

KING ARTHUR & THE HOLY GRAIL

Alternative Text Sets

Prepared by

Joseph Brad Kluge

Tuesday, May 16, 2006

Youth Literacies: Culture & the Arts

Adelphi University 2006

Professor: Laraine Wallowitz, Phd

KING ARTHUR & THE HOLY GRAIL

Table of Contents:

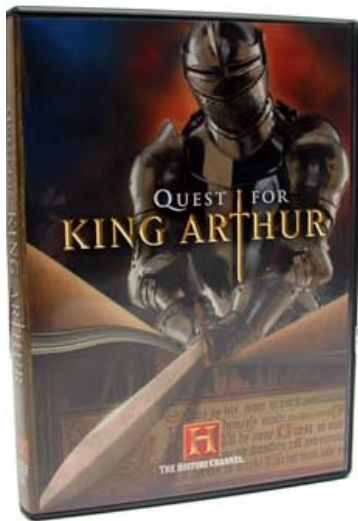
Part One: Film

- 1. The Quest for King Arthur, Documentary** **1**
Did Arthur exist or not? Are the legends a blending a blending of fact and fiction? Getting the facts about the "real" King Arthur.
 - Historical flow chart 2
- 2. The Sword in the Stone, Animated Feature** **3**
Merlin the Magician and a troop of fantastic animal and magical friends teach a young boy who is destined to become King Arthur.
 - Cause and effect flow chart 4
- 3. Camelot, Musical Live Action Feature & Soundtrack** **5**
The telling of the loves and lives of King Arthur, Queen Guinevere and Sir Lancelot. A triangle of love, loyalty, betrayal and forgiveness.
 - Character trait Venn diagram 6
- 4. Excalibur, Live Action Feature** **7**
One of the closest adaptations of Mallory's 'Le Mort d'Arthur.' Action packed with beautiful lighting and well timed especial effects this film tells the story of legend with both humor and reverence.
 - Character trait cause and effect flow chart 8

Part Two: Print

- 5. The World of King Arthur and His Court, Non-Fiction** **9**
The people, places, legends and lore surrounding the romances of King Arthur and The Holy Grail.
 - Map of King Arthur's England 10
 - Index to map of King Arthur's England 11
 - Essay on Medieval Romances 12
 - Essay on Geoffrey of Monmouth 12
 - Essay on Knights, Knighthood & Chivalry 13
 - Using Map and Book Indexes 15

| | |
|--|-----------|
| 6. King Arthur and the Knights of the Round Table, Comic | 16 |
| The basic story of King Arthur and the Quest for the Holy Grail by several of his Knights | |
| • The basic story of King Arthur as a comic book | 17 |
| • Cause and effect flow chart for action panels | 19 |
| 7. I am Morgan le Fay, Young Adult Novel | 20 |
| This is the personal story of the much maligned Morgan le Fay from shortly after the murder of her father that sparked so much tragedy. | |
| • Morgan le Fay fills you in on how her father died | 21 |
| • Writing your journal and letter to Morgan le Fay | 23 |
| 8. The Once & Future King, Novel | 24 |
| From the original telling of 'The Sword in the Stone,' this is T. H. White's definitive modern retelling of the entire Arthurian Epic. | |
| • Factor and effect web diagram | 25 |
| 9. The Last Enchantment, Novel | 26 |
| One of the first and certainly the most acclaimed telling of the legend from the point of view of the women whose voices are so often left unheard. | |
| • Compare & contrast female and male roles and stereotypes | 27 |
| 10. Idylls of the King, Poetry | 28 |
| A series of poems by Tennyson that expresses the legend of King Arthur in terms of the psychology and culture of 19 th century England. | |
| • <i>To the Queen</i> , by Lord Tennyson | 29 |
| • Political journal for Tennyson | 31 |
| 11. Le Mort d'Arthur, Medieval Literature | 32 |
| The most famous and influential prose version of the legends of King Arthur, based, in part upon the preceding works by Chretien de Troyes and Geoffrey of Monmouth. | |
| • Double entry diary | 33 |
| 12. Historia Regum Britanniae, Medieval Literature | 34 |
| It is here that much of the Arthur story is founded. One of the most influential books of the middle ages here we first meet Arthur, Lancelot and Guinevere. | |
| • Historical flow chart | 35 |



TITLE: **The Quest for King Arthur**

CREATED BY: History Channel
Don Campbell - Director / Writer


MEDIA: Broadcast & DVD

GENRE: Documentary

LENGTH: 100 minutes

FICTION: Non-Fiction

GRADE LEVEL: All Ages

AVAILABLE AT: 

DESCRIPTION:

The Quest for King Arthur is an enjoyable documentary that acknowledges the fact that we do not know, and may never know, whether or not there was a historical individual on whom the legends are based. At the same time, the program illustrates the importance of the legend of Arthur in medieval times. The documentary also takes a look at the archaeological aspects as well as the historical ones in seeking fact.

-HistoryChannel.com

TEXT:

