

THE ARTIOS™ HOME COMPANION SERIES

“After Darkness I Hope For Light”

THE FALL OF ROME TO THE REFORMATION

Middle School

AUTHORS AND CONTRIBUTORS

LORI LANE

ALICIA PILLSBURY

JOHN MICHAEL LANE

MARY E. HALL

MARY VILLAUME

JACI WHITFIELD

JUDI PILLSBURY

ANALYTICAL GRAMMAR

This volume's title is translated from Post tenebras spero lucem ("After darkness, I hope for light"), derived from the Latin Vulgate version of Job 17:12, which came to be adopted as the motto of the Protestant Reformation.

PUBLISHED BY THE CREATED GROUP

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The Artios Home Companion Series Integration Chart

Unit #	History	Literature (Introduction - Page 412)
Unit 1	EL: The End of the Western Roman Empire MS: The Fall of the Western Roman Empire Page 13 HS: Decline of the Western Roman Empire	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 414 HS: <i>City of God</i> , St. Augustine
Unit 2	EL: The Fall of Rome MS: Rome Falls Page 24 HS: The Fall of Rome and the Rise of the Franks	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 417 HS: <i>City of God</i> , St. Augustine
Unit 3	EL: The Middle Ages Begin and Justinian Reigns MS: The Medieval Time Period Begins – Justinian Rules Page 39 HS: Byzantine Empire - Justinian the Great	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 419 HS: <i>City of God</i> , St. Augustine
Unit 4	EL: The Church Becomes Powerful MS: Popes Rise to Power Page 44 HS: Rise of the Papacy	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 422 HS: <i>City of God</i> , St. Augustine
Unit 5	EL: Islam’s Rise and Medieval Africa MS: The Rise of Islam, and Medieval Africa Page 55 HS: Islam’s Rise and Africa’s Medieval Kingdom	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 424 HS: <i>Beowulf</i> , author unknown
Unit 6	EL: Charlemagne’s Kingdom MS: Charlemagne and the Frankish Kings Page 75 HS: The Carolingian Kings	EL: <i>Son of Charlemagne</i> , Barbara Willard MS: <i>Confessions</i> , Augustine of Hippo Page 428 HS: <i>Beowulf</i> , author unknown
Unit 7	EL: The Vikings MS: The Coming of the Vikings Page 88 HS: The Fury of the Northmen	EL: <i>Stories of Beowulf</i> , Henrietta E. Marshall MS: <i>Merry Adventures of Robin Hood</i> , H. Pyle Page 433 HS: <i>Beowulf</i> , author unknown

Unit #	History	Literature
Unit 8	<p>EL: The Feudal System</p> <p>MS: Feudalism in Medieval Europe Page 110</p> <p>HS: Medieval Europe's Feudal System</p>	<p>EL: <i>Stories of Beowulf</i>, Henrietta E. Marshall</p> <p>MS: <i>Merry Adventures of Robin Hood</i>, H. Pyle Page 436</p> <p>HS: <i>Beowulf</i>, author unknown</p>
Unit 9	<p>EL: William the Conqueror</p> <p>MS: The Normans Conquer England Page 121</p> <p>HS: The Norman Conquest</p>	<p>EL: <i>Stories of Beowulf</i>, Henrietta E. Marshall</p> <p>MS: <i>Merry Adventures of Robin Hood</i>, H. Pyle Page 437</p> <p>HS: no literature Literary Topic: Writing Essays</p>
Unit 10	<p>EL: The Church in the Middle Ages</p> <p>MS: The Medieval Church Page 137</p> <p>HS: The Church in Medieval Times</p>	<p>EL: <i>Stories of Beowulf</i>, Henrietta E. Marshall</p> <p>MS: <i>Merry Adventures of Robin Hood</i>, H. Pyle Page 438</p> <p>HS: no literature Literary Topic: Writing Essays</p>
Unit 11	<p>EL: The Holy Roman Empire</p> <p>MS: Struggles For Power Page 149</p> <p>HS: Empire and Papacy</p>	<p>EL: <i>Otto of the Silver Hand</i>, Howard Pyle</p> <p>MS: <i>A Connecticut Yankee in King Arthur's Court</i>, Mark Twain Page 439</p> <p>HS: no literature Literary Topic: Writing Essays</p>
Unit 12	<p>EL: The Crusades, Part One</p> <p>MS: The Beginning of the Crusades Page 161</p> <p>HS: The Crusades Begin</p>	<p>EL: <i>Otto of the Silver Hand</i>, Howard Pyle</p> <p>MS: <i>A Connecticut Yankee in King Arthur's Court</i>, Mark Twain Page 444</p> <p>HS: <i>Inferno</i>, Dante</p>
Unit 13	<p>EL: The Crusades, Part Two</p> <p>MS: The Crusades Continue Page 177</p> <p>HS: The Later Crusades and Effects on Europe</p>	<p>EL: <i>Otto of the Silver Hand</i>, Howard Pyle</p> <p>MS: <i>A Connecticut Yankee in King Arthur's Court</i>, Mark Twain Page 446</p> <p>HS: <i>Inferno</i>, Dante</p>
Unit 14	<p>EL: Life and Culture in the Middle Ages, Part One</p> <p>MS: Medieval Life, Part One Page 194</p> <p>HS: Medieval Life in Europe</p>	<p>EL: <i>Otto of the Silver Hand</i>, Howard Pyle</p> <p>MS: <i>A Connecticut Yankee in King Arthur's Court</i>, Mark Twain Page 451</p> <p>HS: <i>Inferno</i>, Dante</p>

Unit #	History	Literature
Unit 15	EL: Life and Culture in the Middle Ages, Part Two MS: Medieval Life, Part Two Page 207 HS: Medieval Culture in Europe	EL: <i>Otto of the Silver Hand</i> , Howard Pyle MS: <i>The Arabian Knights Entertainment</i> , A.Lang Page 454 HS: <i>Inferno</i> , Dante
Unit 16	EL: The Far East in the Middle Ages MS: Asia in the Middle Ages Page 228 HS: The Far East During the Medieval Era	EL: <i>Otto of the Silver Hand</i> , Howard Pyle MS: <i>The Arabian Knights Entertainment</i> , A.Lang Page 457 HS: <i>Inferno</i> , Dante
Unit 17	EL: Britain in the Later Middle Ages, Part One MS: Britain During the Later Middle Ages, Part One Page 246 HS: Late Medieval Britain, Part One	EL: <i>Adam of the Road</i> , Elizabeth J.Gray MS: <i>The Arabian Knights Entertainment</i> , A.Lang Page 459 HS: <i>Canterbury Tales</i> , Chaucer
Unit 18	EL: Britain in the Later Middle Ages, Part Two MS: Britain During the Later Middle Ages, Part Two Page 257 HS: Late Medieval Britain, Part Two	EL: <i>Adam of the Road</i> , Elizabeth J.Gray MS: <i>The Arabian Knights Entertainment</i> , A.Lang Page 461 HS: <i>Canterbury Tales</i> , Chaucer
Unit 19	EL: Europe in the Later Middle Ages MS: The Later Middle Ages in Europe Page 280 HS: Late Medieval Europe	EL: <i>Adam of the Road</i> , Elizabeth J.Gray MS: <i>The Hobbit</i> , J.R.R.Tolkien Page 463 HS: <i>Canterbury Tales</i> , Chaucer
Unit 20	EL: The Hundred Years' War and the Wars of the Roses MS: The Hundred Years' War and Afterward Page 295 HS: The Hundred Years' War and Following	EL: <i>Adam of the Road</i> , Elizabeth J.Gray MS: <i>The Hobbit</i> , J.R.R.Tolkien Page 465 HS: <i>Canterbury Tales</i> , Chaucer
Unit 21	EL: Medieval Spain MS: Medieval Germany and Spain Page 312 HS: Germany, the Popes, and the Rise of Spain	EL: <i>The Shakespeare Stealer</i> , G.Blackwood MS: <i>The Hobbit</i> , J.R.R.Tolkien Page 466 HS: Renaissance Poetry – Sonnets

Unit #	History	Literature
Unit 22	EL: Beginnings of Church Reform MS: Early Church Reform Page 324 HS: The Beginning of Church Reform	EL: <i>The Shakespeare Stealer</i> , G.Blackwood MS: <i>The Hobbit</i> , J.R.R.Tolkien Page 467 HS: Renaissance Poetry – Pastoral Lyrics
Unit 23	EL: Russia and Switzerland in the Middle Ages MS: Medieval Russia and Switzerland Page 337 HS: Northeastern and Central Europe	EL: <i>The Shakespeare Stealer</i> , G.Blackwood MS: <i>The Hobbit</i> , J.R.R.Tolkien Page 468 HS: Renaissance Poetry – Metaphysical Poetry
Unit 24	EL: The Fall of Constantinople and the Rise of the Ottomans MS: Fall of the Eastern Empire and Rise of the Ottomans Page 347 HS: Fall of Constantinople and Rise of the Ottomans	EL: <i>The Shakespeare Stealer</i> , G.Blackwood MS: <i>A Midsummer Night's Dream</i> , Shakespeare Page 469 HS: Renaissance Poetry – <i>Paradise Lost</i>
Unit 25	EL: Rebirth of Art and Science MS: Rebirth and Revolution Page 357 HS: Renaissance and Scientific Revolution	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw MS: <i>A Midsummer Night's Dream</i> , Shakespeare Page 473 HS: <i>Macbeth</i> , William Shakespeare
Unit 26	EL: The Age of Exploration MS: The European Age of Discovery Page 373 HS: European Exploration Around the Globe	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw MS: <i>A Midsummer Night's Dream</i> , Shakespeare Page 475 HS: <i>Macbeth</i> , William Shakespeare
Unit 27	EL: Beginning of the Reformation MS: Renaissance Thinking Ignites the Reformation Page 386 HS: The Renaissance Culminates in Reformation	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw MS: <i>A Midsummer Night's Dream</i> , Shakespeare Page 477 HS: <i>Macbeth</i> , William Shakespeare
Unit 28	EL: The Reformation Starts Spreading MS: The Reformation Starts to Spread Page 400 HS: The Reformation Begins to Spread	EL: <i>Master Cornhill</i> , Eloise Jarvis McGraw MS: <i>A Midsummer Night's Dream</i> , Shakespeare Page 480 HS: <i>Macbeth</i> , William Shakespeare

Introduction to Language Arts Curriculum For Parents

Language Arts Units

This Artios Academies curriculum takes an integrated approach to teaching language arts. All literature selections, writing assignments, and grammar exercises are designed to integrate directly with the history topics that are being studied in order to maximize both your students' understanding of the time period and their retention of information. While it is written with the student as the audience, it is intended to be used with parental input, feedback, and supervision.

Notebook

It is highly recommended that your student keep a notebook for their language arts work throughout the year. They should probably organize this notebook with dividers, and include sections for Author Profiles, Writing Projects, Literary Analyses, and any other areas that they may desire or that you assign. Your students may enjoy decorating covers for their notebooks.

Literature Selections

The literature selections in this curriculum have been carefully selected and ordered to align with the historical topics that your students are studying simultaneously. It is highly recommended that parents also take time to study the literary works so you can better assess your students' comprehension and understanding of the stories. Make time for discussion of some of the themes and ideas that are woven throughout the text. Make sure to ask some questions that have simple, concise answers as well as ones that require

some thought. This also makes for a great opportunity to discuss the worldviews represented within each work and to help your students evaluate the truths and fallacies they encounter in different belief systems.

This curriculum does not have vocabulary assignments; however, vocabulary selections may be included in the textbook. A diligent study of vocabulary can improve test scores and writing skills. Encourage your student to become diligent and organized in the study of vocabulary.

The literary works you will need for this curriculum are as follows (listed in order of use):

- *Confessions*, by Augustine of Hippo
- *The Merry Adventures of Robin Hood*, by Howard Pyle
- *A Connecticut Yankee in King Arthur's Court*, by Mark Twain
- *The Arabian Nights Entertainments*, by Andrew Lang
- *The Hobbit*, by J.R.R. Tolkien
- *A Midsummer Night's Dream*, by William Shakespeare

Writing Assignments

The writing assignments provided in this curriculum are designed to meet the standards of any preparatory program. They are designed to prepare your students for more rigorous high school and college-level assignments. Our goals are to help students grow in their ease and skill in writing and expose them to a wide variety of writing experiences.

Grading rubrics are also included for assignments to assist parents in evaluating their students' writing. Giving these grading rubrics to students prior to beginning a writing exercise can help them understand

what is expected of the assignment; however, it is not necessary that they be used. Other guidelines may be used to help them feel confident in working through an assignment.

Additional literature projects may be provided in the online resources. These cross-curricular projects allow students to express themselves creatively in a variety of ways. While it is not necessary to use every assignment listed in the curriculum, it is very helpful to supplement with projects that fit their schedule and interests.

Website Content

Website resources are provided along with this curriculum at your **HCS Class pages** for your convenience. Within the **Language Arts** section, you will find:

- **Language Arts Resources** which will provide you with extra material you might desire to print and use. These may include such items as: Author Profile Forms, Editing Checklists, Examples, Graphic Organizers, Rubrics, and Templates, which provide examples of types and styles of the writing assignments being explored. Resources that are related to a specific literary work may be found in the Units dealing with each book or topic.
- A variety of resources can be found for most books or topics in the Units dealing with the book/topic, which will help you to extend and enrich your students' understanding.

Note: Throughout this Language Arts Curriculum, rather than referring you to “the **Language Arts** section of your **HCS Class pages**” it has been simplified to use “**the website**” instead.

While every attempt has been made to ensure the accuracy and appropriateness of any Internet links provided, please use caution and oversight when allowing your students to access online information. This content will be monitored regularly and updated as necessary. If a web page won't open by clicking the link, try typing the URL into your web browser.

Grammar

Grammar for this year, complete with instructions, exercises, and grading keys, can be found in an eBook on the **HCS Class pages**. Grammar Exercises in the eBook may be printed according to number of students.

The “Notes” for this year's grammar come from *Analytical Grammar* by R. Robin Finley and Erin M. Karl. The exercises are designed to integrate directly with the piece of literature being studied and can be printed from the website. If a student is having trouble with a particular concept, allow them to spend extra time reviewing these concepts before moving on.

Themes and Essay Writing

Confessions

by Augustine of Hippo

Literature for Units 1 – 6

<http://www.gutenberg.org/files/3296/3296-h/3296-h.htm>

*You have made us for yourself,
and our heart is restless until it rests in you.*
– *Confessions*, Augustine of Hippo (Penguin Classics)



Augustine in His Study, by Sandro Botticelli (1494)

Confessions chronicles the life and conversion of Augustine of Hippo, a 4th century Christian bishop who is considered one of the great theological fathers of the early Church. Augustine does not merely give an autobiography of his conversion, but shares with us the struggles

and conflicts all people face on their journey toward God. His honesty and openness will ring true for some and draw sympathy from others.

In his title *Confessions*, Augustine does not merely mean confession (Latin for “admitting”). Rather, he means his confessions to do more than admit wrongdoing. Augustine titled his work *Confessions* as a reflection of the Latin word *confiteri*, meaning, “to acknowledge to God the truth one knows about God.” (<http://augnet.org/>) More simply put, Augustine wants the readers to hear in his work his agreement with the Bible’s claims about God, along with his praise and veneration of God.

The first nine books of this novel refer directly to Augustine’s life and journey to his faith. The final four books in the novel present Augustine’s analysis of self. In Book X, Augustine analyzes memory; in Book XI, Augustine introduces his analysis of time as it relates to creation; in Books XII and XIII, Augustine introduces his interpretation of Genesis, ending with a meditation on the goodness of creation.

Unit 1 – Assignments

Literature

- Read the Assignment Background below.
- Read Books I & II of *Confessions*.

Activity While Reading: As you read, keep a reading journal, making note of the struggles and ideas Augustine reveals. If it helps to have a list of discussion questions to guide your reading, visit: <http://www.virtualsalt.com/lit/augustin.htm>.

Also While Reading: Work on the Composition assignment that is related to your reading.

Composition

- *Theme* is the underlying message the author is portraying through his work. In *Confessions*, Augustine presents the themes below and gives examples to illustrate and explain these themes. You should choose one of the following themes to focus on:
 - Evil in the World
 - Free Will and Responsibility
 - Literary Education vs. Moral Education

While reading, track examples (write quotes or paraphrases) of that theme:

- To quote something, take a moment to write it down word-for-word. Be sure to note the book/chapter/page where you found it.
- To paraphrase something, retell it in your own words. Do not just rearrange the words the author used. Be sure to retell it using words you would use, words you are comfortable with, words you understand. Then be sure to note the book/chapter/ page where you found this information.

Unit 1 – Assignment Background

About the Author – adapted from *The Harvard Classics*: *The Confessions of Augustine*

Aurelius Augustinus, better known as Saint Augustine, was born of poor parents in North Africa, 354 A.D. His father, Patricius, a pagan, was converted to Christianity before his death; his mother Monica, on account of her personal piety and her influence on her son, is one of the most revered women in the history of the Christian Church.

While at the University of Carthage, Augustine joined the heretical sect of the Manichaeans, who professed to have received from their founder, Manes, a higher form of truth than that taught by Christ. At the close of his university career,

Augustine practiced as a teacher of rhetoric, training young lawyers in the art of pleading. By the time he was about twenty-seven he had begun to have doubts regarding the validity of Manichaeism, but it was not until 387, while he was Professor of Rhetoric in the University of Milan, that he was converted to Catholic Christianity and received baptism. He now gave up his profession and became an ascetic, studying the foundations of the faith, writing, chiefly against his former sect, and conversing with a group of disciples. In 395, he became Bishop of Hippo, an office which he filled for the remaining thirty-five years of his life.

A large part of his literary activity was devoted to controversy with the heretics of his time, first the Manichaeans, then the Donatists, and finally the Pelagians. It was in his writings against these last and most important opponents that he elaborated his statement of the doctrines of Predestination, Irresistible Grace, and Final Perseverance, through which he has left his chief mark upon the creeds of later times. The theology of the Schoolmen, such as Thomas Aquinas, and of the Calvinists of the Reformation, is built upon an Augustinian basis.

His two most important books are *The City of God* and *Confessions*. The former of these was provoked by the attacks upon Christianity, roused by the disasters that began to fall upon the Western Empire in the beginning of the 5th century; and

Augustine replies by pointing out the failure of the heathen gods in former times to protect the peoples who trusted them, and goes on to expose the evil influence of the belief in the old mythology, in a minute examination of its traditions and mysteries. The second part of the book deals with the history of the “City of Man,” founded upon love of self, and the “City of God,” founded upon love of God and contempt of self. This work is a vast storehouse of the knowledge of the time, and is a monument not only to Augustine’s great learning, but also to the keenest metaphysical mind of the age.

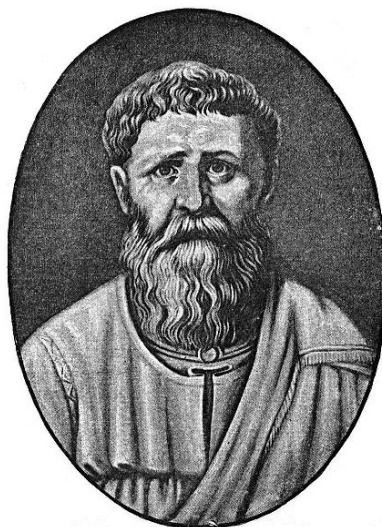
The Confessions speaks for itself. The earliest of autobiographies, it remains unsurpassed as a sincere and intimate record of a great and pious soul laid bare before God.

– <http://augnet.org/>

Things to Know

You should have some familiarity with the stories of the *Iliad*, the *Odyssey*, and the *Aeneid*. These are the works to which Augustine refers when pointing out the flaws in his early education.

- Summary of the *Iliad*:
www.gradesaver.com/iliad/study-guide/short-summary/
- Summary of the *Odyssey*:
www.gradesaver.com/the-odyssey/study-guide/short-summary/
- Summary of the *Aeneid*:
www.gradesaver.com/the-aeneid/study-guide/short-summary/



Augustine

Unit 2 – Assignments

Literature

- *Confessions* is a study in Augustine’s search for God. Before you read the assigned books for this unit, review the summaries for Books I & II on these sites:
<http://www.sparknotes.com/philosophy/confessionsaug/section1/>
<http://www.sparknotes.com/philosophy/confessionsaug/section2/>
- Read Books III & IV of *Confessions*.

Activity While Reading: As you read, keep a reading journal, making note of the struggles and ideas Augustine reveals. If it helps to have a list of discussion questions to guide your reading, visit: <http://www.virtualsalt.com/lit/augustin.htm>.

