

Tolkien's Middle-earth: Lesson Plans for Secondary School Educators

Unit Four: One Ring to Rule Them All

Content Focus: *The Lord of the Rings*, Book One
Thematic Focus: Power, Corruption, and Responsibility

Overview

Although the Dark Lord, Sauron, bears the plural epithet "Lord of the Rings," the plot of Tolkien's novel turns primarily on the last such artifact to be forged: the infinitely malevolent and endlessly ambiguous One Ring. In the opening chapters, Tolkien lays out this astonishing concept in sufficient detail that students can immediately begin grappling with its thematic implications.

Learning Goals

By the end of Unit Four, the student should be able to:

- Distinguish among the One Ring's various metaphysical aspects.
- Appreciate Lord Acton's insight into the corrosive effects of power.
- Explain why Bilbo "took so little hurt" from his ownership of the Ring.
- Suggest why the murder of Déagol will resonate through the rest of the novel.
- Theorize about Frodo's willingness to assume responsibility for the Ring.

Unit Four Content

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Comments for Teachers

Fantasy literature is sometimes dismissed as irrelevant to the concerns of a post-industrial society. This view does not withstand scrutiny. In Book One of [The Lord of the Rings](#), Tolkien introduces two themes that are particularly pertinent to the modern world.

The first such theme concerns the corrosive effect that the notorious "will to power" exerts on the heart and mind. As we note in the second discussion topic, the reciprocity between domination and degradation was memorably summarized by Lord Acton when he observed that "absolute power corrupts absolutely."

Tolkien's second modern theme is "responsibility," the sense of obligation an individual human feels toward his fellow creatures. The concept of personal responsibility occupies a place in *The Lord of the Rings* no less central than such loftier and more venerable ideals as duty, honor, obedience, compassion, and charity.

By the end of Book One the reader understands that Sauron's Ring has many aspects. Beyond its status as a fount of absolute power, the object apparently functions as a kind of psychic amplifier. In his protracted conversation with Frodo, Gandalf tells the hobbit that the corruption will be forestalled if the user "is strong-willed or well meaning to begin with" (page 46).

The One Ring is also evidently an addiction. Recounting Gollum's ownership of the artifact, Gandalf notes that "the thing was eating up his mind" (page 54). Gollum soon grew powerless over his craving: "He had no will left in the matter" (page 54). Upon losing "the precious" to Bilbo, Gollum felt compelled to seek it out: "His longing for the Ring proved stronger than his fear of the Orcs, or even of the light" (page 56).

Perhaps most surprisingly, this ostensibly insensate object is some sort of sentient being. "A Ring of Power looks after itself," Gandalf tells his hobbit friend. "It was not Gollum, Frodo, but the Ring that decided things" (page 54). When Frodo asks why the Ring selected Bilbo as its next owner, Gandalf offers an incomplete but compelling reply: "The Ring was trying to get back to its master" (page 54).

While studying Unit Four in class, students should be reading Book Two of [The Lord of the Rings](#) at home.

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Preliminary Quiz

1. Who advised Frodo not to "meddle in the affairs of wizards"?

(Answer: Gildor the Elf, page 82)

2. What hobbit clan lived near the Old Forest?

(Answer: the Brandybucks, page 96)

3. What is the name of the River-daughter, wife of Tom Bombadil?

(Answer: Goldberry, page 121)

4. Who is the subject of this line from Gandalf's message: "Not all those who wander are lost"?

(Answer: Strider, also called Aragorn, page 167)

5. Who defied the Black Riders by invoking "Elbereth and Lúthien the Fair"?

(Answer: Frodo, page 209)

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Key Terms

foreshadowing A literary device through which an author offers hints of a major crisis to come. When Gandalf throws the Ring into Bilbo's fireplace (page 48), Tolkien is foreshadowing the climax of the novel. Frodo's dream of the Sea foreshadows his final journey (page 106).

wraith (rayth) A ghost or other supernatural manifestation. Tolkien scholar Tom Shippey argues that the author selected the term "Ringwraith" with care. "Wraith" traces to the Anglo-Saxon word for "writhe," which also gives us "wreath" — a object that is not only twisted (like the Nazgûl's souls) but also round (like the object the Nazgûl seek).

fell In its archaic sense: having a cruel, vicious, or deadly nature. Dreaming of a white-haired wizard, Frodo hears "the crying of fell voices" (page 125). One of Tolkien's favorite words, "fell" occurs throughout [The Lord of the Rings](#).