Link to trailer

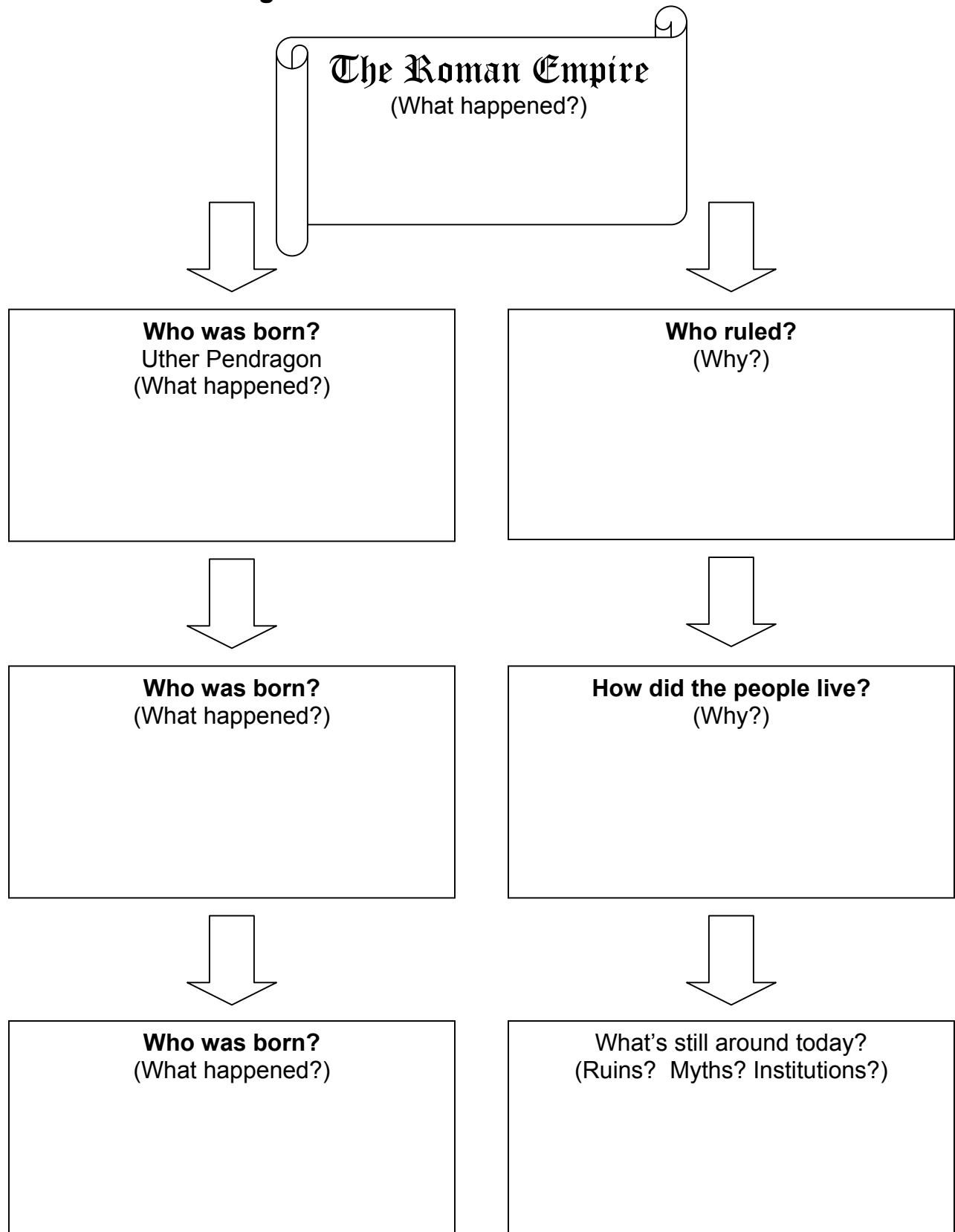
**READING (SCREENING)
STRATEGY:**

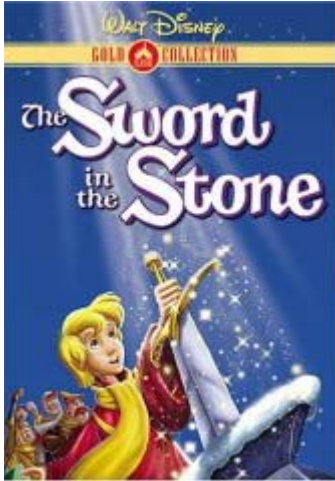
Follow the documentary and construct a flow chart of Historical Events.

ACTIVITY:

Using the flow chart, write your own adaptation of one aspect of the Arthur or Grail Legends.

The Quest for King Arthur Flow Chart~





TITLE: **The Sword in the Stone**

CREATED BY: Disney.
Director: Wolfgang Reitherman
Based on Book by T. H. White
Story by: Bill Peet

MEDIA: DVD

GENRE: Animated Feature, Musical

LENGTH: 80 minutes

FICTION: Fiction

GRADE LEVEL: Rated "G" - All Ages

AVAILABLE AT:



DESCRIPTION:

Arthur (aka Wart) is a young boy who aspires to be a knight's squire. On a hunting trip he falls in on Merlin, a powerful but amnesiac wizard who has plans for Wart beyond mere squiredom. He starts by trying to give Wart an education (whatever that is), believing that once one has an education, one can go anywhere. Needless to say, it doesn't quite work out that way.

-The Internet Movie Database Pro

TEXT:

Play trailer

READING (SCREENING) STRATEGY:

While watching the film, consider:

ACTIVITY:

- Who is the narrative voice of this story?
- Who teaches Arthur which lessons?
- Keep a diary for each of Arthur's teachers and what he learns from each.
- How does what he learned later make him a better King.
- What did you learn that may or may not be helpful in your life.

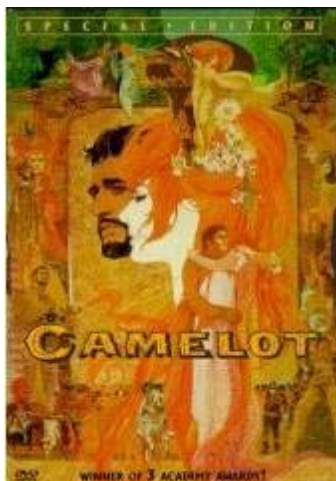
***The Sword in the Stone* Character Traits:**

| | | | |
|--|-----------------------------------|--|--|
| Teacher's Name <i>Merlin</i> | Turns into? <i>King</i> | To Learn? <i>How to rule wisely.</i> | So What? <i>The good and bad in the King effects everyone.</i> |
| Who/What are they? <i>Magician</i> | | | |

| | | | |
|---------------------------|--------------------|------------------|-----------------|
| Teacher's Name | Turns into? | To Learn? | So What? |
| Who/What are they? | | | |

| | | | |
|---------------------------|--------------------|------------------|-----------------|
| Teacher's Name | Turns into? | To Learn? | So What? |
| Who/What are they? | | | |

| | | | |
|---------------------------|--------------------|------------------|-----------------|
| Teacher's Name | Turns into? | To Learn? | So What? |
| Who/What are they? | | | |



TITLE: **Camelot**

CREATED BY: Warner Bros.
Joshua Logan - Director, T.H. White -
Writer (novel: The Once and Future
King), Alan Jay Lerner - Writer (play)
(screenplay)

MEDIA: DVD

GENRE: Musical Motion Picture

LENGTH: 178 minutes

FICTION: Fiction

**GRADE
LEVEL:** Rated "PG" – 7th Grade+

**AVAILABLE
AT:**



DESCRIPTION:

The story of the marriage of England's King Arthur to Guinevere is played out amid the pagentry of Camelot. The plot of illegitimate Modred to gain the throne and Guinevere's growing attachment to Sir Lancelot, whom she at first abhors, threaten to topple Arthur and destroy his "round table" of knights who would use their might for right.

-The Internet Movie Database Pro

TEXT:

Play trailer

**READING (SCREENING)
STRATEGY:**

While watching the film note what characteristics are both similar and different between King Arthur and Sir Lancelot.

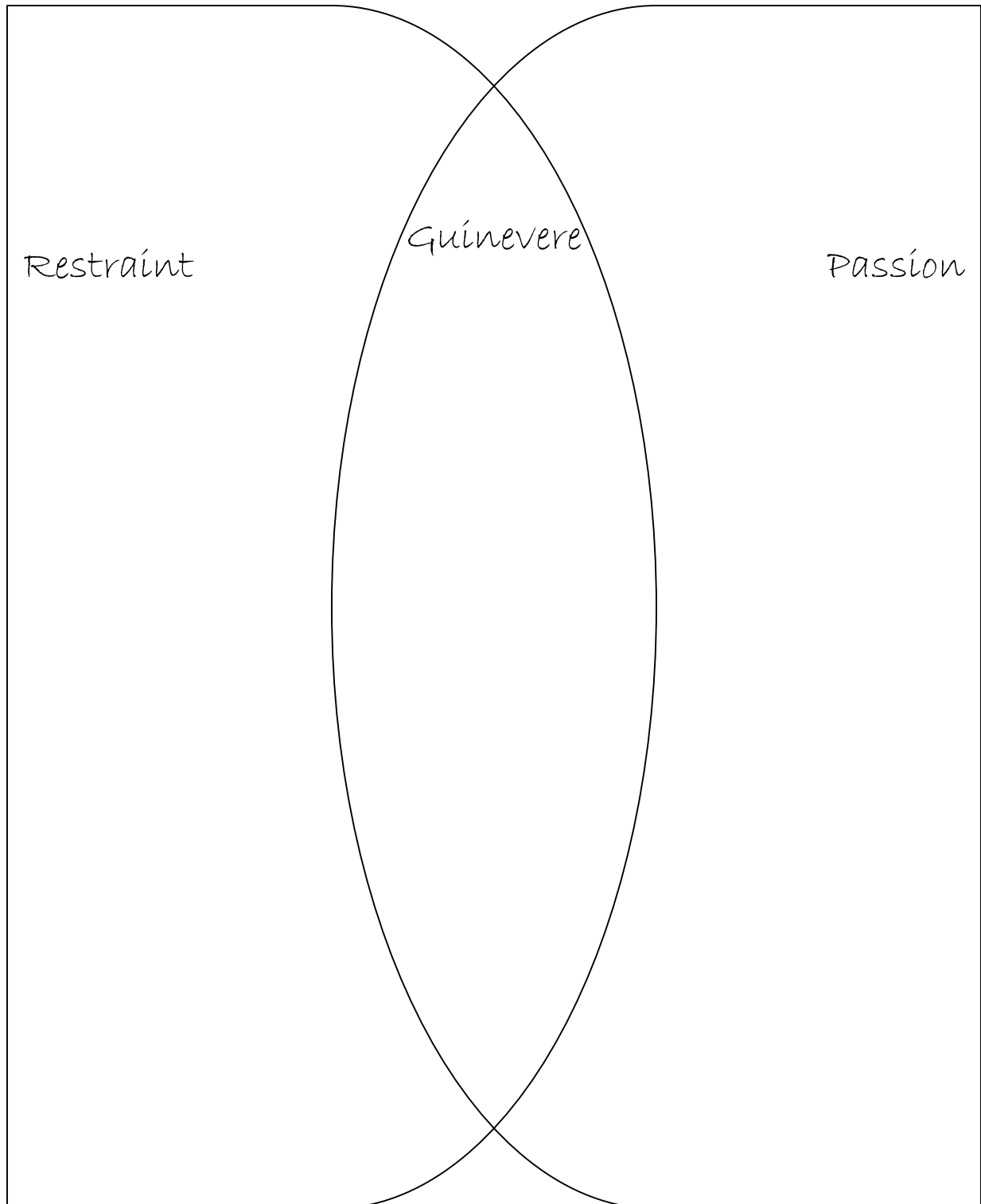
ACTIVITY:

Use a Venn diagram to compare and contrast.

Venn Diagram for character traits in Camelot

King Arthur

Sir Lancelot





TITLE: **Excalibur**

CREATED BY: Orion Picture
John Boorman - Director / Writer
(screenplay) / Producer, Thomas
Malory - Writer (book Le Morte
d'Arthur),

MEDIA: DVD

GENRE: Live Action Theatrical Motion Picture

LENGTH: 140 minutes

FICTION: Fiction

**GRADE
LEVEL:** 11

**AVAILABLE
AT:**



DESCRIPTION:

The myth of King Arthur brought once again to the screen. Uthur Pendragon is given the mystical sword Excalibur by the wizard Merlyn. At his death Uthur buries the sword into a stone, and the next man that can pull it out will be King of England. Years later Arthur, Uthur's bastard son draws Excalibur and becomes king. Guided by Merlyn, Arthur marries Guenivere and gathers the Knights of the Round Table. Arthur's evil half-sister Morgana sires a son with him, who may prove his downfall.

-The Internet Movie Database Pro

TEXT:

Play trailer

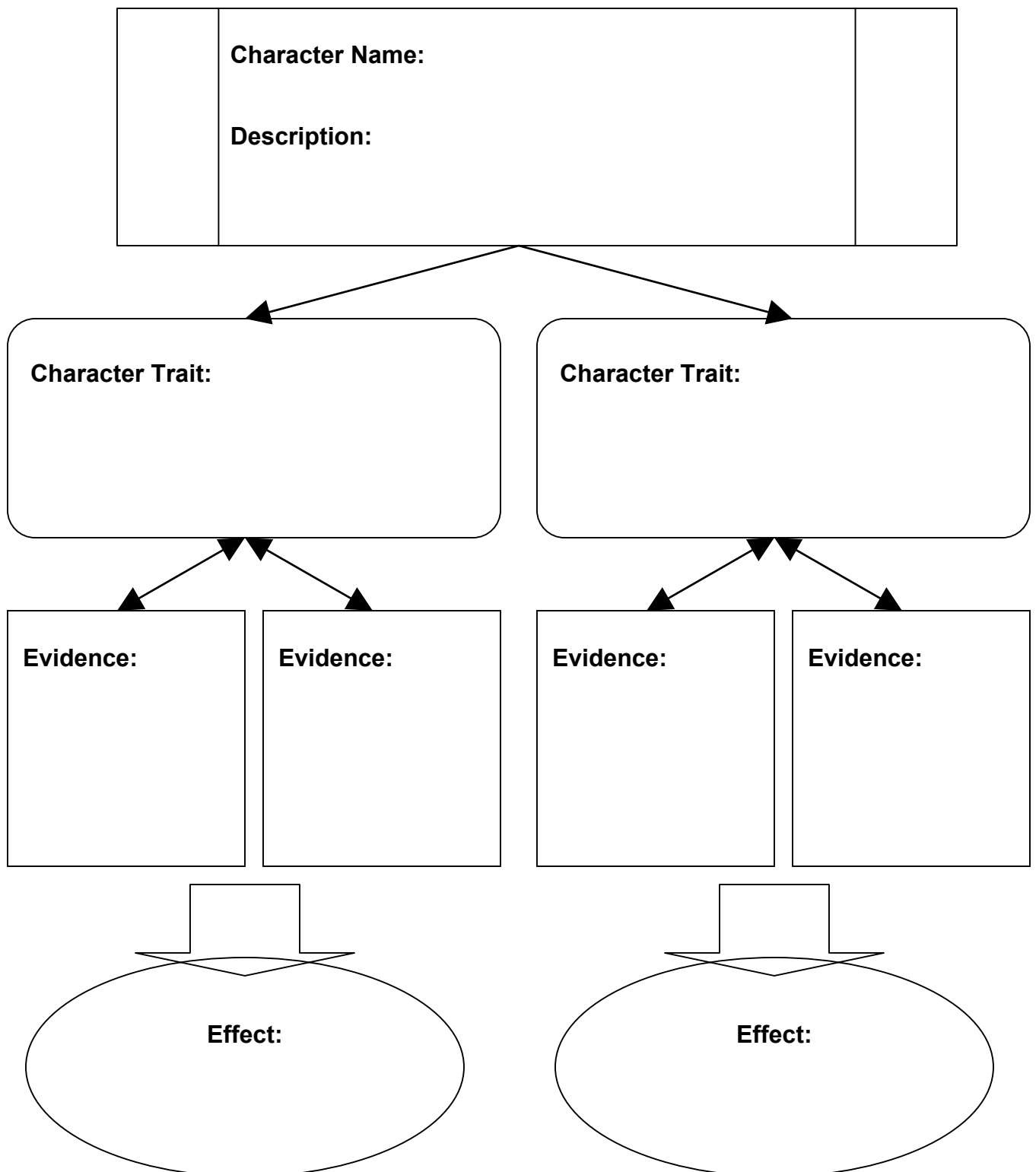
**READING (SCREENING)
STRATEGY:**

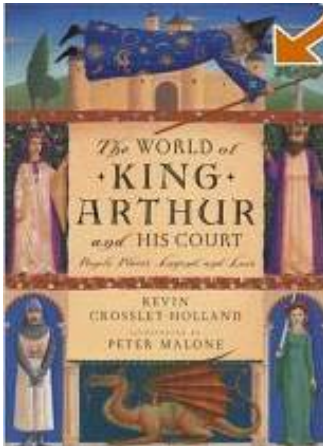
As you watch the film note the very clear causal relationships that drive events. For example, Uther's desire for Igraine costs him his kingdom and his life.

ACTIVITY:

Pick a character who experiences a major victory or tragedy in the film and try to define those traits that created the event giving evidence in the places provided below.