Also While Reading: Work on the Composition assignment related to your reading.

- Using the context resources, write an Author Profile on Augustine. See the **Resources** section of [the website](#) to view the format for this paper.

Composition

- As you read, use your journal to track examples (write quotes or paraphrases) of the theme you chose in Unit 1.
- Share the information you are finding. As you talk about your discoveries, you will be more comfortable communicating this theme in discussion and on paper.
- Read the Assignment Background below. (The notes and projects from this unit should be used as a resource for the remainder of the year.)
- On a loose-leaf sheet of paper, create a Resource Document for writing. Include, in your own words, the reasons why we write essays and the three divisions the essays must contain. You will be using this Resource Document as a reference when you start writing your essay in Unit 5, so develop it with that in mind.

Unit 2 – Assignment Background

Adapted for Middle School from:

Essay Writing For Schools

by Leslie Cope Cornford

Introduction

First of all, what is an Essay? . . . An Essay is the setting forth, the making clear, the illustration of a particular fact, idea, truth, or emotion, or of a particular group of facts, ideas, truths, or emotions in a short written composition.

For instance, the dictionary definition of the word *essay* is itself a little essay on the word, an explanation of it. “A composition on some special subject, commonly briefer

and less complete and formal than a treatise,” says the dictionary; also, “an endeavor to do something; attempt or effort made; also, sometimes, a trial or test, an experiment;” and the dictionary goes on to tell us that the word is derived through the Old French *assay*, from the Latin *exigo*, prove, from *ex*, out, and *ago*, drive; and that the original word *assay*, which at first meant “an endeavor to do something;

attempt or effort made;” is now only used in the sense of a “a trial or test, and experiment,” as applied to the “the chemical analysis or testing of an alloy or ore, to ascertain the ingredients and their proportion.” Consider, then, the word essay, its origins and history, as set forth, made clear, and illustrated in the dictionary, we find that the nature, the root-idea, of the word is *the endeavor to find out and to make clear the nature of a thing, what that thing really is, by proving, testing, or examining it; by (as the Latin verb exigo suggests) the driving—or separating—out the different things of which it is composed (called its ingredients) . . .* Thus, when you are endeavoring to find out and to make clear the nature of a subject, what it is, you are *essaying* to do so; and when have done all you can, you have made an *essay*.

Here, the question naturally arises, *What is the object of writing essays at all?* Why (you ask) should you, a person of humble pretensions, take the trouble to find out and to express your views upon subjects which have already been treated, many times, by the wise and famous? The reasons are simple and sufficient. The exercise of the art of composition teaches you to think for yourself; a lesson so indescribably important that it may even be called the beginning and the end of all education. Furthermore, the habit of careful writing teaches you how to express yourself with ease and accuracy; and a little consideration will show you that, in certain branches of study, this ability of expression is indispensable; and that, in the general conduct of life, the advantages arising from a mastery of the English tongue are (to say the least) not to be despised.

Supposing, now, that you have reflected upon a given subject until you feel that you have done all that your powers of thought enable you to do; that you have then collected such outside information as you needed; and that you are now ready to begin

writing: the question naturally presents itself, *Into what form am I to shape my material? Am I to begin anywhere, and trust to luck? Or, should I proceed on a definite plan?* Well, in beginning to write, it is better of course, to proceed on a definite plan; but, on the other hand, the great thing is to *begin*; bearing in mind that you can always attend to the arrangement—the *Disposition*, as it is called—of the different parts of the essay, afterwards, when you have the whole composition written out, and under your eye. When you have acquired the habit of ordered composition, the difficulty will disappear by itself. Meanwhile, you are to remember that an essay is composed of three parts: The Beginning, called the *Introduction*; the Middle, called the *Argument*; and the End, called the *Conclusion*; and that a finished composition must have these divisions clearly marked.

The **Introduction**, of course, serves to introduce the subject.

The **Argument** contains the facts, ideas, and sentiments of which your treatment of the subject consists.

The **Conclusion** serves to round off the composition.



Painting of Augustine of Hippo and his mother Monica of Hippo, by Ary Scheffer (1846)

Unit 3 – Assignments

Literature

- Review the summaries for Books III & IV on these sites:
<http://www.sparknotes.com/philosophy/confessionsaug/section3/>
<http://www.sparknotes.com/philosophy/confessionsaug/section4/>
- Read Books V & VI of *Confessions*.

Activity While Reading: As you read, keep a reading journal, making note of the struggles and ideas Augustine reveals. If it helps to have a list of discussion questions to guide your reading, visit: <http://www.virtualsalt.com/lit/augustin.htm>.

Also While Reading: Work on the Composition assignment that is related to your reading.

Composition

- As you read, use your journal to track examples (write quotes or paraphrases) of the theme you chose in Unit 1.
- Read the Assignment Background below.
- On the Resource Document created last week, rewrite the Technical Rules in your own words. Be sure to leave space under each rule for examples—you may locate examples from your reading this week or make up your own.

Unit 3 – Assignment Background

Adapted for Middle School from:

Introduction From *Essay Writing For Schools*

by Leslie Cope Cornford

Technical Rules

You must employ a definite system with regard to what printers call the “style of the copy”—that is, the division of manuscript into paragraphs and sentences; the punctuation, including inverted commas (quotation marks) and apostrophes; use of capital letters and italics; numbers, whether written in full or not; abbreviations and symbols; and spelling. You must be strict with yourself to employ the system as accurately in your rough draft, as in your fair copy; so that you may acquire the habit.

Paragraph and Sentence

Divide the composition into paragraphs. Each paragraph should contain one division

of the subject. Thus the Introduction and the Conclusion will have one (sometimes more than one) paragraph; and each section of the Argument will be contained in a separate paragraph. The sentences of which the paragraph is composed should (generally speaking) contain one piece of information, with or without qualifications, and one only.

Punctuation

The **Full Stop** marks the end of the sentence.

The **Semi-colon** marks the principal divisions of the sentence, such as in: “They have no curiosity; they cannot give

themselves over to random provocations; they do not take pleasure in the exercise of their faculties for its own sake; and unless Necessity lays about them with a stick, they will even stand still” (R.L. Stevenson).

The **Colon** is used when the succeeding matter of the sentence is wholly employed in qualifying, explaining or amplifying the first clause: “My walking is of two kinds: one, straight on end to a definite goal at a round pace; one, objectless, loitering, and purely vagabond” (Dickens). It is also often used, with a dash, to precede a quotation, as in the example here given.

The **Comma** is used to make the subordinate clauses of a sentence; to mark a relative clause: “*Cibber, who had been introduced familiarly by the back-stairs, had probably not been there above ten minutes . . .*” (Boswell’s *Johnson*); to mark a parenthesis or qualifying clause when the use of brackets would be too emphatic: “I still noticed everywhere the prevalence, *to an extraordinary degree*, of this custom . . .” (Dickens). The test of parenthesis is, of course, that, after its omission, the sentence should still run grammatically. The Comma is also used to separate each item of a series; in which case it is usually followed by “and” between the last item enumerated and the last but one; and sometimes after a preposition or a conjunction which begins a sentence.

The **Dash** is used to mark off a parenthesis more emphatically than would brackets: “The large room had cost—or would, when paid for—five hundred pounds” (Dickens); to separate more sharply and emphatically the clauses of a sentence than would semi-colons or commas: “At length these flickering sparks would die away, worn out—the last veritable sparks of waking life trailed from some late pieman, or hot-potato man—and London would sink to rest” (Dickens); and to designate an unexpected turn of a sentence: “And then the yearning of houseless mind would be for any sign of company, and

lighted place, any movement, anything suggestive of any one being up—nay, even so much as awake for the houseless eye looked out for lights in window” (Dickens).

The **Bracket** is used for the insertion of a parenthesis of small importance: “They had impressed a small school (from what neighborhood I don’t know) to assist in the performances” (Dickens).

The **Exclamation Mark** is used after an exclamation or interjection; and, except in writing dialogue, it should be employed very, very seldom.

The **Question Mark**, of course, follows a question; and may be used, like the Colon, Semi-colon, Comma, and Dash, in the body of a sentence: “Is not this permissible? although, ’tis true, examples are somewhat rare.”

Inverted Commas either double or single (known to the printer as single or double ‘quotes’) are used to indicate a quotation; being placed immediately before and after it. Do not forget to put in the second Inverted Comma, or the second pair, as the case may be. If the stop at the end of the quotation belongs to that quotation, then the second Inverted Commas are placed to the right of such stop: “quotation.” But, if the stop at the end of the quotation belongs to the punctuation of your own composition, the Inverted Commas are placed to the left of such stop: “quotation”! A quotation within a quotation, as when one person speaking quotes another, is indicated by single Inverted Commas inside double: “I asked him, ‘What quotation shall I select?’ and he replied, ‘Invent one!’” In such a case, the beginning of each paragraph, and the end of the last paragraph of all, has a double inverted comma.

The **Apostrophe** represents the possessive genitive, separating the final *s* from the noun, when the noun is of the singular number; if the noun ends in *s*, strongly sibilant (with a hissing sound), the additional *s* is omitted from the word has

two syllables or more; the same rule sometimes applies, according to usage, to nouns whose plurals end in *s*. Plurals not ending in *s* follow of course, the rule applying to the singular:—“Women’s way; men’s perplexity.” There is no apostrophe to *its* (possessive), *ours*, *theirs*, *yours*—to caution the beginner against a common slip of the pen. The apostrophe is also used in cases of elision (omission); as in the words: *’tis*, *it’s*, *’twas*, *don’t*, *can’t*, *won’t*, *mustn’t*, etc.

Usage varies with regard to the **hyphen**; it is better, therefore, when you are in doubt, to use it.

You will find it useful also, to bear in mind the old-fashioned rule for reading aloud: “Count four for a full stop, three for a colon, two for a semi-colon, one for a comma.” For, the written composition must always be constructed in due relation to the spoken; to test the value of a sentence, you read it aloud; and, according as your meaning is intended to strike and to penetrate the mind swiftly or slowly, so must you arrange your stops. For the stops *give the time*, as well as mark the structure, of the sentence.

Use of Capital Letters and Italics

The initial letter of all titles should be a capital. Thus, the principal words in the title of any given essay will have initial capitals, but you need not necessarily use them if you have occasion to refer to the title in the body of the essay. The initial letter of the first word of a sentence must, of course, be a capital.

Names of books and ships should be written in italics (but not designations such as HMS or USS before the ship name). In a hand-written manuscript, italics are indicated by a line drawn (neatly) beneath the word. All foreign words are italicized. Italics are also used to denote emphasis;

but, in essay-writing, they should be very seldom employed for this purpose.

Numbers, Written or Printed?

The date of a month, the number of a volume, the year of a person’s age, and generally, all numbers *except* the date of a year, and a series of statistics, should be written in words: “On the twenty-ninth of March, Dr. Johnson write to Dr. Birch with reference to the famous *Dictionary*, whose concluding volume was then published; Johnson being in the forty-seventh year of his age.” “We find that in 1898-99 the number of seamen in the Navy was 75,709, and the number of marines 17,807.”

Abbreviations and Symbols

Abbreviations and symbols, such as &, etc., e.g., i.e., should never be employed in an essay. This includes acronyms and symbols commonly found in electronic communications (text messages and emails). In an essay, complete words and sentences are vital to making your point clear.



The earliest portrait of Saint Augustine in a 6th century fresco, Lateran, Rome

Unit 4 - Assignments

Literature

- Review the summaries for Books V & VI on these sites:
<http://www.sparknotes.com/philosophy/confessionsaug/section5/>
<http://www.sparknotes.com/philosophy/confessionsaug/section6/>
- Read Books VII & VIII of *Confessions*.

Activity While Reading: As you read, keep a reading journal, making note of the struggles and ideas Augustine reveals. If it helps to have a list of discussion questions to guide your reading, visit: <http://www.virtualsalt.com/lit/augustin.htm>. Feel free to form your own list of questions for further exploration.

Also While Reading: Work on the Composition assignment that is related to your reading.

Composition

- As you read, track examples (write quotes or paraphrases) of the theme you chose in Unit 1 and record them in your journal.
- Read the Assignment Background below.
- On your Resource Document, include the information you feel is important to remember. In particular, note the rules or guidelines the author gives regarding the choice of words.

Unit 4 – Assignment Background

Adapted for Middle School from:

A Manual of Essay-Writing

by John Henry Fowler

The full text can be found here:

<https://archive.org/details/cu31924031320702>

Qualities of a Good Essay

An essay ought to be good in two respects—*matter* and *style*. The things we say ought to be true and important; and we ought to say them in the right way. These two excellences—the excellence of the thing said and of the way of saying it—include all others.

To write an essay without good material is like attempting to make bricks without straw. The nature and amount of the material required varies, of course, enormously with the nature of the subject set. Books are the quarry from which most material is to be dug. But there are many subjects for which the requisite material is not to be found in the definite statements of

particular books. The material is to be obtained only from our general knowledge and our power of intelligent judgment. If we ask where that knowledge and power are to come from, we shall most probably be brought back to books again. It is by reading, and thinking about what we read, that we store our mind with that knowledge and cultivate our power of judging.

Read wisely. Read good literature. Read “the best that has been thought in the world.” And in this injunction may be added a second: *Converse wisely too*, when the chance presents itself. There are some ways in which conversation is of even more direct help than reading. In trying to express our own ideas, we make them clearer to

ourselves and more consistent. In trying to frame questions, we realize better what the difficulties are. And, finally, our questions may obtain from our friend an answer when the book which we consult returns none.

The virtues of style—the qualities that go to make the right way of saying things—are mainly these two: *clearness* and *sincerity*. Clearness implies order—the logical arrangement of the argument, a correct division into sentences and paragraphs, the words and clauses of each sentence in their right place. Sincerity implies saying what you mean and meaning what you say—using no words that you do not understand, keeping your descriptions meaningful, never repeating phrases from books without due consideration, never writing a sentence for the sound rather than the sense. For the most part, however, the essayist will keep on the right path if he steadily remembers that clearness and sincerity are themselves the two most essential elements of a good and beautiful style. “The style is the man,” says the French proverb. In other words, our style is not to be learned from rules or imitated from books: it is to be *the expression of ourselves*.

The Choice of Words

Words are the material of which every essay is composed, and we cannot have a good essay without the right words. The beginner’s difficulty here is likely to be the very limited vocabulary he uses in ordinary life. If he excludes, as duty bound, the slang terms and slovenly shortenings which are generally allowed to him in conversation, he has only a very small store of words to draw upon, and he is driven to eke this out with words he has encountered in poetry or with the pretentious phrases of the inferior newspapers. One positive piece of advice should therefore be given at the outset: *Try to enlarge your vocabulary by reading the great prose writers.*

To this positive advice, which is the most important that can be given, the following negative cautions may be added:

Avoid slang of any kind. Slang is generally produced by laziness—not taking the trouble to think what is the exact word that is wanted.

Avoid long or difficult words where a short or simple one would do equally well.

Avoid purely poetic words. Do not call a “horse” a “steed” or a “charger.”

Avoid hackneyed or vulgarized expressions. Some words that are good enough in themselves have been “soil’d by all ignoble use,” and must be avoided, or never used in a context that will suggest their baser use.

Do not be afraid of duplication. The one desire of the careless journalist is to avoid using the same word twice. The true remedy for monotony is not a variety of words but variety of ideas.

Avoid fine writing, rhetorical or journalistic phrases, or any expression whose meaning you have not fully thought out.

Bear in mind this great principle: *Dignity must come from the thoughts, not from the words.* Let our words be the clear and natural expression of our meaning, not drapery to adorn or conceal it.



Saint Augustine,
by Philippe de Champaigne (c.1645-1650)

Unit 5 - Assignments

Literature

- Review the summaries for Books VII & VIII on these sites:
<http://www.sparknotes.com/philosophy/confessionsaug/section7/>
<http://www.sparknotes.com/philosophy/confessionsaug/section8/>
- Read Book IX of *Confessions*. We'll end our reading of *Confessions* with Book IX.

Activity While Reading: As you read, keep a reading journal, making note of the struggles and ideas Augustine reveals. If it helps to have a list of discussion questions to guide your reading, visit: <http://www.virtualsalt.com/lit/augustin.htm>.

Also While Reading: Work on the Composition assignment that is related to your reading.

Composition

- Remember as you read to use your journal to track examples (quotes or paraphrasing) of the theme you've been working on.
- Read the Assignment Background below.
- On your Resource Document, include the information you feel is important to remember. In particular, note the rules or guidelines the author gives regarding the structure of sentences, the structure of paragraphs, and the use of quotations.
- It's time to start writing a critical analysis of Augustine's illustration of the theme you chose. Begin drafting a paper using the examples you have gathered over the past weeks. Craft an essay which shows how successfully Augustine illustrated the theme you chose to track. You will want to include quotes from the novel, so be sure to include the page numbers where the quotes are located in the novel.
- You should have a good handle on how to write a literary analysis if you've been keeping up the Resource Document as you've read the Assignment Backgrounds for this unit and the past three units. If you find your notes are inadequate, go back and review the Assignment Backgrounds. If you still need more help, check in **Resources** on **the website**, or visit the following sites:
 - Literary Analysis: A Guide to Writing a Perfect Literary Analysis Essay
<https://www.privatewriting.com/blog/literary-analysis-essay>
 - How to Write a Literary Analysis
<https://www.aresearchguide.com/write-literary-analysis.html>
 - Essay Map (an Essay Map to print and fill in or use as an interactive Essay Map to complete online and print your completed map) (requires Adobe Flash)
<http://www.readwritethink.org/files/resources/interactives/essaymap/>

Unit 5 – Assignment Background

Adapted for Middle School from:

A Manual of Essay-Writing

by John Henry Fowler

The full text can be found here:

<https://archive.org/details/cu31924031320702>

The Structure of Sentences

In the construction of sentences these three virtues of style should constantly be kept in view:

- **Clearness.** Avoid ambiguities of all kinds. If the antecedent of a relative or personal pronoun is doubtful, re-write your sentence, and, if necessary, substitute a noun for the pronoun. If it is possible to misunderstand your sentence by taking an adverb or participle or other word as qualifying the wrong member of the sentence, a little rearrangement will generally get rid of the ambiguity.
- **Variety.** Sentences either are long or short, complex or simple. A long series of very short or very long sentences is monotonous and wearisome. A good style, though it may tend to use one sort of sentence rather than another, will combine the several kinds judiciously.
- **Right emphasis.** This depends partly on having the words in each sentence in their right order, partly on dividing the sentences at the right points. Right emphasis requires that a principal statement be given in a principal sentence; that a parenthesis should not be used very often, and that, when it is used, it should convey a statement that is strictly “by the way”; that a full stop should mark all the natural halting places in the narrative argument. The same principle of right emphasis suggests the rule that when several consecutive sentences or clauses iterate or illustrate the same idea, they should, as far as possible, be formed alike.

The Structure of Paragraphs

Every essay is, or should be, divided into three parts—a beginning, a middle, and an end. The beginning and end will naturally require a separate paragraph; the middle may consist of one or more paragraphs, according to the length of the essay and nature of the subject.

Each paragraph should, as far as possible, be a *separate whole*: in other words, it should have a central thought which gives it unity, and it should develop that thought with a certain completeness. The first sentence of a paragraph requires special care. It has a backward as well as forward connection—linking on the old subject as well as introducing the new.

Vices of Style

If the chief virtues of style are, as was said previously, *clearness* and *sincerity*, the chief vices of style are *obscurity* and *insincerity*. Obscurity arises from one of two causes. Sometimes the failure is merely one of expression. The writer knows what he wants to say, but he has failed to bring out his meaning. This fault can be corrected by a study of the principles of orderly arrangement and the proper structure of sentences and paragraphs. But often the expression is obscure because the thought is not clear in the writer’s mind. This is the worst kind of obscurity—“the lie in the soul,” as Plato would call it. It can only be cured by honest thinking.

Literary *insincerity* takes innumerable forms. Only some of the most common can be mentioned here. The many varieties of

fine writing are all forms of insincerity. They are all ways of dressing up the thought to make it appear grander than it really is. When the thought is obscure to the writer himself, he may sometimes, by wrapping it up in pretentious language, persuade himself that he is really giving utterance to something very profound. To do this is to cultivate “the lie in the soul,” and is the worst of all literary insincerities. More often fine writing is due to a foolish notion that longer or less usual words are grander, and therefore more literary, than the short words in common use. Thus a railway porter, who has spoken of the “back part” of the train to his mate, will be careful to say “rear portions” when he addresses a first-class passenger. Thus is an example of the illegitimate use of picturesque expressions. When such expressions are truthful, they add to the charm and vividness of a narrative; but when they are mere exaggerations they become tasteless and offensive.

