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# MIDDLE AGES, RENAISSANCE & REFORMATION



P R O J E C T S

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# Middle Ages, Renaissance and Reformation

PROJECTS

Laurie Detweiler





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# Middle Ages, Renaissance and Reformation Projects

## HOW TO USE THESE PROJECTS

We hope these projects will be helpful as your child progresses through the Middle Ages, Renaissance and Reformation Self-Paced course this year. Through the course, students take a journey where they see God's providence every day. Imagine being Alfred the Great defeating the Danes at the Battle of Edington, or Martin Luther nailing your 95 Theses to the Wittenberg door. God was faithful to His people through the years, just as He is today. What a joy for young children to come to realize God's faithfulness as they learn from the past. You will be amazed what your student will learn from this self-paced course. There really is nothing like it for a child to understand and learn the material. The projects in the manual will further reinforce their learning.

The self-paced course covers the 32 cards, including all worksheets and tests, on a weekly basis. Your children will not even realize that they are reviewing the material over and over as they play fun games. This manual provides fun, hands-on projects that are an effective way to bring students' learning alive. This collection of projects, drawing from our teacher's manual as well as developing new ones, provides fun and reinforcement. Do as few or as many as you want. Ideally, they should be done after the first lesson of an event and before moving on to the next event.

The self-paced course is used in many ways, so the same can be said of these projects. If you are a homeschooler with a child doing the course, we suggest looking through the book and deciding ahead of time which of the projects you would like your child to tackle. We have included projects for all ages, and most are easy to do—with very little prep. Many can be done in one sitting, but others will take a couple days.

If you are in a university model school or co-op, we suggest having the children do the self-paced lessons at home. Then, use your meeting times to work together on projects and discuss the historical fiction the children have been reading (Access the Reading Schedule at this link: [https://vpress.us/MARR\\_Lit](https://vpress.us/MARR_Lit)). Your meeting time is also a great opportunity to sing the timeline song and play some of the memory games included in the back of this project manual.

Be sure to assemble the oversized map in the back of the book before beginning the course, so your student can use the medallions to mark each event. Other resources included in the back are timeline pages, a chronology review and answer key, fun memory tools, and many templates for projects that can be used over and over again.

This project book is an enhancement for your self-paced course. We hope that it will bring history alive for your students as they explore the worlds of the Middle Ages, the Renaissance, and the Reformation.

*Marilyn Betworth*  
*Kaurie Detweiler*





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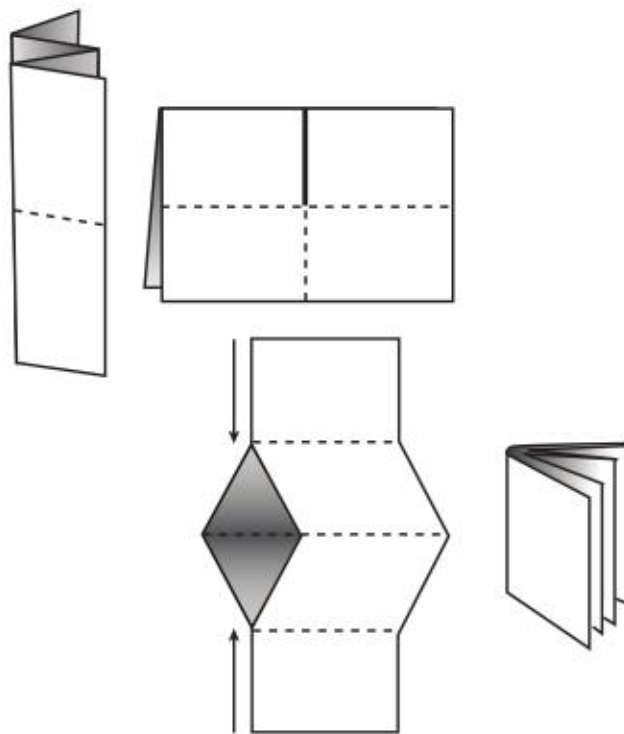
# St. Augustine Converts to Christianity

## PROJECT—TOLLE LEGE

*Create a booklet with your favorite quotes from Augustine. When you have finished the booklet, “take and read” it to your class or family.*

### DIRECTIONS

To make the booklet, fold the next page along all the dashed lines, then unfold. Fold the page in half vertically and cut along the solid center line, then unfold. Fold the page in half horizontally, then holding on to each side, gently push the ends together to form the pages of the book. Fold the front and back covers around so that the corners meet. Crease well.



### AUGUSTINE QUOTES:

“If any one attributes their existence to fate, because he calls the will or the power of God itself by the name of fate, let him keep his opinion, but correct his language.”

“It is a great question among men, whether man can be mortal and blessed.”

“Though good and bad men suffer alike, we must not suppose that there is no difference between the men themselves.”

“For as the same fire causes gold to glow brightly, and chaff to smoke; and under the same flail the straw is beaten small, while the grain is cleansed.”

“Beauty is indeed a good gift of God; but that the good may not think it a great good, God dispenses it even to the wicked.”

“Give, O Lord, what Thou commandest, and then command what Thou wilt.”

“The desire for fame tempts even noble minds.”

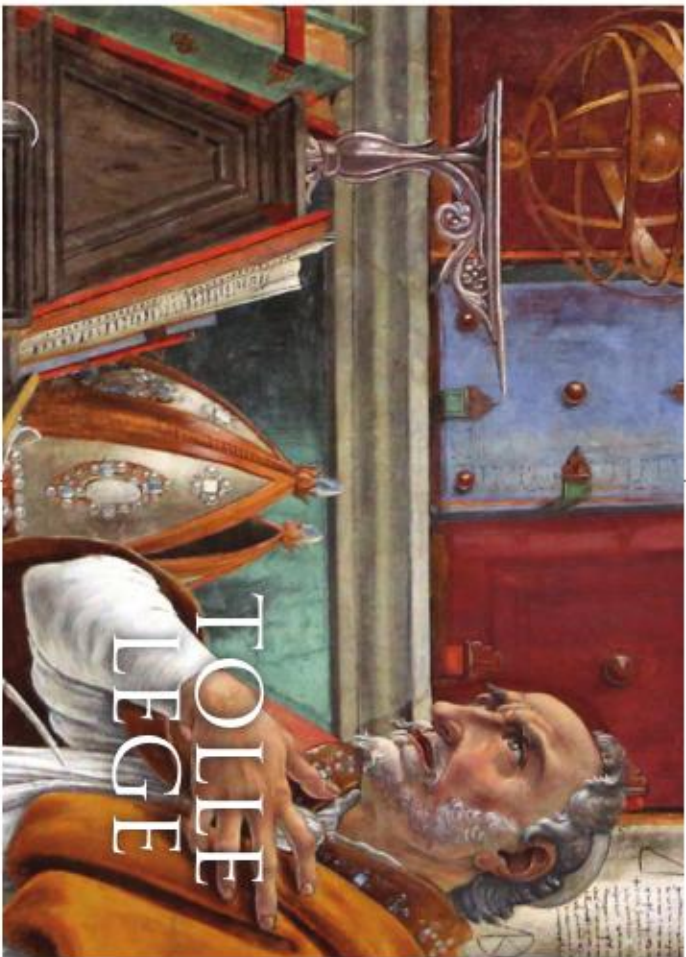
“A temptation arises: it is the wind. It disturbs you: it is the surging of the seas. This is the time to awaken Christ and let Him remind you of these words, “Who can this be? Even the wind and the waves obey him.”

“Every city is a living body.”

“Anger is a weed; hate is the tree.”

“Anyone who does not love Him Who made man has not learned to love man aright.”

“Bad company is like a nail driven into a post, which after the first or second blow may be drawn out with little difficulty; but being once driven up to the head, the pincers cannot take hold to draw it out, but which can only be done by the destruction of the wood.”