***Excalibur* character trait cause and effect flow chart**





TITLE: **The World of King Arthur and His Court**

BY: Kevin Crossley-Holland

MEDIA: Large Format Paperback

GENRE: Illustrated Essays, Maps & Pictures

LENGTH: 125 pages

FICTION: Non-Fiction

GRADE LEVEL: 4

AVAILABLE AT:



DESCRIPTION:

The perennial fascination with the stories of King Arthur and his knights dates from the early Middle Ages and continues to the present. This volume begins with short essays on knighthood, chivalry, and Geoffrey of Monmouth, the 12th-century Welsh priest who first wrote of Arthur. The last piece discusses the difficulty of uncovering the "Historical Arthur," a figure from a much earlier time than the stories that place him in the medieval period. An index aids in finding specific pieces.

This volume serves as a companion to any version of the stories, for those who want to sort out characters and for background information as they read.

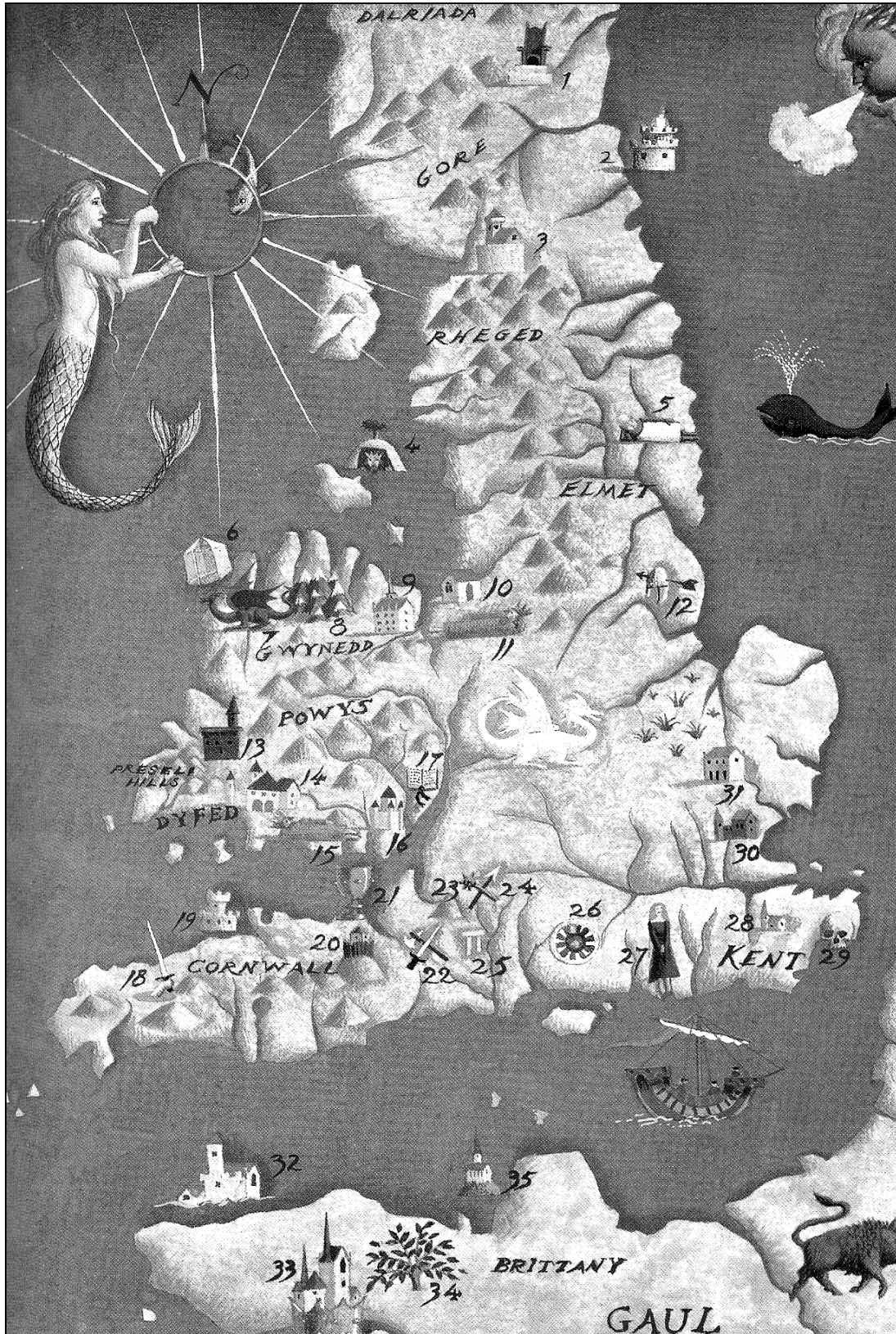
-Amazon.com

TEXT: (Follows)

READING STRATEGY: Read the essays for general knowledge of the society, customs and beliefs of King Arthur's court. Then...

ACTIVITY:

- Select any place marked on the map and then use both the map index as well as the one at the back of the book (if available) to find out as much as you can about what happened there.
- With what you've now learned about that place, write a short story retelling what you learned.



Arthur's Britain This map is based on medieval sources that were sometimes imaginative, sometimes accurate.

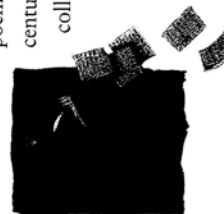
1 EDINBURGH where the extinct volcano is known as Arthur's Seat 2 JOYOUS GARD Sir Lancelot's castle. Now called Alnwick or Bamburgh 3 CARLISLE one of King Arthur's courts 4 ANGLESEY where King Arthur sheltered in a cave between battles with the Irish 5 RICHMOND where King Arthur and his knights may lie asleep 6 BARDSEY where Merlin may still live in an invisible glass house 7 DINAS EMRYS where a red dragon fought a white dragon in a subterranean lake 8 SNOWDONIA where King Arthur fought the giant Ritho, who made a cloak from the beards of men he had killed 9 CHESTER one of King Arthur's courts 10 THE GREEN CHAPEL where Sir Gawain journeyed to meet the Green Knight 11 ALDERLEY EDGE where King Arthur and his knights may lie asleep 12 CELIDON WOOD where King Arthur defeated the Saxons 13 CARDIGAN one of King Arthur's courts 14 CARMARTHEN where Merlin was born 15 CRAIG Y DINAS the Rock of the Fortress, where King Arthur and his knights may be asleep 16 CAERLEON King Arthur's Whitsun court 17 MONMOUTH where Geoffrey, who wrote *History of the Kings of Britain*, was archdeacon 18 DOZMARY POOL where Sir Bedivere threw Excalibur into the water 19 TINTAGEL the birthplace of King Arthur 20 CADBURY CASTLE an Iron Age hill fort sometimes believed to be Camelot 21 GLASTONBURY where Joseph of Arimathea brought the Holy Grail and where King Arthur and Queen Guinevere were buried 22 MOUNT BADON where King Arthur defeated the Saxons. Now called Badbury Rings 23 MARLBOROUGH where Merlin may lie buried in an earth mound 24 CAMLANN where King Arthur fought his own son Mordred. Now called Salisbury Plain 25 THE GIANTS' RING transported by Merlin from Ireland. Now called Stonehenge 26 WINCHESTER one of King Arthur's courts. The home of the Round Table 27 ASTOLAT where Elaine the White lived. Now called Guildford 28 CANTERBURY whose archbishop was one of King Arthur's advisers 29 DOVER where Sir Gawain's skull was kept in the castle 30 COLCHESTER sometimes identified as Camelot 31 CAMBRIDGE which received its charter from King Arthur 32 Ys the city that was submerged beneath the sea 33 NANTES where Sir Erec was crowned King 34 BROCELIANDE a magical forest. Now called the Forest of Paimpoint 35 MONT ST. MICHEL where King Arthur and Sir Bedivere slew a child-eating giant

MEDIEVAL ROMANCE

Between the twelfth and fifteenth centuries, writers all over Europe composed stories about ancient heroes. These stories, some in prose, some in verse, some combining the two, are known as romances, and they can be divided into three groups: the Matter of Rome (about classical heroes), the Matter of France (about Charlemagne and Roland), and the Matter of Britain (about King Arthur and his knights and lesser British figures).