The Use of Quotations

To take a sentence deliberately from an author and serve it up, with the phraseology slightly altered as one’s own is, in plain English, stealing. It is necessary to say this emphatically, because the beginner, even the conscientious beginner, is apt to start with the notion that this is the way to use the sources to which he is referred. To paraphrase a sentence from an author is almost invariably to substitute a bad sentence for a good one, but it does not make the sentence our own. What, then, are we to do? What is the use of reading if we are not to reproduce what we read? The answer is that if we make sure that we understand what we read and then allow sufficient time to elapse before writing our essay, what we read becomes our own by the mysterious process of assimilation; the author’s thought passes into ours; we have not stolen something, but learned it, and it

is ours to use freely. There will be no question now of altering phraseology; the precise words that we have read are forgotten, but the essential thought remains.

On the other hand, we shall often come across sentences in our sources that it is desirable to quote *verbatim*. This is especially the case with definitions, which need to be stated carefully and accurately. These are things to be treasured up and remembered in the precise form that a good writer has given to them. Again, a sentence may be quoted because, though not a definition, it is perfect and final in its literary form. It is the special privilege of the poet to cast his thought in molds so perfect that they seem (as was said of Virgil) to have been prepared for him from the foundation of the world. To quote such noble expressions is not merely to do homage to their perfection; it also adorns our own essay. One incidental use of such quotations is to invest our essay in a humble degree with the charm of literary association—the same charm which cultured readers of Virgil and Milton find in their literary epithets and allusions. Or a quotation may be of some saying from the occasion on which it was first uttered.

Sometimes a quotation is to be given, not so much for what it is in itself, but for the source from which it comes. We strengthen our case by an appeal to an authority whose verdict will be respected; and we give his exact words to prove that we are not misrepresenting his opinion.

Excessive quotation is generally due to one of three causes, against each of which a word of caution may be useful.

- **Laziness.** Be sure that you do not quote simply to save the trouble of understanding what you read and properly assimilating it.
- **Ostentation.** Never quote to display the depth or variety of your reading. Burton’s *Anatomy of Melancholy* is perhaps the

most conspicuous example of this vice in English literature, but there have been many less famous offenders.

- **Diffidence.** This is a more pleasing fault, but it is a fault nevertheless, in literature as well as in life. We must learn to form our own opinions, and not to trust at every step to external authority.

The literary objection to excessive quotation may be put briefly thus: every quotation calls off attention from the direct progress of the argument to some extraneous consideration: it is only justified, therefore, if the value of the

extraneous consideration overbalances this disadvantage.

In other words, a writer should not allow direct quotations to replace arguments. Direct quotations from outside sources should never be used to avoid having to state one's own argument clearly.

Instead, direct quotations, paraphrases, and research in general should all be used to support an argument, to more fully understand a particular point, to justify a statement.

A good writer learns to use research to build a quality argument, never to replace it.



Conversion of Saint Augustine, by Fra Angelico and workshop (c.1430-1435)

Unit 6 - Assignments

Literature

- Re-read the summaries for Books I through VIII and read the summary for Book IX at this website:
<http://www.sparknotes.com/philosophy/confessionsaug/section9/>

Activity While Reading: As you read, review your journal entries and see if there's anything you want to add to them.

Composition

- Read the Assignment Background below.
- On your Resource Document, include the information you feel is important to remember. In particular, note the numbered guidelines, and give a brief summary of the author's advice.
- In the **Resources** section of **the website**, there is more information on writing Historical Essays and Literary Essays. Keep this in mind as a reference.
- Review the draft of your critical analysis of Augustine's illustration of the theme you chose, strengthening any points that need it. Check it against the additional information in today's Assignment Background and make any changes necessary.
- Prepare the final essay and be ready to turn it in.

Unit 6 – Assignment Background

Adapted for Middle School from:

A Manual of Essay-Writing

by John Henry Fowler

The Writing of the Essay

The full text can be found here:

<https://archive.org/details/cu31924031320702>

Practical Hints

1. The first essential is that the essay should be on the subject that is stated, and not on something else. We must be sure therefore, at starting, that we have a clear and definite idea what the subject is.
2. If the subject is a quotation, we need not hastily assume that it contains a true statement. Let us examine it with care before we begin to write. If it is ambiguous, we must distinguish the different meanings it may have, and leave no doubt about the meaning which we select for the purpose of our own essay.
3. An essay has naturally three parts—beginning, middle, and end. The second is the main part of the essay; the first and third parts should, as a rule, be quite short. It may be good to marshal our ideas and arguments before we decide how to begin. The best opening is often one that suggests itself when we are not looking out for it.
4. As to the *beginning*, we have to avoid two common mistakes. We must take care (a) not to make the only important

statement of our essay, or set out the only important argument, in the first sentence. If we do that, the whole of the rest of our essay becomes unneeded; we argue in a circle and have advanced no farther by the end than we were at starting. We must equally beware of (b) beginning too far away from our main subject. The epic poet, we are told, must plunge at once *in medias res* (in the middle of the action), lest he bore his readers before he has got their attention. To some extent this counsel applies to the essayist also. He too wants to grasp his reader's attention at the start, and to fix it at once upon the subject in hand, not upon some subject two or three degrees removed from the real one. Our introduction, then, must be brief, interesting (if possible), and without covering or exhausting the theme, must have close relation to it.

5. One further hint about beginnings may be useful. There are two ways of unfolding an argument, the logical and the natural. The logical order is the more strictly correct, the more exhaustive and the more convincing; it is also the more artificial and the less interesting. The natural order is the order of argument, or debate. In an informal discussion with a friend, we begin with the first point that occurs to us, and the order in which subsequent points are taken is more or less haphazard, one point suggesting another as the discussion proceeds. There is no arrangement at all, except perhaps in a "summing-up" at the close. So in writing an essay we may imitate the chance beginning of conversation. But as our essay is conversational, it must be the dignified and orderly conversation of the philosopher's porch that furnishes our model.
6. The *middle*, the body of the essay, is the most important part. How are we to treat that? We have, let us suppose,

satisfied ourselves by careful thought that we understand what our subject is; but it does not therefore follow that we know what to say about it. If we are without adequate knowledge, we must acquire it by reading. Reading about a subject before we have thought it over for ourselves is the surest way of producing a merely secondhand essay. If we begin by reading what an experienced writer has said on our subject we are almost certain to follow him tamely—not merely to reproduce his views but to adopt the order of his arguments. We must make it an invariable rule to *think for ourselves first*, however inadequate our knowledge, however untrained our judgment. This is the great secret of independence and originality. Ten minutes' patient thinking will probably draw out some ideas that are worth following up. The chief value of an essay, both intrinsically and as a piece of training, lies in its being *an expression of a bit of yourself*. Think first, and it will be this. Read first, and the chances are that there will be very little of yourself in the essay.

7. If our mind really is a *tabula rasa* (blank slate) with regard to the subject, and it is necessary to read before we can do anything, we should let some time elapse between the reading of our authorities and the writing of our essay. This will give us time to assimilate our reading.
8. Spread the process of thinking and reading over as long a period as possible. It is not easy without experience to realize the value of unconscious thought or the delightfulness of having part of our work done for us by the process that will go on quietly operating, if we give them a chance. "I am still a slow study," wrote R.L. Stevenson, in one of his letters from Vailima, "and sit for a long while silent on my eggs. [For] unconscious thought, there is the only

method; macerate your subject, let it boil slow, then take the lid off and look in, and there your stuff is—good or bad.” It matters comparatively little whether you devote a long or short time to the actual writing of your essay. The essential thing is that your *thought should have time to mature*.

9. Do not begin to write till you have satisfied yourself that your ideas are clear. “He who writes an essay,” says Niebuhr, “let him say what he will, makes pretension to teach.” It is a good plan to imagine a reader whom we wish to convince—not a child, but an intelligent and critical reader, who has an eye for every weak place in our argument. If we are to defend our position adequately, there must be no confusion in our own mind about what that position is.
10. *Selection*. After the preparation of thinking and reading, and before the actual writing, come the processes of *selection* and *arrangement*. These may take place within the mind entirely; but in most cases it will be helpful to jot down on paper rough notes of our material, to cross out what we do not intend to use, and to place in some sort of numerical order the points we propose to bring out in our argument.
11. As we review our material, we must ask of each point in turn, “Is it relevant? Is it important?” The answers will partly depend upon how long we want our essay to be. An essay may be over weighted and confused by raising more questions than can easily be dealt with in a short passage.
12. Having settled what points we wish to bring forward, we still have to decide upon their relative importance. Which ought to be emphasized, or fully explained and argued? Which should be mentioned only lightly or casually, dismissed in a single sentence? If we have decided — whether from

considerations of space, time, knowledge or ability—to limit ourselves to one or two aspects of a large subject, it may sometimes be advisable to show that we recognize that there are other points of view from which our subject might be treated, even though we have resolved to exclude them. Perhaps the most natural place for alluding to and dismissing such points is in the opening paragraph; but no general rule can be laid down.

13. A hint about the right treatment of *the obvious or commonplace* may be useful. While the essays of most beginners unfortunately contain little that is not commonplace, the cleverer or the more conscientious student is sometimes tempted to omit an important point simply because it is obvious. Is this a valid reason for omission? Is there any principle that should guide us? Some help may be gained from bearing in mind the definition of a *part* of a subject, as that through the omission of which the whole would fall into confusion. Nothing that is an essential part of our subject must be omitted, however obvious. Anything else we are free to omit if we like. But if we are bound to include a point, we are not bound to dwell upon it, when it is familiar; the bare mention of it will be sufficient.
14. As to the inclusion of topics that do not fall within the definition of “a part,” let us be careful how we use them. They are digressions. It is lawful to use them as *amoena diverticula*, “pleasant resting-places,” for the reader. But they should be kept very strictly within bounds, and they must never be used to the exclusion of a true “part.” In a very short essay they ought not to be introduced at all.

Arrangement

Having decided on the points we wish to bring forward in our essay, in what order are we to take them?

- There ought to appear a regular *sequence of ideas*, not a hopping backward and forward. The opening, therefore, will often of itself suggest the right order. It has been said already that two openings are generally possible—a natural or conversational one, which is more or less accidental, and a logical one, which begins at the logical beginning. The remark applies to the whole arrangement of an essay: it is open to us to take the arguments in strict scientific order or to let them gradually unfold themselves from their casual starting point. But the due sequence of ideas must be observed in both cases: some points cannot be properly understood till others have preceded, and some points are closely related to each other, and should therefore come close together.
- Remember to *take one point at a time*. Do not confuse or over-burden a sentence by putting two ideas into it. If we think each point out thoroughly, we shall not want to take two in one sentence.
- Never lose sight of *the central thought* of our essay. That will help us to keep each point in proper subordination to it, and to treat it in due order and at right length.
- If the subject given is a debatable one, there are two ways of proceeding. We can either enumerate all the *pros*, and then all the *cons*, or we can give the *pros* and *cons* alternately, weighing one against the other as we go along. In both cases we shall give our “summing-up” and verdict in the concluding paragraph of the essay. That verdict may be an open one, if we like. But it is, to say the least, desirable that, if we give the *pros* and *cons* alternately, we do not oscillate helplessly from side to side in the process. We must distinguish between facts (which never contradict each other) and mere allegations or opinions; and make it clear with how much of an argument we

sympathize, and how much we respect without adopting.

The Conclusion

No part of an essay usually requires more care than the third or final part. It must not consist of more than one paragraph, and it may consist of only a single sentence. But upon it depends the final impression which we leave upon the reader. However well sustained may have been the argument of the main body of the essay, we spoil all if we conduct it to “a lame conclusion.”

What makes a good conclusion can best be learned by studying the end of a few essays by great writers, or speeches by great orators, or chapters in a great history, and asking ourselves to what they owe their undoubted impressiveness. They do not all conform to one type.

- One gives you a climax—the strongest and most convincing of a series of arguments reserved to the last.
- Another presents you with a summary—the arguments that have preceded rapidly enumerated, that the whole force of them may be brought home to you at once, and that you may be left with feeling their total value.
- A third is impressive without being either climax or summary: it is a point worth emphasizing for its own sake, and the language in which it is expressed is chosen with a special care: you are given at the last a saying that you like to carry away with you.
- A fourth seems a sort of anti-climax deliberately sought: the stress of argument is over, and the essay ends quietly, just as a sonnet is sometimes allowed to die away in soft music in its fourteenth line; there is no “peroration,” only a gentle farewell.
- A fifth ending is of the nature of postscript: it adds a point that has been forgotten, or perhaps one for which no

natural place could be found in the chain of argument that occupied the main part of the essay.

All these varieties of ending may be imitated, but the last should be seldom used; it is generally a refuge of laziness or, if deliberately cultivated, it becomes a tedious affectation.

A golden counsel is *respice finem* (look toward the end). Have your conclusion in mind from the moment when you begin to write. The precise form of it may be determined later. But your whole essay will gain in strength and unity if you keep in view some goal to which you are tending.

Note

A good example of a formal ending (not of an argument, however, but of a discursive essay) is the concluding paragraph of Leigh Hunt's essay on sleep:

"Sleep is the most graceful in an infant, soundest in one who has been tired in the open air, completest to the seaman after a hard voyage, most welcome to the mind haunted with one idea, most touching to look at in the parent that has wept, lightest in the playful child, proudest in the bride adored."



Capriccio With the Vision of St. Augustine in a Ruined Arcade,
by Ascanio Luciano (between 1669 and 1691)

Ballads

The Merry Adventures of Robin Hood

by Howard Pyle

Literature For Units 7 – 10

<http://www.gutenberg.org/files/10148/10148-h/10148-h.htm>

Will you come with me sweet Reader?

I thank you. Give me your hand.

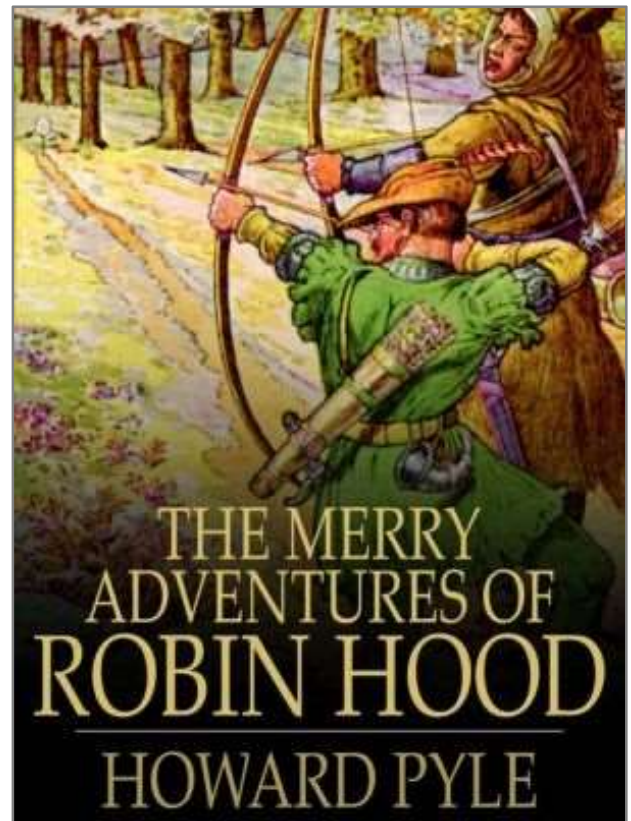
– Howard Pyle, *The Merry Adventures of Robin Hood*

In the Middle Ages, people shared stories by singing ballads. These ballads typically consisted of four-line stanzas with a set rhyme scheme. Through the singing of ballads, these stories were passed down orally, with the troubadours or minstrels adding their own beliefs, both religious and political, to the songs.

This novel was constructed by weaving various ballads that told the tale of Robin Hood and his merry band of thieves. This version by Howard Pyle is the basis for many of the versions of Robin Hood, both in print and in film.



Elizabethan song of Robin Hood



Unit 7 – Assignments

Literature

- Check out <http://www.boldoutlaw.com/robbeg/robbeg3.html>, which has links to different maps of Sherwood Forest, Nottingham, and Barnsdale, including an interactive Google map with notes for each pin.
- Read the Assignment Background below.
- Read Chapters I-VI of *The Merry Adventures of Robin Hood*.

Activity While Reading: Your journal for *The Merry Adventures of Robin Hood* will focus on tracking the timeline of events and the political and social impact on the society in the novel. As you set up this timeline in your reading journal, make note of “years” suggested (you can guess or just note “*Beginning, Middle, End*”), introduction of characters, key events (include references to events that happened before the story began as well as those that characters suggest could happen soon), and places where events happen. As you build this timeline you will see particular patterns develop. You will see the ways that politics and societal structures affect events. Build this timeline carefully.

Unit 7 – Assignment Background

Adapted for Middle School from:

A Book of Ballads, Old and New

by Stempel Guido Hermann, 1868

General Introduction to the Ballads of Robin Hood

Some learned men have tried to show that Robin Hood was originally a mythological character: a wind-god (Wodan) or an elf (Robin Goodfellow or Puck). Others have tried to assign him a definite place in history: in the days of Richard the Lionheart (by Sir Walter Scott in his *Ivanhoe*) or of Simon de Montfort or of Edward II. But all such speculations are beset with difficulty and doubt.

And mony ane sings o’ grass, o’ grass.

And mony ane sings o’ corn,

And mony ane sings o’ Robin Hood

Kens little whare he was born.

What cannot be doubted is that Robin Hood was the ideal hero of the English people in the 14th, 15th, and 16th centuries. Ballads about him were current as early as 1377, and his fame extended, then or a little

later, over all England and well into Scotland.

In the 15th century if not earlier dramatic representations of his exploits were given, played in the open air by the people, much as they played the Bible stories, the mysteries. Toward the close of the 15th century and throughout the 16th Robin Hood and his merry men were standing figures in the Morris dances and May Day games, and the observance of “Robin Hood’s day” emptied the churches. But his fame rose first, and lasted longest, in ballads. The first mention of him is as a ballad hero, it is from ballads that historians of the 15th century gleaned the first “historical” notices of him, while throughout the 18th century garlands of Robin Hood ballads were still among the most regular and most popular of such

publications. Of Child's great collection one-ninth consists of Robin Hood ballads, "and perhaps none in English please so many and please so long."

Robin Hood represents first of all popular justice, the smoldering protest of the common people against harsh forest laws and oppression by the nobles and the higher clergy; but he represents also the awakening of the common people in the century in which the House of Commons was formed, and Wat Tyler led the revolting peasants to the presence of the King himself.

Robin Hood thus became a gathering point for a mass of tradition, concerning which the writers in the *Britannica* say: "What perhaps is its greatest interest as we first see it is its expression of the popular mind about the close of the Middle Ages. Robin Hood is at that time the people's ideal as Arthur is that of the upper classes. He is the ideal yeoman as Arthur is the ideal knight. He readjusts the distribution of property: he robs the rich and endows the poor. . . . He is the great sportsman, the incomparable archer, the lover of the greenwood and of a free life, brave, adventurous, jocular, open-handed, a protector of women."

Certain stories about him the people never tired of telling or singing or enacting: How he outwitted the sheriff of Nottingham, how he rescued others or was himself rescued from the law (for if Robin was an outlaw it was because the law was bad and needed righting), how he humbled "these bishops and these archbishops," how

he helped the needy or distressed, how he played this or that practical joke, how he often met his match in some potter or butcher or beggar, only in the end to induce him to join his band.

There were two groups or "cycles" of Robin Hood ballads. The scene of the one is Bamsdale in southwestern Yorkshire, of the other, Sherwood Forest in the heart of Nottinghamshire. In both cycles we find associated with him Little John, William Scathlock or Scarlet, and Much the Miller's son. Gilbert of the White Hands and Reynold are less often heard of, and Friar Tuck and Maid Marian belong only to the later and less popular tradition. Robin's "official enemy" is the sheriff of Nottingham, who in the ballads cuts much such a figure as the Vice did in the miracle plays.

An interesting development of the greenwood balladry is "A Little Gest of Robin Hood," a miniature epic of 456 ballad stanzas, divided into eight *fitts* (sections of a poem or ballad) or *cantos* (the chief divisions of a long poem). It was printed about 1500 by Wynkyn de Worde and several times besides in the course of the 16th century.

