

Name: _____




English 12

Credit 2

The Middle Ages

Pacing Guide				
Day 1	Day 2	Day 3	Day 4	Day 5
COMPLETE pp. 1-5 ↓ INCLUDING THE LITERARY PERIOD TEST Question #10	COMPLETE pp. 5-7 ↓ INCLUDING THE "Before You Read" Questions 1&2	COMPLETE pp. 8-11 ↓ INCLUDING THE LITERARY RESPONSE & ANALYSIS Question #8	COMPLETE pp. 11-15 ↓ INCLUDING THE "WRITING ACTIVITY"	COMPLETE pp. 15-20 ↓

 CONTINUE READING THE NOVEL; YOUR BOOK REPORT IS DUE WITH CREDIT 4

No Student Writing Here			
Date		Grade	
HQT		ST	

Initials		Initials	
-----------------	--	-----------------	--

YOUR HOMEWORK WILL BE GRADED AS FOLLOWS:

ASSIGNMENT	POINTS POSSIBLE	POINTS EARNED
WRITTEN RESPONSE 5 pts. each	80	
MULTIPLE CHOICE 1 pt. each	42	
"LIST" QUESTIONS 1 pt. each	N/A	
VOCAB. / LITERARY TERMS 1 pt. each	29	
HOLT HANDBOOK 1 pt. each	20	
ESSAY 25 pts	N/A	
	TOTAL PTS. =	171
	GRADE =	%

English Language Arts Core Standards: Grades 11&12

READING: LITERATURE

Key Ideas and Details	RL. 11-12.1	RL. 11-12.2	RL. 11-12.3
Craft and Structure	RL. 11-12.4	RL. 11-12.5	RL. 11-12.6
Integration of Knowledge and Ideas	RL. 11-12.7	RL. 11-12.8	RL. 11-12.9
Range of Reading and Level of Text Complexity	RL. 11-12.10		

READING: INFORMATIONAL TEXT

Key Ideas and Details	RI. 11-12.1	RI. 11-12.2	RI. 11-12.3
Craft and Structure	RI. 11-12.4	RI. 11-12.5	RI. 11-12.6
Integration of Knowledge and Ideas	RI. 11-12.7	RI. 11-12.8	RI. 11-12.9
Range of Reading and Level of Text Complexity	RI. 11-12.10		

WRITING

Text Types and Purposes	W.11-12.1	W.11-12.2	W.11-12.3
Production and Distribution of Writing	W.11-12.4	W.11-12.5	W.11-12.6
Research to Build and Present Knowledge	W.11-12.7	W.11-12.8	W.11-12.9
Range of Writing	W.11-12.10		

SPEAKING & LISTENING

Comprehension and Collaboration	SL.11-12.1	SL.11-12.2	SL.11-12.3
Presentation of Knowledge and Ideas	SL.11-12.4	SL.11-12.5	SL.11-12.6

LANGUAGE

Conventions of Standard English	L. 11-12.1	L.11-12.2		
Knowledge of Language	L.11-12.3	L.11-12.4	L.11-12.5	L.11-12.6

The Middle Ages (1066 – 1185)
The Tales They Told

ALWAYS USE COMPLETE SENTENCES

➤ **READ** pages 88-107

1. What *effects* did the Norman invasion have on the way the English were governed? (5 pts.)

2. What were the *main features of feudalism*? *How* did feudalism change the social structure of Anglo-Saxon England? (5 pts.)

3. What were the *features of the medieval suits of armor*, as described in “A Terrible Worm in an Iron Cocoon”? (5 pts.)

4. What *role* did women play in medieval society? (5 pts.)

5. What is **chivalry**? What are some of the “*codes of conduct*” of chivalry? (5 pts.)

6. What were the **Crusades**? (5 pts.)

7. What is the **Magna Carta** (Great Charter)? (5 pts.)

8. What was the **Hundred Years’ War** about? (5 pts.)

“Write About...Contrasting Literary Periods: Loyalty and honor; then...” (p. 107) (5 pts.)