Let us walk properly, as in the day,  
not in revelry and drunkenness,  
not in lewdness and lust, not in  
strife and envy. But put on the  
Lord Jesus Christ, and make no  
provision for the flesh,  
to fulfill its lusts.  
Romans 13:13-14

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# St. Augustine Converts to Christianity

PROJECT—COLORING PAGE

*Color this old picture of the Bishop of Hippo.*



# Barbarian Invasion and Vikings

## PROJECT — HNEFATAFL

*Read the history of this ancient game, then give it a try.*

Pre-dating chess by at least 1,000 years, *Hnefatafl* (nev-a-tah-full) was played in Viking homes as early as A.D. 400. A game of strategy which is translated as “King’s Table,” *Hnefatafl* consists of one piece called *Hnefi* (“King”), twelve defenders, and twenty-four attackers, all referred to as *Hunns* (“knobs”) or *Taeftor* (“tablemen”). Many gaming boards have been found from Greenland to France—anywhere the Vikings had influence. *Hnefatafl* appears in various sizes and was called *Ard-Ri* (“High-King”) in Scotland, *Brandubh* in Ireland (where it was played with dice), and *Tablut* in Finland, just to name a few. The rules and gaming board changed over time, but the basic idea of the game remained consistent. A mock battle between unequal forces—the weaker army in the center surrounded by a larger attacking force surrounding it. The gaming pieces were made of antler, bone, clay, glass, horn, stone, wood, or even horse’s teeth. The game was for two players, using twelve light-colored pieces and a King for one player and twenty-four dark pieces for his opponent.

There are many references to *Hnefatafl* in Old Norse literature, from sources ranging from the poems of the *Poetic Edda* to saga references such as *Orkeyinga Saga*, the Greenland *Lay of Astli*, *Hervarar Saga*, *Fridthjof’s Saga* and more. Most often these references are to the playing pieces. The earliest mention of the game reads:

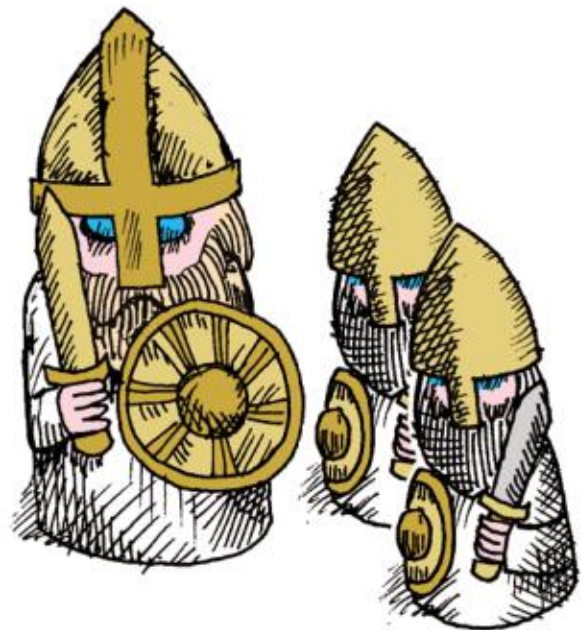
*Then in the grass the golden taeftor, the far-famed  
ones, will be found again,  
which they had owned in older days.*

The Norse poem *Rigsthula* tells of the noble child Earl learning to swim and to play *Tafl*. From *Hervarar Saga* comes a riddle in the riddle-game between Odinn and King Heidrek:

*Who are the maids that fight weaponless  
around their lord, the brown ever  
sheltering, the fair ever attacking him?*

Answer: The pieces in *Hnefatafl* (in this case the brown pieces occupy the center, attacked by the white pieces).

There have been numerous grave finds of game pieces. One runestone from Ockelbo, Sweden, shows two men balancing a boardgame on their knees, which reflects the saga references where arguments over the game frequently cause one or both players to leap to their feet, upsetting the *Tafl*-board and scattering the pieces. Fragments of actual game boards have been excavated as well.



# Barbarian Invasion and Vikings

PROJECT—HNEFATAFL

## DIRECTIONS

Cut out all game pieces - 1 *Hnefi* (King), 12 defenders and 24 attackers. Cut out all four panels and tape together. The center horizontal and vertical columns overlap. The All gold square is the center square - the Konakis.

## SET UP

The King goes in the center square, or Konakis ("the Throne") surrounded by his men while the attackers are set up around the board (see fig. 1).

## OBJECTIVE

The goal is for the defenders to get the King to one of the corner squares so he can "escape" while the attackers win if they capture the King before he can escape. Because the game is uneven, it is good etiquette to play twice, switching sides.

A score of pieces taken is recorded in order to establish the final winner.

## RULES

1. The Throne and the four corners are restricted and may only be occupied by the King. The King may re-enter the Throne and all pieces may pass through the Throne when it is empty. The four corners and the Throne can replace one of the two pieces required in capturing an opponent's piece at any time, while the Throne is only hostile to the defenders while it is empty.

2. Turns alternate between players, with the attackers getting to move first. All pieces slide orthogonally (up-down or left-right, no diagonal moves) as long as it doesn't jump over any pieces, like a rook in the game of chess.

3. Defenders and attackers are captured if they are sandwiched between two enemy pieces, or

between an enemy piece and a hostile square (the four corners and sometimes the Throne), along a column or row. The two enemy pieces should be either above and below or to the left and right of the attacked piece. A capture is only made if the trap is closed by the move of the opponent, and it is, therefore, allowed to move in between two enemy pieces (fig. 2). A captured piece is taken off the board for the rest of the game. The King may take part in a capture.

4. The King is captured like any other piece unless he is on the Throne or one of the four squares adjacent to the Throne (fig. 3). When on the Throne, the attackers must surround him in all four directions and when he is on a square next to the Throne, the attackers must surround him in the four points of the compass except the Throne. When the King is in danger of being captured on the attackers' next move, the attacker must announce, "Watch your King."

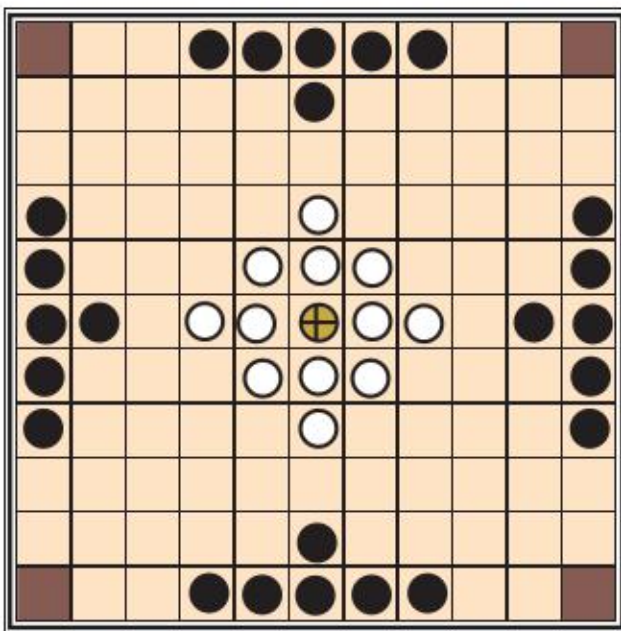


Figure 1: Set up for start of game

# Barbarian Invasion and Vikings

## PROJECT—HNEFATAFL

### STRATEGY

Remember that the King is a powerful piece! He can be placed into situations that would be dangerous for other defenders, and used as an anvil to kill attackers. The Attacker should try to keep the king pinned into the center part of the board. If he gets loose the defender has a big advantage.

Always remember that any piece can move from one side of the board to the other in a single move. Keep the big picture in mind at all times.

The attacker must be aggressive. It is tempting to place 8 pieces beside the corner squares thus stopping the King from escaping. This leaves your position much weaker with only 16 attackers to the 13 defenders, one of which is the very powerful King. The time you need to block the corners will also give the defender time to get the king in motion.

The king has to make clever sacrifices to create paths into the open, but without weakening his own forces too much. It is important to rapidly establish a threat against at least one of the strategically important corners. The attackers should try to build walls at a larger distance. In the initial phase, it is advantageous for the attackers not to capture defenders unless absolutely necessary, as the defenders tend to block the way for their own king. When the attackers finally have managed to surround the defenders with their walls, they can start to capture defenders and tighten the trap.

