ensnare in the lofty hall.
> He strode under the clouds, until he the wine-house,
> the golden hall of men, most readily perceiv'd,
> richly variegated.

A Verse Translation: (by Burton Raffel)

Out from the marsh, from the foot of misty
Hills and bogs, bearing God's hatred,
Grendel came, hoping to kill
Anyone he could trap on this trip to high Herot.
He moved quickly through the cloudy night,
Up from his swampland, sliding silently
Toward that gold-shining hall.

Key Question #8 (65 marks)

Slaying the Beast

Beowulf is a Scandinavian epic poem from the first millennium, which tells the life story of this warrior. Beowulf is the ideal Anglo-Saxon hero: he is brave, challenges the fates, seeks glory even if it means courting death, protects his followers, and sacrifices all for honour.

The first display of bravery comes when he restores the honour of a Danish neighbouring kingdom by killing the monster, Grendel, that has been feasting on the brave warriors of the Danes. He defeats the monster and its mother, saves the tribe, and restores peace. When he returns to his homeland, Beowulf's people revere and honour him. Eventually, Beowulf is raised to the highest position in the tribe of the Geats – he becomes king.

Read the following excerpt which tells of the terror Grendel brought to the land and how Beowulf raised his followers to come to the aid of the Danes. Complete the questions that follow.

So well lived the warriors in weal and luxury
Till Hell loosed its hold of a hideous fiend
Grendel the grim infamous and gray
As a marsh mist marking the fenland
Long had he lived in the land of monsters
Condemned by the Creator with the race of Cain…

Foul in the night-fall Grendel the fiend
Waited for the Ring-Danes weary of wassail
To drain their mead-cups and drop themselves down.
He crept to the high hall and here he saw heroes
Full from the feast as they slept on the floor

Glossary

weal: wealth

fenland: marshland

wassail: a drink

Hrothgar: King of the Danes

mere: lake

swan's bath: sea

Senseless to sorrow of sons of the earth.
Then did the fierce fiend fume in damned fury.
Gore-greedy and grim he snatched in his jaws
Three of the shield-thanes to the number of thirty
And flew to the fen full of his prize.

Dim in the dawn the Ring-Danes awaking
Saw the tell-tale blood the track of the monster.
As once they had given great joy to the wassail,
So now they lamented the loss of their comrades,
And Hrothgar the hero heart-smitten with sorrow
Mourned for his men murdered unmanfully
And gazed in his grief on the tracks of grim Grendel.
Too hateful that struggle, strenuous and too long

But the dire Grendel determined on slaughter
Fared forth in the evening each night for the feast.
Once men knew malice lurked near the mead-hall
Wisdom it was for those who were weary
To seek for their shelter in a safer house
And lie in a bed less exposed to the mere
Now that they noted how near Grendel was.
He fled far off who escaped the fiend.

Alone against all others did Grendel prevail,
Vaunting to victory invincible evil
Until Hrothgar's hall was emptied of heroes.
Twelve years of torment the lord of the Scyldings
Hopeless of succour suffered deep grief
Sad did the news spread over the swan's bath
How Hrothgar was hardy was harried by Grendel,
Year after year, with no yielding in view,
For the price of Grendel's peace no Dane would pay.
No wisemen dree the doom darker than death
From the cold killer who keeps black ambush
On misty moors against old men and young
When dark mists draw the day and devils glide
Hither from Hell but where they hie
In their world wandering no one can tell.

Horrible humility on Hrothgar's people
Inflicted this fiend fierce from the fen,
Harrying with hatred the hall of Heorot,
In the night noises knowing his hour.
One place at his peril was pure from his touch,
The chief throne of honour where the Scyld chieftain

Gave gifts to his men as God gives of His grace.
No evil can ever over giving prevail.
Often the chief of the Scyld-Danes shrouded in sorrow
Summoned in secret his sages to council.
Oft did they dispute the best way to deal with
The horrible stealth of the sudden attacks.
Sometimes they sacrificed, saying long prayers,
Asking the demons to aid them the devil to doom,
Turning their hearts to Hell, the hope of the heathen,
For little they'd learned of the one true Lord,
Maker of men and judge of man's deeds,
And none of them knew of the Omnipotent
God in His glory grateful for praise.
Woe-full if the word of the wicked
Who thrust forever flaming into Hell
Sin-sick and hopeless their immortal souls.
But good is the goal of the God-seeking man.
He finds eternal bliss in his Father's bosom.

This King Hrothgar, kinsman of Healfdene,
Worried his wits with the woe of his times
But wise though he was still his grief remained.
No country could conquer nor council assail
The power that preyed on his people,
Horrible and hideous out of the night's hell.
Too hateful that struggle, strenuous and too long.

News of these deeds done by grim Grendel
Came back to Beowulf brave than of the Geats.
Hale in the mead-hall and high in his breeding,
Stalwart he stood the strongest of men.
He fitted a stout ship for the sea's buffeting,
Well-oared and thick-decked, to his kin declaring
That he would ride the swan-road to rescue Hrothgar,

Renowned among Spear-Danes, in his need for men.
All of his liege-men loyal in their love
Talked not of terrors to turn him aside
But inspecting the omens for weal and for woe
They bade Beowulf blithe on his voyage
Fare with his fourteen fine men of his choosing,
Picked for their fierceness from the fiery Geats.
Skilled as a sea-man he set out for his ship,
Steering by safe ways his men down to the shore.