The values of loyalty and honor lay at the heart of the feudal system. The king demanded loyalty from his barons, and these lords expected loyalty from their vassals, knights, and serfs. In turn, those who honorably met their obligations expected certain rewards and protections. Have loyalty and honor remained as important in today’s society? To what and whom are people loyal today? Briefly respond to these questions about loyalty and honor then and now.

LITERARY PERIOD INTRODUCTION TEST (10 pts.)

1. After William the Conqueror triumphed at the Battle of Hastings, England changed because of its —

- A defeat of the Germanic tribes
- B adoption of the Norman feudal system
- C acceptance of Anglo-Saxon culture
- D emergence as the leading European political power

2. Feudalism’s religious concept of hierarchy featured —

- A a caste system of lords, vassals, and serfs
- B classes in Latin for young knights
- C endless international warfare
- D romantic attitudes toward women

3. In the Middle Ages, women of rank —
- A had political rights concerning domestic affairs
 - B were never allowed to manage their husbands' estates
 - C held social positions determined by the status of their husbands or fathers
 - D improved their social positions through peaceful protest
4. The growth of cities in the Middle Ages led to all of the following events *except* the —
- A rise of courtly love and a system of chivalry
 - B development of lower, middle, and upper-middle classes
 - C rise of "people's art" such as the ballad and the mystery play
 - D eventual collapse of the European feudal system
5. The Crusades influenced everyday life in England by —
- A causing writers to publish in many different languages
 - B exposing the English to other civilizations
 - C recapturing Jerusalem for Christianity
 - D inspiring the authors of the Magna Carta
6. The 1170 martyrdom of Thomas à Becket, the Archbishop of Canterbury, led to —
- A hardships for the common people of England
 - B the establishment of a new religion
 - C changes within the Church of England
 - D greater power in England for the Church of Rome
7. The *most* positive effect of the medieval church was —
- A the creation of a refuge for landless serfs
 - B a rebellion against the monarchy
 - C the use of Latin for everyday business
 - D the fostering of common beliefs and symbols
8. The signing of the Magna Carta by King John at Runnymede signaled the—
- A alliance of the English barons with the Pope
 - B king's heightened power over the people
 - C aristocrats' interest in the rights of commoners
 - D renewal of older, democratic ideals
9. As a result of the Hundred Years' War between England and France, —
- A England lost most of its population to disease and warfare
 - B the English aristocracy disappeared as a political force
 - C the yeoman class became the backbone of England
 - D France gave part of Normandy to England

10. The Black Death ultimately resulted in —

- A increased awareness of proper sanitation
- B freedom for the serfs and greater power for the lower classes
- C victory for the Lancasters over the Tudors
- D the reemergence of Anglo-Saxon religion

“THE BALLAD”

DAY 2
BEGINS HERE

➤ **READ** “Before You Read” (p. 108) **(2 pts.)**

1. What is a **ballad**?

2. What is a **refrain**?

➤ **READ** “Lord Randall” **and** “Get Up and Bar the Door” (pp. 109-110)

LITERARY RESPONSE AND ANALYSIS (8 pts.)

1. If you were to describe the mother in “Lord Randall,” your *best* description might be that she

- A is too meek to take action against a killer
- B is strong-willed and independent
- C is inquisitive and is afraid for her son
- D has never liked her son’s girlfriend

2. Where has Lord Randall been?

- A At war against the Normans
- B Across the ocean, chasing the Norse
- C On a crusade with his brothers
- D Hunting and having dinner with his love

3. Who killed Lord Randall?

- A His girlfriend
- B A rival for his girlfriend's love
- C His girlfriend's father
- D The killer's identity is not known

4. What was the motive, or reason, for the murder?

- A Lord Randall's girlfriend had been betrayed by him.
- B A jealous rival wanted the young lady for himself.
- C The young lady's father wanted her to marry a richer nobleman.
- D No motive is given in the ballad.