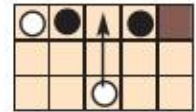


Figure 2: “Custodial Capture”—white captures both black pieces in one move

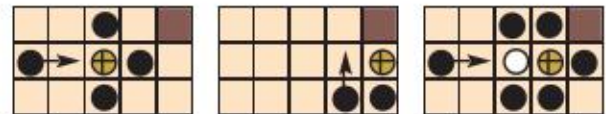


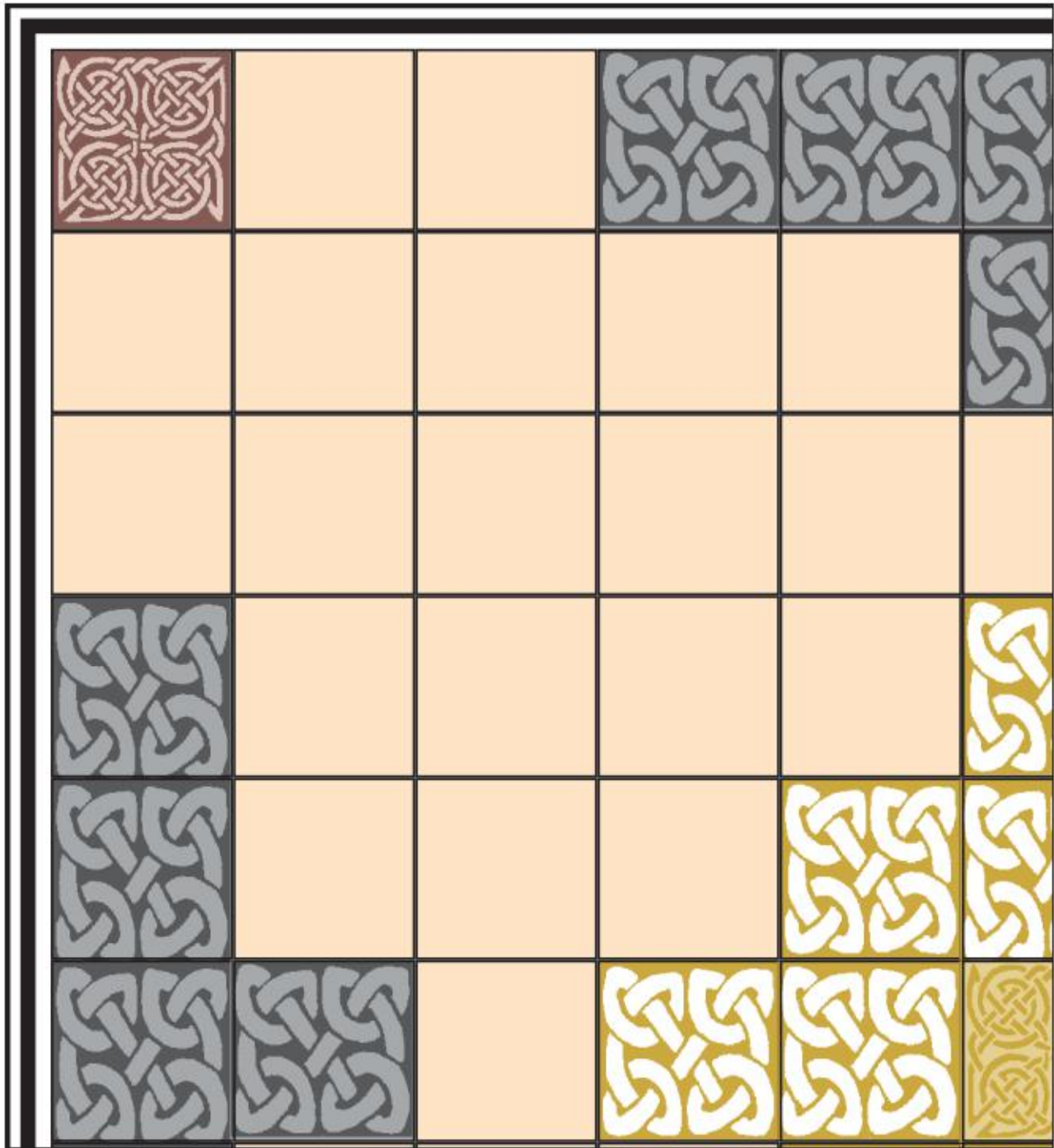
Figure 3: In each case black captures the King and wins

