

LITERATURE

Worksheet for *Mario's Angels*, by Mary Arrigan

Match the following adjectives with the nouns they modify, found in your reading this week.

1. wet

2. real

3. big

4. no

5. dull

6. brilliant

7. little

8. great

9. young

10. splendid

A. angel

B. sky

C. Mario

D. plaster

E. idea

F. people

G. door

H. nativity

I. fresco

J. feet

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS





Answers to Lower Grammar Worksheet on *Mario's Angels*

Your student was asked to match adjectives to the nouns that they modify. If he doesn't match them exactly, don't worry about it—one point of this exercise is to demonstrate that an author uses a variety of descriptive words in order to make his story more realistic and vivid in the reader's mind.

- 1. D 3. G 5. B 7. A 9. C
- 2. F 4. J 6. I 8. E 10. H

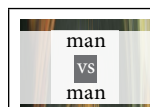
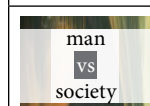
Answers to Upper Grammar Worksheet on *I, Juan de Pareja*



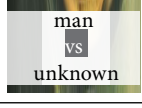
Students have been instructed to tell why each chapter is titled as it is. They were also asked to make up an alternative title for each of the first four chapters. Answers may vary.

	<p>Chapter 1: "In which I learn my letters"</p> <hr/> <p><i>The mistress teaches Juan how to write letters, and as a result, he also learns to read.</i></p> <p><i>Your student might give an alternate title regarding the death of his parents or the death of the entire household because of the plague. Sample alternate chapter title: "In which all of my family and friends die"</i></p>
	<p>Chapter 2: "In which I prepare for a journey"</p> <hr/> <p><i>Juan is encouraged to be useful and regain his strength for a journey to Madrid.</i></p> <p><i>Alternate titles could include information about living at a convent or the indignity of being a slave. Sample alternate chapter title: "In which I sense trouble coming"</i></p>
	<p>Chapter 3: "In which I meet Don Carmelo"</p> <hr/> <p><i>Juan meets Don Carmelo, the muleteer who is to lead him to Madrid.</i></p> <p><i>Students may mention the poor treatment of Juan by Don Carmelo. Alternatively, they may note how Juan becomes the temporary slave of Don Dimas. Sample alternate chapter title: "In which I escape but am found again"</i></p>
	<p>Chapter 4: "In which I learn my duties"</p> <hr/> <p><i>Juan learns the duties of grinding the colors, stretching canvas, and training his memory.</i></p> <p><i>Alternative titles may include information about the arrival of the apprentices or how Juan learns that he cannot practice the arts because he is a slave. Sample alternative chapter title: "In which I live a peaceful life with the master and his family"</i></p>

Answers to Dialectic Worksheet on *The Second Mrs. Giaconda*

Answers may vary.

	<p><i>As Salai makes his mark as being set apart from other apprentices, he is eyed with jealousy. However, Salai knows he is chosen because he is clever, not creative, and therefore more helpful to Da Vinci.</i></p>
	<p><i>Initially, Salai has inner conflict regarding his place in society. "The rich seemed to walk in a private breeze." Because of wanting sweet things to eat, such as the wealthy have, he steals a wallet, but is caught by Da Vinci. This sets him on a path of life as an apprentice.</i></p>

	<p>Salai battles overeating to the point of regurgitating his sweets and having a pounding headache from too much wine. This gluttony actually becomes a conversation-starter with Beatrice d'Este and the two appreciate each other for years to come.</p>
	<p>As such, there is really no conflict involving man vs. nature. However, your student may recognize that the study of horses, rivers, mountains, and other aspects of nature does affect Leonardo, and therefore, Salai. The detailed work and concentration by Da Vinci is definitely a regular aspect of Salai's life.</p>
	<p>Fear riddles Salai as he believes that "God-power is right handed" and that "the left hand does the work of the Devil." This view shapes Salai because it gives Da Vinci the opportunity to explain that the eyes and brain join the muscles and that the Devil does not take part in his work.</p>

LITERATURE: RHETORIC DISCUSSION OUTLINE

In preparation for your discussion, you may want to read the two sonnets that we will focus on in class:

- "My Galley," by Sir Thomas Wyatt (*English Literature Anthology* 597)
- "Sonnet 73," by William Shakespeare (*English Literature Anthology* 1068)

World Book on Petrarch¹

Petrarch, pronounced PEE trahrk (1304-1374), was a great Italian lyric poet and scholar. His love poetry has had an unparalleled influence on world literature. He was also such a respected scholar that rulers and popes sought his services. Petrarch led in discovering the greatness of classical writers and helped start the movement later called humanism. Such Latin writers as Cicero and Livy might be almost unknown today if Petrarch had not found their lost works buried in monastery libraries.

In his own day, Petrarch's Latin writings were considered revivals of the Greek and Roman style of literature. His intimate knowledge of the classics led to his conviction that there is no essential conflict between classical and Christian thought. This conviction anticipated the spirit of the Renaissance.

Throughout his life, Petrarch composed poems of varying length in Italian to praise a beloved woman called Laura. Scholars are not certain that Laura really lived. At first, Petrarch saw in Laura a fleeting image of beauty which he never tired of describing. Eventually he added Christian dimensions to this image of beauty, reflecting implications of human hopes, aspirations, and duties.

Petrarch wrote more than 400 poems in Italian. Of these, 366 form his *Canzoniere* (Book of Songs), on which his reputation rests. Petrarch divided the collection into two parts. The first contains poems presumably written during Laura's lifetime and the second written after her death. In the first part, the reader senses a parallel between the poet's attempts to define Laura and Apollo's pursuit of Daphne in the famous classical myth. In the second part, however, Laura assumes the role of a guide, leading her lover toward God and toward ultimate salvation.

The *Canzoniere* includes a roughly chronological history of the poet's overwhelming passion for Laura and ends with a hymn to the Virgin Mary. The work expresses a haunting sense of the passage of time and of the vanity of earthly endeavors. It also shows an intense awareness of the conflict between spiritual and earthly values. The tone of the collection alternates bodily pleasure with spiritual love and religious feeling. The poems thus mirror an individual's uneasy condition as being capable of both the lowest depths and the greatest heights. Technically, Petrarch achieved new perfection in writing the sonnet and the ode, the chief literary forms in the *Canzoniere*. The work influenced such lyric poets as Pierre de Ronsard, Sir Philip Sidney, Luis de Gongora, John Donne, and William Shakespeare.

Petrarch was born Francesco Petracco in Arezzo. He spent most of his productive years in France where his father was in political exile.

The subject for recitation or reading aloud this week is "My Galley," by Sir Thomas Wyatt (*English Literature Anthology* 597) and/or "Sonnet 73," by William Shakespeare (*English Literature Anthology* 1068).

¹ From a *World Book* article entitled *Petrarch*. Contributor: Richard H. Lansing, Ph.D., Professor of Italian and Comparative Literature, Brandeis University.