It describes lovingly and at length the character of Robin Hood and weaves into a sort of unified whole most of the characteristic stories about him. It is delightful to read, a ballad grown up but still in the fresh glory of youth and awkwardness. For the advanced student it is the best work with which to begin a study of how an epic may grow out of ballads.

www.boldoutlaw.com/robspot/gestrobinhood.html
<https://d.lib.rochester.edu/teams/text/gest-of-robyn-hode>

Contemporary Review From the Westminster Review, Volume 121

We hardly know what to say of Mr. Howard Pyle's *The Merry Adventures of Robin Hood* nor how to classify it. It is not apparently one of the boys' books, so many of which are produced nowadays, nor is it a

critical historical study. However, without further attempt at classification, we will say that we have read it with considerable pleasure. We do not assert that Robin Hood and his band derive from Mr. Pyle's

treatment the same romantic glamor with which they are invested in *Ivanhoe*; we even take leave to suggest to Mr. Pyle that it is possible to overdo such adjectives as “gentle,” “fair,” “merry,” etc.; nevertheless, Mr. Howard Pyle’s Robin Hood is an honest, manly, sympathetic person; the adventures

are generally entertaining, and there is a pleasant outdoor atmosphere about the book. The songs and ballads with which it is interspersed deserve special mention; they are skillful imitations of ancient ballads, and have, besides, considerable independent merit.

Unit 8 - Assignments

Literature

- Read the Assignment Background below.
- Read Chapters VII-XII of *The Merry Adventures of Robin Hood*.

Activity While Reading: Continue tracking the timeline of events and the political and social impact on the society in the novel.

Unit 8 – Assignment Background

Saxon and Norman History

Robin Hood was said to be a Saxon and illustrates the Saxon resistance to Norman rule. In order to understand the strife between these warring people groups, read the historical information on the following websites:

<http://www.eyewitnesstohistory.com/bayeux.htm>

<http://www.bbc.co.uk/history/british/normans/>



Woodcut of Robin Hood, from a 17th-century broadside

Unit 9 – Assignments

Literature

- Read the Assignment Background below. When you read through the site about ballads, remember to take notes on constructing ballads. You will need these notes in order to complete your composition assignment.
- In *The Merry Adventures of Robin Hood*, read Chapters XIII-XVIII.

Activity While Reading: Continue tracking the timeline of events and the political and social impact on the society in the novel.

Composition

- Begin a draft of your ballad using the following topic and guidelines:
 - Choose a social or political issue (such as the Saxons' resistance to Norman rule in *Robin Hood*) and write a ballad expressing this issue in song form.
 - Choose characters and events for your ballad and use the elements listed on the websites in the Assignment Background to compose a rough draft of your ballad.

Unit 9 – Assignment Background

Ballads and Ballad Structure

Read the information on ballads and constructing ballads found on the following site. You will need this information for your writing assignment in this unit and the next. (Scroll through all the information on ballads.) As you read, take notes of important information in order to eliminate the need to refer back to this site for instructions.

<http://www.math.grinnell.edu/~simpson/Connections/Poetry/Forms/ballad1.html>

<https://www.wikihow.com/Write-a-Ballad>

If you'd like to hear a ballad tune, visit this site and click on 'Hear a ballad tune':

<http://www.boldoutlaw.com/rhbal/index.html>

Robin Hood and His Merry Men

For information on the true characters found in *Robin Hood*, visit the Bold Outlaw site:

<http://boldoutlaw.com/realrob/realrob2.html>

<http://boldoutlaw.com/realrob/realrob3.html#lj>



Robin Hood and Guy of Gisborne, woodcut print, Thomas Bewick, 1832

Unit 10 – Assignments

Literature

- Read through the information on the sites listed in the Assignment Background below.
- Complete reading *The Merry Adventures of Robin Hood*.

Activity While Reading: Continue tracking the timeline of events and the political and social impact on the society in the novel.

Composition

- Edit your rough draft, making sure that the issue you chose is presented in a clear manner. When your ballad is “performance ready,” use the evaluation rubric in the **Resources** section on **the website** to check your work.

Unit 10 – Assignment Background

The Villains, Kings, Queens, and Princes

The Bold Outlaw site has important historical information about the villains, the kings, the queens, and the princes introduced in the novel.

The kings, queens, and princes:

<http://boldoutlaw.com/robbeg/robbeg5.html>

The villains:

<http://boldoutlaw.com/robbeg/robbeg4.html>



Photo of Robin Hood’s Major Oak Tree just outside of Nottingham, England

Legends and Myths

A Connecticut Yankee in King Arthur's Court

by Mark Twain

Literature for Units 11 – 14

<https://www.gutenberg.org/files/86/86-h/86-h.htm>

*You can't depend on your eyes when
your imagination is out of focus.*

– Mark Twain, *A Connecticut Yankee in King Arthur's Court*

Unit 11 – Assignments

Literature

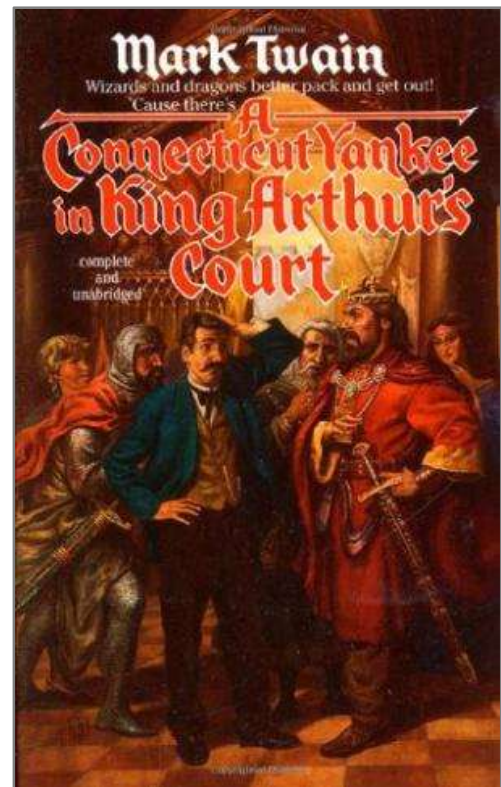
- Read the Assignment Background below and visit the website shown with information on Mark Twain.
- Read from “A Word of Explanation” through Chapter XII of *A Connecticut Yankee in King Arthur's Court*.

Activity While Reading:

- In your journal, track the major elements of the Arthurian legend as presented in the novel.
- As you read, you will notice Hank Morgan's ability to dispel this myth and related cultural superstitions with his 19th century knowledge of inventions and understanding of more modern technology.
- Make notes in your journal not only of the myths believed by the people but also the ways Morgan dispels the myths and what knowledge he uses to do so.

Composition

- Complete a three-paragraph author profile on Mark Twain. See the **Resources** section on **the website** for the format and information to include in your essay.



Unit 11 – Assignment Background

Learn about the Author on this website:

<https://marktwainhouse.org/about/mark-twain/biography/>

and on this video:

<https://www.youtube.com/watch?v=JiXjmSFC0NE>

One important thing to note is that Mark Twain was born Samuel Clemens. His pseudonym, Mark Twain, comes from his days as a river pilot. It is a river term which means two fathoms or 12 feet when the depth of water for a boat is being sounded

(measured). “Mark Twain” means that it is safe to navigate.

Also note that in the article below the story’s main character is named Robert Smith, while in Twain’s published version he is named Hank Morgan.

About the novel:

(Adapted for Middle School from:
The New York Sun, November 12, 1886)

Yankee Smith of Camelot

Mark Twain Explores a New Legend of the Round Table

A Fellow from Connecticut and the 19th Century Wanders Into King Arthur’s Domain and Takes Charge as Soon as He Gets Acquainted with the Folks

Last night’s monthly meeting of the Military Service Institution on Governor’s Island was made entertaining by Mark Twain, who read a paper, the announcement of which caused the thronging of the old museum hall. Gen. W. T. Sherman and Gen. Schofield were present. Gen. James B. Fry presided.

Mr. Clemens said that that which he was about to read was part of a still uncompleted book, of which he would give the first chapter by way of explanation, and follow it with selected fragments, “or outline the rest of it in bulk, so to speak; do as the dying cowboy admonished his spiritual adviser to do, ‘just leave out the details, and heave in the bottom facts.’”

Mr. Clemens’s story is the autobiography of Sir Robert Smith of Camelot, one of King Arthur’s knights, formerly a manufacturer of Hartford, Conn. Robert Smith says of himself:

“I am a Yankee of the Yankees, a

practical man, nearly barren of sentiment or poetry, in other words. My father was a blacksmith, my uncle was a horse doctor, and I was both. Then I went over to the great arms factory and learned my real trade—learned to make everything, guns, revolvers, cannon, boilers, engines, electric machines, anything, in short, that anybody wanted anywhere in the world. I became head boss and had a thousand men under me. Well, a man like that is full of fight—that goes without saying. With a thousand rough men under one, one has plenty of that sort of amusement.

Well, at last I met my match; I got my dose. It was during a misunderstanding conducted with iron crowbars with a fellow we used to call Hercules. He laid me out with a crusher alongside the head that made everything crack and seemed to make every joint of my skull lap over on its neighbor, and then the world went out in darkness and I felt nothing more, knew nothing more

for a while, and when I came to again I was standing under an oak tree and the factory was gone.

Standing under an oak tree on the grass with a beautiful broad country, a landscape spread out before me—all to myself. No, not quite, not entirely to myself. There was a fellow on a horse looking down at me—a fellow fresh out of a picture book. He was in old-time armor from his head to his heel. He had a helmet on like a cheese box with slits in it, and he carried a shield and a sword and a prodigious spear. And his horse had armor on, too, and gorgeous silken trappings, red and green, that hung around him like a bed gown to the ground. And this apparition said to me:

‘Fair sir! Will you joust?’

Said I, ‘Will I which?’

‘Will you joust? Will you break a lance for land or lady?’

Said I, ‘What are you giving me? You go along back to your circus, or I’ll report you.’

Now what does this fellow do but fall back a couple of hundred yards and then come tilting at me, as hard as he could drive, his cheese box down close and his long spear pointed straight at me. I saw he meant business, so I was up the tree when he arrived. Well, he allowed I was his property; the captive of his spear. Well, there was argument on his side and the bulk of the advantage, so I judged it best to humor him, and we fixed up an agreement. I was to go along with him, and he wasn’t to hurt me. So I came down, and we started away, I walking by the side of his horse, and we marched comfortably along through glades and over brooks that I could not remember to have seen before. It puzzled me ever so much, and yet we didn’t come to any circus, or any sign of a circus, so I gave up the idea of a circus, and concluded he was from an asylum. But we never came to any asylum, so I was up a stump, as you may say.”

And so the two wander on together, and amid scenes of human life that afford the

author many opportunities for quaint philosophic contrasts and dry humor, until they come to Camelot, to the court of King Arthur. Fanciful and curious are the reflections of the transposed Yankee about that place—which he at first thinks must be the asylum—in its country of soft, reposeful summer landscape, as lovely as a dream and lonesome as Sunday; where the air was full of the smell of flowers and the buzzing of insects and the twittering of birds, and there were no people or wagons or life or anything going on. Very vividly he portrays the scene at Camelot, where King Arthur, with his knights, sits at a round table as big as a circus ring, and 300 dogs fight for bones around them, while the musicians are in one gallery high aloft and the ladies in another. But before he gets in there he seeks information from a plain-looking man in the outer court, saying to him:

“Now, my friend, do me a kindness. Tell me, do you belong to the asylum or are you just here on a visit, or something like that?”

And he looked me over stupidly and said: ‘Marry! Fair sir—’

‘Oh!’ I said. ‘That will do. I guess you are a patient.’

To another I said: ‘Now, my friend, if I could see the head keeper just a minute, only just a minute.’

He said: ‘Prithee do not let me.’

‘Let you what?’

‘Do not hinder me, if the word please thee better,’ and he was an under cook, and had no time to talk, though he would like to another time ‘for it would just comfort his very liver to know where I got my clothes.’

Then another, a lad, came to me saying that he was a page.

‘Oh! go along,’ I said; ‘you ain’t more than a paragraph.’

The page happened to mention that he was born in the beginning of the year 513. It made the cold chills creep over me. I stopped and said, a little faintly, ‘Now, maybe I didn’t hear you just right. Would

you say that again, and say it slow. What year did you say it was?’

‘513.’

‘And, according to your notions, according to your lights and superstitions, what year is it now?’

‘Why,’ he said, ‘the year 528, the 19th of June.’

Well, I felt a mournful sinking of the heart, and muttered: ‘I shall never see my friends again—never see my friends any more: they won’t be born for as much as a thousand years.’

The speaker had often been interrupted by laughter, but at the originality and fun of that conceit his auditors laughed until they cried, and kept on laughing with renewed outbursts over and over again. How the shrewd Yankee determined to get at the bottom facts about the year by watching for a total eclipse of the sun that he remembered the almanac of 1884 had spoken of as having occurred in 528, will have to be learned from the book when it appears.

‘I made up my mind to two things. If it was still the 19th century and I was among lunatics and couldn’t get away I would boss that asylum or know the reason why, and if, on the other hand, it was really the 6th century, all right. I didn’t want any better thing; I’d boss the whole country inside of three months, for I judged I’d have the start on the best educated man in the kingdom by 1,300 years. . . . But I’m not a man to waste time, so I said to the boy, ‘Clarence, if your name should happen to be Clarence, what’s the name of that duck, that galoot, who brought me here?’

The galoot turned out to be Sir Kay, the Seneschal. In the natural course of the story came the charming description of the interior of King Arthur’s castle, leading up to a royally funny account of the competitive lying of the gallant knights about their feats at arms. The transposed Smith looked upon the knights as a sort of

‘white Indians,’ admired their bigness and their simplicity, and eventually concluded:

“There didn’t seem to be brains enough in the entire nursery to bait a fishhook, but you didn’t mind that after a little while, for you saw that brains were not needed in a society like that, and would have marred its symmetry and spoiled it.”

Everybody goes to sleep when Merlin reels off that same old story about Excalibur. Guinevere makes eyes at Lancelot in a way that would have got him shot in Arkansas. King Arthur orders the Yankee to go to some unknown place not down in any map, capture a castle, kill the colossal saucer-eyed ogre who owned it, and release sixty royal princesses. Of course he went, but he reflected:

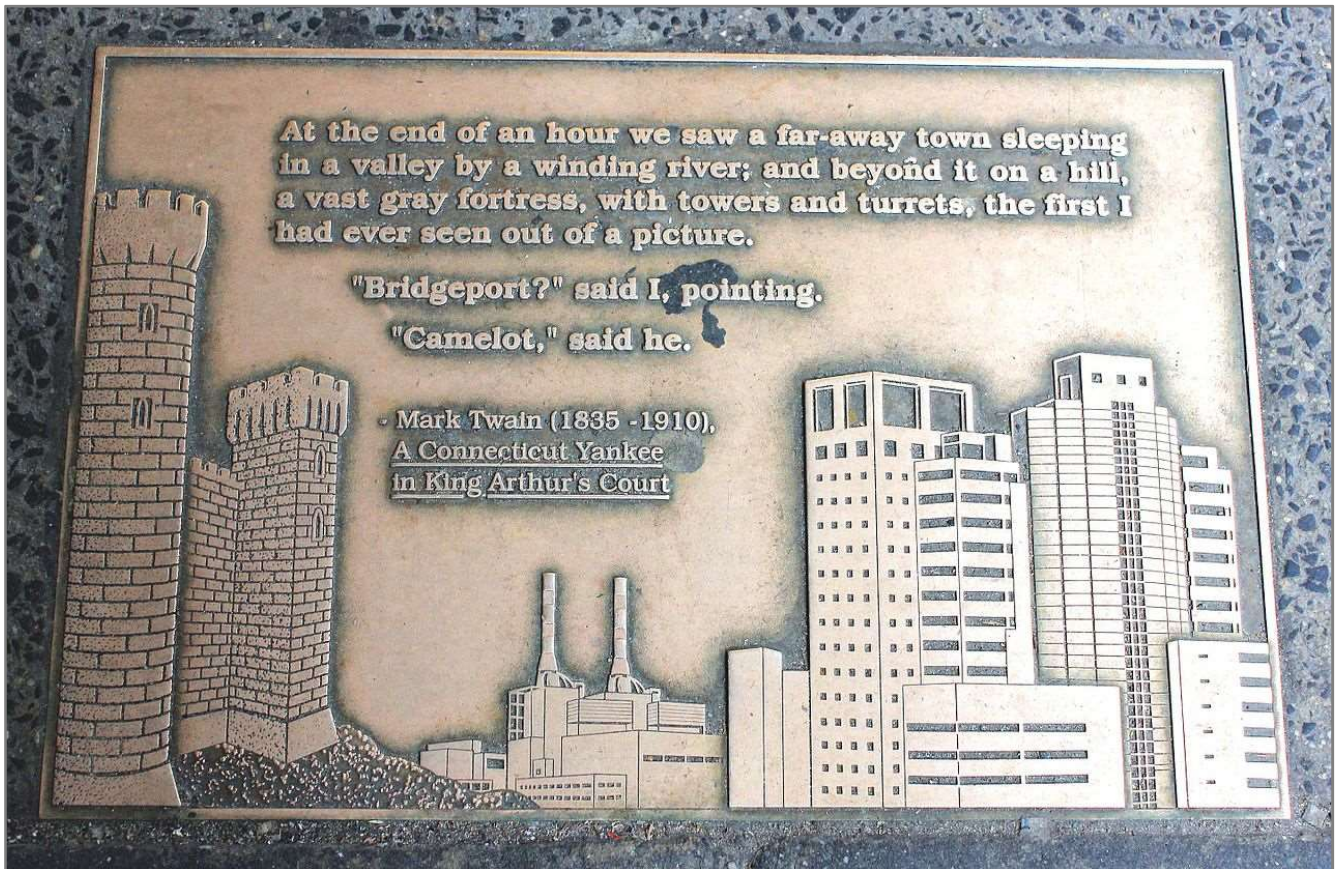
“Well, of all the d---d contracts, this is boss! I offered to sublet it to Sir Lancelot, to let him have it at ninety days, with no margin, but ‘No,’ he had got a better thing. He was going for a menagerie of one-eyed giants and a college of princesses.

It occurs to him finally, after wondering if a compromise with the ogre wouldn’t work, simply to go back and tell the King, with artistic circumstantiality of detail, that he has killed the ogre. He does so, and, of course, the King and his knights, who are used to swallowing each other’s huge lies, readily take in his, and a brilliant career opens before him as the boss liar of the court.

He took a contract from King Arthur to kill off, at one of the great tournaments, fifteen kings and many acres of hostile armored knights. When, lance in rest, they charged by squadrons upon him, he, behind the protection of a barbed wire fence charged with electricity, mowed them down with Gatling guns that he had made for the occasion. He found that the ‘education of the 19th century is plenty good enough capital to go into business in the 6th century with,’ and the next year he was running the kingdom all by himself on a moderate royalty of forty percent.

He spoiled the ogre business; cleared out the fuss and flummery of romance, and put King Arthur's kingdom on a strictly business basis. Inside of three and a half years the improvement was complete. Cast-iron clothes had gone out of fashion. Sir Lancelot was running a kind of

Louisiana lottery. The search for the Holy Grail had been given up for a hunt for the Northwest Passage. King Arthur's 140 illustrious Knights had turned themselves into a stock Board, and a seat at the Round Table was worth \$30,000.



"'Bridgeport?' said I, pointing. 'Camelot', said he."

Unit 12 – Assignments

Literature

- Read the Assignment Background below.
- Read Chapters XII-XXIV of *A Connecticut Yankee in King Arthur's Court*.

Activity While Reading:

- As instructed in the previous unit, track the major elements of the Arthurian legend as presented in the novel.
- As you read, you will notice Hank Morgan's ability to dispel this myth and related cultural superstitions with his 19th century knowledge of inventions and understanding of more modern technology.
- Make notes in your journal not only of the myths believed by the people but also the ways Morgan dispels the myths and what knowledge he uses to do so.

Unit 12 – Assignment Background

Adapted for Middle School from:

Our Island Story

by Henrietta Elizabeth Marshall

The Coming of Arthur

As soon as Uther Pendragon was dead, the mighty nobles of Britain began to quarrel among themselves as to who should be king next. Each noble thought he had the best right, so the quarrelling was dreadful.

While they were all gathered together, fighting and shouting at each other, Merlin came among them, leading a tall, fair-haired boy by the hand. When the nobles saw Merlin, they stopped fighting and were silent. They knew how clever he was, and what wonderful things he could do, and they were rather afraid of him.

Merlin stood quietly looking at them all from under his bushy eyebrows. He was a very old man. But he was tall and strong and splendid, with a long white beard and fierce, glittering eyes. It was no wonder that the Britons felt afraid of him.