The writers of romances were not in the least interested in what life was really like in ancient Rome or in the early Middle Ages. They cheerfully gave Arthur medieval attitudes and medieval clothing, and put him at the head of a court of knights and ladies caught up in quests and love matches and magical encounters.

Arthur was a hero throughout Europe, and there are romances about him in eleven languages. The greatest were written by Chrétien de Troyes (French, late twelfth century), Gottfried von Strassburg (German, early thirteenth century), the unknown author of the magical and funny English poem *Sir Gawain and the Green Knight* (late fourteenth century), and Sir Thomas Malory, who completed his collection of tales known as *Le Morte d'Arthur* in 1470.



GEOFFREY OF MONMOUTH

Who is first to tell us the amazing story of how Arthur was conceived? And who invented the wizard Merlin? Who first describes how Arthur, at the end of his life, crosses the water to Avalon? The answer to these questions is Geoffrey of Monmouth, a Welsh priest and teacher at the newly founded University of Oxford, who was born around 1100 and died in 1154.

King Arthur is the central figure in the highly readable *History of the Kings of Britain*, which was a kind of best-selling, patriotic, historical novel written by Geoffrey to remind the Celts of their glorious past before they were overrun by the Anglo-Saxons, and to stir them up to win glory again. Geoffrey certainly drew on ancient tradition, and it is possible that he made use (as he claims) of a "certain very ancient book in the British language" that no longer survives; but he also made a great deal up. You can think of this book as a kind of literary pearl. Somewhere inside it, there is a core of historical grit that is buried within layers of shining invention.

Many medieval writers were attracted to Geoffrey's portrait of a warrior-hero-king in medieval clothing and made use of it—just as William Shakespeare used Geoffrey's descriptions of Cymbeline and King Lear. Arthurian romance is built on the foundations of *History of the Kings of Britain*.



KNIGHTS, KNIGHTHOOD & CHIVALRY

The heroes of the Arthurian romances are knights. Many of their enemies are knights as well. On almost every page there are knights vowing, knights praying, knights questing, knights fighting, knights rescuing, knights adoring. But who were they? In medieval Europe, who became a knight, and how? And what rules did a knight have to obey?

The word *knight* comes from the Anglo-Saxon *cniht*, meaning "household follower," and that is what the first knights were: men attached to the households of powerful lords, with duties to them that included fighting. When men started to fight on horseback and wear

elaborate armor, it became an expensive privilege to be a knight. So knighthood soon turned into an exclusive club for professional fighting men. To enter it, a young man needed not only to be well-born and well-off but to have trained and learned the rules. These rules are ideals most knights fell far short of, and the word we use to describe them is *chivalry*.

The first step on the road to knighthood was to become a page. A father and mother sent their son at the age of seven to live in the household of another knight, just as some parents today send their children to boarding schools. There the young boy began to learn archery and swordsmanship, to hunt and hawk, and to learn good manners, or courtesy. (The motto of Winchester College, a famous boys' school founded in the Middle Ages, is "Manners make the man.")

When you enter your lord's hall, say "God Speed"
and greet everyone there cheerfully....Don't rush
in rudely, but walk in at an easy pace with your
head up, and kneel on one knee only to your lord.



After an apprenticeship of eight or nine years, the page became a squire, and sometimes still lived away from home. Now, he learned how to carve and serve at table; he trained with full-sized sword and lance; and he accompanied his father or lord to tournaments, or even abroad and into battle. But in *The Canterbury Tales*, the poet Geoffrey Chaucer shows how the squire did have time for more gentle pursuits, too:

Singing he was, or fluting, all the day
He was as fresh as is the month of May.
Short was his gown, with sleeves long and wide.
Well could he sit on horse, and fairly ride.
He could make songs, and sing them well.
Joust, and dance too, as well as draw and write.
He was so hot a lover that at night
He slept no more than does a nightingale.
Courteous he was, humble, and quick to serve,
And carved before his father at the table.

At the age of twenty or twenty-one, this chrysalis was at last ready to turn into a butterfly! Sometimes the ceremony of knighthood was simple, sometimes elaborate, with the squire keeping nightlong vigil in church, fasting, and putting on special clothing. Any knight could give another man knighthood by tapping his neck with a sword and pronouncing, "I dub you knight," and the ceremony could take place almost anywhere—on a battlefield, after a tournament, or in the peaceful great hall of a castle.

The code of chivalry required a knight to be Christian in word and deed, and ready to die for Christ just as Christ had died for him. A knight was expected to be patriotic, generous to friend and enemy, to protect people less well-off than himself (especially widows, young women, and orphans), and to right evil and injustice wherever he came across it.

Some writers thought the code of chivalry was a noble end in itself—a glorious ideal: some thought it was the way a knight could serve the lady

he loved; and some (such as Chrétien de Troyes) argued that a dutiful knight always risked neglecting his lady while a dutiful lover always risked neglecting his knighthood.

What is clear is the gap between ideal and reality. In real life and in the romances, some knights were gentlemen, others were brutes. "Herein," writes William Caxton in his preface to the tales of knights by Sir Thomas Malory called *Le Morte d'Arthur*, "may be seen noble chivalry, courtesie, humanity, friendliness, hardiness, love, friendship, cowardice, murder, hate, virtue, and sin. Do after the good and leave the evil...."



The World of King Arthur and his Court: Using indexes and maps

Place:

Description from map Index on page #11:

Setting:

End of book indexes:

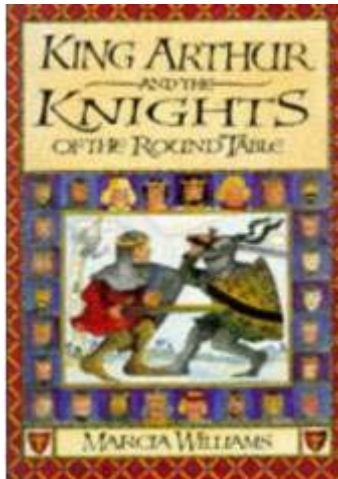
People:

End of book indexes

Action:

End of book indexes

My Story:



TITLE: King Arthur and the Knights of the Round Table

BY: Marcia Williams

MEDIA: Large Format Paperback

GENRE: Comic Book

LENGTH: 24 pages

FICTION: Fiction

GRADE 5

LEVEL:

AVAILABLE
AT:



DESCRIPTION:

I'm not sure if you'd call this a graphic novel or comic book in the vein of the *Asterix* series. Nonetheless, it's a great introduction to the basic legends of King Arthur, abbreviated versions of the most famous stories.