5. The two intruders have come because —

- A they have a long-standing feud with the couple
- B the couple is known far and wide for their hospitality
- C they are traveling and need a place to stay for the night
- D they are at war and need to take over the house

6. What word *best* describes the two intruders' behavior toward the couple?

- A friendly
- B loyal
- C honest
- D threatening

7. All of the following elements are typical characteristics of **ballads** *except*—

- A sensational or supernatural events
- B tragic subject matter
- C omission of details
- D mixed metaphors

8. "Lord Randall" is an example of a ballad whose structure is —

- A a question-and-answer conversation
- B a description of a murder
- C a series of events narrated in chronological order
- D built of large numbers of small details

- **READ** about Geoffrey Chaucer (pp. 113-114)
- **READ** “The Canterbury Tales: Snapshot of an Age” (pp. 115-116)

LITERARY RESPONSE AND ANALYSIS (3 pts.)

1. In “The Canterbury Tales: Snapshot of an Age,” we learn that the pilgrims’ journey begins at

- A** the Canterbury Cathedral
- B** a pub in Dover, London
- C** the Tabard Inn in Southwark
- D** the Church of England

2. The pilgrims are traveling to Canterbury because —

- A** the shrine of St. Thomas à Becket is there
- B** they want to escape the plague that is attacking London
- C** the innkeeper has dared them to make the journey
- D** it is part of a longer tour of England

3. The host suggests that the pilgrims exchange tales during the journey to —

- A** preserve their stories for the future
- B** pass the time along the way
- C** reduce fighting and bickering
- D** teach the innkeeper a lesson about pride

- **READ** “Before You Read” (p.118) **(2 pts.)**

1. What is **characterization**?

2. What is a **frame story**?

VOCABULARY / Write 3 synonyms OR 1 sentence (10 pts.)

DROUGHT (*n*)

ENGENDERING (*v*)

HALLOWED (*adj*)

SUNDRY (*adj*)

SOVEREIGN (*n*)

HEATHEN (*adj*)

BOORISH (*adj*)

RENDER (*v*)

DAME (*n*)

MANTLE (*n*)

- **READ** "The Prologue" *from* The Canterbury Tales (p. 120)
- **READ** "The Knight" **and** "The Wife of Bath" (pp. 122, 133)

WRITING ACTIVITY: Choose ***one*** of the two pilgrims that you read about and describe him or her. BE SPECIFIC **(5 pts.)**

VOCABULARY / Write 3 synonyms OR 1 sentence (p. 118) (9 pts.)

AGILITY (*n*)

EMINENT (*adj*)

ACCRUE (*v*)

ARBITRATE (*v*)

BENIGN (*adj*)

GUILE (*n*)

OBSTINATE (*adj*)

FRUGAL (*adj*)

DURESS (*n*)

“THE FABLE”

- **READ** “The Frame Story: A Tale Linking Tales” (pp. 169-170)
- **READ** “Panchatantra” (p.171)
- **READ** “Before You Read” **and** define the bold-faced words (p.172)

fable (1 pt.)

epigram (1 pt.)

- **READ** “Right-Mind and Wrong-Mind” *from* the Panchatantra (pp. 173-176)

LITERARY RESPONSE AND ANALYSIS (p. 177)

1. What do Right-Mind and Wrong-Mind agree to do with their treasure? (5 pts.)

2. How does Wrong-Mind break their agreement? (5 pts.)

3. Why does Wrong-Mind hide his father in the mimosa tree? (5 pts.)

READING RESPONSE Multiple Choice (5 pts.)