Questions:

1. An important skill to have is the ability to paraphrase; to paraphrase means to put into your own words.
    a) In 2-3 sentences, paraphrase each stanza. (2 marks x 8 stanzas = 16 marks)
    b) Using the information you have paraphrased, write one well-constructed paragraph that tells this portion of the story. (5 marks)

2. Having a protagonist who exemplified the traits of a true hero was important in literature from the Dark and Golden ages. In a one-page commentary, explain how Beowulf fits the stereotype of a great hero. Discuss how he is described in the excerpt, as well as the ideals of a great hero he exemplifies. Support your discussion by using direct references from the text. (10 marks)

3. Alliteration is one of the most obvious literary devices found in this excerpt.
    a) For each stanza choose the best two examples of alliteration. Remember that the examples you choose must contribute a sound, an image, or create clarity. For each example, explain why it has been chosen. You should have 16 examples and explanations in total. (16 marks)
    b) From the 16 examples, choose 3 of your favourites. Rewrite these three examples without the alliteration. (3 marks)
    c) If you were a storyteller in Viking times, which examples would be easier to remember – those using alliteration or those without alliteration? Explain why. (2 marks)
    d) Explain why it would be an asset if the lines were easier to remember. (2 marks)

4. Examine the first two stanzas.
    a) What words and images describe the Danish warriors? (2 marks)
    b) What words and images describe the characteristics of the monster Grendel? (2 marks)
    c) How do these descriptions set the stage for the events that follow in this excerpt? (2 marks)

Key Question #9 (40 marks)

Continuing the Epic

With the introduction of Beowulf, the poem begins a cycle of vengeance. Beowulf with exact revenge from Grendel for the 12 years of terror he reigned on Hrothgar's hall, and then Grendel's mother with exact her revenge. Create your own poem using the Anglo-Saxon style. Your poem will be evaluated with the rubric that follows.

- Your poem should be at least 3 stanzas in length
- Each stanza should be no less than 12-16 lines long.
- Your poem should include: rhythm, rhyme, alliteration, personification, hyperbole, imagery, simile, as well as any other poetic devices you wish.
- Tell what happens next in the poem. For instance, you may discuss Beowulf's journey to Heorot, his discussion with Hrothgar when he arrived in Herorot, or his encounter with Grendel.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding knowledge of forms, of text, conventions, terminology, and strategies (10 marks)	demonstrates limited knowledge of form, conventions, terminology, and strategies	demonstrates some knowledge of form, conventions, terminology, and strategies	demonstrates considerable knowledge of form, conventions, terminology, and strategies	demonstrates thorough knowledge of form, conventions, terminology, and strategies
Thinking/ Inquiry critical and creative thinking skills (10 marks)	uses critical and creative thinking skills with limited effectiveness	uses critical and creative thinking skills with moderate effectiveness	uses critical and creative thinking skills with considerable effectiveness	uses critical and creative thinking skills with a high degree of effectiveness
Communication communication of information and ideas (e.g., through logical organization) (10 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (10 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree competence; makes no errors in grammar or spelling.

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Lesson 4

Lesson 4: A Medieval Perspective

In this lesson, you will examine the period known as the Middle Ages. It spanned the years 1000 to 1450. During this time period, many changes occurred to the English language, and it progressed from Old English to Middle English. In this lesson you will have the opportunity to read poetry from two of the famous poets from this period, Geoffrey Chaucer and Petrarch. In addition, you will continue to expand your knowledge of poetic forms and features.

Evaluation:

Key Questions	Title	Mark Value
Key Question #10	The Clerk at Oxenford	25 marks
Key Question #11	Comparatively Speaking	30 marks
Key Question #12	Exploring the Form	45 marks

Expectations covered in this lesson:

- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language
- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- analyse the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts
- use a variety of organizational structures and patterns to produce coherent and effective written work
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing
- use organizational patterns such as classification, definition, cause and effect, and chronological order to present information and ideas in essays, reviews, and summaries.
- apply knowledge of the development of the English language, vocabulary and language structures, and the conventions of standard Canadian English to read, write, and speak effectively;
- identify and describe the major influences in the development of the English language

The Middle English Period

When the Normans, from what is now Normandy in France, conquered England in 1066 at the Battle of Hastings, they brought with them a language and a culture very different from that of the Anglo-Saxon people. For about a century after the Norman Conquest, two distinct languages were spoken in England – French and Old English. Those who spoke French were part of the new ruling class, while those who spoke Old English were the Native people. The French language, which had developed from Latin, was the language of the court, government, art, culture, and literature. On the other hand, Old English was the language of the lower classes, of labourers and farmers. As time passed, the two cultures and the two languages began to combine, and the resulting language is what we call Middle English.

As both the conquerors and the conquered people had different words for similar ideas and things, this new language was very rich in synonyms, which provide subtle connotations or shades of meanings. This trait of Middle English is still seen in today's modern English. In general, the more commonplace words survived from Old English, while words associated with rank, position, luxury, or leisure are French in origin. Thus we have pairs of words such as work and labour, speed and velocity, house and mansion, stir and agitate, hide and conceal, and hut and cottage. The new words that began to enter the language at this time were associated with polite society, government, feudalism, the church, and leisure activities. These words included law, judge, chivalry, and archery. Thus, both languages had an important impact on the language we speak today.