“Lords of Britain,” said Merlin at last, “why fight ye thus? It were more meet that ye prepare to do honour to your king. Uther

Pendragon is indeed dead, but Arthur, his son, reigns in his stead.”

“Who is this Arthur? Where is he?” asked the nobles angrily. “Uther Pendragon had no son.”

“Hear me,” said Merlin, “Uther Pendragon had a son. It was told to me that he should be the greatest king who should ever reign in Britain. So when he was born, lest any harm should befall him, he was given into my care till the time should come for him to reign. He has dwelt in the land of Avilon, where the wise fairies have kept him from evil and whispered wisdom in his ear. Here is your king, honour him.”

Then Merlin lifted Arthur up and placed him upon his shoulders, so that all the people could see him. There was something so noble and splendid about Arthur, even although he was only a boy, that the great lords felt awed. Yet they would not believe that he was the son of Uther Pendragon.

“Who is this Arthur?” they said again. “We do not believe what you say. Uther Pendragon had no son.”

Then Merlin’s bright eyes seemed to flash fire. “You dare to doubt the word of Merlin?” he shouted. “O vain and foolish Britons, follow me.”

Taking Arthur with him, Merlin turned and strode out of the hall, and all the nobles followed him. As they passed through the streets, all the nobles, and the women and children, followed. On they went, the crowd growing bigger and bigger, till they reached the great door of the cathedral. There Merlin stopped, and the knights and nobles gathered around him; those behind pushing and pressing forward, eager to see what was happening.

There was indeed something wonderful to be seen. In front of the doorway was a large stone which had not been there before. Standing upright in the stone was a sword, the hilt of which glittered with gems. Beneath it was written, “Whoso can draw me from this stone is the rightful King of Britain.”

One after another the nobles tried to remove the sword. They pulled and tugged till their muscles cracked. They strained and struggled till they were hot and breathless, for each one was anxious to be king. But it was all in vain. The sword remained firm and fast in the rock.

Then last of all Arthur tried. He took the sword by the hilt and drew it from the stone quite easily.

A cry of wonder went through the crowd, and the nobles fell back in astonishment leaving a clear space round the King. Then as he stood there, holding the magic sword in his hand, the British nobles one after another knelt to Arthur, acknowledging him to be their lord.

“Be thou the King and we will work thy will, who love thee.” Then the King in low deep tones and simple words of great authority bound them by so strait vows to his own self that when

they rose, knighted from kneeling, some were pale as at the passing of a ghost, some flushed, and others dazed, as one who wakes half-blinded at the coming of a light.

Arthur was only fifteen when he was made king, but he was the bravest, wisest and best king that had ever ruled in Britain. As soon as he was crowned, he determined to free his kingdom from the Saxons. He swore a solemn oath that he would drive the heathen out of the land. His knights he bound by the same solemn oath.

Then, taking the sword which he had won, and which was called *Excalibur*, and his mighty spear called *Ron*, he rode forth at the head of his army.

Twelve great battles did Arthur fight and win against the Saxons. Always in the foremost of the battle he was to be seen, in his armor of gold and blue, the figure of the Virgin upon his shield, a golden dragon and crown upon his helmet. He was so brave that no one could stand against him, yet so careless of danger that many times he would have been killed, had it not been for the magic might of his sword *Excalibur*, and of his spear *Ron*.

And at last the Saxons were driven from the land.



He stood there holding the magic sword in his hand.

Unit 13 – Assignments

Literature

- Read the Assignment Background below.
- Read about the elements of a good story:
http://www.katiekazoo.com/pdf/KK_FiveEssentialElements.pdf
http://users.aber.ac.uk/jpm/ellsa/ellsa_elements.html
- Read Chapters XXV-XXXIV of *A Connecticut Yankee in King Arthur's Court*.

Activity While Reading:

- As instructed in Unit 11, track the major elements of the Arthurian legend as presented in the novel.
- As you read, you will notice Hank Morgan's ability to this myth and related cultural superstitions with his 19th century knowledge of inventions and understanding of more modern technology.
- Make notes in your journal not only of the myths believed by the people but also the ways Morgan dispels the myths and what knowledge he uses to do so.

Composition

- Using the notes that you have gathered on story elements, begin writing a rough draft of the following topic using the guidelines provided.
 - Choose a legend or myth you know well and imagine you (or a character you create) are a time traveler, like Hank Morgan, and you travel back in time and find yourself in the story.
 - Rewrite the myth through the eyes of a learned, present-day narrator.
 - Reveal the fallacies of the myth and give reasons why the people's beliefs and explanations of the time were due to a lack of knowledge.
 - Use the examples from the novel as a guide. One example is Hank threatening to make the sun vanish. He knows about the eclipse; however, the people in King Arthur's time are ignorant of this and think Hank has actually made the sun disappear.

Unit 13 – Assignment Background

Adapted for Middle School from:

King Arthur and His Knights

by Maude Radford Warren

Arthur's Court and the Order of the Round Table

After Arthur had proved his prowess in his contest with the eleven kings, he decided to establish his Court and the Order of the Round Table. The place he chose was the city of Camelot in Wales, which had a good situation, being built upon a hill. He called the wise Merlin and ordered him to make a great palace on the summit of the hill.

Through his powers of enchantment, Merlin was able to do this very quickly, and within a week the King and his personal attendants were settled in the palace.

The main part consisted of a great Assembly Hall built of white marble, the roof of which seemed to be upheld by pillars of green and red porphyry (a very hard type

of rock embedded with crystals), and was surmounted by magnificent towers. The outside walls of the hall were covered with beautiful rows of sculpture. The lowest row represented wild beasts slaying men. The second row represented man slaying wild beasts. The third represented warriors who were peaceful, good men. The fourth showed men with growing wings. Over all was a winged statue with the face of Arthur.

Merlin meant to show by means of the first row that formerly, evil in men was greater than good; by the second that men began to conquer the evil in themselves, which in time caused them to become really good, noble, and peace-loving men, as in the third row. And finally, through the refining influence of Good King Arthur and his wise helpers, men would grow to be almost as perfect as the angels.

The main doorway was in the shape of an arch, upheld by pillars of dark yellow marble. The hall was lighted by fourteen great windows, through which the light streamed in soft colors upon the marble floors. Between these windows, and along the cornices, were beautiful decorations. There were carvings in white marble of birds and beasts and twining vines. There was mosaic work of black and yellow and pink marble and of lapis lazuli, as blue as a lake when the clear sun shone full upon its surface.

Under the windows were many stone shields, beneath each of which was the name of a knight. Some shields were blazoned with gold, some were carved, and some were blank. The walls were hung with beautiful tapestries which had been woven by the ladies of the land for Arthur's new palace. On each was pictured some episode from the life King Arthur; the drawing of the magic sword from the anvil, the finding of the good sword Excalibur, his deeds of justice and acts of kindness, and his many battles and wars.

The two wings of the palace contained the dining hall and kitchen and the living

apartments of all the members of the court who made their home with the King. The dining hall was only a little less beautiful than Arthur's great Assembly Hall. The walls were hung with cloths of scarlet and gold. The deep fireplace was supported by four bronze pillars. In the middle of the room were long tables made of oak boards set on ivory trestles. At a banquet the walls were hung with garlands of flowers or festoons of branches.

The great kitchen had stone walls and stone flagging (flooring made of flat-cut stones, called flagstones). The fireplace was so large that there was room for a whole ox to be roasted, and above hung cranes from which half a dozen kettles could be suspended, and pots of such a size that pigs could be boiled whole in them. All about the walls were cupboards. Some were full of plates of wood, iron, steel, silver, and gold and flagons, cups, bowls, and saltcellars of gold and silver. Others were used for the storing of cold meats and fruits. There were several tables on which the cooked food was cut, and benches upon which the cooks rested when they were tired after serving the hungry eaters.

Well might they have grown tired.

Supper, the most important of the day, lasted from three until six, and often longer. But the cooks, and the little scullion boys who washed the pots and pans, and the attendants who carried in the food to the dining hall, all wore contentment and happiness on their faces as they hurried about with their long blouses tucked out of harm's way; for to serve King Arthur and his guests was considered a real privilege.

The sleeping rooms were furnished with chests, chairs, and beds spread with fine linen and with ermine-lined covers. Hangings of various colors decorated the walls. On the floors were strewn rushes, and among them was thrown mint which gave forth an agreeable fragrance.

After Arthur, his officers, and his servants had been in the palace a few days,

the King formally established his Court. He invited all the knights who cared to do so to come with their families and retinues and live with him. Some preferred to remain in their own castles, but others gladly went to live with the King. Soon all were comfortably settled.

The King's officers were very important members of Arthur's Court. First of these came the Archbishop of Canterbury, who held the highest place in the King's regard. It was his duty to conduct the church services for Arthur and his followers, and to christen, marry, and bury the people of Camelot. Next, Sir Ulfius as chamberlain superintended the care of the King's rooms. Sir Brastias, who was warden, superintended the servants. Sir Kay, who was steward, had charge of all the food and the kitchen. Sir Hector, as treasurer, took care of the King's gold and rendered the accounts. Sir Geraint managed all the tournaments and outdoor sports of the knights and squires. There were other officers to help these, and all did their work faithfully and lovingly.

The knights whom Arthur chose to be members of his Round Table were mostly selected from these officers. As members of the order there were one hundred and fifty knights who had shown themselves especially brave in battle and who were devoted followers of the King. Next to being king, the greatest honor which could fall to a warrior was to be made a member of the Round Table, for all who belonged to the order were dedicated to the service of God and mankind. There is no glory greater than such a dedication.

In his great hall Arthur had placed a huge table, made round in shape so that there should be neither head nor foot, a higher place nor a lower place. Arthur wished all who sat there to be equals. These chosen knights were to give him counsel in times of peace and of war.

It was a solemn hour when the knights took their places. The Archbishop of

Canterbury blessed them and their seats. Then each one came to Arthur, who stood at the top of the Assembly Hall, and paid him homage. Next they took their vows. They promised to be brave and good, never false, or mean, or cruel. If anyone with whom they fought begged for mercy, they would show him mercy. And they vowed never to fight for a wrong cause or for money. Each year at the feast of the Pentecost they were to repeat these vows.

Other members of Arthur's Court were old, brave knights who could no longer fight, but who liked to be near the King and his warriors, and gave the wisdom of age and experience to his councils; young, ambitious, and promising knights who had had but little real experience in battle; and faithful squires who had had no real experience at all. Boys from six to fourteen years were pages. There were others who transformed Arthur's Court to a place of grace and beauty—the mothers, wives, sisters, and daughters of the warriors.

Although they did not help in the councils of war, these ladies were of great assistance in training the knights to be tender and courteous. They taught the young pages good manners and unselfishness. They assisted the knights in removing their armor when they came in tired from riding or fighting. They sat with Arthur and the knights in the evening in the dining hall, singing or playing upon harps, or listening to the tales that were told. When the knights were away the ladies stayed in their own chambers, hearing wise readings from the Archbishop of Canterbury or other learned men, listening to Merlin's words of wisdom, and embroidering the beautiful hangings and cushions which were to adorn the palace.

It was a month before Arthur's Court was established, and during that time the city of Camelot was a scene of continual merriment. The people of the place were glad that the King had come, for that meant much gain for them. Those of them who did

not live in the palace had their houses or shops on the streets which wound about the foot of the hill. Many of the shops belonged to armorers, who had armor of all sorts for anyone who would buy. They were glad in their turn to buy the swords of famous knights which had been used in great battles, for such weapons they could always sell again at a good price. These shopkeepers and servants and the squires and the warriors all united to make the city of Camelot a beautiful one, for the sake of their king. The streets were kept strewn with rushes and flowers. Rich awnings and silken draperies were hung from the houses.

All day long processions passed, made up of the followers of all those lords who gave allegiance to the King. They carried the banners of their masters—crimson, white, or scarlet, gold, silver, or azure—making the streets glow with color. The marching squires wore ornamented blouses, drawn in at the waist, long silk stockings, and shoes of embroidered leather. The bowmen were dressed in green kirtles (tunics), rather shorter than those of the squires, and wore dark woolen hose; they carried their bows and arrows slung across their shoulders. The servants were dressed in much the same way, except that their blouses were longer and of various colors. Many knights rode in the processions, their long plumes waving in the wind, their armor shining, and their falcons perched upon their wrists.

All day long, too, bands of musicians played on flutes and timbrels and tabors (small drums) and harps; bands of young men and women sang songs in praise of the King; storytellers went about relating old tales of famous heroes. The young men showed their strength by tumbling and wrestling, and their grace by dancing; the young women also danced.

The wise Merlin often passed along the streets, walking silently among the merry throngs of people. Sometimes the little Dagonet danced at his side, Dagonet the King's jester, a tiny man who made

merriment for the Court with his witty sayings. He always wore a tight-fitting red blouse and a peaked cap ornamented with bells, and he carried a mock scepter in the shape of a carved ivory stick.

Whenever Arthur appeared before his people, church bells were joyously rung and trumpets were sounded. The King, as he rode, distributed presents to the poor people: capes, coats, and mantles of serge, and bushels of pence. In a dining hall at the palace, feasts for the poor were held on those days, which were also open for all the people who might come.

When the weather was beautiful, tables were placed on the sward (lawn) outside the palace, and those who cared to ate under the shade of the trees, listening to the music of the blackbirds, whose singing was almost as loud as that of the chorus of damsels who sang in the palace. Every hour the servants carried in and out great quarters of venison, roasted pheasants and herons, and young hawks, ducks, and geese, all on silver platters. Curries and stews and tarts were innumerable. In the midst of the sward a silver fountain had been set from which flowed sweet wine. Even the great feasts of the year, which were held at Christmas, upon the day of the Passover, at Pentecost, upon Ascension Day, and upon St. John's Day, were not as wonderful as these feasts, when the King held holiday with his people.

On these days of merriment, when the people were not eating or drinking or marching in processions, they were at the tournament field, watching the combats. Here the best of Arthur's knights, mounted on strong horses and wearing heavy armor, were arranged on two sides of the field. Behind each row was a pavilion filled with ladies. Four heralds stood ready to blow the trumpets which gave the signal for the combats. Each herald wore crimson silk stockings and crimson velvet kirtles, tight at the waist, and reaching half-way to the knee.

When it was time to begin the heralds

blew the trumpets, the ladies bent over eagerly, and the knights spurred their horses forward, riding with their lances at rest. In a moment clouds of dust arose, circling up as high as the plumes on the knight's helmets, and their lances crashed against each other's shields. Many of the lances broke. Sometimes the shock of the contact overthrew a knight. But no one was killed, for the good King Arthur had ordered that the combats should be friendly.

When the jousting had lasted for several hours, those knights who had shown themselves the stronger received prizes from the ladies. The prizes were suits of armor ornamented with gold, and swords with jeweled hilts. The knight, who, of all, was the strongest, chose the lady whom he considered most beautiful, and crowned her "The Queen of Love and Beauty."

During the month of feasting, Arthur made knights of some of the squires. A young squire was first obliged to show his skill in tilting at the *quintain* (driving a lance, usually while on horseback, at a stationary device). Then his father presented him with falcons and sparrow hawks for hunting, and arms and robes. He also gave robes and arms to his son's companions, and, to their mothers and sisters he gave furs and embroidered robes, and belts of gold. Finally he gave money to the singers and players, and servants, and to the poor people of Camelot.

At about sunset the young squire went into the church, where the Archbishop of Canterbury held a solemn service. The youth took the armor which he had chosen, and placed it on the floor in front of the altar. He was then left alone, and all night long he prayed fervently to God to give him strength to be a noble and true knight. In the morning the King came to the church, attended by his nobles and by the archbishop. The squire laid his sword on the altar, thus signifying his devotion to Christ and his determination to lead a holy life. King Arthur bound the sword and spurs on the young man, and taking Excalibur, he smote him lightly on the shoulder with it, saying, "Be thou a true and faithful knight."

Then the squire took a solemn oath to protect all who were in distress, to do right, to be a pure knight, and to have faith in God. After that the Archbishop of Canterbury preached a solemn sermon.

When the month of feasting and holiday was ended, the members of the Court returned to their usual habits of life. The Knights of the Round Table went forth to right wrongs and to enforce the law. All who were in distress came to the King for help. And to the whole country Arthur's Court was famous as a place where unkindness was never done, and where truth, justice, and love reigned.

Unit 14 – Assignments

Literature

- Read Chapters XXXV-XLIV to complete your reading of *A Connecticut Yankee in King Arthur's Court*.

Activity While Reading:

- As instructed in Unit 11, track the major elements of the Arthurian legend as presented in the novel.
 - As you read, you will notice Hank Morgan's ability to dispel this myth and related cultural superstitions with his 19th century knowledge of inventions and understanding of more modern technology.
 - Make notes in your journal not only of the myth believed by the people but also the ways Morgan dispels the myths and what knowledge he uses to do so.
- Read the Assignment Background below for a contemporary literary review. The review contains important information about the story from the viewpoint of people living when the novel was first published. Read at least the review that's included here and write down some observations in your reading journal. You may enjoy using the link that follows the first review and read a second review.
 - What do these reviews reveal about the 1890 American view of:
 - The Arthurian Legend?
 - American Society?
 - The Church?
 - Mark Twain himself?

Composition

- Edit your draft, making sure your narrative is organized well and that your story is free of mechanical errors. Read your story aloud to an “audience” of one or more. Sharing your story with someone will help you to finalize your story.
- In addition, add any new information you discover in your reading this week.
- Use the **Essay Grading Rubric** found on **the website** in the **Resources** section to check your work.

Unit 14 – Assignment Background

Contemporary Review of

A Connecticut Yankee in King Arthur's Court

Boston Literary World, February 15, 1890

Mark Twain's latest book, which his publishers have brought out in a handsome volume, seems to us the poorest of all his productions thus far. The conceit of taking a Yankee of this generation of telephones and the electric light back to King Arthur's Court may please some minds, if presented in a story of moderate length, but there can be

few who will really enjoy it when long-drawn out to the extent of nearly six hundred pages. Whatever value Mr. Clemens might have incidentally imparted to his burlesque by giving something like a correct picture of the customs of the time in which the mythical king flourished is entirely absent. He has crowded into his

picture a great number of episodes illustrating “ungentle laws and customs” which are historical, indeed; but he says:

It is not pretended that these laws and customs existed in England in the 6th century; no, it is only pretended that, inasmuch as they existed in the English and other civilizations of far later times, it is safe to consider that it is no libel upon the 6th century to suppose them to have been in practice in that day also. One is quite justified in inferring that wherever one of these laws or customs was lacking in that remote time, its place was competently filled by a worse one.

Mr. Clemens’ method of writing history would justify him in picturing the Connecticut of the 17th century as afflicted with loose divorce customs and great corruption at the polls—or something worse—simply because these are vices of the 19th century! To crowd into a representation of one age the social evils of all its successors known to us, and to omit those special redeeming features of the time which made life tolerable, is a very irrational proceeding.

The serious aim under Mark Twain’s travesty is the glorification of American Protestant democracy. The effort fails through the extreme partiality of the procedure. Even a Mark Twain, the persistent teacher of irreverence for great men and great events, should have some little respect left for fair play. Mr. Clemens’ previous books have been bad enough in their strong encouragement of one of the worst tendencies in a democratic State, the inclination to sheer flippancy and unmanly irreverence in the face of the natural sanctities of private life and the grand heroisms of human history. But this volume goes much further in its endeavor to belittle a century surrounded with romantic light by men of later times, who thus fell back upon

poetry as a slight relief to the hard prose of their actual lot. A buffoon, like the hero of this tale, playing his contemptible tricks where Sir Thomas Malory has trod with a noble teaching of knightly courtesy, and uttering his witless jokes where Tennyson has drawn so many a high moral of true gentleness, is a sorry spectacle. It is not calculated to make a reflecting person proud of a shallow and self-complacent generation which can enjoy such so-called humor.

The one consolation to be derived from this melancholy product of the American mind in the ninth decade of the 19th century is that, equally in its serious and in its jesting parts, it must bring about a healthy reaction in some of its admiring readers because it overshoots the mark; because its history is perverse, in its one-sided accumulation of evils; and because its humor will be wearisome in the extreme when its falsity is seen.