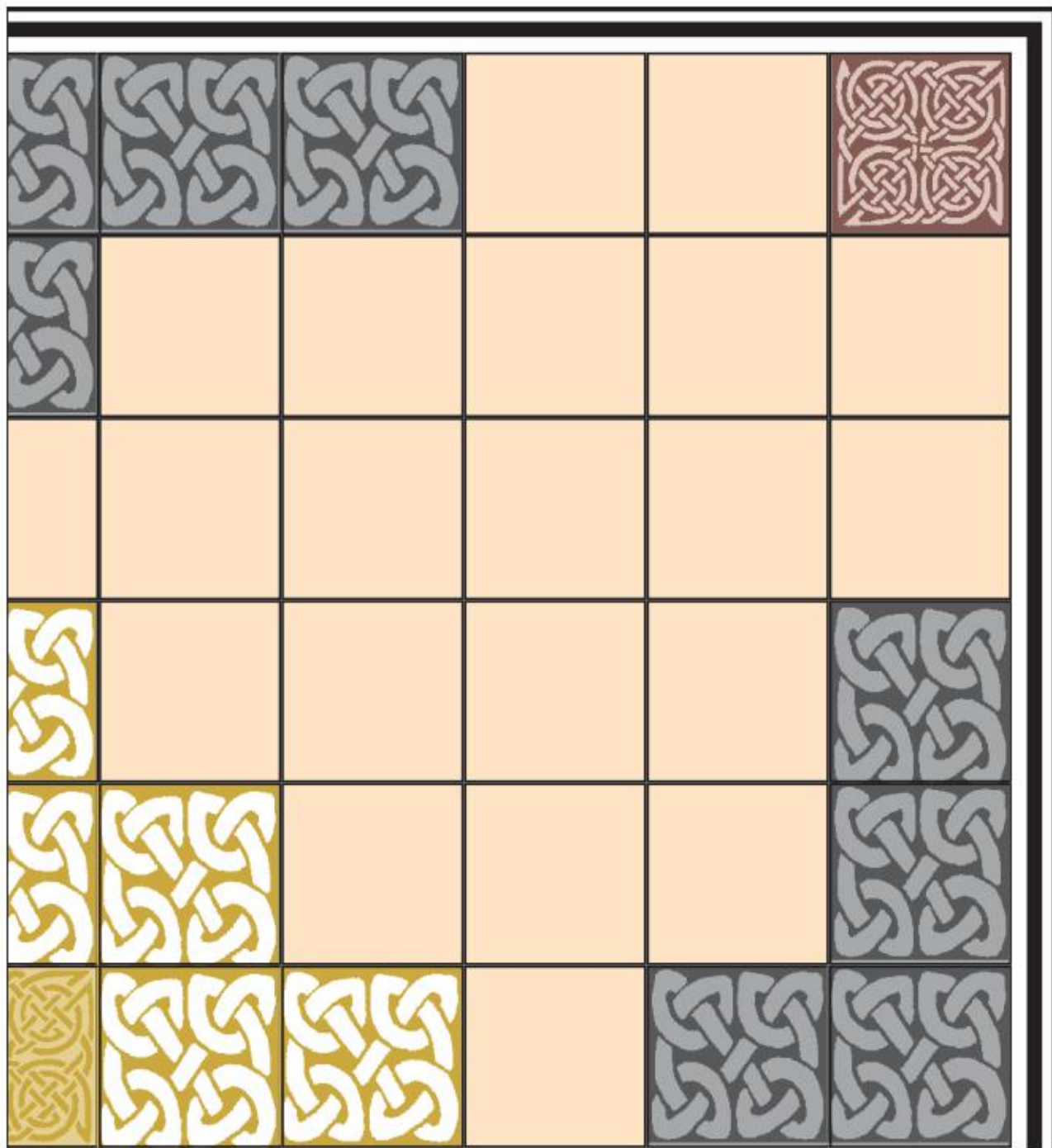


# Barbarian Invasion and Vikings

PROJECT — HNEFATAFL







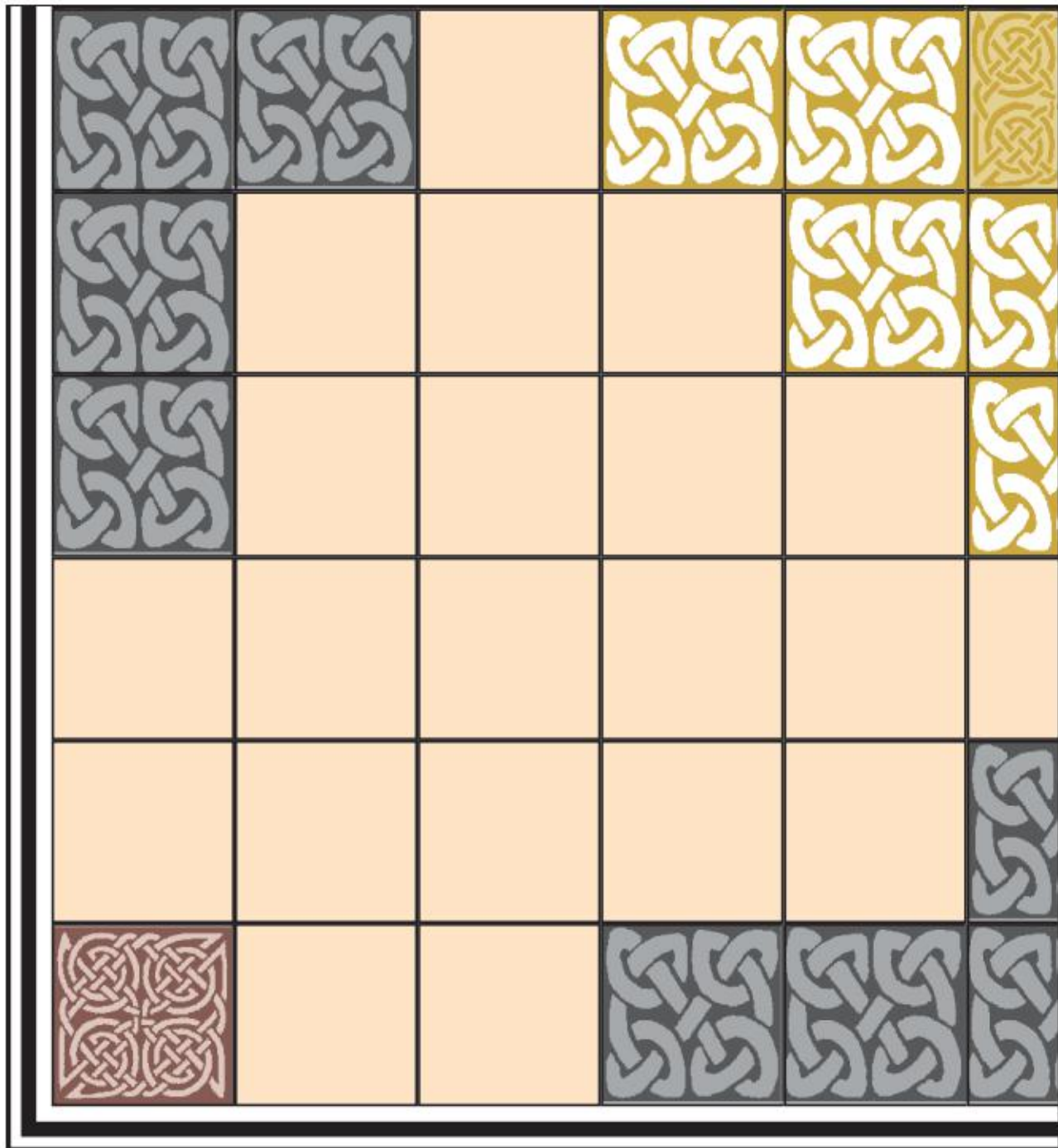
TOP RIGHT  
PANEL



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# Barbarian Invasion and Vikings

PROJECT—HNEFATAFL BOTTOM LEFT PANEL

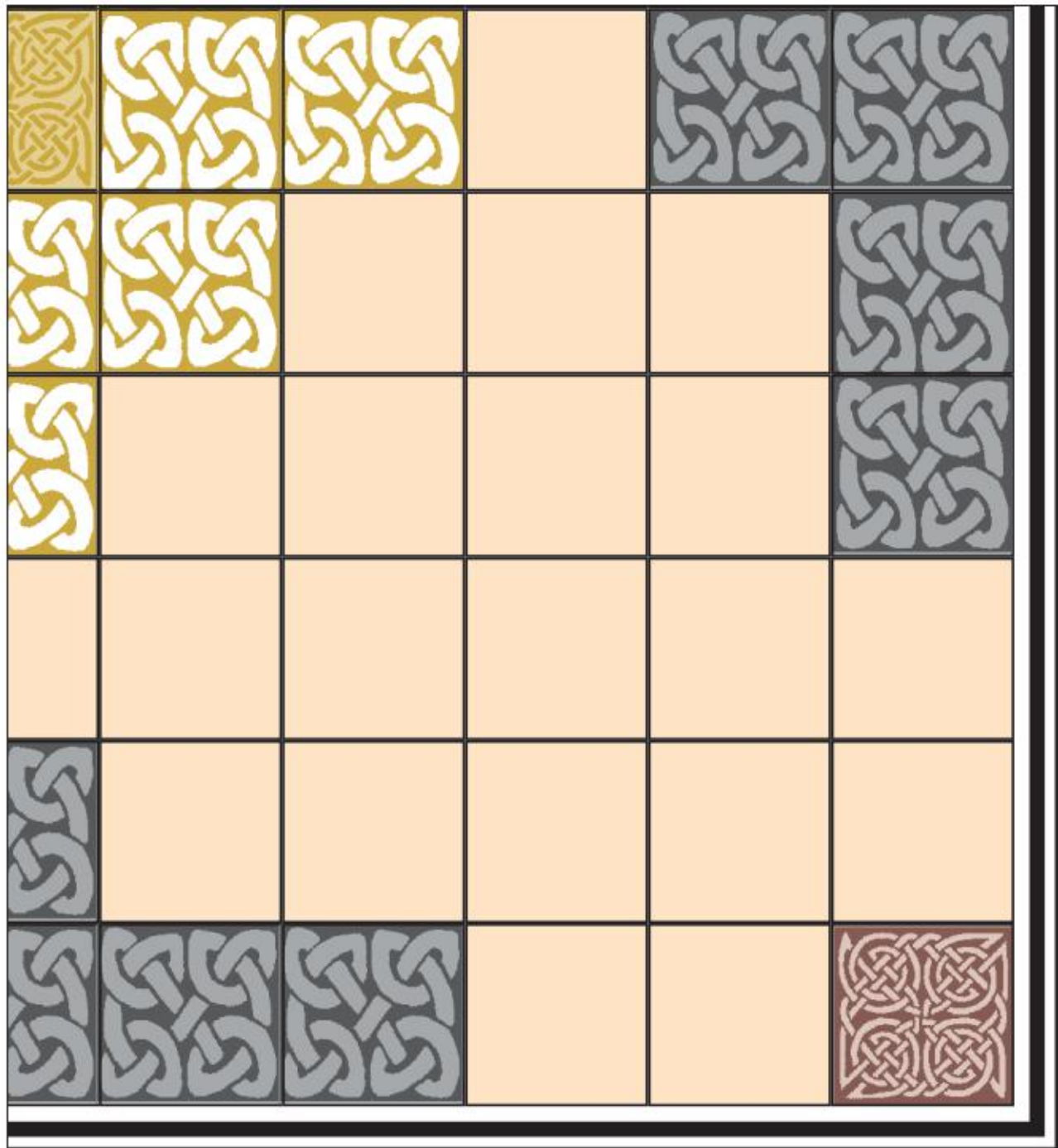




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# Barbarian Invasion and Vikings