In addition to the English language expanding during the Middle Ages, the world of literature also experienced many changes. Writings during the Old English period relied on inflections and alliteration, while Middle English writings used words order to convey meaning and the relationship between words. The word order used in Middle English writings, especially those of Geoffrey Chaucer, as quite similar to the word order used today. Another change was that new forms of poetry were beginning to emerge, such as courtly love poetry and chivalric romances. Courtly love poetry concerned personal love and was written by and for people belonging to the courts of kings and nobles. Some scholars believe that the love poetry of the twelfth century may have helped create our very concept of love as it is now known and practiced. The chivalric romances were tales of knights and their kings and damsels. They spread throughout all the languages of Europe, and gave us tales of King Arthur and the Round Table. As with all of the poetic periods studied thus far, there were many great poets. People such as Petrarch, Geoffrey Chaucer, and Dante are just to name a few.

Geoffrey Chaucer: Geoffrey Chaucer was one of the most influential poets during the Middle Ages. As previously stated, the word order in his poetry is quite similar to modern English usage. During his time, the influence of the French was waning in

England, and the Anglo-Saxons were rising in the ruling class. It was through his writings, that Middle English became established as the prevailing language of England.

His masterpiece, *The Canterbury Tales*, was written in 1380, and consists of stories told by characters on a religious pilgrimage to the cathedral of Canterbury. He begins by introducing a group of pilgrims who are journeying together to the shrine of Thomas Beckett at Canterbury. To pass the time the pilgrims decide to tell stories. From their stories we gather a wealth of information about medieval attitudes and customs in such areas as love, marriage, and religion. Although this lengthy tale is a poem and fictional in nature, by gathering together people from different walks of life, Chaucer is able to take his readers on a journey across medieval society and allow them to get a glimpse of what life was really like.

To experience Chaucer and the way he wrote, have a look at the following excerpt from the Prologue to *The Canterbury Tales*.

Middle English Version:

Whan that Aprill with his shourës sootë
The droughte of March hath percëd to the rootë
And bathed every veyne in swich licour
Of which vertu engendrëd is the flour,
Whan Zephirus eek with his sweetë breeth
Inspirëd hath in every holt and heath
The tendrë croppës, and the youngë sonnë
Hath in the Ram his half cours y-ronnë

Modern Verse Translation:

When in April the sweet showers fall
And pierce the drought of March to the root, and all
The veins are bathed in liquor of such power
As brings about the engendering of the flower,
When also Zephyrus with his sweet breath
Exhales an air in every grove and heath
Upon tender shoots, and the young sun
His half-course in the sigh of the Ram has run,

By comparing these two excerpts, it is easy to see how some of the words from the Middle English version are quite similar to those in the modern version, either in spelling or pronunciation.

Key Question #10 (25 marks)

The Clerk of Oxenford

Read the following excerpt from *The Canterbury Tales* entitled “The Clerk of Oxenford.” In order to understand the Middle English, try reading the poem aloud and saying the words phonetically, as some of the spellings are different from what we use today.

You should also pay attention to the rhyme scheme and make use of the glossary. Complete the questions that follow the poem.

A Clerk ther was of Oxenford also
That unto logyk hadde longe ygo.
As leene was his hors as is a rake,
And he nas nat right fat, I undertake,
But looked howle, and therto sobrely.
Ful thredbare was his overeste courtepy;
For he hadde geten hym yet no benefice,
Ne was so wordly for to have office.
For hym was levere have at his beddes heed
Twenty books, clad in black or reed,
Of Aristotle and his philosophie,
Than robes riche, or fithele, or gay sautrie.
But al be that he was a philosophre,
Yet hadde he but litel gold in cofre;
But al that he myghte of his freendes hente,
On bookes and on lernynge he it spente,
And bisily gan for the soules preye
Of hem that yaf hym wherewith to scoleye.
Of studie took he moost cure and moost heede.
Noght o word spak he moore than was neede,
And that was seyd in forme and reverence,
And short and quyk and ful of hy sentence;
Sownynge in moral vertu was his speche,
And gladly wolde he lerne and gladly teche.

Glossary
Clerk: cleric, student
Overeste courtepy: outer short coat
Office: paid employment
Levere: rather
Fithele: fiddle
Sautrie: psalter, a stringed instrument
Hente: get
Sownynge in: tending towards

Questions:

1. Reread the poem and take notice of the punctuation. Try to read the poem as complete sentences to help improve your comprehension. After using this technique to read the entire poem, write a short summary, of what the poem is about. (5 marks)

2. Scan the poem to find details about the clerk's appearance and his personality. Using these details, write a short character description. Remember to use vivid words so your reader can see the clerk in their mind. (5 marks)

3. Imagine that you have just met this student from fourteenth-century England. Write an e-mail note to a friend explaining your impressions of him. Be sure to include details that help to describe him as an "admirable, likeable character" or as "someone I wouldn't want to associate with." (4 marks)

4. Chaucer uses many different poetic devices in this excerpt.
   a) Define the following terms: rhyme scheme, rhythm, simile (3 marks)
   b) Examine the poem to figure out the rhyme scheme, and to locate one example of rhythm and one example of simile. (3 marks)
   c) Using the above information, write a paragraph discussing the effectiveness of these techniques in adding meaning to the poem. (5 marks)

Key Question #11 (35 marks)

Comparatively Speaking

Chaucer's portraits of the Clerk and the Squire illustrate well the different types of education pursued by men of the middle and upper classes. The clerk, a member of the middle class, has attended Oxford and studied Aristotle, while the Squire, a member of the upper class, has been educated in the arts of chivalry. Thus, these two young men of the Middle Ages stand in sharp contrast to each other in their appearance, personality, and their interests.

