

Grendel Group Work #4 – Chapters 9-10 – timekeepers DO YOUR JOB! If you are doing this as solo work – time yourself to NOT spend more than 45 minutes on it.

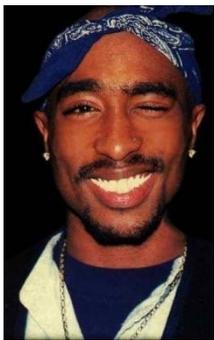


1. In Shakespeare's *Macbeth*, the title character while contemplating murder sees himself "here, upon this bank and shoal [shore] of time, [were] We'd jump the life to come." How, specifically, does Grendel also see himself on the banks of a river of time? Find (on page 146, and beginning with "Back there in Time"...) Grendel says about time. Whose view of time does this sound like? Is it possible, that creature is not alone in how they experience time? Use at least two (three is better) quotes (at least one from chapter 9, the rest from anywhere else) in explaining your answer.

2a. How are the opening lines of Chapter 10 true (timekeepers get through this quickly)? Can boredom be worse than hard work? How does this line fit in with the death of the Shaper?

2b. How does it (what you answered for 3a) fit in with Ork's view of what the Destroyer is (you must find the line about creativity – that should be easy if you took good notes on Chapter 9)? Be very specific in your answer. If tedium is the worst pain – and pain ("the shrieking babe" of the epigraph) leads to creativity... Complete and expand that thought.

3. **(time keepers: at least 12 minutes)** John Donne (an Elizabethan poet) famously wrote to *not ask for whom the bell tolls – it tolls for us*. Donne further explains that when one of us dies – a part of all of us dies (we are all part of the same continent – "No Man is an Island") (we saw this quote on the Video of Beowulf & the 9/11 Heroes).



Why does Grendel feel that "[w]ere on our own again. Abandoned," after the death of the Shaper? In formulating your answer use every applicable idea that we've talked about or that you've noted in your books or notes, including our John Donne's words above, our very first day in class, our lesson on the Shaper ("The Charge of the Light Brigade", etc) your group works (including this one), **the handout on the back about Verdi**, and of course everything from this novel. See the lines to the song below about the death of

revolutionary architect Frank Lloyd Wright. Find 4 specific quotes or ideas (at least 2 of them outside of the novel) in supporting your answer.

4. This chapter begins with Grendel battling the mountain goat – Why does Grendel despise the beast so much? Be specific, and consider the ram from Chapter 1. He also ends the chapter thinking back to the goat's endless, mindless, struggle. Though Grendel also hates the shaper (and simultaneously "loves" him), how does the shaper differentiate us from that goat – be thoughtful and specific in your answer.

5a. It could be said that the outpouring on the streets that occurred after Verdi's death (see the back of this sheet) has been replaced by social media. When comedian Robin Williams died in the summer of 2014, nearly 64,000 tweets a minute were generated about his death in the immediate aftermath. How can you connect the death of popular artists such as Robin Williams, Prince, Tupac and others to the death of the Shaper? Use what you've written so far in this group work and any other specifics your group can assemble in answering this question.



5b. (timekeepers – short, a sentence perhaps from each member) **Do you believe** that social media is the same as *an outpouring on the street* – why or why not? Is it better? Worse? Or is it just different? Explain.

So Long, Frank Lloyd Wright words and music Paul Simon

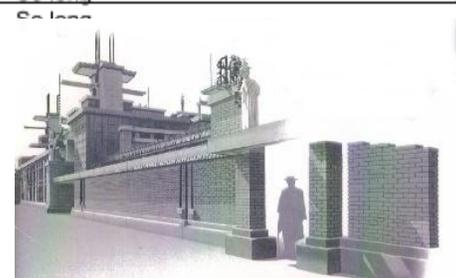
So long, Frank Lloyd Wright.
I can't believe your song is gone so soon.
I barely learned the tune
So soon
So soon.

I'll remember Frank Lloyd Wright.
All of the nights we'd harmonize till dawn.
I never laughed so long
So long
So long.

[CHORUS]

Architects may come and
Architects may go and
Never change your point of view.
When I run dry
I stop awhile and think of you

So long, Frank Lloyd Wright
All of the nights we'd harmonize till dawn.
I never laughed so long
So long



When the Milanese gathered from all sides, having heard that their adored *maestro* had suffered a stroke and was close to death, they began spreading bundles of straw in front of the Grand Hotel et de Milan to slow down the speeding trams and deaden any other sound. On the evening of 26 January, the priest of San Fedele - who had attended Manzoni on an earlier occasion - gave him a blessing. In accordance with Verdi's wishes, the funeral was a very modest affair "*senza canti né suoni*" ("without singing or music"), just four candlesticks and a short service, and posters simply stating "peace to the soul of Giuseppe Verdi". It was not until a month later, on 27 February, that a really grand funeral was held. It lasted for twelve hours, was attended by over 20,000 people and Toscanini conducted a very emotional *Va', pensiero* chorus.

from his obituary *The Musical Times* 1901
 Dignified and honourable in all his relations with art, Verdi was, as a man and a citizen, worthy of profound respect. His worst enemy, if he had an enemy at all, could not charge him with the meanness of a time-server, the degradation of a self-advertiser, or the vanity that seeks to make a figure before the world. As a Senator of Italy, a member of many Orders, and a friend of kings and princes, Verdi might have lived much in the eyes of men. He preferred to do otherwise. He desired no titles, or he would not have refused them; he never sought 'the applause of listening Senates to command,' and the atmosphere of high social places was not that which he freely breathed. 'I have lived a musician,' he once said, 'and a musician I desire to die.' His art, and his avocations at Santa Agata, made up his life. He wished for nothing better; he could have obtained nothing better. So, respecting himself, and respected by others, the hours of his long lifeday were passed. How nobly passed, as the old composer's native energy spent itself in providing a Home of Rest for musicians less fortunate than himself, and as he resolved that his remains should repose among them after a funeral rite as unpretending as that of the poorest! The simple little procession passing through the streets of Milan, thousands of people looking silently on - in this there was the spirit of true greatness by which epithet the world gave its final salute to Giuseppe Verdi. JOSEPH BENNETT.

The artist must yield himself to his own inspiration... I should compose with utter confidence a subject that set my musical blood going, even though it were condemned by all other artists as anti-musical. Giuseppe Verdi, Letter, 1854