PROJECT—HNEFATAFL BOTTOM RIGHT PANEL

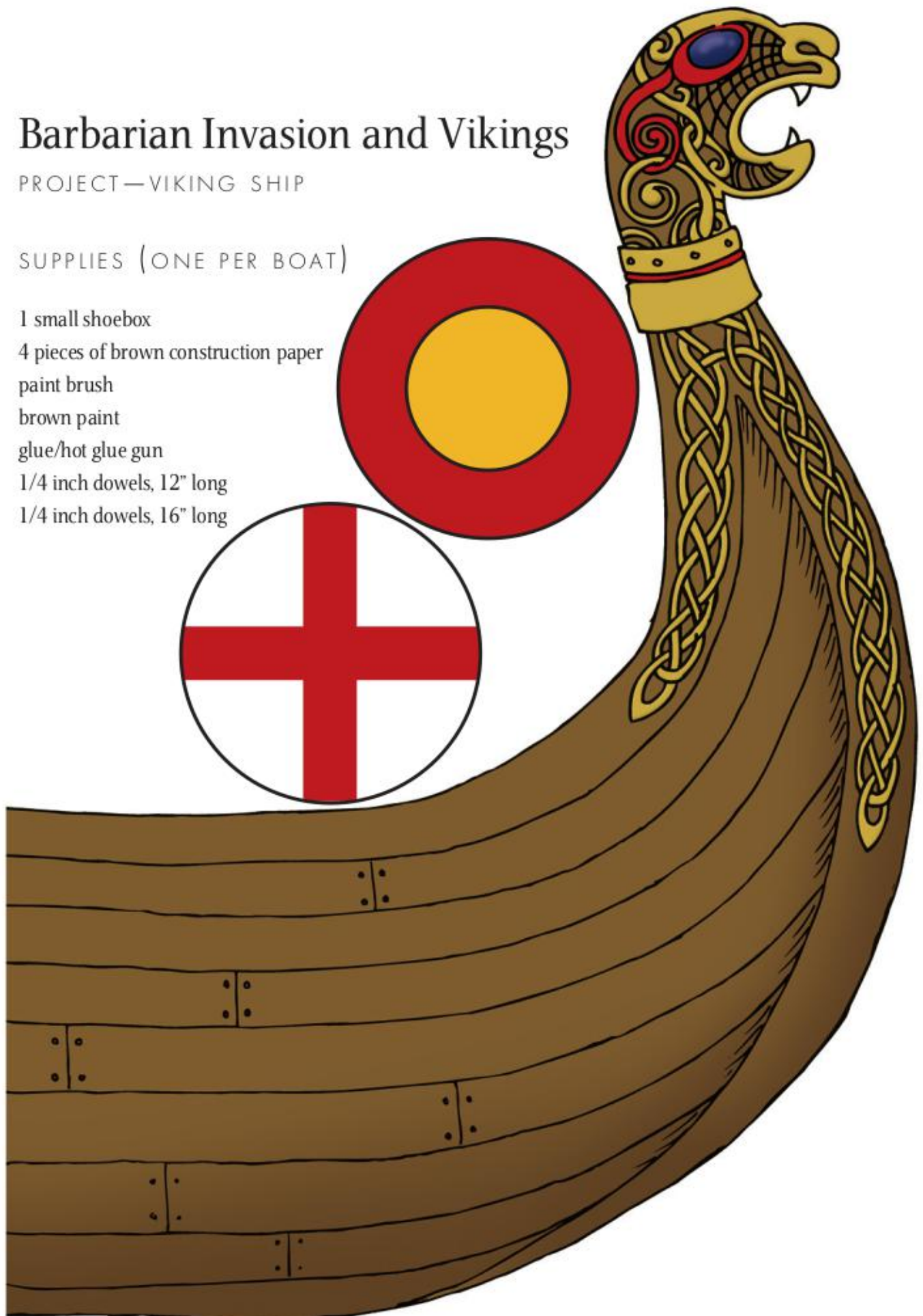


# Barbarian Invasion and Vikings

## PROJECT—VIKING SHIP

### SUPPLIES (ONE PER BOAT)

- 1 small shoebox
- 4 pieces of brown construction paper
- paint brush
- brown paint
- glue/hot glue gun
- 1/4 inch dowels, 12" long
- 1/4 inch dowels, 16" long