lay A narrative poem that is normally sung. Encamped on Weathertop, Aragorn soothes the hobbits with a lay about Beren and Lúthien, the most famous lovers in the history of Middle-earth (pages 187–189).

genius loci (jee-nee-es lo-si) A Latin term meaning "the spirit of the place." Tom Bombadil is, among other things, a genius loci of the Old Forest and its vicinity, "the Master of wood, water, and hill" (page 122).

barrow A large mound of earth, usually above a tomb. The long-armed "barrow-wight" who nearly slays the three hobbits is thus a spectral being (Old English "wight") that haunts a grave.

proverb (prah-vurb) A short saying expressing a presumed truth. Examples occur throughout [The Lord of the Rings](#). During the debate over the best route to Crickhollow, Pippin offers his companions a proverb: "Short cuts make long delays" (page 86). In the message the hobbits receive at the Prancing Pony, Gandalf heralds Aragorn by turning a famous proverb inside out, so that it becomes "All that is gold does not glitter" (page 167).

premonition (pre-me-ni-shen) A strong irrational feeling or vision regarding a future event. On the way to Crickhollow, Sam shares a premonition with Frodo: "I know we are going to take a very long road, into darkness . . . I don't rightly know what I want: but I have something to do before the end, and it lies ahead, not in the Shire" (page 85).

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Handouts

Sources of the Elven Tongues

Book One of [The Lord of the Rings](#) introduces the reader to Tolkien's most famous linguistic inventions, the two elvish languages. His admiration for the beauty of Finnish and Welsh influenced the creation of Quenya and Sindarin respectively. Quenya was supposed to be the more ancient tongue, a sort of "Elvish Latin," used on special occasions not only by elves but also by highly civilized men, and even by scholar-hobbits like Bilbo. Sindarin was the living language of the elves.

The first part of this handout invites students to compare Sindarin and Welsh. Next, an excerpt from the Kalevala ("Land of the Heroes"), the national epic edited by Elias Lönnrot, allows the class to observe how Finnish influenced Quenya. The final third, another Kalevala selection, features a concept much beloved by Tolkien: the battle fought with song rather than sword. The song-duel motif also occurs in the final Unit Four handout, as well as in Tom Bombadil's confrontation with Old Man Willow.

"The Light Before the Sun"

It was Tolkien's fond hope that [The Lord of the Rings](#) would be published in tandem with [The Silmarillion](#), his grand compendium of myths and tales from the First Age of Middle-earth. Late in 1951 it appeared he would get his wish: Milton Waldman, an editor at Collins, expressed an interest in issuing the two books as a set. "The Light Before the Sun" is excerpted from a lengthy document (Letter No. 131) in which Tolkien tried to demonstrate that [The Silmarillion](#) and [The Lord of the Rings](#) were an indivisible whole. This selection offers such a riveting account of the "Primeval Jewels," it's surprising to learn that Waldman eventually lost enthusiasm for Tolkien's scheme.

Students may be puzzled by several terms. Valinor is the land of the angelic powers known as the Valar. In Norse mythology, Ragnarök is the final battle that dooms humans and gods alike. When the author mentions "the sub-creative function of the Elves," he is evoking a highly personal idea. Tolkien viewed God as the Primary Artist of Creation, but because humans (and Middle-earth immortals) are made in the image of God (Ilúvatar), they can bring forth poems, paintings, and other artistic works (including gems in the case of elves). These "secondary" compositions indicate a "sub-creative" gift that is continuous with the divine.

How Beren Fulfilled His Vow

A particularly affecting moment in Book One occurs when Aragorn responds to Sam's request for "a tale of the old days" by singing of the elf-maiden Lúthien and the mortal hero Beren. This handout allows students to sample the exciting and moving Saga of Beren and

Lúthien, which constitutes the core of *The Silmarillion*. References to these legendary lovers appear throughout *The Lord of the Rings*, and Lúthien's direct descendants include Elrond, Arwen, and Aragorn himself.