-Amazon.com

TEXT:

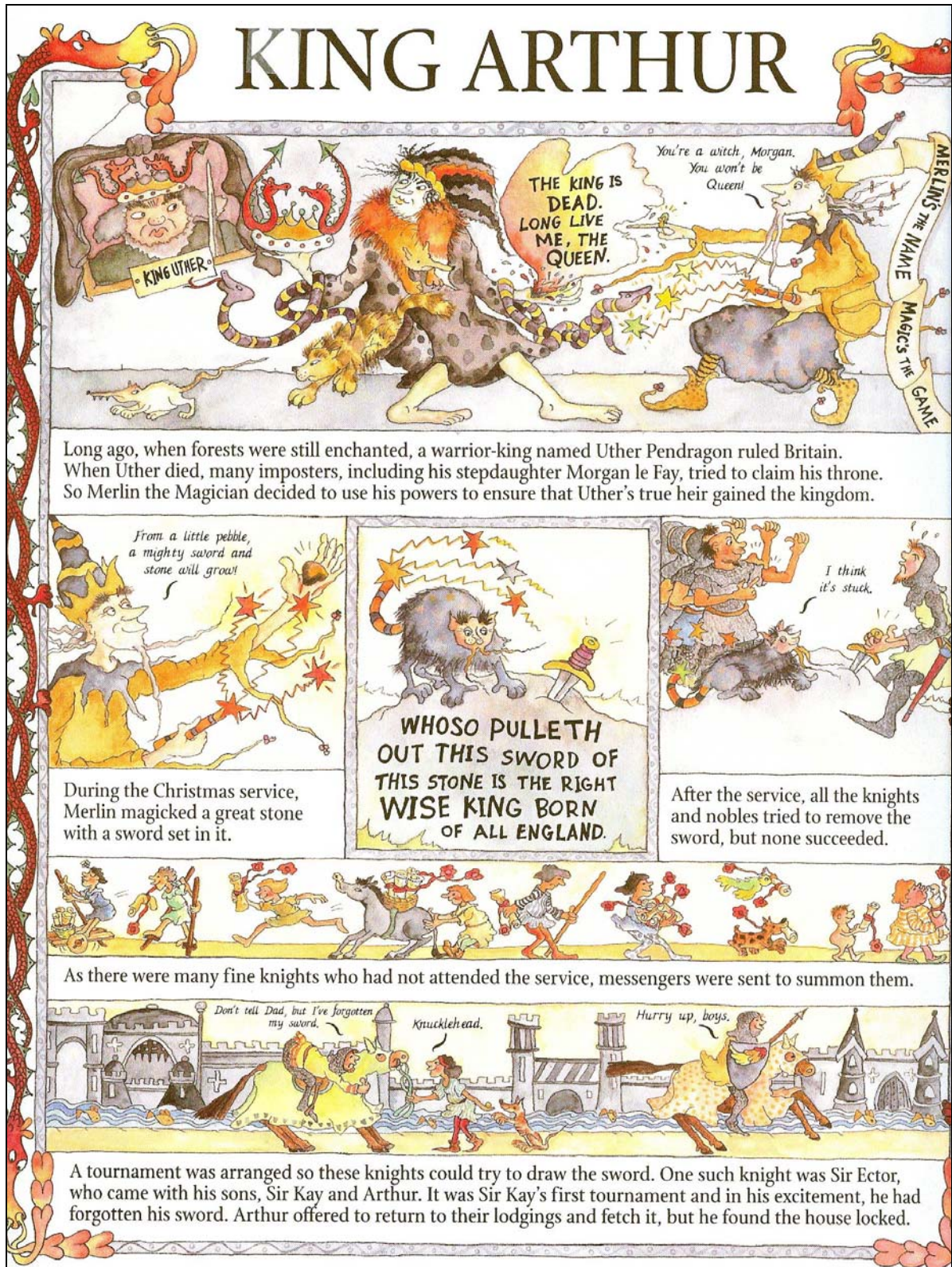
(Follows)

READING STRATEGY:

Look carefully at each action panel. Note who's there and what they're doing.

ACTIVITY:

- For each panel fill out the cause and effect diagram and then write a brief description of why you think each character is acting that way.





Cause and effect diagram for comic book, *King Arthur and the Knights of the Round Table*

| | | | |
|-------------------------|--|-----------------------------|-------------|
| PANEL #: | Characters: Who are they? | What are they doing? | Why? |
| PANEL #: | Characters: Who are they? | What are they doing? | Why? |
| PANEL #: | Characters: Who are they? | What are they doing? | Why? |
| PANEL #: | Characters: Who are they? | What are they doing? | Why? |
| PANEL #: | Characters: Who are they? | What are they doing? | Why? |



TITLE: **I am Morgan le Fay**

BY Nancy Springer

MEDIA: Hardcover

GENRE: Young Adult Novel

LENGTH: 227

FICTION: Fiction

GRADE 8

LEVEL:

AVAILABLE
AT:



DESCRIPTION:

Aa girl of seven, Morgan has reason to resent her younger half-brother. Arthur's father, Uther Pendragon, killed her father and carried off her mother, Igraine the Beautiful. Furthermore, Igraine acts as though Arthur is her favorite child. As she grows into a teenager, Morgan accepts the fact that she is a fay, one of the immortal demigods of legendary Britain. She becomes a powerful sorceress but is undecided about her fate, until the death of her beloved and a final slight by her mother wound her soul beyond recovery...

The strength of this story lies in its characterizations, especially of the fierce young Morgan, the mystical fays of Avalon, and the demented Igraine... Some of Morgan's tale is also told in *I Am Mordred* (Philomel, 1998), and her story will seem more complete to readers who enjoy the two books together.

-Beth Wright, Fletcher Free Library, Burlington, VT)
Amazon.com

TEXT:

(Sample Follows)

READING STRATEGY:

As you read each chapter pretend that you are reading a letter from your best friend or favorite cousin who lives across the country.

ACTIVITY:

At the end of each chapter, write a letter to Morgan responding to what she's told you and tell her how you feel.

1



MY FATHER LOVED ME.

He was the only one ever to love me truly.

They killed him when I was six years old.

I am Morgan le Fay, and I will never die. I hover on the wind, and fate falls out of each slow beat of my wings. That is what my name means: Morgan the fate, Morgan the magical, fey Morgan of the otherworld, Morgan who must be feared. But I was not always Morgan le Fay. When they killed my father, I was only little Morgan.

I saw him once after he was dead. I will never forget that night.

While he yet lived, I saw him perhaps eight or ten times that I remember. My father was the Duke of Cornwall, and he was often absent, at war. At first I thought he went out to fight a dragon. Later I understood that he fought a king with an odd name, something about a penned dragon. I did not understand or care what the battles were about; it was the nature of

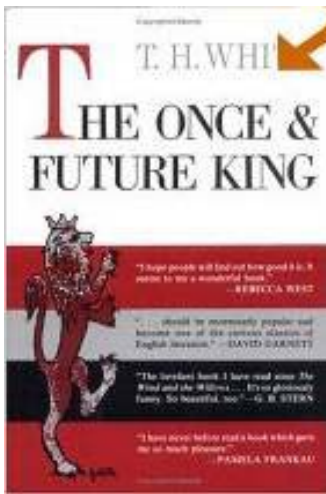
noblemen, evidently, to fight one another, and my father was very much a lord and a warrior.

When he came home to Tintagel, the whole castle shouted and sprang up to make him welcome. Nurse would restrain me with one hand and my sister, Morgause, with the other, for we were lady born, not common urchins to go capering under the horses' feet. We had to stand on the steps of the keep and watch with dignity, like Mother, as Father rode in at the gate, his head lifted so that his russet beard jutted from under his helm, his mail jingling and shining, his war horse curvetting under his spurs. When he dismounted, he would look first to my mother, Igraine the Beautiful—that was what folk called her, and they did not lie. She was like moonlight on the sea, a goddess made of starlight and shadows. Proudly she would descend to meet him, my father, and he would look only at her, he would not even glance at me, and I would feel a fire dragon burning in my heart even though all the servants would cheer crazily. Father would toss his reins to a page boy and give Mother his hand. Hand in hand they would walk to the tall arched doorway and go inside.