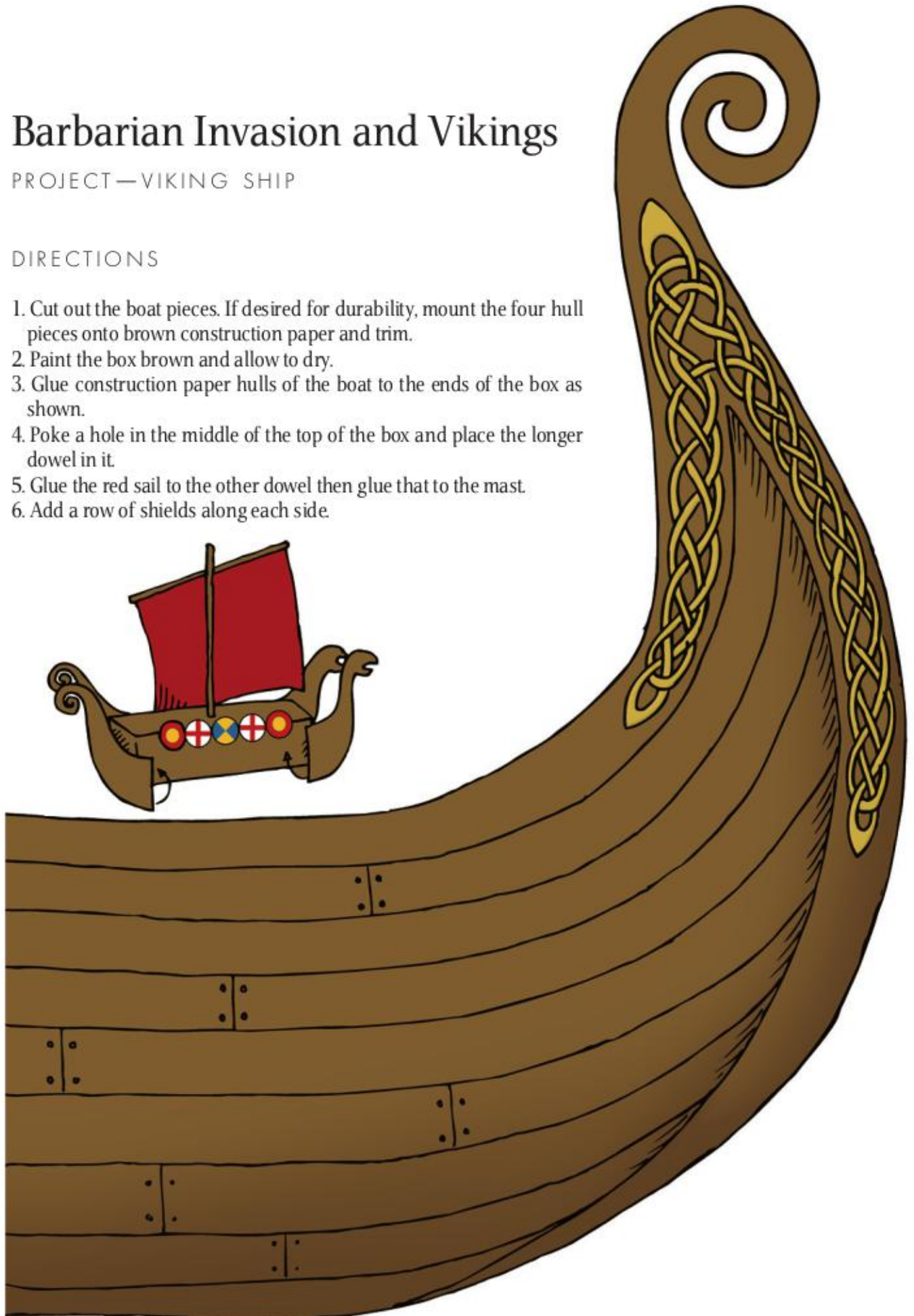


# Barbarian Invasion and Vikings

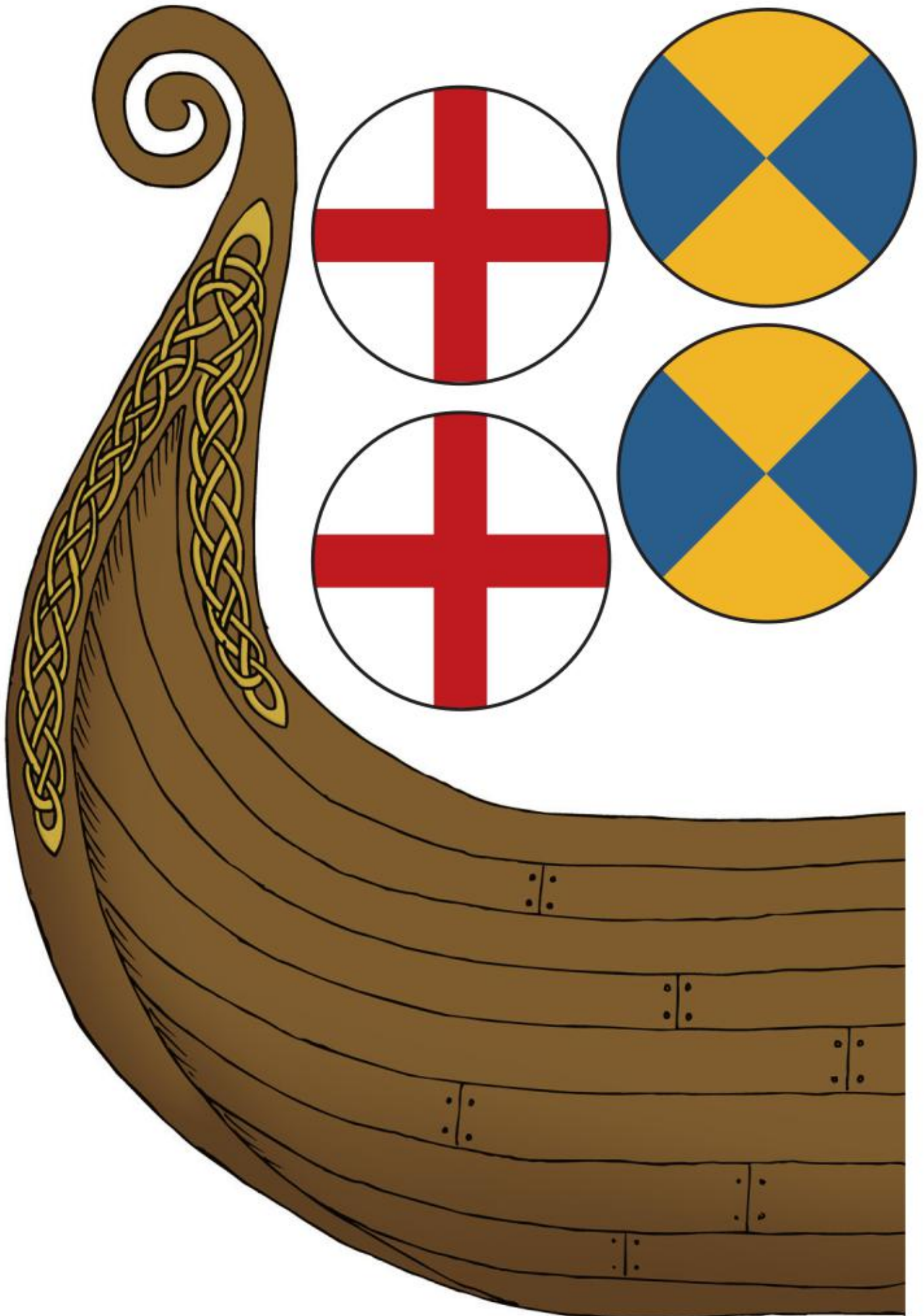
## PROJECT—VIKING SHIP

### DIRECTIONS

1. Cut out the boat pieces. If desired for durability, mount the four hull pieces onto brown construction paper and trim.
2. Paint the box brown and allow to dry.
3. Glue construction paper hulls of the boat to the ends of the box as shown.
4. Poke a hole in the middle of the top of the box and place the longer dowel in it.
5. Glue the red sail to the other dowel then glue that to the mast.
6. Add a row of shields along each side.











# Barbarian Invasion and Vikings

## LITERATURE UNIT—BEOWULF

By Christi McCullars and Kerry Carr using the translation by Frederick Rabsamen

### SUPPLIES

black file folder (without brads)

posterboard for classroom-sized chart

map of Northern Europe

gluesticks

scissors

sharp paring knife

### INSTRUCTIONS

Each day's activities are broken into several sections. Read all the information and decide ahead of time what you will discuss. Words in bold are defined in the glossary. Review should be a regular part of each day. Some teachers prefer to have students retell (act out, draw, or journal) the story of the most recent day's reading. Comprehension questions have been included for each day. These questions make great review and daily quiz material.

Notebooks are best assembled by older children or by an adult. Allow each student to design his own cover on separate paper and glue it in place. After Day Nine, students will have a plaster mask of Grendel or Grendel's mother. Students may wish to photograph this for the cover.

### BACKGROUND INFORMATION

#### Day One

*Beowulf* is not a story about the Middle Ages. It is a story actually told during the Middle Ages. Why should you study *Beowulf*? *Beowulf* is the best surviving example of Old English poetry. It represents a transition from the ancient world to the Middle Ages. It was probably written between 700 and 1000 A.D. but the exact date is unknown. The

poet is also unknown. He was obviously very good at his job, though. Mr. Rabsamen is the translator of choice because he tried to maintain key features of Old English poetry. Why do we need a translator if the poem is in Old English? Use the Old English vs. Modern English flap to illustrate the point. Vocabulary to introduce and record: **meadhall, thane, exile, corpse, mere, fiend, hoard, moor, shirker, kin, pyre, mailcoat, wyrd, wergild and gore.** There are many new words that could be defined, however, it is probably advantageous to limit the Vocabulary booklet to those words which are essential to understanding the plot. Discuss the "compounds" that abound such as *thane-sorrow, bone-house, etc.* Mr. Rabsamen was careful to maintain the flavor of the compounds even where the translation could not be literal. Include some of the compounds in the Vocabulary booklet as you go.

#### Day Two

Explain that *Beowulf* is a poem. Ask students to recite a familiar poem. Most will say one with a rhyming pattern. Use several lines of the text to show that the poem does not rhyme. Define **alliteration** and point out examples in several lines. For older children you may want to discuss the **assonance** of Old English poetry. Stress how the lines are divided into half-lines and that the alliteration ties the lines together. Discuss *wergild* and include it in the Vocabulary booklet. Instruct students to listen carefully for a reference to *wergild* today. Read lines 1-194 of the text together. Pause occasionally and allow the students to relate what is happening in the story. You may have to do most of the reading until the students understand how to pause and to watch for periods in the half-lines. Spend a few minutes letting students find the most alliterative



# Barbarian Invasion and Vikings

## LITERATURE UNIT—BEOWULF

alliterations that they can. Have them record several in the notebook. Then instruct them to make up several alliterative phrases or sentences. They may record them in the notebook at this point. (You may wish to check them.)

1. Who is the king when Grendel starts killing?
2. What did Hrothgar call the hall he built?
3. What was the poet's explanation of why Grendel killed?
4. Retell the story of Cain and Abel. (Genesis 4:1-16)
5. Why does the poet say Grendel had no plans for payment (lines 155-158)?
6. What was Hrothgar's response to the murderous Grendel?

### Day Three

Remind students that *Beowulf* is a poem. Give students a definition of style to record in their notebooks. (Style is the choice and arrangement of words.) In what style is *Beowulf* written? Younger students can just answer that *Beowulf* is a poem with a lot of alliteration. Older students may be required to recognize it as heroic-**elegiac** or extended narrative recounting the triumphs of a hero. Read to line 498. Mark any references to God in the appropriate booklet.

