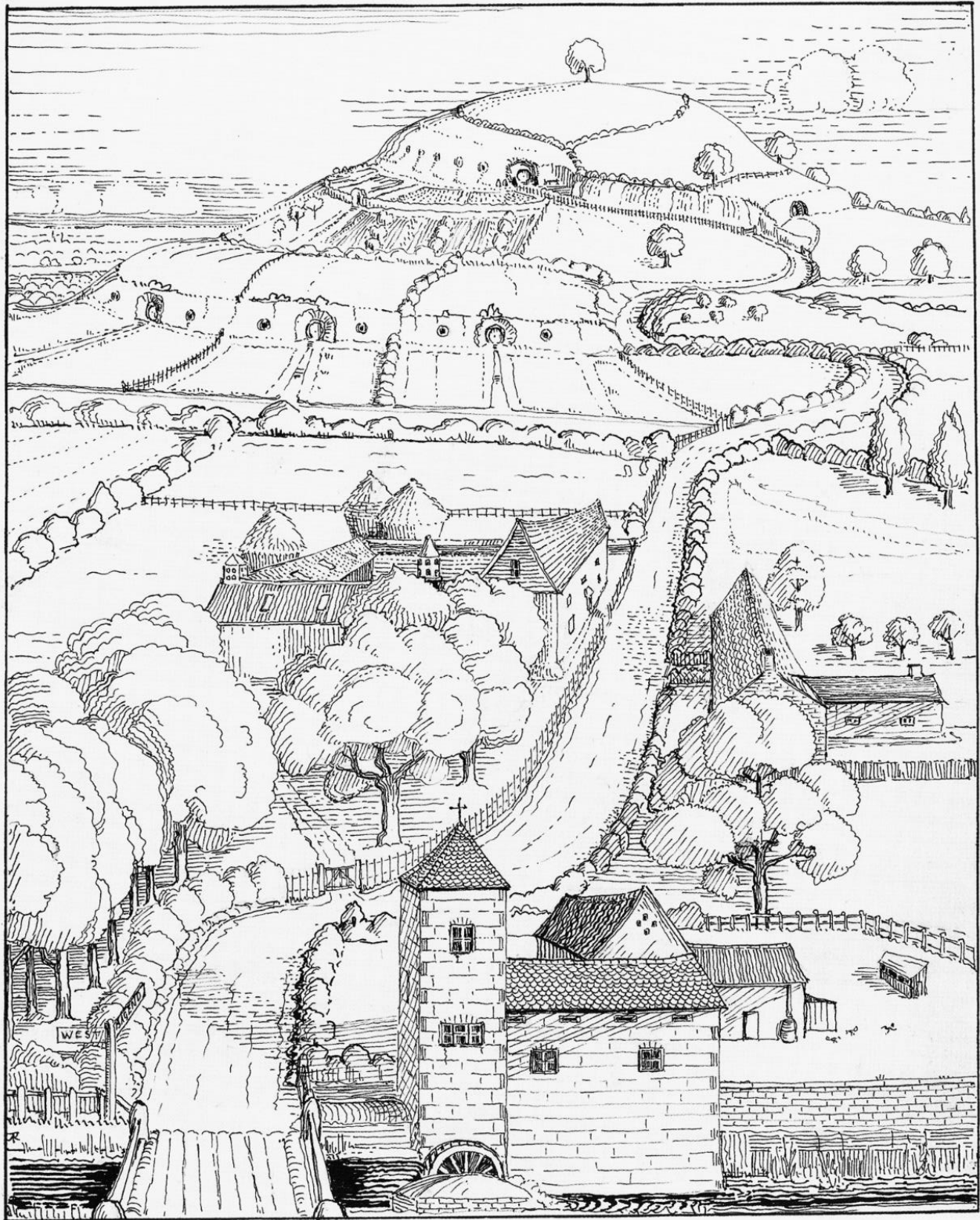


J.R.R. TOLKIEN
THE HOBBIT





The Hill: Hobbiton across the Water by J.R.R. Tolkien. This line drawing first appeared as the frontispiece to the 1937 first edition of *The Hobbit*, after which it was replaced by the colored version (as seen in the accompanying PowerPoint presentation on slides 19 and 20). Notice the intricate S-curve in the road and in the design of the Mill in the foreground.