The setup finds Tolkien again fusing fairy tale motifs with the conventions of heroic epic. After his people suffer a disastrous defeat by the Great Enemy Morgoth, Beren spends the next four years as an outlaw. Eventually his wanderings bring him to the kingdom of Doriath, where he encounters the beautiful Lúthien dancing in the woods. Beren ardently pursues the maiden, whom he calls Tinúviel (Nightingale), and at last she falls in love with him — but her father, King Thingol, cannot abide a union of immortal elf and mortal man. The king sets Beren an impossible task: "Bring to me in your hand a Silmaril from Morgoth's crown; and then, if she will, Lúthien may set her hand in yours" (*The Silmarillion*, page 167). Our selection begins with Beren's arrival at Angband, Morgoth's stronghold, accompanied by Lúthien, who has fearlessly joined the quest.

After chanting the lay, Aragorn summarizes the poignant final events of the saga (*The Lord of the Rings*, page 189): "Yet at last Beren was slain by the Wolf that came from the gates of Angband, and he died in the arms of Tinúviel. But she chose mortality, and to die from the world, so that she might follow him; and it is sung that they met again beyond the Sundering Seas, and after a brief time walking alive once more in the green woods, together they passed, long ago, beyond the confines of this world. So it is that Lúthien Tinúviel has died indeed and left the world, and they have lost her whom they most loved."

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Handouts

Sources of the Elven Tongues

Sindarin and Welsh Compared

O Elbereth! Gilthoniel!

O Star-Queen! Star-Kindler!

(Sindarin, *The Lord of the Rings*, page 191)

Ai na vedui Dúnadan!

O it is at last the Man of the West!

(Sindarin, *The Lord of the Rings*, page 204)

Naur dan i ngaurhoth!

Fire take the werewolves!

(Sindarin, *The Lord of the Rings*, page 291)

* * *

Nerth hen, ei gyngor parad.

The strength of the old is their ready counsel.

(Welsh proverb)

Tyfid maban; ni thyf a gadachan.

The child will grow; his diaper will not.

(Welsh proverb)

Unwaith yn ddyn, dwywaith yn blentyn.

One time a man, two times a child.

(Welsh proverb)

Quenya and Finnish Compared

Elen síla lumenn' omentielvo.

A star shines on the hour of our meeting.

(Quenya, *The Lord of the Rings*, page 79)

Ai! laurië lantar lassi súrinen, yéni únótimë ve rámar aldaron!

Ah! like gold fall the leaves in the wind, long years numberless as the wings of trees!

(Quenya, *The Lord of the Rings*, page 368)

* * *

Kolmas Runo

Vaka vanha Väinämöinen
elelevi aikojansa
noilla Väinölän ahoilla,
Kalevalan kankahilla.
Laulelevi virsiänsä,
laulelevi, taitelevi.

Poem Three (excerpt)

Wainamoinen, ancient minstrel,
Passed his years in full contentment,
On the meadows of Wainola,
On the plains of Kalevala,
Singing ever wondrous legends,
Songs of ancient wit and wisdom.

(from the Kalevala, the Finnish national epic, compiled by Elias Lönnrot)

Poem Twelve from the Kalevala: "Kahdestoista Runo" (excerpt)

Then the singer, Lemminkainen,
Ancient hero, Kaukomieli,
Quick began his incantations,
Straightway sang the songs of witchcraft,
From his fur-robe darts the lightning,
Flames outshooting from his eyeballs,
From the magic of his singing

From his wonderful enchantment.

Sang the very best of singers
To the very worst of minstrels,
Filled their mouths with dust and ashes,
Piled the rocks upon their shoulders,
Stilled the best of Lapland witches,
Stilled the sorcerers and wizards.

Then he banished all their heroes,
Banished all their proudest minstrels,
This one hither, that one thither,
To the lowlands poor in verdure,
To the unproductive uplands,
To the oceans wanting whiting,
To the waterfalls of Rutya,
To the whirlpool hot and flaming,
To the waters decked with sea-foam,
Into fires and boiling waters,
Into everlasting torment.

(adapted from the John Martin Crawford's public domain translation of the Kalevala)

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"The Light Before the Sun"

Late in 1951 Milton Waldman, an editor with the London publisher Collins, invited J.R.R. Tolkien to articulate his case that [The Lord of the Rings](#) should be published simultaneously with [The Silmarillion](#). The result was astonishing: a letter of some ten thousand words — including this excerpt, Tolkien's fascinating account of the Ancient Age of Middle-earth.