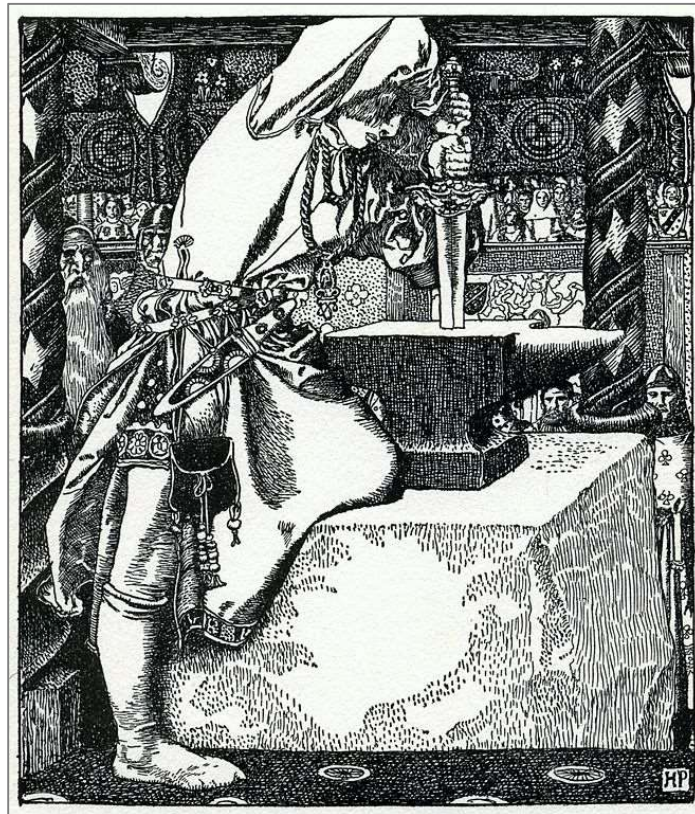
When Mr. Clemens relates his *Life on the Mississippi* with characteristic American exaggeration, we cannot fail to laugh and become friends. But when he prostitutes his humorous gift to the base uses of historical injustice, democratic bigotry, Protestant intolerance, and 19th century vainglory, we must express the very sincere animosity we feel at such a performance. If anything could be less of a credit to our literature than the matter of this book, it certainly is the illustrations which disfigure it. A Protestant of the Protestants himself, the writer of this review cannot refrain from thus freeing his soul in the cause of literary decency when the Roman Catholic Church, that is to say the Christian Church in one of the noblest periods of its history, is thus grossly assailed by the writer and the illustrator of this tiresome travesty.

Here’s a link to the second review:

<http://twain.lib.virginia.edu/yankee/cylontel.html>



Knight in armor tilting at man in modern dress in tree onto which the man in modern dress has climbed for refuge, published as frontispiece in *A Connecticut Yankee in King Arthur's Court* / Samuel Clemens. New York: Charles L. Webster & Co., 1889, by Daniel Carter Beard



The story of Arthur drawing the sword from a stone appeared in Robert de Boron's 13th-century *Merlin*. By Howard Pyle

Elements of the Story

The Arabian Nights Entertainments

by Andrew Lang

Literature for Units 15 – 18

<http://www.gutenberg.org/ebooks/128>

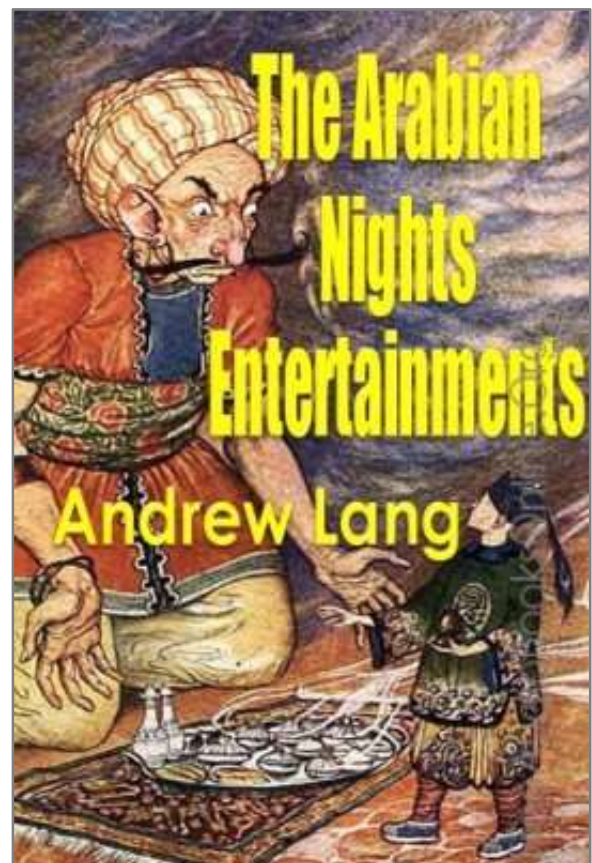
<http://www.gatewaytotheclassics.com/browse/display.php?author=lang&book=arabian&story= contents>

People need stories more than bread itself.
– Storyteller, *Arabian Nights*

The tales from Arabian Nights are frame stories, which are stories within a story. The main story begins with the tale of a king who weds a new wife each day and kills her before dawn. His trusted vizier is charged with finding these wives, but he runs out of women to bring to the King. The vizier's own daughter, Shahrazad, volunteers herself to wed the King. Shahrazad discovers a way to stay alive by telling the King stories before nightfall but concealing the ending until the next evening.

The tales come from various backgrounds: Arabia, Persia, and India. Originally, the tales were passed on in the oral tradition and changed and blended together over time. The tales continued in this way until they finally branched off in three directions: Persian, Indian, and Arabic. The version from which we get our well-known tales is the Syrian version, dating back to the 14th century. Inspired by this version, Antoine Galland created a twelve-volume set, titled *Mille et Une Nuits* (*One Thousand and One Nights*). Later, the tales were published by Grub Street and introduced to a European audience. Over the next three hundred years, many more

translations entered circulation, and various translations and versions are available today.



Unit 15 – Assignments

Literature

- Read the Assignment Background below.
- Write some notes about story elements and character types in your notebook. It is important to become familiar with these terms.
- Read the following stories, found at:
[http://www.mainlesson.com/display.php?author=lang&book=arabian&story= contents](http://www.mainlesson.com/display.php?author=lang&book=arabian&story=contents)
(The link should open to “The Arabian Nights Entertainments” by Andrew Lang. If it doesn’t, close the tab and click the link again.)
 - “Introduction”
 - “The Merchant and the Genius”
 - “The First Old Man and the Hind”
 - “The Second Old Man and the Two Black Dogs”

Activity While Reading: As you read each tale, be sure to keep a journal noting the following about each one:

- Title
- Narrator
- Characters (include types, if applicable)
- Conflict or problem
- Series of events in a Freytag’s pyramid or a plot diagram
- Purpose or moral of the tale

Unit 15 – Assignment Background

Story Elements

Setting: This is the time and the place in which a story takes place. Some authors will use the setting to either reflect or contrast the action or the emotion in the story.

Character: Typically there are several people in the story helping to move the action along. Characters come alive in the story through the author’s use of characterization. The author shows us how the character speaks, looks, thinks, and feels through what the character says and does. The author can also reveal information about the character through their setting (do they have a messy room, do they live in a castle, etc.).

Protagonist: There is one character that is central to the story. This character is the main character or the protagonist. In addition to the protagonist, there are many other types of characters.

Antagonist: Person or force keeping the protagonist from reaching their goal, the antagonist helps create the conflict in the story (example: The Wicked Witch of the West in *The Wizard of Oz*).

Hero: A character whose actions are inspiring or noble, who exhibits character and strength (example: Mr. Darcy in *Pride and Prejudice*—although Elizabeth is the story’s protagonist, it is Mr. Darcy who shows great character and whose actions are noble.)

Foil: A character who highlights the characteristics of another character, usually the protagonist, through contrast (example: Dr. Watson to Sherlock Holmes)

Round: A character who has been fully developed; the reader may feel as if he/she exists in real life (most main characters in stories are round).

Flat: A character who is described with only one or two traits (background or secondary characters in a story)

Dynamic: A character who experiences an important inner change throughout the story (Scrooge from Dickens' *A Christmas Carol*)

Static: A character who experiences little or no inner change throughout the story (example: Cinderella's stepmother)

Stereotype: A character who appears often in literature and whom the reader immediately identifies with a group (example: the bully at school, the rugged cowboy, the crooked politician)

Plot: The events that make up a story. There are several elements that make up the plot:

Exposition: The beginning portion of the plot in which the setting, the characters, and the main conflict are introduced

Rising Action: The series of events leading to the climax of the story

Climax: The significant turning point of the story, also known as the "Aha!" moment, when the reader realizes the outcome to the conflict

Falling Action: The events which occur after the climax and lead to the resolution of the story

Denouement/Resolution: The final outcome, where the author clarifies the resolution of the plot

Theme or moral: Themes are found in stories, and morals are found in fables. In *One Thousand and One Arabian Nights*, each tale Shahrazad tells has its own moral. She tells these stories to send the King different messages.

Freytag's Pyramid

As we read a story, we can draw a diagram tracing our movement up to the climax, then downward toward the end of the story. The most popular method is to use what's known as Freytag's Pyramid. This site contains the information you will need to draw and label a pyramid during the reading of the tales:

<https://www.quickbase.com/articles/an-online-resource-guide-to-freytags-pyramid>

For access to another interactive plot diagram description, visit:

<http://www.readwritethink.org/classroom-resources/student-interactives/plot-diagram-30040.html>

The diagram at the top of the page will allow you to describe events and place them on the plot line.

Unit 16 – Assignments

Literature

- Read the Assignment Background below and write notes about Setting, Conflict, and Point of View in your notebook.
- Read the following stories, found at:
<http://www.mainlesson.com/display.php?author=lang&book=arabian&story= contents>
 - “The Fisherman”
 - “The Greek King and the Physician Douban”
 - “The Husband and the Parrot”
 - “The Vizir Who Was Punished”
 - “The Young King of the Black Isles”

Activity While Reading: As you read each tale, be sure to keep a journal noting the following about each one:

- Title
- Narrator
- Characters (include types, if applicable)
- Conflict or problem
- Series of events in a Freytag’s pyramid or a plot diagram
- Purpose or moral of the tale

Unit 16 – Assignment Background

Setting: As stated previously, setting consists of the time and the location in which a story is set. There are four main purposes for setting. If we understand the author’s intentions for a particular setting, we can better analyze the author’s success in meeting his intentions.

Conflict: In some stories, the antagonist is nature. The setting, then, plays an important role in the story, and its purpose is quite obvious.

Background: The setting provides a place and time for the characters to live in and act. The setting does not have to be a “real” place; however, if the setting’s purpose is to provide a background, even if it is not real, the author’s success is shown in its believability.

Atmosphere or Mood: An author can use the setting to create a mood or set the atmosphere for the story. A dark, deserted castle would create more suspense than a well-lit house in the middle of a birthday party.

Reveals Character: If the author is trying to reveal a certain aspect of a character, he can use the setting to show this aspect, rather than telling. One example is to reveal a character as organized and meticulous by describing a room where everything is put in its place.

Conflict: the “struggle between the opposing forces” revealed through the action. The conflict is typically between the protagonist and the antagonist. There are five basic forms of conflict that can be divided into internal and external conflict:

Man vs. Self: This is an internal struggle in which the protagonist fights against his weakness in order to obtain his goal. This weakness can be fear, addiction, depression, etc.

Man vs. Man: This is an external conflict in which one character fights against another: protagonist vs. antagonist. This fight can be a physical confrontation, opposing goals, arguments, etc.

Man vs. Nature: This is an external conflict in which the protagonist fights against the forces of nature. This type of conflict is typically found in stories of survival.

Man vs. Society: This is an external conflict in which the protagonist fights against the norms of society. These can be against society's expectations of behavior, rules, or laws, etc.

Man vs. God: This is an external conflict in which the protagonist fights against God. The protagonist is fighting against an unknown destiny or his own beliefs. This type of conflict can sometimes lead to the internal conflict of man vs. self.

Point of View: The narrator in the story tells the story through a point of view. Depending on the point of view chosen, the narrator may have limited knowledge regarding other characters in the story; therefore, their intentions are revealed through dialogue and action.

First person: A story written in first person point of view will use the pronoun "I." There are two distinct versions of first person: *first-person participant* and *first-person observer*. If the narrator is a character in the story, he or she is an active participant in the story and will reveal much of the information about the plot and other characters through his or her own observations and interactions. With *first-person observer*, the narrator is not directly involved in the plot but rather gives an account of what he observes about the other characters and the action in the story.

Third Person Limited: The narrator is not a participant in the story. He tells the story and relates it to the reader from one character's perspective at a time. The narrator in a third person limited point of view will only reveal the thoughts and feelings of that one character and will present the other characters from an external viewpoint. The reader is limited to the observances and thoughts and feelings of only that one character at a time.

Third Person Omniscient: The narrator knows the thoughts and feeling of all of the characters in the story, so the reader has more intimate knowledge of each of the characters. The story can be told from any character's perspective. This point of view allows the reader to "get to know" more of the characters and allows the author to reveal each of the characters from the perspective of others and from their own perspective.

Unit 17 – Assignments

Literature

- Read the Assignment Background below and write notes about literary devices and their definitions in your notebook.
- Read the following stories found at:
<http://www.mainlesson.com/display.php?author=lang&book=arabian&story= contents>
 - “The Seven Voyages of Sindbad the Sailor”
 - “The First Voyage”
 - “The Second Voyage”
 - “The Third Voyage”
 - “The Fourth Voyage”
 - “The Fifth Voyage”
 - “The Sixth Voyage”
 - “The Seventh Voyage”

Activity While Reading: As you read each tale, be sure to keep a journal noting the following about each one:

- Title
- Narrator
- Characters (include types, if applicable)
- Conflict or problem
- Series of events in a Freytag’s pyramid or a plot diagram
- Purpose or moral of the tale

Composition

- After reading the Assignment Background for this unit, begin drafting a paper on ONE of the following topics:
 - Write a comparison/contrast essay comparing the elements you have been tracking using two of the tales you have read. You should choose at least three literary elements to compare, and your essay should give a clear comparison of how these stories illustrate these elements. Use direct quotes and examples from the novel to support your answers. For a guide, visit the following site:
<http://www.readwritethink.org/files/resources/interactives/comcontrast/>
 - Write an illustration essay. Decide on a problem either you or someone you know is facing. Using the tales from the novel as examples, construct a story that illustrates the problem in a creative way and gives a solution to the problem. Be sure to *show* rather than *tell*. Do this through descriptions, dialogue, and images.

Unit 17 – Assignment Background

Literary Devices: These allow the author to add new meaning or to emphasize certain events and ideas in his writing. The most popular literary devices of which readers should be aware and should note are:

Metaphor: A figure of speech that describes something by calling it something else, either to suggest similarity or to use a more easily understood object to describe a harder to understand object. An example of metaphor is “Beneath, in the churchyard, lay the

dead, in their encampment on the hill” (the poet is saying the graveyard can be thought of as an encampment).

Simile: Type of figurative language comparing two objects, stating that one thing is *like* the other. Similes contain the words *like* or *as*. An example of simile is “A phantom ship, with each mast and spar across the moon like a prison bar.”

Alliteration: The repetition of sound either at the initial consonant of the words or in the inside vowel sounds. Alliteration is used when the author desires to call attention or to make memorable a line or event. An example of alliteration is “Struck out by a steed flying fearless and fleet” (the poet is building the tension in the poem and wants the reader to be aware of the dangerous speed at which Paul Revere rode for freedom).

Personification: A figure of speech in which inanimate objects are given human characteristics. The use of personification allows the author to paint a vivid picture in the minds of the readers. An example of personification is “And the meeting-house windows, blank and bare, gaze at him with a spectral glare, as if they already stood aghast at the bloody work they would look upon” (the poet is signifying the horrifying events about to take place at the Battle of Lexington).

Hyperbole: A figure of speech in which the author presents an extravagant exaggeration. This is typically used to heighten the effect of a description. An example of hyperbole is Juliet’s saying, “My bounty is as boundless as the sea.”

Allusion: Reference to an historical event or literary work with which the author assumes the reader is familiar. Allusions are used to evoke emotion or a feeling of familiarity with the reader. An example of allusion is “These be the Christian husbands! I have a daughter; would any of the stock of Barabbas had been her husband rather than a Christian!”

Irony: Refers the use of words to convey a meaning opposite to the literal meaning. There are three types of irony: dramatic, verbal, and situational. Irony will be discussed in more detail in next week’s lesson.

Onomatopoeia: Basically means “sound words,” or words that sound like the sound they represent. Examples of onomatopoeia are “pow, crunch, zap,” etc.

Allegory: This is a narrative in which the characters and events represent elements of an underlying story or message, in order to present an idea or message in a way that helps the reader understand. An example is seen in the prophet Nathan’s use of a parable about a rich man who slaughtered a poor man’s beloved pet lamb in 2 Samuel 12 in order to bring King David to repentance.

As a reference, bookmark this site, or download this document. It contains a more thorough list and it includes several websites that are great resources for your literary studies:

<http://jcurrylanguagearts.weebly.com/uploads/5/8/9/2/58921319/litelements.pdf>

For a more in-depth look at the importance of the setting and other story elements, you may want to check out these websites:

<https://www.writersdigest.com/improve-my-writing/discover-the-basic-elements-of-setting-in-a-story>

<https://selfpublishing.com/setting-of-a-story/>

<https://www.youtube.com/watch?v=f-gbuHsBOM>

Unit 18 – Assignments

Literature

- Read the Assignment Background below and write notes about the three types of irony in your notebook.
- Read the following stories found at:
<http://www.mainlesson.com/display.php?author=lang&book=arabian&story= contents:>
 - “The First Calendar, Son of a King”
 - “The Second Calendar, Son of a King”
 - “The Third Calendar, Son of a King”
 - “Aladdin and the Wonderful Lamp”

Activity While Reading: As you read each tale, be sure to keep a journal noting the following about each tale:

- Title
- Narrator
- Characters (include types, if applicable)
- Conflict or problem
- Series of events in a Freytag’s pyramid or a plot diagram
- Purpose or moral of the tale

Composition

- Finish drafting your paper on the topic you chose in Unit 17.
- Be sure the final draft of your paper is clear of mechanical and grammatical errors. Use the **Essay Grading Rubric** in the **Resources** section on **the website** to check your work.

Unit 18 – Assignment Background

Irony: There are three categories of irony: verbal, dramatic, and situational.

Verbal irony is a figure of speech in which the meaning of the speaker’s words is in direct contrast to their literal meaning. In Shakespeare’s *Julius Caesar*, when Marc Antony gives his soliloquy after the death of Julius Caesar, he speaks to the Roman Senate:

*The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer’d it.
Here, under leave of Brutus and the rest—
For Brutus is an honorable man;
So are they all, all honorable men—*

In this speech, Antony knows that Brutus is responsible for the death of Caesar. He is calling Brutus an “honorable man”; however, he does not mean this. The purpose of Antony’s speech here is to rile the audience to avenge Caesar’s death by railing against Brutus. This verbal irony serves to make Brutus seem the opposite of honorable. By the end of the speech, Brutus is forced to flee the angry mob seeking revenge.

Dramatic irony occurs when the audience and one character has knowledge of events that the characters in the story do not have. An example of dramatic irony is seen in *Hamlet* when the ghost of Hamlet’s father tells Hamlet who is responsible for his death:

*Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forged process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father’s life
Now wears his crown.*

At this point, the audience and Hamlet are aware that Claudius killed King Hamlet. However, the rest of the cast, as pointed out by the phrase “whole ear of Denmark,” is unaware of both Claudius’ guilt and Hamlet’s knowledge.

Situational irony occurs when the actual outcome is different from the expected outcome. In the short story “The Most Dangerous Game,” the protagonist Rainsford leaps to what the reader and characters believe is his death. However, at the end of the story, when the antagonist General Zaroff is retiring for the night, we read:

*A man, who had been hiding in the curtains of the bed, was standing there.
“Rainsford!” screamed the general. “How in God’s name did you get here?”
“Swam,” said Rainsford. “I found it quicker than walking through the jungle.”
The general made one of his deepest bows. “I see,” he said. “Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford. . . .”
He had never slept in a better bed, Rainsford decided.*

At the point in the story when Rainsford leaps into the sea, everyone in the story (including the audience) believes that Rainsford has died. At the end of the story, something completely different occurs, and General Zaroff ends up dead. Therefore, the actual outcome is completely different from the expected outcome, resulting in situational irony.