This key question involves you contrasting these two people. Contrast is an important means of learning. Plato, the ancient Greek philosopher, said that we learn a thing best by reference to its opposite; that is, we find out what a thing is by finding out what it is not. To contrast two or more things in writing takes considerable organization.

For this key question you will be writing a paragraph, using the compare-contrast framework, which discusses the similarities and the differences of the Clerk and the Squire. You will need to submit your notes and your final paragraph.

- Begin by reading the portraits of these two men several times until you have a clear mental picture of the Clerk and the Squire. Although you may refer to the previous story of the clerk, a modernized version has been provided for you in this key question.

- Take notes about the three points of comparison: appearance, personality, interests. You may wish to use your own method of note taking, or copy the chart below onto your paper and fill it in. As you take notes, include references from the poem.

Trait	Clerk	Squire
Appearance		
Personality		
Interests		

Using your notes, write a paragraph using a compare-contrast framework. Your paragraph should be written using the format below. Your paragraph will be evaluated

with the rubric that follows the portraits. Take a moment to read through it to understand how you can achieve the best mark possible.

- Topic Statement: this should include the idea that these two young men of the Middle Ages stand in sharp contrast to each other in their appearance, personality, and their interests.
- Discussion of the appearance of the Squire and of the Clerk –use all of the information you have gathered in your note taking.
- Discussion of the personality of the Squire and of the Clerk –use all of the information you have gathered in your note taking.
- Discussion of the interests of the Squire and of the Clerk –use all of the information you have gathered in your note taking.
- Concluding Statement: discuss what you have learned in general about these two young men. (30 marks)

Modern English Version of the Portraits

Clerk

There was an Oxford Clerk who had long gone to lectures on logic. His horse was as lean as a rake, and he was not right fat, but looked hollow-cheeked, and grave likewise. His little outer cloak was threadbare, for he had no worldly craft to beg office, and as yet had got him no benefice. He would rather have had at his bed's head twenty volumes of Aristotle and his philosophy, bound in red and black, than rich robes or a fiddle or gay psaltery. Albeit he was a philosopher, he had but little gold in his moneybox! But all that he could get from his friends he spent on books and learning, and would pray diligently for the souls of them that gave him wherewith to stay at the schools. Of study he took most heed and care. Not a word spoke he more than was needful, and that little was formal and modest, in utterance short and quick, and full of high matter. All that he said tended toward moral virtue. Above all things he loved to learn and to teach.

Squire

The Knight's son was with him, a young Squire, a lover and a lusty young soldier. His locks were curled as if laid in a press. He may have been twenty years of age, middling in height, wondrous nimble and great of strength. He had been upon a time, in a campaign in Flanders, Artois, and Picardy, and had borne him well, in so little time, in hope to stand in his lady's grace. His clothes were embroidered, red and white, as it were a meadow full of fresh flowers. All day long, he was singing and playing the flute; he was as fresh as the month of May. His coat was short, with long, wide sleeves. Well could he sit a horse and ride, make songs, joust and dance, draw and write. He locked so ardently that at night time he slept no more than a nightingale. He was courteous, modest, and helpful, and carved before his father at table.

Rubric: Paragraph Writing (compare-contrast framework)

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of paragraph conventions, terminology, and strategies for writing (10 marks)	Demonstrates limited knowledge of paragraph structure and conventions; does not demonstrate unity and/ or coherence	Demonstrates some knowledge of paragraph structure and conventions; demonstrates limited unity and/ or coherence	Demonstrates considerable knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence	Demonstrates thorough and insightful knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence very effectively
Thinking/ Inquiry Organizes paragraph and formulates explanations (10 marks)	Uses organizational and creative thinking skills with limited effectiveness; uses few explanations	Uses organizational and creative thinking skills with moderate effectiveness; uses some explanations	Uses organizational and creative thinking skills with effectiveness; uses clear explanations	Uses organizational and creative thinking skills with effectiveness; uses explicit explanations
Communication Communication of information and ideas (5 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (5 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree competence; makes no errors in grammar or spelling.

The Lyric Poetry of Petrarch

Francis Petrarch (Francesco Petrarca) was born in Arezzo as the son of a notary, but he spent his early childhood in a village near Florence. His father, Ser Petracco, was expelled from Florence by the Black Guelfs, who had seized power. Petrarch spent much of his early life at Avignon, where Pope Clement V had moved in 1309, and Carpentras. He studied at Montpellier (1319-23) and moved to Bologna, where he studied law in 1323-25. Petrarch was primarily interested in writing and Latin literature, sharing this passion with his friend Giovanni Boccaccio (1313-1375), the writer of *Decameron*. In Avignon Petrarch composed numerous sonnets which acquired popularity. In search for old Latin classics and manuscripts, he travelled through France, Germany, Italy, and Spain.

When his father died in 1326, Petrarch returned to Avignon, where he worked in different clerical offices. The turning point in his life was April 6 1327, when he saw Laura in the church of Sainte-Claire d'Avignon. She became the queen of his poetry. "To be able to say how much you love is to love but little," Petrarch wrote in 'To Laura in Death'. Who Laura really was, and even if she really existed is a little bit of a mystery, but she is thought to be Laura de Noves, born in 1310 and married to Hugues II de Sade in 1325. Falling madly in love with a woman he may have never even talked to, Petrarch would go on to write hundreds of poems to her; which in years to come would get transported around the world and translated into just about every known language.