The main body of the tale, [The Silmarillion](#) proper, is about the fall of the most gifted kindred of the Elves, their exile from Valinor (a kind of Paradise, the home of the gods) in the furthest West, their re-entry into Middle-earth, the land of their birth but long under the rule of the Enemy, and their strife with him, the power of Evil still visibly incarnate. It receives its name because the events are all threaded upon the fate and significance of the Silmarilli ("radiance of pure light") or Primeval Jewels. By the making of gems the sub-creative function of the Elves is chiefly symbolized, but the Silmarilli were more than just beautiful things as such. There was Light. There was the Light of Valinor made visible in the Two Trees of Silver and Gold. These were slain by the Enemy out of malice, and Valinor was darkened, though from them, ere they died utterly, were derived the lights of Sun and Moon . . .

But the chief artificer of the Elves (Fëanor) had imprisoned the light of Valinor in the three supreme jewels, the Silmarilli, before the trees were sullied or slain. This Light thus lived thereafter only in these gems. The Fall of the Elves comes about through the possessive attitude of Fëanor and his seven sons to these gems. They are captured by the Enemy, set in his Iron Crown, and guarded in his impenetrable stronghold. The sons of Fëanor take a terrible and blasphemous oath of enmity and vengeance against all or any, even the gods, who dares to claim any part or right in the Silmarilli. They pervert the greater part of their kindred, who rebel against the gods, and depart from Paradise, and go to make hopeless war upon the Enemy. The first fruit of their fall is war in Paradise, the slaying of Elves by Elves, and this and their oath dogs all their later heroism, generating treacheries and undoing all victories. [The Silmarillion](#) is the history of the War of the Exiled Elves against the Enemy, which all takes place in the North-west of the world (Middle-earth). Several tales of victory and tragedy are caught up in it; but it ends with catastrophe, and the passing of the Ancient World, the world of the long First Age. The jewels are recovered (by the final intervention of the gods) only to be lost forever to the Elves, one in the sea, one in the deeps of earth, and one as a star of heaven. This legendarium ends with a vision of the end of the world, its breaking and remaking, and the recovery of the Silmarilli and the "light before the Sun" — after a final battle which owes, I suppose, more to the Norse vision of Ragnarök than to anything else, though it is not much like it . . .

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(from [The Letters of J.R.R. Tolkien](#), edited by Humphrey Carpenter, Houghton Mifflin, 1981, pages 148 – 149)

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How Beren Fulfilled His Vow

Excerpted from "Of Beren and Lúthien," Chapter 19 of [The Silmarillion](#) by J.R.R. Tolkien

To prove himself worthy of the beautiful elf-maiden Lúthien Tinúviel, whom he desperately loves, the valiant mortal Beren swore an oath before her father, King Thingol of Doriath. Beren vowed that when next he presented himself in Thingol's palace, he would be holding in his hand a Silmaril — a holy and primeval jewel — cut from the iron crown of the malign being Morgoth. These pages include two scenes from the Quest of the Silmaril, the first relating what happens after Beren and Lúthien penetrate Morgoth's fortress of Angband, the second revealing the ingenious way Beren convinces Thingol that he has fulfilled his vow. As we pick up the story, Beren and Lúthien have just disguised themselves, our hero taking the shape of the wolf-demon Drauglun, his lady assuming the bat-form favored by the vampiric shadow-woman Thuringwethil. Approaching Angband, the lovers are denied entry by Drauglun's offspring, the immense werewolf Carcharoth, but Lúthien causes the guard to fall into a sleep, allowing her and Beren to enter Morgoth's stronghold . . .

Beren and Lúthien went through the Gate, and down the labyrinthine stairs; and together wrought the greatest deed that has been dared by Elves or Men. For they came to the seat of Morgoth in his nethermost hall, that was upheld by horror, lit by fire, and filled with weapons of death and torment. There Beren slunk in wolf's form beneath his throne; but Lúthien was stripped of her disguise by the will of Morgoth, and he bent his gaze upon her. She was not daunted by his eyes; and she named her own name, and offered her service to sing before him, after the manner of a minstrel. Then Morgoth looking upon her beauty conceived in his thought an evil lust, and a design more dark than any that had yet come into his heart since he fled from Valinor. Thus he was beguiled by his own malice, for he watched her, leaving her free for a while, and taking secret pleasure in his thought. Then suddenly she eluded his sight, and out of the shadows began a song of such surpassing loveliness, and of such blinding power, that he listened perforce; and a blindness came upon him, as his eyes roamed to and fro, seeking her.