Illustrations from *The Arabian Nights Entertainments*, by Milo Winter

Folklore & Legends

The Hobbit

by J.R.R. Tolkien

Literature for Units 19 – 23

<http://2novels.com/242600-the-hobbit.html>

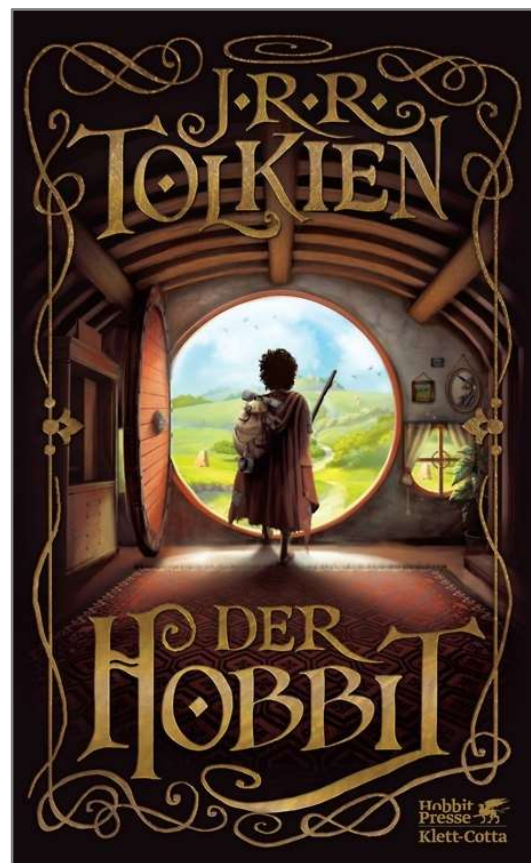
*If more of us valued food and cheer and good song
above hoarded gold, it would be a merrier world.*
– Thorin, *The Hobbit*

This is a story of long ago. At that time the languages and letters were quite different from ours of today. English is used to represent the languages. But two points may be noted. (1) In English the only correct plural of *dwarf* is *dwarfs*, and the adjective is *dwarfish*. In this story *dwarves* and *dwarvish* are used, but only when speaking of the ancient people to whom Thorin Oakenshield and his companions belonged. (2) *Orc* is not an English word. It occurs in one or two places but is usually translated *goblin* (or *hobgoblin* for the larger kinds). *Orc* is the hobbits' form of the name given at the time to these creatures, and it is not connected at all with our *orc*, *ork*, applied to sea-animals of dolphin-kind.

Runes were old letters originally used for cutting or scratching on wood, stone, or metal, and were thin and angular. At the time of this tale only the Dwarves made regular use of them, especially for private or secret records. Their runes are in this book represented by English runes, which are known now to few people. If the runes on Thrór's Map are compared with the transcripts into modern letters, the alphabet, adapted to modern English, can

be discovered and the above runic title also read.

– Author's Note, *The Hobbit*
by J.R.R. Tolkien



Unit 19 – Assignments

Literature

- You may need a blank book for an optional illustration assignment starting in Unit 21. If you choose to do that project, purchase one now from this website (either plain or fancy) so you'll have it when it's time to use it:
<http://www.barebooks.com/product/portrait-blank-bare-book/>
- Read the Assignment Background below and visit the websites given.
- Read Chapters 1-4 of *The Hobbit*.

Activity While Reading: Your journal for this unit will focus on writing chapter summaries for each chapter. When you finish reading a chapter, take a moment to write a complete summary of the MAIN events in the chapter and the characters involved in the event. Your summaries should be at least one paragraph (5-7 sentences).

Unit 19 – Assignment Background

Finding God in the Hobbit

Author Jim Ware presents a compelling argument of Tolkien's ability to present Christian doctrine in his works. In *Finding God in the Hobbit*, Ware gives readers Biblical references to the ideas Tolkien presents in the novel. To read an excerpt of the book, visit:
<http://files.tyndale.com/thpdata/FirstChapters/978-1-4143-0596-7.pdf>

The Inklings

J.R.R. Tolkien was a member of the group known as "The Inklings." Another famous member of this group was C.S. Lewis. Through their membership in the group, Tolkien helped influence Lewis' conversion. For information on "The Inklings," visit these sites:

<http://tolkiengateway.net/wiki/Inklings>
<http://www.mythsoc.org/inklings/>

Runes

The Author's Note that started out our study of *The Hobbit* mentioned runes.

- For information on Anglo-Saxon runes, visit this website:
<https://www.tolkiensociety.org/wp-content/uploads/2016/11/Runes.pdf>
- To have fun creating your own Old English runes, visit this site:
http://derhobbit-film.de/rune_generator.shtml

Map

It's important to keep a map of Middle Earth handy while you read. Here is a map, annotated by Tolkien:

<http://www.tolkiensociety.org/wp-content/uploads/2015/11/transcribed-map.jpg>

Unit 20 – Assignments

Literature

- Read the Assignment Background below.
- Read Chapters 5-8 of *The Hobbit*.

Activity While Reading: Your journal for this unit will focus on writing chapter summaries for each chapter. When you finish reading a chapter, take a moment to write a complete summary of the MAIN events in the chapter and the characters involved in the event. Your summaries should be at least one paragraph (5-7 sentences).

Unit 20 – Assignment Background

- Here is an interactive map of Middle Earth to get a better idea of where the story takes place:
 - LOTR Interactive Map of Middle Earth
<http://lotrproject.com/map/#zoom=3&lat=-1315.5&lon=1500&layers=BTTTT>
- Tolkien created a set of drawings, watercolors, and sketches for *The Hobbit*. Scroll down through the site to see a few of them:
<http://www.guardian.co.uk/books/gallery/2011/oct/24/hobbit-tolkien-in-pictures?intcmp=239>
- This Tolkien website, made to resemble Wikipedia, has wonderful pictures and information about several locations, characters, etc. from the novel:
http://tolkiengateway.net/wiki/The_Hobbit



J.R.R. Tolkien's impression of the literary character Bilbo Baggins, as seen in Tolkien's illustration of Bag End. Drawn by Tolkien for inclusion in illustrated editions of his 1937 novel *The Hobbit*

Unit 21 – Assignments

Literature

- Read the Assignment Background below, and visit the website given.
- Read Chapters 9-12 of *The Hobbit*.

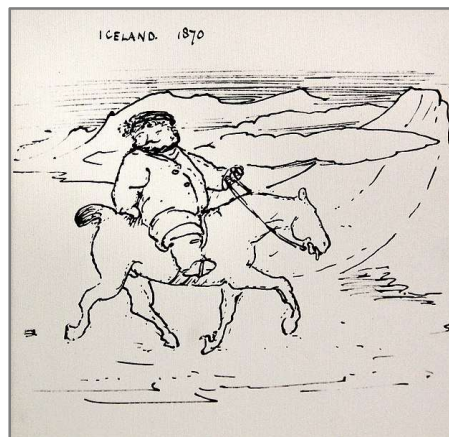
Activity While Reading: Your journal for this unit will focus on writing chapter summaries for each chapter. When you finish reading a chapter, take a moment to write a complete summary of the MAIN events in the chapter and the characters involved in the event. Your summaries should be at least one paragraph (5-7 sentences).

Composition

- Choose ONE of the following projects to complete:
 - In the blank book you were instructed to purchase in Unit 19, create well-thought-out illustrations that display events in each chapter in *The Hobbit* and write a title and description to go along with each illustration.
 - OR
 - Begin outlining a book analysis, using the format in the **Formats and Models** section of the **Resources** on **the website**. Your analysis should focus on one of the following:
 - The reluctant heroism of Bilbo Baggins
 - The treacherous journey
 - Spiritual parallels—Bilbo’s journey compared to a Christian journey
- For instructions on writing a book analysis visit:
<https://classroom.synonym.com/write-book-analysis-paper-4574.html>
<https://www.kean.edu/~cpdonova/HowtoWriteaBookAnalysis.pdf>

Unit 21 – Assignment Background

- There are many sites with summaries of the chapters. Sometimes, summaries in modern English can give you a better understanding of the story. Here is one of the more popular ones: http://tolkiengateway.net/wiki/The_Hobbit



Bilbo’s character and adventures match many details of William Morris’s expedition in Iceland. 1870 cartoon of Morris riding a pony by Edward Burne-Jones

Unit 22 – Assignments

Literature

- Read Unit the Assignment Background below. Be sure you visit all websites, regardless of which project you selected.
- Read Chapters 13-16 of *The Hobbit*.

Activity While Reading: Your journal for this unit will focus on writing chapter summaries for each chapter. When you finish reading a chapter, take a moment to write a complete summary of the MAIN events in the chapter and the characters involved in the event. Your summaries should be at least one paragraph (5 - 7 sentences).

Composition

Continue working on the project you selected in Unit 21.

Unit 22 – Assignment Background

Illustrations

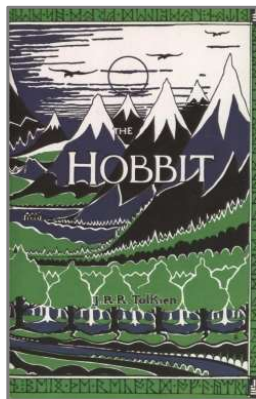
One of the project choices is to draw illustrations for *The Hobbit*. Here are some sites that can provide inspiration, with illustrations of events in *The Hobbit*:

- J.R.R. Tolkien's Illustrations for 'The Hobbit' (Slideshow)
<http://blogs.wsj.com/speakeasy/2012/09/22/j-r-r-tolkiens-illustrations-for-the-hobbit-slideshow/>
- Imagined Illustrations for *The Hobbit* by Seven Legendary Artists
<http://www.barnesandnoble.com/blog/sci-fi-fantasy/imagined-illustrations-for-the-hobbit-by-7-legendary-artists/>
- 110 Drawings and Paintings by J.R.R. Tolkien: Of Middle-Earth and Beyond
<http://www.openculture.com/2015/04/110-drawings-and-paintings-by-j-r-r-tolkien.html>
- Vintage Illustrations for Tolkien's *The Hobbit* from Around the World
<https://www.brainpickings.org/2014/06/13/vintage-hobbit-illustrations/>

“On Fairy Stories”

Tolkien wrote an essay in which he discusses the various types of fairy stories and gives his opinions of them. A summary of the essay can be read here:

<https://pagesunbound.wordpress.com/2012/03/27/on-fairy-stories-by-j-r-r-tolkien/>



A cover image for *The Hobbit* by J.R.R. Tolkien as devised by the author. This artwork was drawn by Tolkien himself and was used as the dust jacket for the first 1937 Allen & Unwin hardback edition.

Unit 23 – Assignments

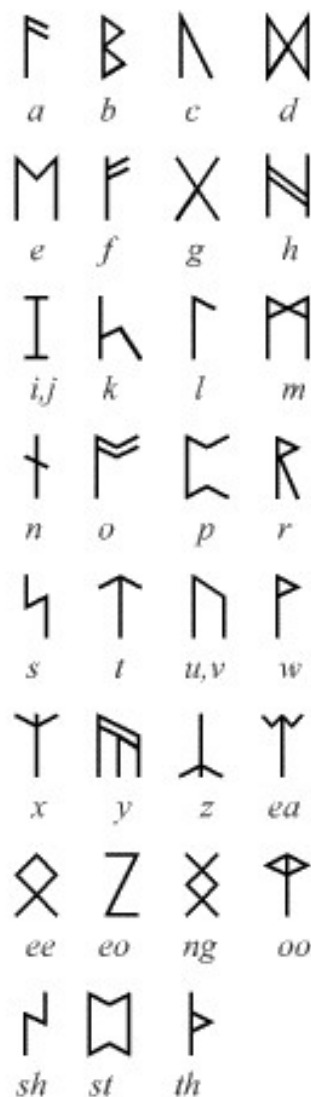
Literature

- Finish reading *The Hobbit*.

Activity While Reading: Your journal for this unit will focus on writing chapter summaries for each chapter. When you finish reading a chapter, take a moment to write a complete summary of the MAIN events in the chapter and the characters involved in the event. Your summaries should be at least one paragraph (5-7 sentences).

Composition

- Finish the project you selected in Unit 21.



Cirth runes and the English letter values assigned to them by Tolkien, used in several of his original illustrations and designs for *The Hobbit*

Plots & Subplots

A Midsummer Night's Dream

by William Shakespeare

Literature for Units 24 – 28

<https://books.google.com/books?id=vno0AAAAMAAJ>
<http://shakespeare-online.com/plays/midsscenes.html>

While these visions did appear, and this weak and idle theme, no more yielding, but a dream.

– Puck, *A Midsummer Night's Dream*



Unlike most of Shakespeare's plays, *A Midsummer Night's Dream* seems to have been almost wholly the poet's own invention. In the plots of most of his plays he unhesitatingly adopted material lying ready to his hand in history, legend, tale, or older play; but though some suppose *A Midsummer Night's Dream* to be based on a lost play called *Huon of Bordeaux*, only a few details can be traced to any known

source. The names of Theseus, Hippolyta, and Philostrate are found in Chaucer's "Knight's Tale," which is pervaded with the spirit of chivalry that Theseus typifies. North's translation of *Plutarch's Lives* probably furnished the names of Theseus's former lovers, the mention of the battle with the Centaurs, and the reference to the conquest of Thebes. Puck, better known as Robin Goodfellow, was the subject of many tales in English folklore. The story of Pyramus and Thisbe was familiar to all educated people of the time, though Shakespeare may have taken it direct from the Latin poet, Ovid. Save for these trifles, the play is the invention of Shakespeare's mind.

– Introduction to *Shakespeare's Comedy of A Midsummer Night's Dream*, edited with an introduction and notes by Ernest Clapp Noyes, A.M., Professor of English, Normal High School, Pittsburg, PA

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The scene summaries and "**Questions and Topics for Discussion**" for all units are from:

*The Academy Classics*

*Shakespeare's A Midsummer Night's Dream*

from "Explanatory Notes" found following the Appendix

## Unit 24 – Assignments

### Literature

- Read the Assignment Background below.
- In your reading journal, write and answer the questions under **Questions and Topics for Discussion** for Act I, Scene 1, and for Act I, Scene 2.
- Read Act I of the play. (If you are having trouble reading the Bard's words, you may use this side-by-side version: <http://nfs.sparknotes.com/msnd/>.)

**Activity While Reading:** Use the information about verse and meter found in the Assignment Background to play around with the sounds when you are reading the play.

There are four plots going on at once throughout the play:

- (1) The Marriage
- (2) The Lovers
- (3) The Rustics
- (4) The Fairies

Keep track of these plot lines as you read the play and note the events which occur. Be sure to mark the Act, Scene, and Line of each key event (*i.e.* IV, i, 353-365\*; IMPORTANT: Line numbers can vary among publishers, so it is important to pay close attention to which publication you are using.). Also note how and where the plots and the characters meet and affect each other.

- Using the biographical information on Shakespeare, write a three-paragraph mini biography giving information on Shakespeare and his influences. For information about the author go to: [http://absoluteshakespeare.com/william\\_shakespeare.htm](http://absoluteshakespeare.com/william_shakespeare.htm).

\*\* The 'IV' is Act IV, the 'i' is Scene 1, 353-365 are the line numbers in texts that have line numbers. If the text you are reading from doesn't have line numbers then look at <http://shakespeare-online.com/plays/midsscenes.html>.

## Unit 24 – Assignment Background

*Adapted for Middle School from:*

### *Shakespeare's Comedy of A Midsummer Night's Dream*

*edited with an introduction and notes by Ernest Clapp Noyes, A.M.*

#### **The Meter of the Play**

#### **The Use of Prose and of Verse**

Both *prose* and *verse* are found in *A Midsummer Night's Dream*, but they are not used at random. Each has its purpose. In general, prose (natural, nonpoetic speech) is employed by Shakespeare for humorous passages and for the conversation of vulgar characters, while verse (rhythmic, poetic speech) is the medium of expression for the more elevated

and poetical parts of the play. Thus Bottom and his friends regularly speak in verse. When prose and verse are used together, the conjunction is usually for the purpose of heightening a contrast either between the speakers, as in III, i, 128-200, where Bottom uses prose, and Titania, verse; or between the persons spoke to, as in V, i, 353-365, where Theseus addresses Bottom in prose and the lovers in verse. The



variation in the mode of expression, when skillfully managed, contributes quite a bit to the general effect.

### Blank Verse

The type of verse generally used in Shakespeare's plays consists of ten-syllabled lines accented on every other syllable beginning with the second, and not rhymed. An example of such a line with the accents **'bold'** is:

Four **nights**/will **quick**/ly **dream**/  
away/ the time.

This verse is called *unrhymed iambic pentameter*—pentameter because the ten syllables in the line are divisible into five groups, or “feet,” as marked above; and iambic because each foot is an *iamb*, that is, a foot containing two syllables of which only the second is accented. Other names for this kind of meter are *blank verse* and *heroic verse*.

### Variations

Since a succession of regular lines each containing five iambic feet would soon become tiresome, Shakespeare frequently substitutes another kind of foot for an iamb in order to give variety. Some of the feet that are thus substituted are: the *trochee*, which consist of an accented syllable followed by an unaccented; some are *pyrrhic*, which consist of two unaccented syllables; and some are *spondee*, which consist of two accented syllables. Thus, in I, i. 143:

Making / it mo / menta / ry as / a  
sound,

we have a trochee in the first foot. An example of pyrrhic in the first and third feet and of a spondee in the second foot may be seen in II, i, 99:

And the / quaint maz / es in / the  
wan / ton green.

One whose ear is only ordinarily quick will find no difficulty in dividing into feet these lines that contain variations.

### Fairy Verse

Much of the verse spoken by the fairies is *trochaic*. The lines vary in length, but are always short. A good example is a speech in III, ii, 110 (accented syllables **'bold'**):

**Captain / of our / fairy / band**

**Helen / a is / here at / hand**

**And the / youth mis / took by / me**

**Pleading / for a / lover's / fee**

When the final syllable of the last foot is cut off, as it is here, the verse is called *catalectic*. Trochaic meter is commonly used by Shakespeare for the speech of his supernatural beings. The light tripping measures seem especially appropriate to the fairies.

Adapted for Middle School from:

*The Academy Classics*

## Shakespeare's *A Midsummer Night's Dream*

from “The Origin of *A Midsummer Night's Dream*” found in the Appendix

### Originality of the Plot

The plot of *A Midsummer Night's Dream* cannot be traced to any one source; there is no single story which, as so often is the case with Shakespeare, forms the basis of the

action. The play is a combination of themes which are in themselves incongruous, but which are welded into an artistic whole by the incomparable skill of the dramatist. We shall concern ourselves briefly with the so-

called “source material,” but it should be pointed out that this is, for the most part, nothing more or less than the imagination of the poet.

### Books That Influenced

Perhaps in talking of the origin of the plot it is best to speak not of “sources” but of “books that influenced.” The framework for the Theseus story, for example is generally referred to Chaucer’s “Knight’s Tale,” one of the stories told by his Canterbury Pilgrims. But any indebtedness is very slight—being confined, as a matter of fact, to a few names and the idea of a wedding. For the events in the career of Theseus, touched upon in the

First, Fourth, and Fifth Acts, Shakespeare probably relied on the *Life of Theseus* in Sir Thomas North’s translation of Plutarch’s *Lives*, which was published in 1579; from this book also he seems to have obtained the names of the other Athenians at Court. But it must be remembered that, although Theseus belongs to Greek mythology, in the play he is Greek in name only. He becomes, as drawn by Shakespeare, an English nobleman such as the poet might see any day at the Queen’s Court; he has been at the wars and has now returned to his estate and his country sports. The good Duke possesses qualities which never came out of Plutarch.

### Act I, Scene 1

The First Act sets before us the conditions at the opening of the play and acquaints us with the human actors. We learn of the approaching marriage of Theseus and Hippolyta and we see that the course of true love does not run smooth for the betrothed.

The Rustics discuss their plans to please the Duke. At the close we know that the Lovers and the Rustics, each group intent upon its own concerns, are all going on the morrow night to the wood outside Athens.

### Questions and Topics for Discussion

1. Why is the complaint of Egeus introduced so early in the play?
2. How does Theseus impress you in this scene (a) as a lover, (b) as a ruler?
3. What plan is made by Lysander and Hermia to thwart her father’s wishes?
4. How does Helena explain the infatuation of Demetrius for Hermia? What is going to be done about it?
5. Do the hardships of the Lovers affect you very deeply?

### Act I, Scene 2

We now meet the Athenian workingmen, the “rustics,” who are to do honor to Theseus by acting an interlude at his wedding. It is plain that the wedding festivities form the thread which binds together the discordant elements—Lovers and Rustics are both going to the forest. Rehearsals and plays such as we find undertaken by Bottom and his friends were doubtless common in England in Shakespeare’s time—he himself must have been present on such occasions. You will note that prose is always used for the speech of the Rustics. It was Shakespeare’s way of

distinguishing them as comic persons, and it is especially effective in emphasizing the contrast between Bottom and the Fairies.