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ONLINE EXTRAS

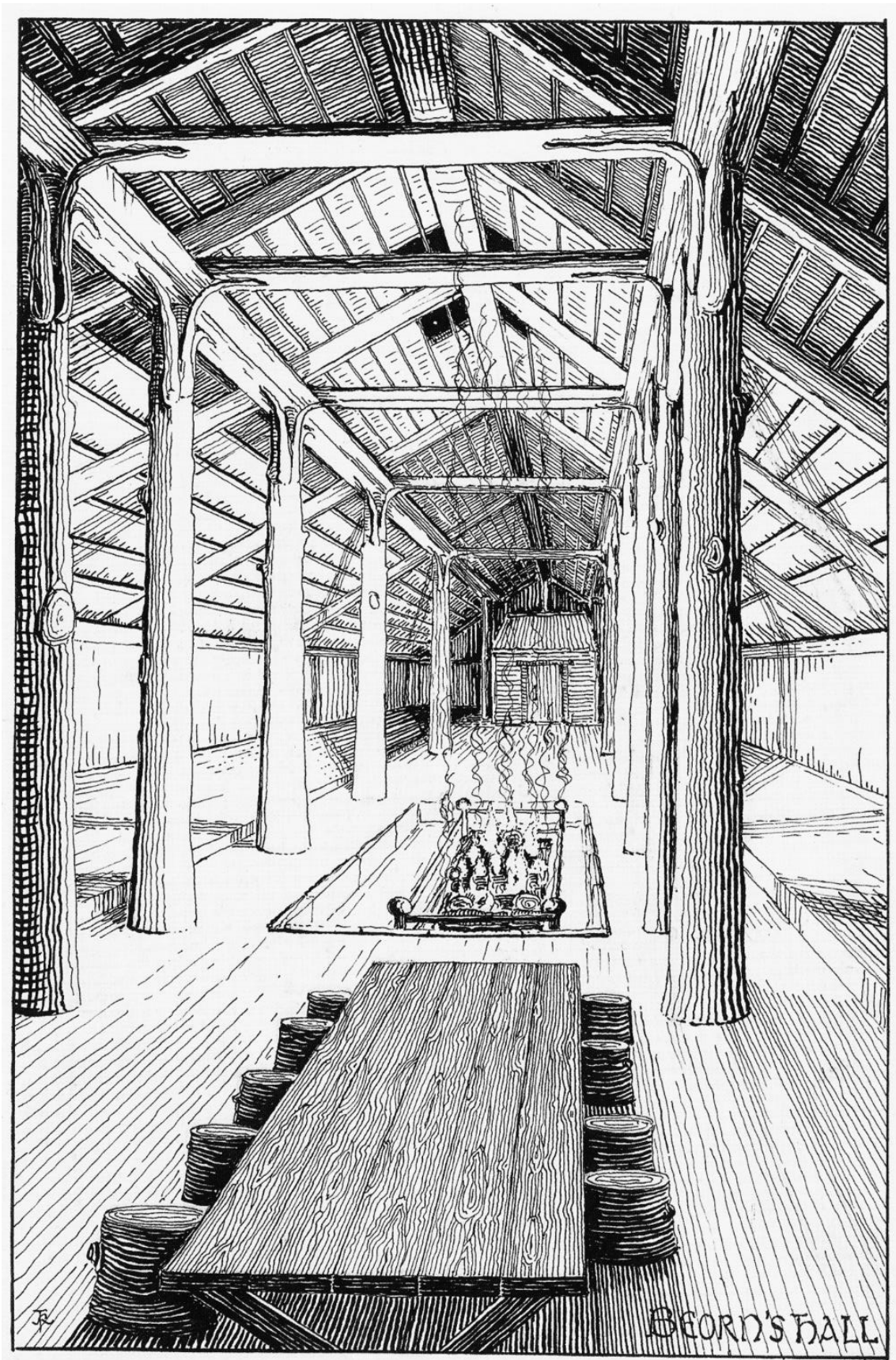
For these resources and others, including electronic copies of this handout and accompanying PowerPoint presentation, go to www.mrquerino.com.