1. Who came to rescue Heorot?
2. Reenact what happens when Beowulf lands on the shore.
3. How does Hrothgar respond to Beowulf's arrival?
4. How does Beowulf propose to fight Grendel?
5. What do the Geats and the Danes do after the greetings are exchanged?

### Day Four

Tell students about the author. The author is unknown, even his name. We can assume that he was a trained poet and probably a Christian. During this time period, Christianity co-existed with pagan worship. Early missionaries sent by Pope Gregory were instructed to introduce Christianity slowly, not to destroy all the pagan beliefs at once. Read to line 863. Have students write a summary paragraph about the author in their notebooks.

1. What was Unferth's challenge to Beowulf?
2. What was Beowulf's version of the story with Breca?
3. Who is Hrothgar's queen?
4. What was Beowulf's boast about his grip?
5. Describe the fight between Beowulf and Grendel.
6. What was done with Grendel's arm?

### Day Five

Read to line 1062. Assign students to write a paragraph with three main points about Grendel. Check for accuracy and then allow students to record the paragraph in the Grendel booklet. Each student should draw a picture of Grendel to glue into their notebooks.

1. What is Unferth's response to Beowulf's victory?
2. What gifts did Hrothgar give Beowulf for his victory?
3. Did Beowulf deserve these gifts?
4. To whom does the poet attribute the defeat of Grendel in the final lines of the section?

### Day Six

Read to line 1382. Summarize the characters of Beowulf and Hrothgar. Use the relationship between Beowulf and Hrothgar to develop an understanding of feudalism. Make a classroom-

# Barbarian Invasion and Vikings

## LITERATURE UNIT—BEOWULF

sized chart depicting what Hrothgar gave to his vassals (defense from outside invaders, land, treasures for deeds) and what the **vassals** owe to the lord (loyalty, readiness to fight for the lord). Discuss how Beowulf fit into each of the roles of nobleman, warrior, vassal, and lord.

1. How does Wealhtheow treat Beowulf?
2. Has Beowulf proven to be a worthy, gentle hero as Wealhtheow charges him to be?
3. Describe Grendel's mother.
4. Who was Aeschere?
5. Where did the monsters live?
6. What does Hrothgar promise Beowulf if he avenges Aeschere's murder?

### *Day Seven*

Read to line 1651. Students should write a paragraph to describe Grendel's mother. When their paragraphs are complete, students should work on the Character booklets. You should confirm that the References to God booklet and the Vocabulary booklet are up to date.

1. Does Beowulf wish to fight or mourn?
2. What is the scene when the warriors arrive at the mere?
3. What gesture does Unferth make toward Beowulf?
4. What does Beowulf do before entering the water?
5. Describe the battle with Grendel's mother. How did Beowulf finally win?
6. When the blood welled up what was the Danes' response? What was the Geats' response?
7. What happened to the sword blade used to kill Grendel's mother?
8. What prize did the Geats carry back to Heorot?

### *Day Eight*

In lines 1840–1865, the poet uses foreshadowing. Discuss **foreshadowing** and have the students try to identify it in the passage. Read to line 1931. Complete the Character booklets, except Wiglaf. Make a classroom list of references to Beowulf, such as Ecgtheow's son, champion, chieftain, and Hygelac's thane. Students can make a list of how they might be known to others.

1. What was on the sword handle that Beowulf gave to Hrothgar?
2. What advice does Hrothgar offer to Beowulf?
3. What do the Geats desire to do first thing in the morning?
4. How does Beowulf show his loyalty to Hrothgar? Is he continuing his role as vassal?
5. What does Hrothgar say about Beowulf?
6. Describe Hrothgar's parting with Beowulf.
7. Did Hrothgar prove to be a good lord to Beowulf?

### *Day Nine*

Read to line 2199. Define **setting**. (Setting is when and where the action takes place.) Have students summarize the setting of the first two sections. Using a map of Northern Europe, locate Denmark. The Geats probably lived on the coast of southern Sweden. You may wish to discuss living by the sea and what impact that would have on the lifestyle of the Danes and the Geats. The setting of Beowulf is somewhat questionable but sometime between 500–600 A.D. is probable. Using plaster of Paris in a mold (a box with sand in it) or papier-mâché, make masks of either Grendel or his mother. The sand will give the mask an interesting texture. If you lay items such as cut up wig hair and marbles in the sand before pouring the plaster, you will have an unusual ogre mask to represent the monsters.

# Barbarian Invasion and Vikings

## LITERATURE UNIT—BEOWULF

1. How do Hygelac and Hygd receive Beowulf?
2. What does Beowulf do with some of the gifts from Hrothgar?
3. How was Beowulf thought of as a youth?
4. What reward does Hygelac give Beowulf?

### Day Ten

Define **flashback** and instruct students to listen for the flashback in this section. Read to line 2509. Have students research dragons in order to evaluate the myth versus the reality. What creatures do they seem like? Emphasize that all over the earth legends exist about dragons. If you would like to research it deeply,

some interesting books are *Dragons: Truth, Myth and Legend* by David Passes; *The Great Dinosaur Mystery and the Bible* by Paul Taylor, and *Dinosaurs: Those Terrible Lizards* by Duane Gish. The Bible also has a description of an unusual animal in Job 41:18–21. Students should write a summary paragraph on dragons.

1. What caused the dragon to begin destroying the land of the Geats?
2. How does Beowulf become king?
3. How did Beowulf gain the sword with which he intends to fight the gold hoard?

### Day Eleven

Read to line 2845. Assign the paragraph on and picture of the Gold Hoard.

1. Who joins Beowulf in the battle?
2. What do the other hall thanes do?
3. Draw a picture of what Wiglaf saw in the gold hoard's cave.
4. What did Beowulf hope would be done with the gold hoard's treasure?

### Day Twelve

Complete the poem. Allow time to finish any incomplete sections. Assign student to “interview” one of the main characters like a modern newscaster. Each student or group of students should ask 5 to 8 pertinent questions of the character. Conclude with a classroom presentation of the interviews. You may wish to video the interviews.

1. What does the messenger say will happen when news of Beowulf's death reaches the other peoples of Europe?
2. The messenger suggests that the treasure should melt with Beowulf on the pyre. Did Beowulf want the treasure to be burned or buried with him?



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3. What did the Geats do with the dragon?
4. Was Beowulf a beloved king?

### Day Thirteen

Review the poem and notebooks in preparation for testing. Complete the booklet on the Importance of Beowulf.

### GLOSSARY

**alliteration** (e-lit´e-râ´shen) noun

The repetition of the same consonant sounds or of different vowel sounds at the beginning of words or in stressed syllables, as in “on scrolls of silver snowy sentences” (Hart Crane). [From *ad-* + Latin *littera*, letter.]

**assonance** (âs´e-nens) noun

1. Resemblance of sound, especially of the vowel sounds in words, as in: “that dolphin-torn, that gong-tormented sea” (William Butler Yeats).

2. The repetition of identical or similar vowel sounds, especially in stressed syllables, with changes in the intervening consonants, as in the phrase *tilting at windmills*. [French, from Latin *assonâre*, to respond to: *ad-*, *ad-* + *sonâre*, to sound.]

**corpse** (kôrps) noun

A dead body, especially the dead body of a human being. [Middle English *corps*, from Latin *corpus*.]

**elegiac** (êl´e-jî´ek, î-lê´jê-âk´) adjective

1. Of, relating to, or involving elegy or mourning or expressing sorrow for that which is irrecoverably past: an elegiac lament for youthful ideals.

Of or composed in elegiac couplets. [Late Latin *elegiacus*, from Greek *elegeiakos*, from *elegeia*, elegy.]

**exile** (êg´zil´, êk´sil´) noun

1. a. Enforced removal from one’s native coun-

try. b. Self-imposed absence from one’s country.