4. Right-Mind and Wrong-Mind are *not*—

- A** friends
- B** princes
- C** sons of merchants
- D** symbolic figures

5. When the court threatens Wrong-Mind with a trial by ordeal, he —

- A** confesses his guilt and asks for mercy
- B** claims he has a forest goddess as a witness
- C** bribes the judges
- D** turns into a heron and flies away

6. To persuade his son not to carry out the deception, Wrong-Mind's father—

- A** tells a story
- B** whips Wrong-Mind
- C** prays for Wrong-Mind
- D** delivers a stern lecture to Wrong-Mind

7. When the court discovers the truth, Right-Mind is —

- A hung from a branch of the mimosa tree
- B serenaded with poetry
- C rewarded with the king's favor
- D jailed for stealing the money

8. The **moral** of "Right-Mind and Wrong-Mind" might be stated as —

- A "Be honest."
- B "Do not kill."
- C "Do not try to be what you are not."
- D "Make sure you are right, and then act."

**DAY 4
BEGINS HERE**

➤ **READ** "The Thousand and One Nights" **and** "Before You Read" (pp. 178-179)

archetype (1 pt.)

➤ **READ** "*from* The Third Voyage of Sindbad the Sailor" (pp. 180-183)

LITERARY RESPONSE AND ANALYSIS (p. 184)

Archetypes are very old patterns found in stories across the ages, from many diverse cultures. **Archetypes** can be characters (the superhuman hero), plots (monster-slaying stories), or places (paradises and hells). **How** is the giant in this story an example of the archetypal monster who threatens a hero and his people? **(5 pts.)**

READING RESPONSE (7 pts.)

1. Sindbad decides to go to sea again because he —
 - A is bored and wants profit and adventure
 - B is being hunted by the authorities and must escape
 - C wants to learn more about foreign customs
 - D wants to find a bride across the sea
2. Why does the captain of the ship get upset when the wind blows the ship off course?
 - A He doesn't know how to navigate.
 - B He isn't sure where they are.
 - C They are dangerously close to the island of the dwarves.
 - D They are running out of supplies.
3. When Sindbad and his companions enter the palace courtyard, there is a hint of danger when they see a —
 - A lion in a cage
 - B knife that can cut holes in the universe
 - C table laid with fattening foods
 - D large heap of bones
4. The giant passes over Sindbad and chooses another victim because Sindbad—
 - A tearfully pleads for his life
 - B successfully hides from the giant
 - C is too thin
 - D is too strong
5. What does the giant do to his victims?
 - A Makes them wrestle him
 - B Roasts and eats them
 - C Asks them a riddle that can't be solved
 - D Feeds them until they cannot walk
6. Sindbad and his companions try to stop the giant by —
 - A tying him up as he sleeps
 - B putting a spell on him
 - C thrusting hot iron spits into his eyes, blinding him
 - D poisoning him
7. Sindbad's good planning allows him to escape the island when he thinks of building —
 - A a signal fire, and it alerts a passing ship
 - B a canoe, and in it he escapes alone
 - C the house, and he then swims off the island
 - D a raft, and on it he and others row away

- **READ** about Giovanni Boccaccio **and** “Before You Read” (pp. 185-186)

situational irony (1 pt.)

- **READ** “Federigo’s Falcon” *from* the Decameron (pp. 187-190)

LITERARY RESPONSE AND ANALYSIS (p. 191)

1. The unexpected visit of Monna Giovanna to Federigo after he has lost all his money is an example of **situational irony**. What did you **expect** would happen? What **actually** happened?
(5 pts.)
-
-
-

READING RESPONSE Multiple Choice (7 pts.)

2. Federigo uses up his family fortune by —
- A spending it on hunting with his falcon
 - B spending it on foreign travel
 - C putting it into bad investments
 - D wasting it trying to impress Monna Giovanna
3. Why does Monna Giovanna move closer to Federigo after the death of her husband?
- A It is the custom among Italian widows of her time to grieve in the country.
 - B She is planning to return Federigo’s love.
 - C She hopes the country air will cure her son.
 - D She wants Federigo’s protection.
4. What does Monna Giovanna’s son think will cure him?
- A A richer diet
 - B A simpler diet such as the one peasants are used to
 - C Federigo’s falcon
 - D A friendly visit from Federigo

5. When she first presents herself to Federigo at his farm, Monna Giovanna—

- A begs his forgiveness for her past coldness
- B implores him to move to the city, away from her
- C declares that she really has loved him all along
- D invites herself to dinner

6. According to Monna Giovanna, what allows her to defy good manners and impose upon Federigo?

- A The fact that they know they love each other.
- B The fact that she is the mother of a sick child.
- C She is so wealthy and beautiful that the rules do not apply to her.
- D They are neighbors and thus must help each other.