The Hobbit (1977) directed by Arthur Rankin Jr. and Jules Bass.

The Hobbit Audiobook Recording:

| | |
|-----------------------|------------------------|
| Disc 1: Pages 3-35 | Disc 2: Pages 35-71 |
| Disc 3: Pages 71-101 | Disc 4: Pages 101-137 |
| Disc 5: Pages 137-169 | Disc 6: Pages 169-202 |
| Disc 7: Pages 202-237 | Disc 8: Pages 237-269 |
| Disc 9: Pages 269-299 | Disc 10: Pages 299-330 |





Name _____

Date _____

ESSENTIAL QUESTIONS

Who was J.R.R. Tolkien, and how did he renew elements of Anglo-Saxon literature for contemporary readers and audiences?

What is a foil character, and who would Bilbo Baggins's foil character be and why?

Tolkien's works are often said to be allegorical. What is an allegory?

Should *The Hobbit* (1937) and *The Lord of the Rings* (1954-1955) be considered modern day epics? What is an epic?

How do the frequent seasonal references in *The Hobbit* reflect the changes in the characters over the course of the novel?

VOCABULARY

These words which appear in J.R.R. Tolkien's *The Hobbit* (1937) have been identified as words or derivatives of words that have appeared on past SAT and ACT exams. They are listed here in order of their appearance in the novel.

1. Blunder - (verb) to move or act blindly, stupidly, or without any clear direction or steady guidance.
2. Inclination - (noun) a person's natural tendency to act or feel a particular way.
3. Absurd - (adjective) wildly unreasonable, illogical, or inappropriate.
4. Discreet - (adjective) careful and guarded in one's speech or actions, especially in order to avoid causing offense or to gain an advantage.
5. Queer - (adjective) strange; odd.
6. Prosperous - (adjective) successful in material terms; flourishing financially.
7. Immense - (adjective) extremely large or great, especially in scale or degree.
8. Throng - (noun) a large, densely packed crowd of people or animals.
9. Depredation - (noun) an act of attacking or plundering.
10. Hearth - (noun) the floor or area in front of a fireplace.
11. Haughty - (adjective) arrogantly superior and disdainful.
12. Flummoxed - (adjective) bewildered or perplexed.
13. Wretched - (adjective) very unfortunate in condition or circumstances.
14. Cunning - (noun) skill in achieving one's ends by deceit.
15. Audacious - (adjective) showing a willingness to take surprisingly bold risks.
16. Ingenious - (adjective) clever, original, and inventive.
17. Obstinate - (adjective) stubbornly refusing to change one's opinion or chosen course of action, despite attempts to persuade one to do so.
18. Prudent - (adjective) wise or judicious in practical affairs.
19. Requisite - (adjective) made necessary by particular circumstances or regulations.
20. Paraphernalia - (noun) miscellaneous articles, especially the equipment needed for a particular activity.
21. Laden - (adjective) heavily loaded or weighed down.
22. Amble - (verb) walk or move at a slow, relaxed pace.
23. Row - (noun) a noisy disturbance or quarrel.
24. Palpitate - (verb) beat rapidly, strongly, or irregularly.
25. Gruesome - (adjective) causing repulsion or horror; grisly.
26. Venerable - (adjective) accorded a great deal of respect, especially because of age, wisdom, or character.
27. Vexed - (adjective) annoyed, frustrated, or worried.
28. Uncanny - (adjective) strange or mysterious, especially in an unsettling way.
29. Astray - (adverb) away from the correct path or direction.