As a scholar and poet, Petrarch soon grew famous, and in 1341 he was crowned as a poet laureate in Rome. He was subsequently charged with various diplomatic missions. The latter part of his life he spent in wandering from city to city in northern Italy as an international celebrity. Petrarch settled about 1367 in Padua, where he passed his remaining years in religious exercises. He died in Arquà in the Euganean Hills on July 18, 1374

Petrarch was regarded as the greatest scholar of his age. He was known as a devoted student of antiquity. He combined interest in classical culture and Christianity and left deep influence on literature throughout Western Europe. A prolific correspondent, he wrote many important letters, and his critical spirit made him a founder of Renaissance humanism. So great were his writings that royalty treated him, the son of exiled nobles, like a king and in a letter to a friend he even goes as far as to say that he has caused his own plague to spread over Europe, one which has caused people to take up pen and paper and write and read.

The Sonnet

The Petrarchan sonnet, at least in its Italian-language form, generally follows a set rhyme scheme, which runs as follows: **abba abba cdc dcd**. The first eight lines, or *octave*, do not often deviate from the **abba abba** pattern, but the last six lines, or *sestet*,

frequently follow a different pattern, such as **cde cde, cde ced, or cdc dee**. Each line also has the same number of syllables, usually 11 or 7 by Petrarch.

Here is an example of one of his sonnets. Take note of the rhyme scheme, the topic of the poem, and his use of imagery.

Sonnet XIX

There are animals here of such fierce sight
That even the sun's menace they can dare,
Others, being quite dazzled by the glare,
Never go out unless it is twilight;
And others with a mad desire that lays
Its hope in fire, perhaps because it shines,
Try the different virtue of a blaze.
Alas! my place is in these troops and lines.
I lack the strength to confront the brightness
Of this lady, and will not use the screen
Of a late hour or of a somber green,
Thus with eyes full of tears and weariness
I am led by my fate after the same,
And I know that I seek my burning flame.

Key Question #12 (45 marks)

Exploring the Form

For this key question you will be writing your own sonnet in the Petrarchan format and then writing a short analysis of your poem.

Part A: Writing your own Sonnet 15 marks

Although most sonnets during this time period were about the topic of love you may choose any topic you wish.

Here are a few reminders:

- Your sonnet should be 14 lines long
- Each line should have either 7 or 11 syllables
- It needs to follow the Petrarchan rhyme scheme (refer to lesson 4.3)
- Include the following poetic techniques: simile, personification, alliteration, onomatopoeia, and any others you wish to use.

Part B: Writing a Poetry Analysis 30 marks

Your poetry analysis should be a minimum of 1 page in length. You need to explain your poem, what it means to you, why you wrote it, the different devices you have used within your poem, and their effectiveness. You should also comment on the poem's strengths and weaknesses.

Rubric: Poetry Analysis

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of form, text, conventions, terminology, and strategies for writing (10 marks)	Demonstrates limited knowledge of form, text, conventions, terminology and strategies; does not demonstrate unity and/ or coherence	Demonstrates some knowledge of form, text, conventions, terminology and strategies; demonstrates limited unity and/ or coherence	Demonstrates considerable knowledge of form, text, conventions, terminology and strategies; demonstrates unity and/ or coherence	Demonstrates thorough and insightful knowledge of form, text, conventions, terminology and strategies; demonstrates unity and/ or coherence very effectively
Thinking/ Inquiry Organization and explanations (10 marks)	Uses organizational and creative thinking skills with limited effectiveness; uses few explanations	Uses organizational and creative thinking skills with moderate effectiveness; uses some explanations	Uses organizational and creative thinking skills with effectiveness; uses clear explanations	Uses organizational and creative thinking skills with effectiveness; uses explicit explanations
Communication Communication of information and ideas (5 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (5 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree competence; makes no errors in grammar or spelling.

ENG3U

Grade 11, University

Lesson 5

Lesson 5: Poetry Unleashed

Throughout this unit you have studied poetry from four different eras: the Homeric Period, the Classical Era, the Dark and Golden Ages, and the Middle Ages. Now is your chance to continue this exploration by researching a poet of your choice. As you will be completing research, it is important to know how to use information and ideas that were obtained from another source, thus you will be learning all about MLA.

Evaluation:

Key Questions	Title	Mark Value
Key Question # 13	Delving Deep into the World of Poetry	100 marks

Expectations covered in this lesson:

- read and demonstrate an understanding of texts from various periods, with an emphasis on analysing and assessing information, ideas, themes, issues, and language
- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- use a variety of print and electronic primary and secondary sources to gather and assess information and develop ideas for writing
- select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- formulate and refine a thesis, using information and ideas from prior knowledge and research
- cite researched information, ideas, and quotations according to acceptable research methodology
- plan and prepare presentations by researching information and ideas; organizing material; selecting language appropriate to the topic, purpose, and audience; and rehearsing and revising
- use techniques of oral presentation to communicate effectively, with a focus on coherent organization; correct grammar and sentence structure; the use of rhetorical devices such as anecdote, rhetorical questions, short emphatic sentences, and repetition; and the use of voice projection, gestures, body language, timing, visual aids, and technology

How to Borrow Someone Else's Work

MLA, which stands for Modern Language Association, represents the method of citing information when you have borrowed someone else's ideas either by quoting them word

for word, or by paraphrasing them. When you borrow another person's ideas and don't use MLA or another approved format such as APA, you are plagiarizing, or in essence, stealing. Plagiarism is the theft of intellectual property and can be punishable under the law. So, to avoid plagiarizing, and to give credit where credit is due, learn how to use MLA!