7. When Federigo realizes he has made a terrible mistake, he —

- A weeps over his bad luck
- B shrugs it off and tries again
- C laughs at the irony of fate
- D coldly reproaches Monna Giovanna

8. The *main* situational irony in the story is that —

- A Federigo and Monna Giovanna love each other but can never marry
- B shortly after their marriage, Federigo and Monna Giovanna realize they no longer love each other
- C although Federigo gives the boy the falcon, the boy dies anyway
- D Federigo kills the thing which Monna Giovanna is about to ask him for

➤ **READ** about Sir Thomas Mallory **and** “Before You Read” (pp. 192-193)

romance (1 pt.)

romance hero (1 pt.)

- **READ** “The Day of Destiny” *from* Le Morte d’ Arthur **and** “The Archetype of Arthur” (pp. 194-200)

WRITING ACTIVITY: How do Arthur’s actions contribute to his status as a romance hero? (5 pts)

**DAY 5
BEGINS HERE**

STANDARDS REVIEW: “The Twa Corbies” **and** “Raven doth to raven fly” (pp. 226-227)

READING RESPONSE (5 pts.)

1. In “The Twa Corbies,” which of the following phrases *most* helps you realize that the *corbies* are birds?
 - a) “I heard the twa corbies making a mane”
 - b) “Ye’ll sit on his white hause-bane”
 - c) “We’ll theek our nest when it grows bare”
 - d) “So we may mak our dinner sweet”
2. In “The Twa Corbies,” the lady reacts to the Knight’s death by—
 - a) taking another mate
 - b) killing his hawk and hound
 - c) becoming grief-stricken
 - d) searching for him forever
3. What does the third stanza of “Raven doth to raven fly” imply about how the knight died?
 - a) He fell off his horse.
 - b) He was shot by an enemy.
 - c) His bride poisoned him.
 - d) He died in a hunting accident.
4. Unlike “The Twa Corbies,” the last stanza of “Raven doth to raven fly” emphasizes—
 - a) the knight’s decay
 - b) the lady’s lack of grief
 - c) the corbies’ meal
 - d) the hound’s hunting activities

5. A theme common to both ballads is—
- a) the beauty of nature
 - b) the peacefulness of death
 - c) the importance of friendship
 - d) the failure of love

CHAPTER 2 TEST—PART B

This Norman-French ballad tells a sad tale about a forester's son who is in love with a woman, although he has little chance of winning her hand in marriage. Immersed in thoughts of being with her, he does not realize that she is dead.

Read the poem carefully, and then answer the questions that follow.

Ballade de Marguerite
translated by Oscar Wilde

- I am weary of lying within the chase
When the knights are meeting in the market-place.
Nay, go not thou to the red-roofed town
Lest the hoofs of the war-horse tread thee down.
- 5 But I would not go where the Squires ride,
I would only walk by my Lady's side.
Alack, and alack, thou art overbold,
A Forester's son may not eat of gold.
Will she love me the less that my Father is seen
- 10 Each Martinmas day in a doublet green?
Perchance she is sewing at tapestries;
Spindle and loom are not meet for thee.
Ah, if she is working the arras bright
I might ravel the threads by the fire-light.
- 15 Perchance she is hunting of the deer,
How could you follow o'er hill and mere?
Ah, if she is riding with the court,
I might run beside her and wind the morte.
Perchance she is kneeling in St. Denis,
- 20 (On her soul may our Lady have gramercy).
Ah, if she is praying in lone chapelle,
I might swing the censer and ring the bell.
Come in, my son, for you look sae pale,
The father shall fill thee a stoop of ale.