30. Scrabble - (verb) scratch or grope around with one's fingers to find, collect, or hold onto something.
31. Abominable - (adjective) very bad or unpleasant.
32. Keen - (adjective) sharp, piercing, or biting.
33. Precipice - (noun) a very steep rock face or cliff, typically a tall one.
34. Famish - (verb) to suffer or cause to suffer extreme hunger.
35. Plight - (noun) a dangerous, difficult, or otherwise unfortunate situation.
36. Gnarled - (adjective) knobby, rough, and twisted, especially with age.
37. Vain - (adjective) producing no result; useless.
38. Falter - (verb) start to lose strength or momentum
39. Lament - (verb) to mourn a person's loss or death.
40. Despair - (noun) the complete loss or absence of hope.
41. Parch - (verb) make or become dry through intense heat.
42. Frantic - (adjective) conducted in a hurried, excited, and chaotic way, typically because of the need to act quickly.
43. Mirth - (noun) gladness or gaiety as shown by or accompanied with laughter.
44. Loathsome - (adjective) causing hatred or disgust; repulsive.
45. Quarrel - (noun) an angry argument or disagreement, typically between people who are usually on good terms.
46. Nimble - (adjective) quick and light in movement or action; agile.
47. Enmity - (noun) the feeling of being actively opposed or hostile to someone.
48. Pallid - (adjective) very pale in the face in a way that suggests poor health.
49. Furtive - (adjective) attempting to avoid notice or attention, typically because of guilt or a belief that discovery would lead to trouble.
50. Recompense - (noun) compensation or reward given for loss or harm suffered or an effort made.



Date _____

1. Fairy tales, J.R.R. Tolkien reminds us in his essay “On Fairy-stories,” are not necessarily stories about fairies, but “stories about Fairy, that is Faerie, the realm or state in which fairies have their being.” How does Tolkien incorporate aspects of classic fairy tales into his novel, *The Hobbit*?

[illegible]

Date _____

Howard Shore's musical interpretation of J.R.R. Tolkien's imaginative world of *The Lord of the Rings* and *The Hobbit*, as portrayed in the films directed by Peter Jackson, have enthralled people of all generations for years. His work on these films stands as his most acclaimed composition to date, earning him three Academy Awards, four Grammy Awards, two Golden Globes, as well as numerous critic's and festival awards.

Listen to the following songs from Howard Shore’s soundtrack for *The Hobbit* films, and describe the overall theme you hear. Remember a theme is sometimes used interchangeably with “motif,” but the term is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader—or in this case the listener. How do the instruments, melodies, choruses, lyrics, sound effects, etc. work together to convey the song’s theme?

[illegible]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

COMPARING SCENES

In film adaptations, the text is presented in a certain way and may contain values or messages in which the director or writer is interested. When viewing film, you should pay careful attention to the choices the director makes in bringing a portrayal to the screen. This graphic organizer will help you note specific elements of each version.

| VERSION (DIRECTOR/ YEAR) | | |
|--|--|--|
| SOUND EFFECTS AND MUSIC | | |
| ADAPTING THE TEXT: Which lines are emphasized, which were cut, etc... | | |
| PHYSICAL ELEMENTS: Settings, Props, Costumes, Art Style, etc... | | |
| CAMERA ELEMENTS: Are there cuts, transitions, close-ups, long shots, etc... | | |

Date _____

[illegible]

COLORING DRAGONS

In John Howe's colorful art, there are dragons everywhere: in the clouds, the trees, and the waves. There are dragons guarding gold in ancient caverns and in new stories, waiting to be told. Howe describes the colors in his artwork as working together like a symphony: "I really think of color in musical terms (but then music is color to me). My only wish is to keep the possibilities open for as long as I can—density, contrast, depth, palette; all of those things need to develop on the final artwork, not be limited by a diminutive color."

Coloring used to be reserved for children, but recently, the activity has found a different demographic. What started as a niche hobby has now turned into an international trend, as adult coloring books find themselves on more and more bestsellers' lists throughout the world. While this trend may be a fun way to pass the time, it's the books' therapeutic properties that really have them flying off shelves.