Then no one would see them for a while. Father and Mother would go somewhere by themselves. And the castle folk would cheer and laugh and talk and joke. But Nurse never let Morgause and me hear the talk, the joking. She would take us back to our tower chamber, where she would scrub us. She would wash our hair and brush it and plait it with cord of gold and wind it around our heads so that it looked like a crown made of braids. She would put us in our best frocks, with hose and shoes.

Then we would wait.

[illegible]



TITLE: The Once & Future King

BY: T. H. White

MEDIA: Hardcover

GENRE: Novel

LENGTH: 677 pages

FICTION: Fiction

GRADE

LEVEL:

AVAILABLE
AT:



DESCRIPTION:

"THE ONCE AND FUTURE KING" combines all the elements of Arthurian legend, adventure, and history in describing the lives of Arthur, Guinevere, Lancelot, and some of the other notables of Camelot. (This is the novel, some of whose elements were later adapted to the screen as the Disney movie "The Sword in the Stone".)

The novel progresses through Arthur's life, his reign, his sorrows and joys, and the perils and highpoints of life in an England mired in upheaval and turmoil. White shows the reader how the forces of light and darkness interplay in the shaping of a society where magic can be a real factor in everyday life. It's a long novel, so brace yourself for a healthy sprint...

-W. MONTGOMERY (WASHINGTON, DC - U.S.A.)
Amazon.com

TEXT:

(Click Here Sample Available)

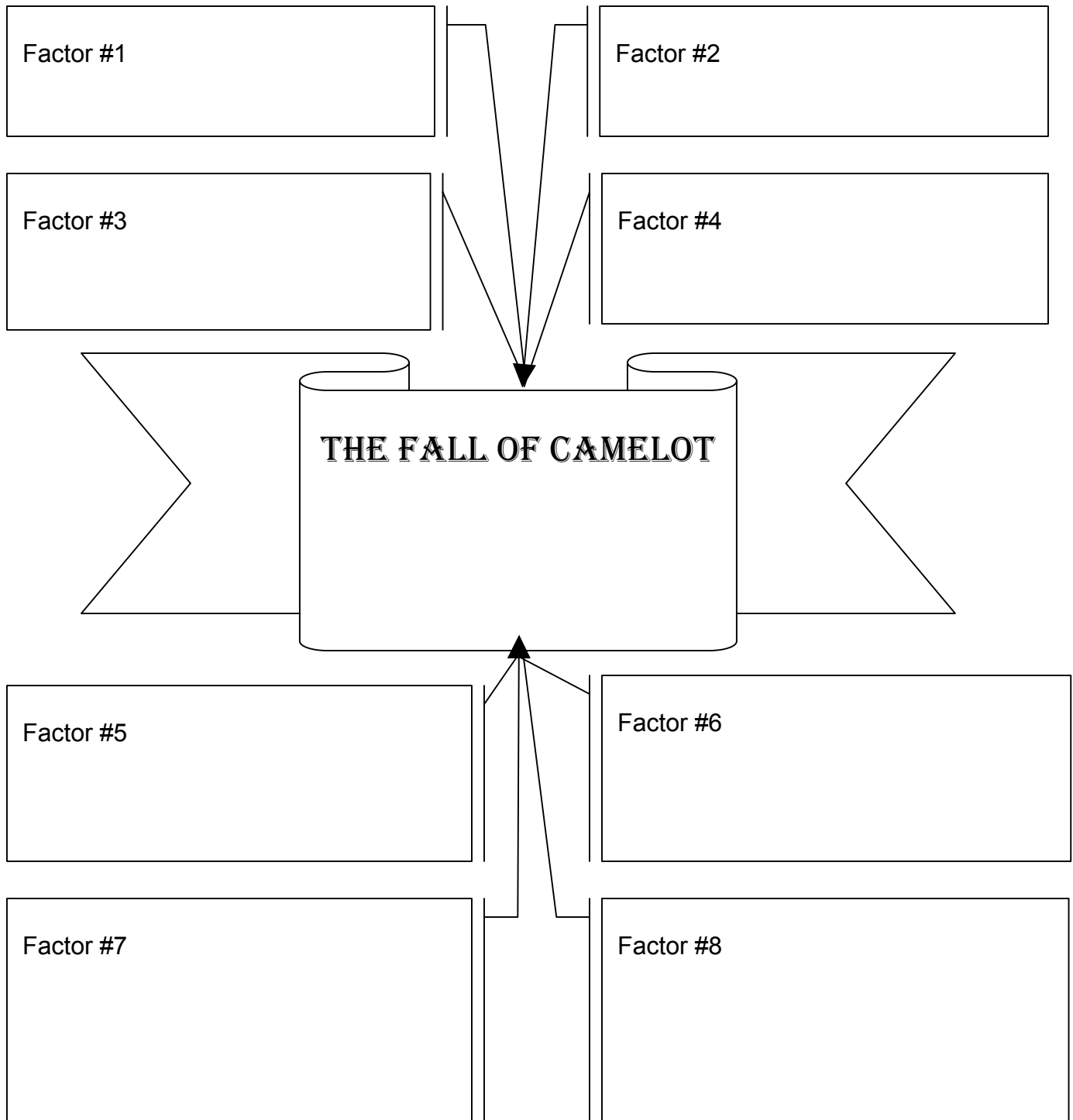
READING STRATEGY:

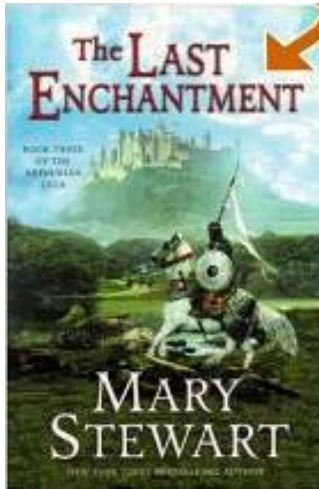
This novel is very plot driven. While we all have free will we must each pay for the choices we make during our lives. Sometimes others pay for our mistakes as well...

ACTIVITY:

What causes the fall of Camelot? Please think about this as you read and take notes on the attached cause and effect web diagram.

***The Once & Future King* cause and effect web diagram**





TITLE: **The Last Enchantment**

BY: Mary Stewart

MEDIA: Hardcover

GENRE: Novel

LENGTH: 538 pages

FICTION: Fiction

GRADE 6.2 Flesch-Kincaid

LEVEL:

AVAILABLE
AT:



DESCRIPTION:

[One of the first and certainly the most acclaimed telling (it's part of a trilogy) of the legend from the point of view of the women whose voices are so often left unheard.

This final installment of the trilogy...] focuses on how Merlin meets, trains, and falls in love with Nimue, while helping Arthur solidify his kingdom and deal with the follies of Guinevere and other members of Court. Merlin and Arthur have to decide what to do about Arthur's sister, Morgan, and half-sister, Morgause, who separately plot against Arthur, and as well deciding upon the disposition of Morgause's five sons, one of whom is Mordred, illegitimate son of Arthur.

-C. MCCALLISTER (The waters of the Great Lakes
Amazon.com

TEXT:

(Click Here Sample Available)

READING STRATEGY:

Who is the narrative voice of this story?