2. The condition or a period of living away from one’s native country.

3. One who lives away from one’s native country, whether because of expulsion or voluntary absence.

**Feudalism** (fyood´l-iz´em) noun

A political and economic system of Europe from the ninth to about the fifteenth century, based on the holding of all land in fief or fee and the resulting relation of lord to vassal and characterized by homage, legal and military service of tenants, and forfeiture.

**fiend** (fênd) noun

1. a. An evil spirit; a demon. b. The Devil; Satan. c. A diabolically evil or wicked person.

**flashback** (flâsh´bâk´) noun

1. a. A literary or cinematic device in which an earlier event is inserted into the normal chronological order of a narrative. b. The episode or scene depicted by means of this device.

**foreshadow** (fôr-shâd´o, for-) verb, transitive

To present an indication or a suggestion of beforehand.

**gore** (gôr) noun

Blood, especially coagulated blood from a wound. [Middle English, *filth*, from Old English *gor*.]

**hoard** (hôrd, hord) noun

A hidden fund or supply stored for future use; a cache.

**kin** (kîn) noun

(used with a pl. verb). One’s relatives; family; kinfolk.

**mail** (mâl) noun

Flexible armor composed of small overlapping metal rings, loops of chain, or scales.

**meadhall** (med hal) noun

A large hall where the lord’s thanes ate and slept.

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## LITERATURE UNIT—BEOWULF

*mere* (mir)

An expanse of standing water; lake; pool

*moor* (moor) noun

A broad area of open land, often high but poorly drained, with patches of heath and peat bogs. [Middle English *mor*, from Old English *mor*.]

*pyre* (pir) noun

A heap of combustibles for burning a corpse as a funeral rite. [Latin *pyra*, from Greek *pura*, from *pur*, fire.]

*setting*

When and where the action of a story takes place.

*shirker* noun

One who avoids his duty.

*thane* (thân) noun

a. A freeman granted land by the king in return for military service in Anglo-Saxon England. b. man ranking above an ordinary freeman and below a nobleman in Anglo-Saxon England. [Middle English, from Old English *thegn*.]

*vassals* (väs´el) noun

1. A person who held land from a feudal lord and received protection in return for homage and allegiance. 2. A subordinate or dependent. [Middle English, from Old French, from Vulgar Latin *vassallus*, from *vassus*, of Celtic origin.]

*wergild* (wûr´gêld´) also *wergeld* noun

In Anglo-Saxon and Germanic law, a price set upon a person's life on the basis of rank and paid as compensation by the family of a slayer to the kindred or lord of a slain person to free the culprit of further punishment or obligation and to prevent a blood feud. [Middle English *wargeld*, from Old English *wergeld*: *wer*, man + *geld*, payment.]

*wyrd*

Fate

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## DIRECTIONS

Fold lines are indicated by dotted lines; cutting lines are indicated by broken lines. A glue-stick is recommended for pasting. Crisp folds produce the best results. A sharp paring knife is more exact than scissors for cutting along creased fold lines. BEFORE PASTING, make all folds and cuts and place on folder for best alignment. You may wish to attach additional lined paper to one or more of the booklets.

Folder

Open the Duo-Tang® folder flat and refold each side to the center, creating a french door fold. As you open the folder you will see the quarter sections created by the new fold lines which will be your guides for arranging the booklets.

What is Style?

With title in bottom right hand corner, fold in half from top to bottom, with lines inside, and then in half from side to side with the title on the front and the word “back” on the back. Cut along dotted lines through all thicknesses. Place on open folder at the upper left hand corner.

What is Alliteration?

With the title at the lower right hand corner, fold in half from side to side with the title “What is Alliteration?” showing. Then fold in half from top

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## LITERATURE UNIT—BEOWULF

to bottom, the title still showing. Cut through all thicknesses. Slide knife along the left fold to cut only the upper corner so that the page may be lifted to expose “Examples from Beowulf.” Place below “Style” on folder. When you assemble the folder you may wish to glue inside blank pages together.

“Who Was the Author?” and “What is the Setting?”

Make cuts on unfolded page, then fold each piece in half from top to bottom with lines inside. “Author” is to be placed on the bottom of the first fold column and “Setting” in the middle of the second fold column.

“Who are the Main Characters?”

With the name “Hygelac” at the lower right hand corner, fold in half from side to side with the name still showing. Fold the page roughly in thirds with “Wealththeow” folding down to reveal the title

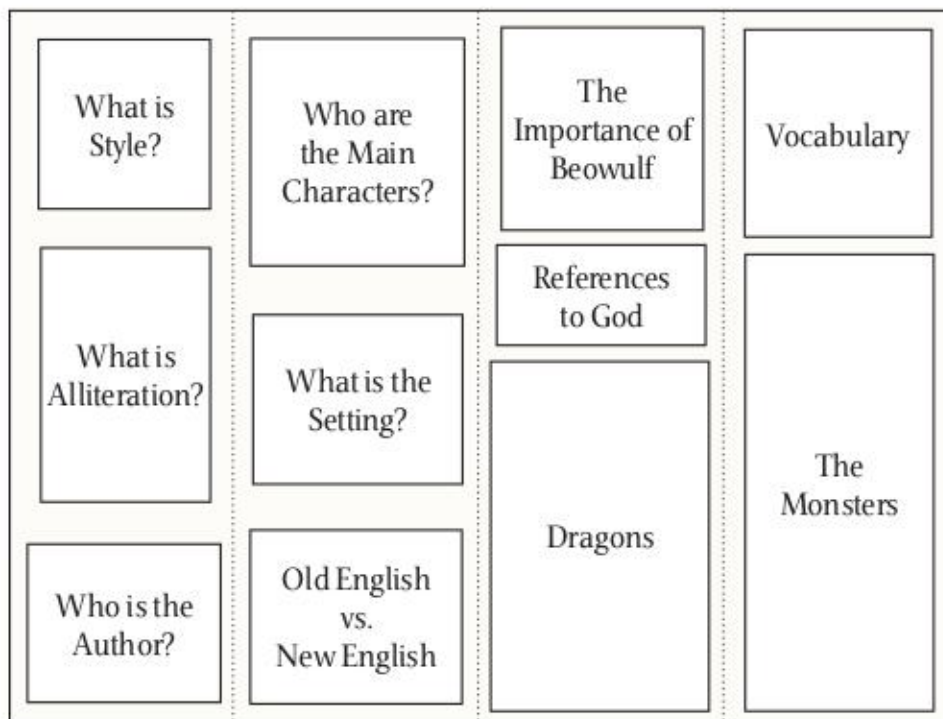
frame on top. Being careful to avoid the names, cut along the fold between the title and Wealththeow only to the cross fold. Open page out, and then follow instructions for removing the marked section. When you assemble the folder you may wish to glue the blank pages together. Place at the top of the second fold column.

“Old English vs. New English”

Keeping the title showing, fold in half from top to bottom, then in half from side to side. Cut away marked section. Place at bottom of second fold column.

“The Importance of Beowulf”

Fold in half from side to side and cut along the fold. Make folds with lines inside and trim margins at cutting lines. Place at top of third column in folder.





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## LITERATURE UNIT—BEOWULF

### “References to God”

Fold in half from top to bottom and side to side. Make cuts through all thicknesses. This will fully unfold for listing references inside as well. Place directly below “Importance.”

### “Dragons”

Fold in half from top to bottom and make cut through both layers. Place in folder to complete third column.

### “Vocabulary”

Make fold along fold line having title inside. Make cuts through both layers and refold so title shows. Trim bottom edge on cut line through both thicknesses.

### “Monsters”

Cut the page along the cutting line and fold each half on the fold lines. They will fit inside one another, exposing the title and the names of the three monsters.

Staple through all thicknesses near the fold at the top and glue to the remaining space in the fourth fold column.



# VERITAS HISTORY PROJECTS

provide fun and meaningful activities to enhance your student's engagement with the lessons in our history courses, whether you are teaching it yourself or using the self-paced online course. We've colorized and updated the projects in our teacher's manuals and added many more. You'll find projects that are specific for each event studied, as well as extra resources like a full-color map, timeline summaries, chronology review and answer keys, plus many fun memory tools that can be used over and over again.