MLA consists of two parts. The first part is the embedded citation, or the information in the essay, report, etc. The second part is the Works Cited page where all of the original sources are listed.

Part 1: Making Reference to Works of Others in your Text

In MLA style, referring to the works of others in your text is done by using **parenthetical citation.** MLA format follows the author-page method of citation. This means that the **author's last name and the page number(s)** from which the quotation is taken must appear in the text, and a complete reference should appear in your works cited list. The author's name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence.

For example:

- Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).
- Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).

If the work you are making reference to has **no author**, use an abbreviated version of the work's title. For non-print sources, such as films, TV series, pictures, or other media, or electronic sources, include the name that begins the entry in the Works Cited page.

For example:

- An anonymous Wordsworth critic once argued that his poems were too emotional ("Wordsworth Is A Loser" 100).

Sometimes more information is necessary to identify the source from which a quotation is taken. For instance, if **two or more authors** have the same last name, provide both authors' first initials (or even her or his full name if different authors share initials) in your citation. If you cite more than one work by a particular author, include a shortened title for the particular work from which you are quoting to distinguish it from the other works by that same person.

For example:

Two authors with the same last name:

- Although some medical ethicists claim that cloning will lead to designer children (R. Miller 12), others note that the advantages for medical research outweigh this consideration (A. Miller 46).

Two works by the same author:

- Lightenor has argued that computers are not useful tools for small children ("Too Soon" 38), though he has acknowledged that early exposure to computer games does lead to better small motor skill development in a child's second and third year ("Hand-Eye Development" 17).

Quotations: When you directly quote the works of others in your paper, you will format quotations differently depending on whether they are long or short quotations. Here are some basic guidelines for incorporating quotations into your paper.

Short Quotations: To indicate short quotations (**fewer than four typed lines of prose or three lines of verse**) in your text, enclose the quotation within double quotation marks and incorporate it into your text. Provide the author and specific page citation in the text, and include a complete reference in the works-cited list. Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical citation. Question marks and exclamation points should appear within the quotation marks if they are a part of the quoted passage but after the parenthetical citation if they are a part of your text.

For example:

- According to some, dreams express "profound aspects of personality" (Foulkes 184), though others disagree.
- According to Foulkes's study, dreams may express "profound aspects of personality" (184).
- Is it possible that dreams may express "profound aspects of personality" (Foulkes 184)?
- Cullen concludes, "Of all the things that happened there/ That's all I remember" (11-12).

Long Quotations

Place quotations **longer than four typed lines** in a free-standing block of typewritten lines, and omit quotation marks. Start the quotation on a new line, indented one inch from the left margin, and maintain double-spacing. Your parenthetical citation should come after the closing punctuation mark. When quoting verse, maintain original line breaks. (**You should maintain double-spacing throughout your essay.**)

For example:

- Nelly Dean treats Heathcliff poorly and dehumanizes him throughout her narration:
  They entirely refused to have it in bed with them, or even in their room, and I had no more sense, so, I put it on the landing of the stairs, hoping it would be gone on the morrow. By chance, or else attracted by hearing his voice, it crept to Mr. Earnshaw's door, and there he found it on quitting his chamber. Inquiries were made as to how it got there; I was obliged to confess, and in recompense for my cowardice and inhumanity was sent out of the house. (Brontë 78)

- In her poem "Sources," Adrienne Rich explores the roles of women in shaping their world:

  The faithful drudging child
  the child at the oak desk whose penmanship,
  hard work, style will win her prizes
  becomes the woman with a mission, not to win prizes
  but to change the laws of history. (23)

Part 2: Formatting your Works Cited

The works cited list should appear at the end of your essay. It provides the information necessary for a reader to locate and be able to read any sources you cite in the essay. Each source you cite in the essay must appear in your works-cited list; likewise, each entry in the works-cited list must be cited in your text.

- Begin your works cited list on a separate page from the text of the essay.
- Label the works cited list Works Cited (do not underline the words Works Cited nor put them in quotation marks) and center the words Works Cited at the top of the page.
- Double space all entries and do not skip spaces between entries.
- Make the first line of each entry in your list flush left with the margin. Subsequent lines in each entry should be indented one-half inch. This is known as a hanging indent.
- Keep in mind that underlining and *italics* are equivalent; you should select one or the other to use throughout your essay.
- Alphabetize the list of works cited by the first word in each entry (usually the author's last name),
- Authors' names are inverted (last name first); if a work has more than one author, invert only the first author's name, follow it with a comma, then continue listing the rest of the authors.
- If you have cited more than one work by a particular author, order them alphabetically by title, and use three hyphens in place of the author's name for every entry after the first.
- If no author is given for a particular work, alphabetize by the title of the piece and use a shortened version of the title for parenthetical citations.
- Capitalize each word in the titles of articles, books, etc. Underline or italicize titles of books, journals, magazines, newspapers, and films.
- Use quotation marks around the titles of articles in journals, magazines, and newspapers. Also use quotation marks for the titles of short stories, book chapters, poems, and songs.