Have fun and relieve a little stress by coloring some of John Howe's famed dragons. If you are using the Prismacolor colored pencils, sharpen them with the little green pencil sharpeners in the box; the electric pencil sharpeners in the front of the classroom shorten the lifespan of the pencils considerably. You are being graded on your effort and creativity and not necessarily on your artistic talent or ability. Your completed assignment will count towards your class participation grade. Remember to write your name somewhere on your paper.











FOREWORD TO THE SECOND EDITION

This tale grew in the telling, until it became a history of the Great War of the Ring and included many glimpses of the yet more ancient history that preceded it. It was begun soon after *The Hobbit* was written and before its publication in 1937; but I did not go on with this sequel, for I wished first to complete and set in order the mythology and legends of the Elder Days, which had then been taking shape for some years. I desired to do this for my own satisfaction, and I had little hope that other people would be interested in this work, especially since it was primarily linguistic in inspiration and was begun in order to provide the necessary background of 'history' for Elvish tongues.

When those whose advice and opinion I sought corrected "little hope" to "no hope," I went back to the sequel, encouraged by requests from readers for more information concerning hobbits and their adventures. But the story was drawn irresistibly towards the older world, and became an account, as it were, of its end and passing away before its beginning and middle had been told. The process had begun in the writing of *The Hobbit*, in which there were already some references to the older matter: Elrond, Gondolin, the High-elves, and the orcs, as well as glimpses that had arisen unbidden of things higher or deeper or darker than its surface: Durin, Moria, Gandalf, the Necromancer, the Ring. The discovery of the significance of these glimpses and of their relation to the ancient histories revealed the Third Age and its culmination in the War of the Ring.

Those who had asked for more information about hobbits eventually got it, but they had to wait a long time; for the composition of *The Lord of the Rings* went on at intervals during the years 1936 to 1949, a period in which I had many duties that I did not neglect, and many other interests as a learner and teacher that often absorbed me. The delay was, of course, also increased by the outbreak of war in 1939, by the end of which year the tale had not yet reached the end of Book One. In spite of the darkness of the next five years I found that the story could not now be wholly abandoned, and I plodded on, mostly by night, till I stood by Balin's tomb in Moria. There I halted for a long while. It was almost a year later when I went on and so came to Lothlórien and the Great River late in 1941. In the next year I wrote the first drafts of the matter that now stands as Book Three, and the beginnings of chapters I and III of Book Five; and there as the beacons flared in Anórien and Théoden came to Harrowdale I stopped. Foresight had failed and there was no time for thought.

It was during 1944 that, leaving the loose ends and perplexities of a war which it was my task to conduct, or at least to report, I forced myself to tackle the journey of Frodo to Mordor. These chapters, eventually to become Book Four, were written and sent out as a serial to my son, Christopher, then in South Africa with the RAF. Nonetheless it took another five years before the tale was brought to its present end; in that time I changed my house, my chair, and my college, and the days though less dark were no less laborious. Then when the 'end' had at last been reached the whole story had to be revised, and indeed largely re-written backwards. And it had to be typed, and re-typed: by me; the cost of professional typing by the ten-fingered was beyond my means.

The Lord of the Rings has been read by many people since it finally appeared in print; and I should like to say something here with reference to the many opinions or guesses that I have

received or have read concerning the motives and meaning of the tale. The prime motive was the desire of a tale-teller to try his hand at a really long story that would hold the attention of readers, amuse them, delight them, and at times maybe excite them or deeply move them. As a guide I had only my own feelings for what is appealing or moving, and for many the guide was inevitably often at fault. Some who have read the book, or at any rate have reviewed it, have found it boring, absurd, or contemptible; and I have no cause to complain, since I have similar opinions of their works, or of the kinds of writing that they evidently prefer. But even from the points of view of many who have enjoyed my story there is much that fails to please. It is perhaps not possible in a long tale to please everybody at all points, nor to displease everybody at the same points; for I find from the letters that I have received that the passages or chapters that are to some a blemish are all by others specially approved. The most critical reader of all, myself, now finds many defects, minor and major, but being fortunately under no obligation either to review the book or to write it again, he will pass over these in silence, except one that has been noted by others: the book is too short.