All his court were cast down in slumber, and all the fires faded and were quenched; but the Silmarils in the crown on Morgoth's head blazed forth suddenly with a radiance of white flame; and the burden of that crown and of the jewels bowed down his head, as though the world were set upon it, laden with a weight of care, of fear, and of desire, that even the will of Morgoth could not support. Then Lúthien catching up her winged robe sprang into the air, and her voice came dropping down like rain into pools, profound and dark. She cast her cloak before his eyes, and set upon him a dream, dark as the Outer Void where once he walked alone. Suddenly he fell, as a hill sliding in avalanche, and hurled like thunder from his throne lay prone upon the floors of hell. The iron crown rolled echoing from his head. All

things were still.

As a dead beast Beren lay upon the ground; but Lúthien touching him with her hand aroused him, and he cast aside the wolf-hame. Then he drew forth the knife Angrist; and from the iron claws that held it he cut a Silmaril.

As he closed it in his hand, the radiance welled through his living flesh, and his hand became as a shining lamp; but the jewel suffered his touch and hurt him not. It came then into Beren's mind that he would go beyond his vow, and bear out of Angband all three of the Jewels of Fëanor; but such was not the doom of the Silmarils. The knife Angrist snapped, and a shard of the blade flying smote the cheek of Morgoth. He groaned and stirred, and all the host of Angband moved in sleep.

[Tolkien spends the next three pages of Chapter 19 recounting the ordeals that Beren and Lúthien endure as they attempt to bear the holy jewel back to Thingol. In the most significant such episode, the werewolf Carcharoth clamps his jaws around the hand in which Beren holds the Silmaril, biting it off at the wrist. Carcharoth swallows both hand and jewel. Lúthien heals Beren's wound, and eventually the lovers continue on their way.]

Then Beren led Lúthien before the throne of Thingol her father; and he looked in wonder upon Beren, whom he had thought dead; but he loved him not, because of the woes that he had brought upon Doriath. But Beren knelt before him, and said: "I return according to my word. I am come now to claim my own."

And Thingol answered: "What of your quest, and of your vow?"

But Beren said: "It is fulfilled. Even now a Silmaril is in my hand."

Then Thingol said: "Show it to me!"

And Beren put forth his left hand, slowly opening its fingers; but it was empty. Then he held up his right arm; and from that hour he named himself Camlost, the Empty-handed.

Then Thingol's mood was softened; and Beren sat before his throne upon the left, and Lúthien upon the right, and they told all the tale of the Quest, while all there listened and were filled with amazement. And it seemed to Thingol that this Man was unlike all other mortal Men, and among the great in Arda, and the love of Lúthien a thing new and strange; and he perceived that their doom might not be withstood by any power of the world. Therefore at the last he yielded his will, and Beren took the hand of Lúthien before the throne of her father.

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(from [The Silmarillion](#) by J.R.R. Tolkien, edited by Christopher Tolkien, Houghton Mifflin, 2001, second edition, pages 180–181 and 184–185)

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Discussion Topics

The Irreducible Ring. Which aspects of the One Ring do students find especially compelling? Are they most intrigued by it as a psychic amplifier (enhancing weaknesses or tendencies already present in the person who wears it)? As a sentient creature (deliberately controlling the behavior of those in its vicinity)? As a psycho-physical addiction (sapping its owner's body and spirit even as it bestows longevity)? What other labels would the class attach to this cryptic object? Is it an advanced technology? A superweapon? A malign magnet? An invisibility charm?

Lord Acton's Insight. In 1887 the British historian John Emerich Edward Dalberg-Acton articulated an idea that became famous: "Power tends to corrupt, and absolute power corrupts absolutely." Some critics believe that Lord Acton's insight influenced Tolkien's conception of One Ring. From what they know of world history, can students offer instances of leaders whose regimes were poisoned by the lust for power? Of leaders who wielded great power without abusing it? Which is more common: corruption by power, or corruption seeking power?

A Responsible Hobbit. Near the end of his long conversation with Gandalf, Frodo comes to a sober conclusion: "I suppose I must keep the Ring and guard it" (page 60). A few lines later he elaborates, "I cannot keep the Ring and stay here. I ought to leave Bag End, leave the Shire, leave everything and go away" (page 61). In agreeing to protect the Ring, Frodo is evidently not acting under coercion from Gandalf or any other authority figure. How would the class account for Frodo's manifest sense of responsibility? Do most people enjoy feelings of obligation toward their fellow humans? Might Frodo's resolve to hit the road actually bespeak the beginning of his corruption by the Ring?