Books

Author(s). Title of Book. Place of Publication: Publisher, Year of Publication.

Book with one author

Henley, Patricia. The Hummingbird House. Denver: MacMurray, 1999.

Two books by the same author

(After the first listing of the author's name, use three hyphens and a period for the author's name. List books alphabetically.)
Palmer, William J. Dickens and New Historicism. New York: St. Martin's, 1997.
---. The Films of the Eighties: A Social History. Carbondale: Southern Illinois UP, 1993.

Book with more than one author

Gillespie, Paula, and Neal Lerner. The Allyn and Bacon Guide to Peer Tutoring. Boston: Allyn, 2000.
If there are more than three authors, you may list only the first author followed by the phrase et al. (the abbreviation for the Latin phrase "and others") in place of the other authors' names, or you may list all the authors in the order in which their names appear on the title page.

Book with a corporate author

American Allergy Association. Allergies in Children. New York: Random, 1998.

Book or article with no author named

Encyclopedia of Indiana. New York: Somerset, 1993. "Cigarette Sales Fall 30% as California Tax Rises." New York Times 14 Sept. 1999: A17.

Anthology or collection

Peterson, Nancy J., ed. Toni Morrison: Critical and Theoretical Approaches. Baltimore: Johns Hopkins UP, 1997.

A part of a book (such as an essay in a collection)

Author(s). "Title of Article." Title of Collection. Ed. Editor's Name(s). Place of Publication: Publisher, Year. Pages.

Essay in a collection

Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." A Tutor's Guide: Helping Writers One to One. Ed. Ben Rafoth. Portsmouth, NH: Heinemann, 2000. 24-34.

Article from a reference book

"Jamaica." Encyclopedia Britannica. 1999 ed.

An article in a periodical (such as a newspaper or magazine)

Author(s). "Title of Article." Title of Source Day Month Year: pages.
When citing the date, list day before month; use a three-letter abbreviation of the month (e.g. Jan., Mar., Aug.). If there is more than one edition available for that date (as in an early and late edition of a newspaper), identify the edition following the date (e.g. 17 May 1987, late ed.).

Magazine or newspaper article

Poniewozik, James. "TV Makes a Too-Close Call." Time 20 Nov. 2000: 70-71.
Trembacki, Paul. "Brees Hopes to Win Heisman for Team." Purdue Exponent 5 Dec. 2000: 20.

An article in a scholarly journal

Author(s). "Title of Article." Title of Journal Vol (Year): pages.
"Vol" indicates the volume number of the journal. If the journal uses continuous pagination throughout a particular volume, only volume and year are needed, e.g. Modern Fiction Studies 40 (1998): 251-81. If each issue of the journal begins on page 1, however, you must also provide the issue number following the volume, e.g. Mosaic 19.3 (1986): 33-49.

A web site

Author(s). Name of Page. Date of Posting/Revision. Name of institution/organization affiliated with the site. Date of Access <electronic address>.
It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.

An article on a web site

It is necessary to list your date of access because web postings are often updated, and information available at one date may no longer be available later. Be sure to include the complete address for the site. Also, note the use of angled brackets around the electronic address; MLA requires them for clarity.
Author(s)."Article Title." Name of web site. Date of posting/revision. Name of institution/organization affiliated with site. Date of access <electronic address>.
Poland, Dave. "The Hot Button." Roughcut. 26 Oct. 1998. Turner Network Television. 28 Oct. 1998 <http://www.roughcut.com>.

An article in an online journal or magazine

Author(s). "Title of Article." Title of Journal Volume. Issue (Year): Pages/Paragraphs. Date of Access <electronic address>.
Some electronic journals and magazines provide paragraph or page numbers; include them if available. This format is also appropriate to online magazines; as with a print version, you should provide a complete publication date rather than volume and issue number.

Online journal article

Wheelis, Mark. "Investigating Disease Outbreaks Under a Protocol to the Biological and Toxin Weapons Convention." Emerging Infectious Diseases 6.6 (2000): 33 pars. 5 Dec. 2000 <http://www.cdc.gov/ncidod/eid/vol6no6/wheelis.htm>.

Article in a reference database on CD-ROM

"World War II." Encarta. CD-ROM. Seattle: Microsoft, 1999.

Article from a periodically published database on CD-ROM

Reed, William. "Whites and the Entertainment Industry." Tennessee Tribune 25 Dec. 1996: 28. Ethnic NewsWatch. CD-ROM. Data Technologies. Feb. 1997.

Sound recording

U2. All That You Can't Leave Behind. Interscope, 2000.

How to be a Great Orator

It has been said that the greatest fear people have is the fear of public speaking, and for many, this is indeed true. Luckily for you, you do not have to present you speech, but rather only write it. Regardless of if you are writing a speech for yourself or someone else, it is important to know and understand how to connect with your audience and maintain their attention. Here are a few tips to help you during your speech writing experience.

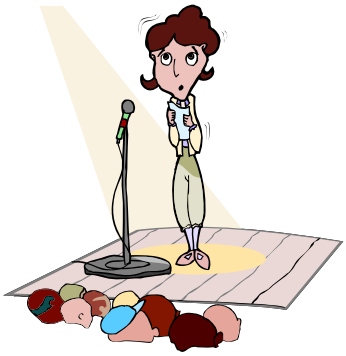
First of all, it is important to think of a speech as an oral essay. All essays, like paragraphs, are composed of three basic parts: the introduction, the body, and the conclusion. A speech that is lacking one or more of these parts is incomplete and will not be very effective. Let's begin by looking at how to write an introduction.