As for any inner meaning or 'message,' it has in the intention of the author none. It is neither allegorical nor topical. As the story grew it put down roots (into the past) and threw out unexpected branches: but its main theme was settled from the outset by the inevitable choice of the Ring as the link between it and *The Hobbit*. The crucial chapter, 'The Shadow of the Past,' is one of the oldest parts of the tale. It was written long before the foreshadow of 1939 had yet become a threat of inevitable disaster, and from that point the story would have developed along essentially the same lines, if that disaster had been averted. Its sources are things long before in mind, or in some cases already written, and little or nothing in the war that began in 1939 or its sequels modified it.

The real war does not resemble the legendary war in its process or its conclusion. If it had inspired or directed the development of the legend, then certainly the Ring would have been seized and used against Sauron; he would not have been annihilated but enslaved, and Barad-dûr would not have been destroyed but occupied. Saruman, failing to get possession of the Ring, would in the confusion and treacheries of the time have found in Mordor the missing links in his own researches into Ring-lore, and before long he would have made a Great Ring of his own with which to challenge the self-styled Ruler of Middle-earth. In that conflict both sides would have held hobbits in hatred and contempt: they would not long have survived even as slaves.

Other arrangements could be devised according to the tastes or views of those who like allegory or topical reference. But I cordially dislike allegory in all its manifestations, and always have done so since I grew old and wary enough to detect its presence. I much prefer history, true or feigned, with its varied applicability to the thought and experience of readers. I think that many confuse 'applicability' with 'allegory'; but the one resides in the freedom of the reader, and the other in the purposed domination of the author.

An author cannot of course remain wholly unaffected by his experience, but the ways in which a story-germ uses the soil of experience are extremely complex, and attempts to define the process are at best guesses from evidence that is inadequate and ambiguous. It is also false, though naturally attractive, when the lives of an author and critic have overlapped, to suppose that the movements of thought or the events of times common to both were necessarily the most powerful influences. One has indeed personally to come under the shadow of war to feel fully its oppression; but as the years go by it seems now often forgotten that to be caught in

youth by 1914 was no less hideous an experience than to be involved in 1939 and the following years. By 1918 all but one of my close friends were dead. Or to take a less grievous matter: it has been supposed by some that *The Scouring of the Shire* reflects the situation in England at the time when I was finishing my tale. It does not. It is an essential part of the plot, foreseen from the outset, though in the event modified by the character of Saruman as developed in the story without, need I say, any allegorical significance or contemporary political reference whatsoever. It has indeed some basis in experience, though slender (for the economic situation was entirely different), and much further back. The country in which I lived in childhood was being shabbily destroyed before I was ten, in days when motor-cars were rare objects (I had never seen one) and men were still building suburban railways. Recently I saw in a paper a picture of the last decrepitude of the once thriving corn-mill beside its pool that long ago seemed to me so important. I never liked the looks of the Young miller, but his father, the Old miller, had a black beard, and he was not named Sandyman.

The Lord of the Rings is now issued in a new edition, and the opportunity has been taken of revising it. A number of errors and inconsistencies that still remained in the text have been corrected, and an attempt has been made to provide information on a few points which attentive readers have raised. I have considered all their comments and enquiries, and if some seem to have been passed over that may be because I have failed to keep my notes in order; but many enquiries could only be answered by additional appendices, or indeed by the production of an accessory volume containing much of the material that I did not include in the original edition, in particular more detailed linguistic information. In the meantime this edition offers this Foreword, an addition to the Prologue, some notes, and an index of the names of persons and places. This index is in intention complete in items but not in references, since for the present purpose it has been necessary to reduce its bulk. A complete index, making full use of the material prepared for me by Mrs. N. Smith, belongs rather to the accessory volume.

Date _____

2. Based on J.R.R. Tolkien's introduction to the second edition of *The Lord of the Rings*, do you believe his works are allegorical? If his writings were not meant to have any "inner meanings," why do so many readers continue to find hidden messages within the pages?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