The Power of Pity. A curious moment in the Tom Bombadil sequence occurs when he puts on the One Ring and — nothing happens. How does the class interpret this episode? Is Bombadil invulnerable merely because he's not human? As the discussion progresses, remind students that the Ring doesn't always begin its corrosive work upon changing owners. What qualities might make a person temporarily immune to Sauron's device? In considering this question, students should reread Gandalf's observation concerning Bilbo's attitude toward Gollum: "Be sure that he took so little hurt from the evil . . . because he began his ownership of the Ring so. With Pity" (page 58). Is Bombadil's radical detachment the opposite of the pity through which mere mortals can delay the Ring's influence?

The Way to a Wizard's Heart. In one of Gandalf's most memorable speeches, he refuses Frodo's offer of the Ring: "Do not tempt me! For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is by pity, pity for weakness and the desire of strength to do good. Do not tempt me! I dare not take it, even to keep it safe, unused. The wish to wield it would be too great for my strength" (page 60). How exactly might the Ring use "pity" to unlock Gandalf's heart? Through what other routes could the Ring undertake to

destroy a virtuous person?

The Burden of Obligation. From the very first, Frodo's conscientiousness causes him anguish: "I am not made for perilous quests," he says on page 60. "I wish I had never seen the Ring! Why did it come to me?" At one time or another, everyone in the class has assumed a responsibility he or she would rather have ignored. Invite students to share their experiences with such challenges. Did anyone ever shoulder an obligation — looking after a sick relative, tutoring a sibling, adopting an animal — that proved a blessing?

This Side of Paradise. With its agreeable climate, rustic charm, amiable inhabitants, creature comforts, and apparent prosperity, the Shire would strike many people as an ideal place to live. Would any students gladly spend the rest of their lives in Tolkien's quasi-utopia? Why? Who would find the place unbearable? Why?

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Suggested Activities

The Culture of Temptation. Temptation becomes a huge issue for Tolkien's characters only when they are in proximity to the One Ring. In today's consumer culture, by contrast, we are bombarded by temptations. Such entreaties may seem trivial compared with the dark bargain offered by the Ring, but we absorb them around the clock. Have students collect and share artifacts from the culture of temptation: junk mail, magazine ads, Internet banners, product packages. Through class discussions and journal writing, students should consider to degree to which these solicitations are Mordoresque in their appeal, promising their audiences newfound power and effortless control over others.

"Because It's My Birthday." In recounting the history of the One Ring, Gandalf places particular emphasis on Sméagol's lethal confrontation with Déagol. Working in groups of three, students should elaborate on this episode through drama improvisations, with one student playing Sméagol, another Déagol, another the Ring itself. By what arguments might Déagol convince Sméagol to let him retain the Ring? Assuming Déagol's moral makeup is different from Sméagol's, what shape might the former's corruption assume? How might the Ring make Déagol an ally in its quest to be reunited with Sauron?

Bombadil and the Contractor. In this daily journal activity, each student imagines that a building contractor has laid claim to the Old Forest. Tom Bombadil's house is the only impediment to clearing away the trees and replacing them with a shopping mall. The student should write out a conversation in which the contractor tries persuading Tom and Goldberry to abandon their domain. Tom's aim would be not only to confound the contractor — "Hey now! Merry dol!" — but to call into question the whole idea of "owning" a tract of wilderness.

Professor Tolkien Receives a Rejection. Not surprisingly, several years elapsed before [The Lord of the Rings](#) found a large readership: no book quite like it had ever appeared before. Ask the class to suppose that Tolkien's actual publishers never existed, and so he had to shop the manuscript around. Each student should imagine that he is an editor at an American publishing house circa 1950. The manuscript of Tolkien's novel has recently crossed his desk, and after perusing Book One he is utterly baffled. In writing the rejection letter, the editor should explain that the reading public simply isn't ready for Rings of Power, Black Riders, or furry-footed hobbits. Some students may prefer to portray sympathetic editors, in which case they should draft acceptance letters indicating why this strange book might, just might, earn back its production costs.

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A comprehensive listing of books and sources referenced in the nine curriculum units.

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