The beginning of your speech or oral presentation is the most important part of what you are going to say, for you need to immediately catch the attention of your audience.

Here are five possible ways to get your listener's attention:

- Ask a question. You may want your audience to respond (getting them to participate is a great way to ensure they are listening), or you may want them to take a few moments to think quietly about what you've asked. You will then go on to answer your question in your presentation.
- Give a surprising fact. Most people like to learn new information, so give them a new tidbit to add to their ever-expanding intellect!
- Tell an interesting story. Since childhood everyone has enjoyed listening to stories, that's why we still listen to them today – in music, on television, in books. Appeal to that characteristic in people to draw them in.
- Ask listeners to imagine something. Have your audience close their eyes, play soft music in the background and relate a scenario you wish them to consider. Having them participate, even though it is in a passive fashion, is still going to engage them.
- Repeat a famous quotation. Drawing on the words of a great politician, author, or activist is another surefire way to get your audience to listen up and a way to show them that you truly know what you're talking about!

Regardless of the technique you use to begin your speech, ensure that it catches the audience's attention, and fits your topic! After you have hooked your audience you need to present them with a brief overview of what you will be discussing. Quickly outline the different topics and subtopics you will be presenting and then wrap up your introduction with a thesis. A thesis statement is always present in an essay and it tells your reader what you hope to prove. A speech also needs a thesis, for it tells your audience why your topic is relevant.



The second component of your speech is the body. It is during the body of your presentation that you present all of the interesting facts, statistics, and details you have accumulated through your research. Your body is usually comprised of three key ideas, although there may be more. Although each idea or topic is discussed individually, you need to ensure they are connected. Also ensure that each topic is fully explained and supported with proof. Remember that each topic is like a paragraph – it should have a topic sentence, proof, and then a concluding sentence. To maintain the attention of your audience you may wish to use presentation aids such as an overhead, pictures, music, props, etc.

The final component of your presentation is the conclusion. You have kept your audience captivated up to this point and want them to remain so. Your ending needs to say more than "That's it" or "I'm finished." In fact, it should be just as interesting as the beginning. After you have summarized your main points, wrap up your speech with one of these techniques:

- Tell one last interesting fact or story.
- Explain why the topic is important.
- Sum up the most important ideas in your speech.
- Share a final idea that will keep the topic in your listener's thoughts.

A good rule of thumb is to end your speech the way you started it, that way you are signalling the end of your presentation to the audience and therefore omit the need to verbally indicate that you are finished. The audience will also know that it is time to signal their approval through their applause.

Key Question #13 (100 marks)

Delving Deep into the World of Poetry

For this key question you will be choosing a poem you have not read before, analyzing the poem, researching the poet, and writing a speech which incorporates all of the information. You will need to submit your rough notes, a good copy of your speech, and a Works Cited page. Follow these steps to complete this question:

1. **Select a poem** you have not studied before. You will need to go to the library or search on the Internet. Be sure your poem is one you are enthusiastic about; you should like at least some aspects of the poem.

2. **Research the life and times** of the poet. Find out what was going on in the poet's life at the time he or she wrote the poem and how the poem reflects those events. At the very least, determine some basic facts about the poet's life: when and where he or she lived; his or her early life and education; his or her career and family life; and his or her major accomplishments. Take careful notes and remember to write down where you obtained this information!

3. Read your poem and **complete an analysis** of it. Consider who is speaking in the poem and who is being spoken to. What is about the poem that appeals to you? What poetic techniques does the poet use and how are they effective? What is the main idea or theme of the poem? Analyze the rhyme scheme if there is one and note important words and phrases as well as punctuation. Remember to use support from the text.

4. Once you have completed steps 1-3, you need to compile the information into a **speech**. Make sure you use proper speech format and use MLA. The rubric which follows will be used to evaluate your speech.

5. You will also need to complete a **Works Cited** page.

Rubric: Poetry Analysis Speech

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding (35 marks)	limited knowledge of form, text, conventions, terminology and strategies; does not demonstrate unity and/or coherence; limited understanding of information	some knowledge of form, text, conventions, terminology and strategies; limited unity and/or coherence; some understanding of information	considerable knowledge of form, text, conventions, terminology & strategies; unity and/or coherence; considerable understanding of information	thorough and insightful knowledge of form, text, conventions, terminology & strategies; unity and/or coherence; thorough and insightful understanding of information,
Thinking/ Inquiry (35 marks)	limited organizational and creative thinking skills; uses few explanations; applies few of the skills involved in an inquiry process	moderate organizational and creative thinking skills; uses some explanations; applies some of the skills involved in an inquiry process	effective organizational and creative thinking skills; uses clear explanations; applies most of the skills involved in an inquiry process	very effective organizational and creative thinking skills; uses explicit explanations; applies all or almost all of the skills involved in an inquiry process
Communication (15 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity	Thoughts and feelings are communicated with considerable clarity	Thoughts and feelings are communicated with a high degree of clarity
Application (15 marks)	limited use of the writing process; more than 5 errors in grammar or spelling; no use of MLA	moderate use of the writing process; 4-5 errors in grammar or spelling; some errors in use of MLA	competent use of the writing process; 2-3 errors in grammar or spelling; minor errors in MLA	very competent use of the writing process; no errors in grammar, spelling or MLA