- 25 But who are these knights in bright array?
Is it a pageant the rich folks play?
'Tis the king of England from over the sea,
Who has come unto visit our fair countrie.
But why does the curfew toll sae low?
- 30 And why do the mourners walk a-row?
A'tis Hugh of Amiens, my sister's son,
Who is lying stark, for his day is done.
Nay, nay, for I see white lilies clear;
It is no strong man who lies on the bier.
- 35 O 'tis old Dame Jeannette that kept the hall,
I knew she would die at the autumn fall.
Dame Jeannette has not that gold-brown hair,
Old Jeannette was not a maiden fair.
O 'tis none of our kith and none of our kin,
- 40 (Her soul may our Lady assoil from sin).
But I hear the boy's voice chaunting sweet,
"Elle est morte, la Marguerite."
Come in, my son, and lie on the bed,
And let the dead folk bury their dead.
- 45 O mother, you know I loved her true:
O mother, hath one grave room for two?

READING RESPONSE (7 pts.)

1. If the lady is sewing **tapestries** (line 11), she is probably making —
- A sweaters to keep out winter's cold
 - B pictures on cloth
 - C armor for her love
 - D her own dresses
2. A **bier** (line 34) is a —
- A coffin
 - B bed
 - C hot, reviving drink
 - D fancy carriage
3. The two speakers in the ballad can be identified as —
- A a young couple in love
 - B a knight and a forester's son
 - C two neighbor women
 - D a mother and her son

4. The young man's desires are unrealistic because of difference between his and the young lady's —

- A classes
- B ages
- C religions
- D nationalities

5. The woman's responses to the young man's questions indicate that she is—

- A ignorant of his feelings
- B unaware of what is going on in town
- C trying to shield him from the truth
- D deceitful and jealous

6. Based on his comments on life and death, you could assume that the forester's son is inclined to be —

- A shy
- B pessimistic
- C jovial
- D demonstrative

7. Based on the period in which this ballad was popular and the places mentioned in it, you might assume it originated in

- A France
- B England
- C Italy
- D Canterbury or Florence

HOLT HANDBOOK Activity #1: Action Verbs

(1 pt.)

An **action verb** expresses either physical or mental activity.

PHYSICAL ACTIVITY: run, draw, push

MENTAL ACTIVITY: think, remember

DIRECTIONS: Underline all of the action verbs in the following sentences. Identify each verb by writing a **P** above it if it expresses **physical activity** or an **M** above it if it expresses **mental activity**.

M

P

Example: Please remember that we must wash the car today.

1. I know about every book in that series.
2. I doubt the accuracy of that statement.
3. Herman rides the bus every day.
4. I think I understand this assignment.
5. You will find your keys on the hall table.
6. We should drive to the beach.
7. He thought we were arriving at noon.
8. They have solved the problem.
9. We baked gingerbread cookies.
10. Consider the risks before you start your own business.

HOLT HANDBOOK Activity #2: Linking Verbs

(1 pt.)

A **linking verb** connects the subject to a word or word group that identifies or describes the subject. Such a word or word group is called a **subject complement**.

EXAMPLES: This meal **smells** delicious!
Who **is** the new class president?
That **must be** one of the oldest buildings in the city.

DIRECTIONS: Underline the linking verbs in the following sentences.

Example: I may be the shortest one here, but I am also the best basketball player.

1. He is the office manager.
2. At first, the problem appeared unsolvable.
3. Hermina seems sad.
4. You are very brave to volunteer for that job.
5. We have been cold all morning.
6. That looks wonderful!
7. She could be president.
8. They felt encouraged after the meeting with the coach.
9. We were the first ones in line today.
10. What would be best?