### Pyramus and Thisby

The correct spelling is Thisbe. Bottom and his friends probably pronounced the name Thisbei. Pyramus and Thisbe were in love and occupied adjoining houses in Babylon. Because of a quarrel between their parents, they were forbidden to see or to speak to each other. However, they discovered a crack in the wall between the houses, through which they conversed and finally

made arrangements for a meeting just outside of the city gates. While Thisbe, who was first to arrive, was awaiting Pyramus, she was frightened away by a lion. In her flight, she dropped her veil, which the lion tore to pieces. Pyramus, coming soon afterwards and finding the torn and bloody veil, concluded that Thisbe had been devoured by the lion, whose footprints he could see; and in despair he thrust his

dagger into his heart. In a short time, Thisbe returned, and finding Pyramus dead, drew the dagger from his body, and plunging it into her chest, died by his side. Since that time the mulberry tree by which they had agreed to meet has changed the color of its berries from white to red, dyed by the blood that flowed from the wounds of Pyramus and Thisbe.

### Questions and Topics for Discussion

1. Can you differentiate the characters of the Rustics by what they say to one another?
2. Who seems to you the stupidest man in the company?
3. How does Quince persuade Bottom to stick to one part?
4. Show how the action of the play is set forward by this scene.
5. Set the stage to indicate the house of Peter Quince, where this conversation takes place.

## Unit 25 – Assignments

### Literature

- Read the Assignment Background below.
- Read Act II of the play (if you are having trouble reading the Bard's words, you may use this side-by-side version: <http://nfs.sparknotes.com/msnd/>).

**Activity While Reading:** There are four plots going on at once throughout the play:

- (1) The Marriage
- (2) The Lovers
- (3) The Rustics
- (4) The Fairies.

Continue keeping track of these plot lines as you read the play and note the events which occur. Also note how and where the plots and the characters meet and affect each other.

- In your reading journal, write and answer the questions under **Questions and Topics for Discussion** for Act II, Scene 1, and for Act II, Scene 2.

## Unit 25 – Assignment Background

Adapted for Middle School from:

*The Academy Classics*

### *Shakespeare's A Midsummer Night's Dream*

from “The Origin of A Midsummer Night's Dream” found in the Appendix

#### **The “Rustics” and the “Fairies”**

If Theseus in the play steps outside his Greek origin, the Athenian “Rustics” have no origin in books at all. Bottom and his friends are pure Warwickshire—familiar to Shakespeare since his childhood in Stratford and doubtless seen many times again on the London streets:

*Rude mechanicals  
That work for bread  
Upon Athenian stalls.*

No book knowledge here; these men stumbled into the play straight from the English countryside. And their “Pyramus and Thisbe” is just the kind of “tedious brief” tragedy which we should expect them to choose. It is not only appropriate to their capacity and taste, but from another point of view, since the theme was well known to Elizabethan audiences, it serves admirably to hold up to good-natured ridicule the cruder dramatic performances of the time.

From the countryside, likewise, came the Fairies. Puck has a long history in folklore; he was in every village before Shakespeare drew him for all the world to see; Moth, Cobweb, and their pretty company danced and sang in the moonlit woods down Stratford way all summer through—they never came from books. Oberon and Titania, however, have a literary history and are found in scattered poems and stories right back to classical times. Oberon (to cite one instance) is the

“Auberon” of the medieval romance “Huon of Bordeaux”; Titania appears in the “Metamorphoses” of Ovid, of which a translation familiar to Shakespeare was published in 1567. But when we have said this, we must add that whatever their sources may have been, in the play they take on new beauty and interest and are vested with a life such as they never had before.

#### **Blending the Material**

Given a set of dramatic elements like these, which do not in themselves appear harmonious—how, we may ask, are they to be combined by the playwright into an artistic whole so that the audience shall be conscious of no incongruity? There are four groups to be considered: Theseus and Hippolyta; the Lovers; Oberon and Titania, with Puck and the Fairies; and the Rustics. How are we to be preserved from any sense of incongruity in the relations of these groups? How are we to be made to feel that the events of the play might really happen? Briefly, as follows. The Lovers are sketched in rather slightly—they are a little unreal—and are brought into contact with the unreal Fairies. We thus get the full effect of the Rustics, who are very real indeed. Theseus, who is also real, doesn't believe in Fairies and of course he never sees them; Hippolyta is almost equally skeptical. Finally, the dream idea is kept before us throughout, until the strong blast of the hunting-horns brings back the normal world.

#### **Act II, Scene 1**

It is now the “morrow night”; Lovers and Rustics are in the wood. The first scene

introduces Puck and the Fairies, and we watch the quarrel between Oberon and



Titania; the second scene shows how Oberon carries out his plan of punishing his Queen. In both scenes the Lovers appear and Puck's mischief-making begins to complicate matters. *Puck*, or Robin

Goodfellow, was the Old English spirit of the countryside. For a sympathetic account, read this collection of stories by Kipling—"Puck of Pook's Hill":

<http://www.gutenberg.org/files/557/557-h/557-h.htm>

### Questions and Topics for Discussion

1. Does the Fairy recognize Puck at first? If not, when does the recognition take place?
2. What account does Puck give himself?
3. What is the cause of the quarrel between Oberon and Titania?
4. Why is reference made to "the Indian steppe," and "the spiced Indian air"?
5. How does Oberon plan to "torment thee for this injury"?
6. Why does he bid Puck meet him "ere the first cock crow"?
7. Discuss the passage lines 147-166. (Oberon begins, "Well, go thy way. . .")

### Act II, Scene 2

The scene opens with music and offers opportunity for beautiful stage effects. Oberon carries out his plan to punish Titania. Puck obeys the orders of his master in regard to the Athenian, but makes a

mistake which immediately leads to confusion. The interest of the plot is heightened by the complications which must ensue.

### Questions and Topics for Discussion

1. Why does Puck anoint the eyes of Lysander? What is the result?
2. What becomes of Hermia?
3. What complications have been created so far in the play?

## Unit 26 – Assignments

### Literature

- Read the Assignment Background below.
- Read Act III of the play (if you are having trouble reading the Bard's words, you may use this side-by-side version: <http://nfs.sparknotes.com/msnd/>).

**Activity While Reading:** There are four plots going on at once throughout the play:

- (1) The Marriage
- (2) The Lovers
- (3) The Rustics
- (4) The Fairies.

Continue keeping track of these plot lines as you read the play and note the events which occur. Also note how and where the plots and the characters meet and affect each other.

- In your reading journal, write and answer the questions under **Questions and Topics for Discussion** for Act III, Scene 1.

## Composition

- Begin drafting a composition on one of the following topics:
  - Using your notes on the four plots in this play, write an essay explaining how the four different plots help explain or illustrate the other plots. What is their connection to each other? Do they mirror or contrast each other? Would the plots be as interesting without the others? How could they each stand alone?
  - Using your notes on the play, rewrite the scenes in modern language, set in modern times. You may change anything about the story: setting, character, etc.; however, you must keep the same story lines for each plot.

## Unit 26 – Assignment Background

Adapted for Middle School from:

*The Academy Classics*

### *Shakespeare's A Midsummer Night's Dream*

from “The Origin of *A Midsummer Night's Dream*” found in the Appendix

#### **A Strange and Beautiful Web**

The First Act develops the feeling of dramatic suspense—Rustics and Lovers alike are to meet in the forest. The Second provides the complicating interest, when the Fairies are brought into relation with the Lovers. Act Three shows us the complications at their height: we see their effects upon different groups—Rustics, Lovers, Fairies. The Fourth Act brings reconciliation and the clearing away of difficulties, while the Fifth is taken up with performance of the Rustics and the blessing of the bridal pair. It is all so skillfully done that as we watch the play we are conscious of nothing but the charm of the story, and not till we think it's over do we realize the amazing unlikeness of the groups that have played their parts before us. *A Midsummer Night's Dream* has a wonderful artistic wholeness; a fine blending of poetry and dramatic art. Professor Dowden has summed the matter up. The play, he says, “is a strange and beautiful web, woven delicately by a youthful poet's fancy. What is perhaps most remarkable is the harmonious

blending in it of widely different elements. It is as if threads of silken splendor were run together in its texture with a yarn of hempen homespun, and both these with lines of dewy gossamer and filament drawn from the moonbeams. Taking a little from this quarter and a little from that, Shakespeare created out of such slight materials his magnificent Dream.”

#### **“Masquerade-like” Elements in the Play**

In some phases of *A Midsummer Night's Dream* Shakespeare was undoubtedly influenced by the form of dramatic entertainment known as the “masque,” which was much in vogue at the time. The masque was introduced into England from Italy during the reign of Henry VIII—about 1530. Its effects were produced wholly by means of splendid costume, fine music, and beautiful stage-setting; of plot or character development there was nothing. Combined with the masque was the “anti-masque,” which contained grotesque and humorous figures in strong contrast to the grace and

beauty of the masque itself. Their presentation was confined to the wealthy nobles; they were given in places and great halls rather than on the public stage. They persisted until well into the 17<sup>th</sup> century, but were finally discontinued on account of the expense: the elaborate “Triumph of Peace,” produced in 1634, cost a sum equivalent to

\$100,000 in our money. Most famous of all masques was Milton’s “Comus,” given at Ludlow Castle in 1634 in honor of the Earl of Bridgewater. In our play we find all the elements of the masque—music, costume, stage-setting—together with the anti-masque in the Rustics and their absurd tragedy.

### Act III, Scene 1

In this act the complications of the play reach their height. Titania, the Rustics, and the Lovers all suffer from the magic of

Oberon or the mischief of Puck. The first scene brings together the rustic story and the fairy story.

#### Questions and Topics for Discussion

1. What are some of the difficulties which the Rustics find in their play? How are they overcome?
2. Why does Puck interfere?
3. Does Bottom realize the change that has come on him?
4. Can you explain the joke in lines 137-141 (In response to Titania telling him he is wise and beautiful)? Is there a reason that Bottom should be so proud of it?
5. How does Shakespeare develop the contrast between Titania and Bottom?
6. Where is Puck during the latter part of the scene?

## Unit 27 – Assignments

### Literature

- Read the Assignment Background below.
- Read Act IV of the play (if you are having trouble reading the Bard’s words, you may use this side-by-side version: <http://nfs.sparknotes.com/msnd/>).

**Activity While Reading:** There are four plots going on at once throughout the play:

- (1) The Marriage
- (2) The Lovers
- (3) The Rustics
- (4) The Fairies

Continue keeping track of these plot lines as you read the play and note the events which occur. Also note how and where the plots and the characters meet and affect each other.

- In your reading journal, write and answer the questions under **Questions and Topics for Discussion** for Act IV, Scene 1, and for Act IV, Scene 2.

### Composition

- Continue working on your composition. Use the **Evaluation Rubric** in the **Resources** section on **the website** to check your rough draft.

## Unit 27 – Assignment Background

Adapted for Middle School from:

*The Academy Classics*

### *Shakespeare's A Midsummer Night's Dream*

from "The Origin of A Midsummer Night's Dream" found in the Appendix

#### **The "Allegories"**

Involved, more or less, with the sources of the play are one or two passages which have given rise to some difference of opinion. The first of these is found in II., I. 140-6. It is said to present a "political allegory" and, although this theory is not generally accepted, yet it is so ingenious that it may be touched on here. According to this theory the "mermaid" is Mary Queen of Scots. She succeeded to the throne as a baby on her father's death in 1542; her career was a strange and stormy one which must have been still vivid in the memories of the audiences which saw *A Midsummer Night's Dream*. She married the Dauphin of France (the "dolphin"); he died after two years and she went to Scotland in 1561. Her beauty and charm soon won the allegiance of the people—"the rude sea grew civil at her song." She had already laid claim to the English throne upon the death of Mary, Queen Elizabeth's sister, in 1558. Then, and on later occasions, some great English noblemen attached themselves to her cause, but were ruined when that cause was lost—

*certain stars shot madly from their  
spheres*

*To hear the sea-maid's music.*

She fell into the power of Elizabeth, was imprisoned for nineteen years in various castles, and finally—in 1587—was beheaded on the ground that she was a menace to the

peace and safety of the realm. Her son, James VI of Scotland, became James I of England in 1603. Her life, her sufferings and sad fate, produced a deep impression on the people of England. The other passage is obviously a compliment to Queen Elizabeth, who never married and hence is represented "in maiden meditation, fancy free." It was fitting that Shakespeare should shape his graceful compliment to the "fair vestal throned by the west," for he had received from her his first summons to Court and was at this time in the full enjoyment of the royal patronage.

The whole passage from I. 140 to I. 158 has been fitted to yet another interpretation, which we mention as a further instance of critical ingenuity. This interpretation connects the lines with the entertainment given to Queen Elizabeth by the Earl of Leicester at his castle of Kenilworth in 1575. The "mermaid" was a part of the water pageant; the "stars," simply fireworks ("never before or since have fireworks been so glorified"); while the attempt of Cupid to pierce the heart of the "fair vestal throned by the west" represents Leicester's unsuccessful wooing of the Queen. The "little western flower" was the Countess of Essex, whom he afterward married.

You may take your choice. Perhaps the most rational point of view is reached, however, when we ask why Oberon suddenly drops his allegory to say to Puck:



“Fetch me that flower” (line 161). There is a wrench in thought here, if we accept any allegorical interpretation of the preceding lines, which is difficult to account for. On the other hand, if we regard the whole passage as embodying merely some

reminiscences of Oberon’s, without any hidden meaning, we come to a conclusion which presents no puzzling features. We then have to except only the very graceful compliment to the Queen—the “imperial votaress.”

### Act IV, Scene 1

This act ends the “dream” part of the play. Titania is freed from her enchantment, Bottom loses his ass-head, and the Lovers waken to reconciliation and happiness. Structurally considered, the interesting

thing is the way in which all this is managed—the appearance of Theseus seems to clear away all the mists and shadows of sleep.

#### Questions and Topics for Discussion

1. Discuss the contrast between Bottom and Titania.
2. What is the significance of Oberon’s remark: “See’st thou this sweet sight?”
3. Why is the charm removed?
4. Why does Puck give warning about the “morning lark”? Where do Oberon and Titania go?
5. Discuss the dramatic value of the “hunting-horns.”
6. Why have Theseus and Hippolyta come to the forest?
7. Explain the dramatic significance of their conversation about dogs and hunting.
8. How does Egeus feel about it all?
9. What is the object of the brief conversation between the Lovers before they follow Theseus?
10. Why didn’t Bottom wake up when the others woke?

### Act IV, Scene 2

This scene leads on directly to Act V. Bottom is restored to his fellows, and all the woodland wanderers are once more in Athens.

#### Questions and Topics for Discussion

1. What is the effect upon his friends of Bottom’s absence? Of his sudden return?
2. Why doesn’t he tell them his story?
3. Explain: “Our play is preferred.”

## Unit 28 – Assignments

### Literature

- Read the Assignment Background below.
- Read Act V of the play. (If you are having trouble reading the Bard’s words, you may use this side by side version: <http://nfs.sparknotes.com/msnd/>)

**Activity While Reading:** There are four plots going on at once throughout the play:

- (1) The Marriage
- (2) The Lovers
- (3) The Rustics
- (4) The Fairies

Continue keeping track of these plot lines as you read the play and note the events which occur. Also note how and where the plots and the characters meet and affect each other.

- In your reading journal, write and answer the questions under **Questions and Topics for Discussion** for Act V, Scene 1.

### Composition

- Complete a final draft of your composition. Use the **Grading and Evaluation Rubric** in the **Resources** section of **the website** to check your work and make sure your draft is free of grammatical and mechanical errors.

## Unit 28 – Assignment Background

*Adapted for Middle School from:*

*The Academy Classics*

### *Shakespeare’s A Midsummer Night’s Dream*

*from “The Origin of A Midsummer Night’s Dream” found in the Appendix*

#### **Dramatic Position of the Play**

*A Midsummer Night’s Dream* comes at an interesting period in Shakespeare’s career. He has completed his early experimenting; he has gained control over the elements of poetry and humor; he shows himself a master of selection and construction. Of character development he has much to learn before he can command the great figures of Shylock, Brutus, or Hamlet; his blank verse, too, is still to grow in flexibility and music before it reaches its full maturity as a

medium for the presentation of his thoughts. But the play before us has got free from the sharpness of construction and the mere youthful cleverness seen in *The Two Gentlemen of Verona* or *The Comedy of Errors*; at the same time it looks forward to still greater achievement in plotting, style, and characterization. And in itself stands as a perfectly adequate piece of work—one of the most wholly charming of all Shakespeare’s plays.

#### **Act V, Scene 1**

The practical common sense of Theseus puts the final bar between the fantastic events of the past night and the solid

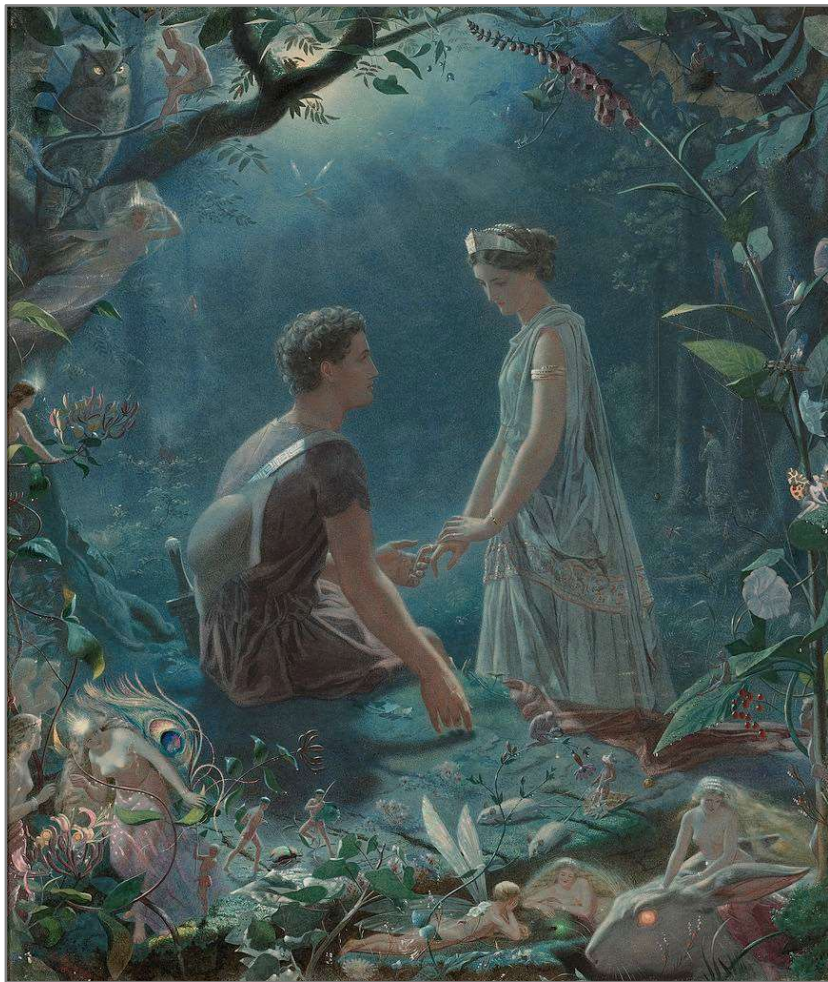
happiness which now awaits the Lovers. The Duke does not believe a word of the strange tale told by Demetrius and the

rest—his robust mentality revolts against fairies and all such “antique fables.” The whole Act is devoted to the Rustics’

Interlude, with the fairy scene coming in at the end as a kind of Epilogue.

### Questions and Topics for Discussion

1. What does Theseus think of the tale told by the Lovers? Does Hippolyta agree with him?
2. Comment upon the lines: “The lunatic, the lover and the poet . . . a local habitation and a name.”
3. Why does Theseus choose the play of Pyramus and Thisbe from those submitted to him by Philostrate? How does he answer the objections of Hippolyta?
4. How would you set the stage for the Rustics’ play?
5. Do the remarks of the audience add to the humor of the situation? What is the effect of these remarks upon the Players?
6. Read carefully the comments made by Theseus throughout the performance. Are they sarcastic, or merely good-natured witticisms? What does he mean by saying of the play that it was a “fine tragedy” and “notably discharged”? What is the feeling of Hippolyta?
7. How would you light and set the stage for the fairy scene which closes the play?
8. Why does Puck say: “If we shadows have offended,” etc.?
9. Point out in what ways the lines of Puck form a fitting close to “A Midsummer Night’s Dream.”



*Hermia and Lysander. A Midsummer Night's Dream, by John Simmons*