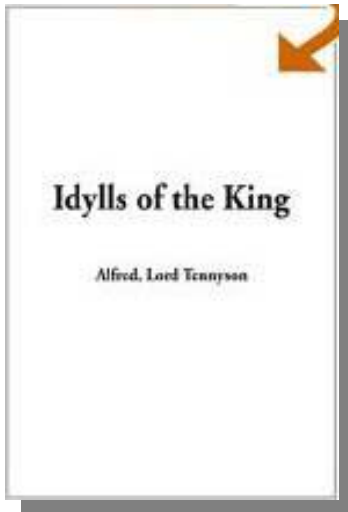
While a male oriented culture how do you see women asserting themselves?

ACTIVITY:

Compare & contrast male & female actions and roles.

Sex roles in Mary Stewart's *The Last Enchantment*

[illegible]



TITLE: **Idylls of the King**
BY: Lord Alfred Tennyson
MEDIA: Hardcover
GENRE: Poetry
LENGTH: 292
FICTION: Fiction
GRADE LEVEL: 2.3 Flesch-Kincaid
(Huh?! This can't be right.)
AVAILABLE AT:



DESCRIPTION:

A series of poems by Tennyson that expresses the legend of King Arthur in terms of the psychology and culture of 19th century England.

TEXT:

(Sample Follows)

READING STRATEGY:

Tennyson is concerned about Imperialism in his day. Consider how his arguments might or might not apply to British and American imperialism abroad today?

ACTIVITY:

Keep a 3 column journal with your notes and thoughts.

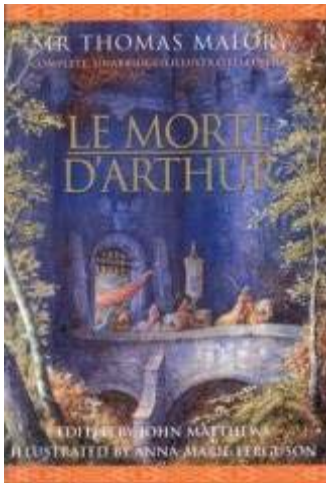
To the Queen

O loyal to the royal in thyself,
And loyal to thy land, as this to thee--
Bear witness, that rememberable day,
When, pale as yet, and fever-worn, the Prince
Who scarce had plucked his flickering life again
From halfway down the shadow of the grave,
Past with thee through thy people and their love,
And London rolled one tide of joy through all
Her trebled millions, and loud leagues of man
And welcome! witness, too, the silent cry,
The prayer of many a race and creed, and clime--
Thunderless lightnings striking under sea
From sunset and sunrise of all thy realm,
And that true North, whereof we lately heard
A strain to shame us 'keep you to yourselves;
So loyal is too costly! friends--your love
Is but a burthen: loose the bond, and go.'
Is this the tone of empire? here the faith
That made us rulers? this, indeed, her voice
And meaning, whom the roar of Hougoumont
Left mightiest of all peoples under heaven?
What shock has fooled her since, that she should speak
So feebly? wealthier--wealthier--hour by hour!
The voice of Britain, or a sinking land,
Some third-rate isle half-lost among her seas?
THERE rang her voice, when the full city pealed
Thee and thy Prince! The loyal to their crown
Are loyal to their own far sons, who love
Our ocean-empire with her boundless homes
For ever-broadening England, and her throne
In our vast Orient, and one isle, one isle,
That knows not her own greatness: if she knows
And dreads it we are fallen. --But thou, my Queen,
Not for itself, but through thy living love
For one to whom I made it o'er his grave
Sacred, accept this old imperfect tale,
New-old, and shadowing Sense at war with Soul,
Ideal manhood closed in real man,
Rather than that gray king, whose name, a ghost,
Streams like a cloud, man-shaped, from mountain peak,
And cleaves to cairn and cromlech still; or him
Of Geoffrey's book, or him of Malleor's, one
Touched by the adulterous finger of a time
That hovered between war and wantonness,

-Alternative Text Sets for King Arthur

And crownings and dethronements: take withal
Thy poet's blessing, and his trust that Heaven
Will blow the tempest in the distance back
From thine and ours: for some are sacred, who mark,
Or wisely or unwisely, signs of storm,
Waverings of every vane with every wind,
And wordy trucklings to the transient hour,
And fierce or careless looseners of the faith,
And Softness breeding scorn of simple life,
Or Cowardice, the child of lust for gold,
Or Labour, with a groan and not a voice,
Or Art with poisonous honey stolen from France,
And that which knows, but careful for itself,
And that which knows not, ruling that which knows
To its own harm: the goal of this great world
Lies beyond sight: yet--if our slowly-grown
And crowned Republic's crowning common-sense,
That saved her many times, not fail--their fears
Are morning shadows huger than the shapes
That cast them, not those gloomier which forego
The darkness of that battle in the West,
Where all of high and holy dies away.

[illegible]



TITLE: **Le Mort d'Arthur**
BY: Sir Thomas Mallory
MEDIA: Paperback
GENRE: Classic Literature - Prose
LENGTH: 188 pages
FICTION: Fiction
GRADE LEVEL: All Ages 12+
AVAILABLE AT:



DESCRIPTION:

The epic story of King Arthur never fails to stir the imaginations of readers everywhere, and this outstanding illustrated version showcases original artwork that creates a unique vision of Camelot. Some of these breathtaking watercolors and pen-and-inks have hung in museums, including the depiction of Tintagel Castle, the Sword in the Stone, Merlin and Nimue, and Guenevere rescued from the stake. With remarkable accuracy, Anna-Marie Ferguson captures every nuance of the historical period, from the knights' shining armor to the intricate architecture to the English forests. Yet she also revels in the fantasy, with mysterious and magical landscapes, misty and moonlit. These legends have always been a treat for the mind--and now they are a feast for the eyes, too.

-Amazon.com

TEXT:

(Sample Not Available)

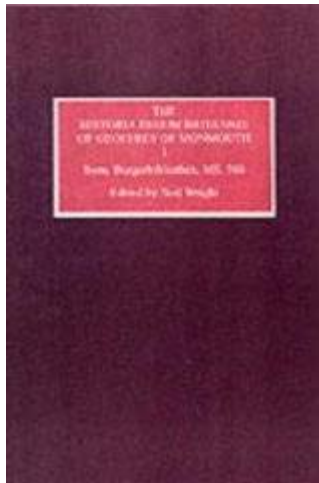
READING STRATEGY:

This is an action story about how to rebuild society from chaos. As you read these stories and vignettes think about why this novel resonates so strongly from one generation to the next.

ACTIVITY:

Keep a double entry diary.

[illegible]



TITLE: **Historia Regum Britanniae**
BY: Geoffrey of Monmouth
MEDIA: Paperback
GENRE: Classic Literature - Prose
LENGTH: 238 pages
FICTION: Non-Fiction
GRADE LEVEL: All Ages 12+
AVAILABLE AT:



DESCRIPTION:

Geoffrey of Monmouth's *Historia Regum Britanniae* was one of the most influential literary works of the 12th century. It offered a new and allegedly authoritative history of the British from their first colonisation of the island under Brutus until the late 7th century AD; hence its immediate and lasting popularity. The characters which the author introduced to a wider audience have become central figures in English literature, including the most spectacular of Geoffrey's reshapings, the figure of King Arthur. It is Geoffrey's account of Arthur which lies behind almost all subsequent Arthurian Romance.

-Amazon.com

TEXT: (Sample Not Available)

READING STRATEGY: While fictional in part this was written as a historical testament for both political and creative reasons. Monmouth is tracing Britain back to the Roman Empire.

ACTIVITY: Make a historical flow chart of the people, places and events in this book and trace how these attitudes have helped shape western society and culture today.

Historical flow chart for Monmouth's *Historia Regum Britanniae*

