

## GENERAL INFORMATION FOR ALL GRADES

This week is devoted to understanding how the people of western Europe slowly began to build a new life after the chaotic years following the dissolution of the Roman Empire. The central figure for this week's study is the extraordinary king of the Franks, Charles the Great, who is best known by his Latin title, Charlemagne.

Charlemagne is probably the best-known ruler of the Middle Ages. During his long reign, he ruled the lands that now make up Belgium, France, Luxembourg, the Netherlands, Switzerland, and part of western Germany. Charlemagne was a Christian emperor, and had a close relationship with the pope, whom he defended from the Lombards. Charlemagne was a "larger-than-life" character with a deep love for learning and Christianity. His example and administration encouraged a brief renaissance in art and literacy that strengthened the clergy and, after his death, caused many monasteries to be established. As with Constantine, Charlemagne's close relationship with the Christian church set up connections between emerging kingdoms and the Roman Church, leading to tensions that we will follow for the rest of our study of the Middle Ages.

A network of nobles who owed their loyalty and lands to Charlemagne administrated his empire. Because the lands were so extensive, Charlemagne constantly changed the location of his court and routinely checked in on his vassals. As a result, there emerged a curious mixture of practical and personal relationships between the emperor and his nobles. This personal network of relationships became one of the bases for the feudal system of the Middle Ages after Charlemagne died.

Though Charlemagne was a great individual, many of his achievements did not outlast him, the most obvious being the unified kingdom he had built. His son, Louis the Pious, whose attempts to govern were hampered by frequent Viking invasions, died about twenty-five years after Charlemagne did. Three years after Louis' death, Charlemagne's grandsons split his empire into three parts, and then fell to fighting for it and grabbing parts of it from each other. The Treaty of Verdun, agreed on in 843, finally settled the boundaries of their three kingdoms. Unfortunately, their sons and grandsons were weak and quarrelsome and were no better at unification. Looking at the boundary lines of the territories divided among Charlemagne's grandsons, we can begin to see the outline of modern European states.

Even though the government and schools Charlemagne built did not long outlive him, the effects of his life were profound. His love for the church, his orderly government, his love of justice and law, and the brief glow of culture and learning that attended his reign gave western Europeans vision, hope, and a renewed longing to reestablish the Roman empire in a Christian context.

**LOWER GRAMMAR LEVEL****FINE ARTS AND ACTIVITIES**

Use directions found in *Days of Knights and Castles* to complete some of the following craft projects this week:

1. Jesters, illusionists, and jugglers often performed at medieval banquets. Learn to juggle or to do some slight-of-hand tricks this week, and then practice them a little every week from now on so you will be ready to perform them at your Unit Celebration.
2. Learn about falconry: its customs, training procedures, and necessary equipment. If this subject interests you, consider making a display board that explains what you learned.
3. Using small paper bags, make a model of a common medieval cottage.
4. Make a jumping jack out of cardboard.
5. Design your own coat of arms and then display it on a cloth banner such as knights may have carried.
6. Learn about your family tree. Ask your teacher to help you create a diagram that displays as many family names from as far back as possible.

**GEOGRAPHY**

1. Look in your printed resources with your teacher to see how big Charlemagne's empire was at its height (around 800).
2. With your teacher, see how the grandsons of Charlemagne divided his empire into three parts. Then, compare this map with a modern map of Europe. Which modern boundaries do you see emerging?



A portrait of Charlemagne, by Albrecht Dürer

## LITERATURE

Worksheet for *King Arthur*, retold by Angela Wilkes

Complete the sentences below by finding them in your book. Write the missing half of the sentence in the space provided. (There are three sentences for each of the first three chapters.)



1. “

\_\_\_\_\_ ,  
quickly turning and galloping off.

2. Sir Ector and Kay tried to pull it out again,

\_\_\_\_\_ .”



3.

\_\_\_\_\_ and he set up his court at a place called Camelot.



4. “

\_\_\_\_\_ from this menace.”



5. The lady walked across the water to Arthur and

\_\_\_\_\_ .



6.

\_\_\_\_\_ in its beautiful scabbard.



7.

\_\_\_\_\_ an enormous round table as a wedding present.



8. “From now on, you shall be known as the

\_\_\_\_\_ !”



9. “You must all swear to be noble and brave,

\_\_\_\_\_ .”

## UPPER GRAMMAR LEVEL

## FINE ARTS AND ACTIVITIES

Use directions found in *Knights & Castles: 50 Hands-On Activities to Experience the Middle Ages* to complete some of the following craft projects this week:

1. Write your own legend, including characters from your literature book, *King Arthur and the Knights of the Round Table*.
2. Write a message in all capital letters with no spaces between words. See how long it takes your siblings to read and understand your message.
3. Begin to create a display of the “Four Alls.” This week, review what you learned about last week by constructing the church portion of your project. (Week 1 of 4)
4. Jesters, illusionists, and jugglers often performed at medieval banquets. Learn to juggle or to do some slight-of-hand tricks this week, and then practice them a little every week from now on so you will be ready to perform them at your Unit Celebration. You could also look for some appropriate jokes to amuse your audience.
5. Design a coat of arms to display on a model shield made from a pizza box.
6. Learn about your family history this week, and then write out your interpretation of an interesting story from it, perhaps using archaic English styles and feudalistic terms.

## GEOGRAPHY

1. With your teacher, look in your printed resources to see how big Charlemagne’s empire was at its height (around 800). If your teacher so directs, shade a paper map to indicate Charlemagne’s empire at its fullest extent.
2. With your teacher, look to see how the grandsons of Charlemagne divided his empire into three parts. Then, compare this map with a modern map of Europe. Which modern boundaries can you see emerging?



A page from the Lorsch Gospels,  
produced during Charlemagne’s reign.

## LITERATURE

Worksheet for *Tales of King Arthur*, retold by Felicity Brooks

Examine dialogue this week by finding the following quotations from your book. Write down who was speaking, and who was spoken to in the spaces provided.

1 “Your day will come soon.”

Who said it?

Who was spoken to?

2 “I’ll do whatever you want, but please spare my knights and servants.”

Who said it?

Who was spoken to?

3 “I cannot make exceptions . . . even for my own wife.”

Who said it?

Who was spoken to?

4 “Sir Gareth and Sir Gaheris were killed by Sir Lancelot this morning.”

Who said it?

Who was spoken to?

5 “I cannot forgive you for killing my knights, for abducting my wife, or for your betrayal.”

Who said it?

Who was spoken to?

6 “It’s all my fault, the killing and hatred.”

Who said it?

Who was spoken to?

7 “You must make a truce on whatever terms you can.”

Who said it?

Who was spoken to?

8 “Take me to Lake Avalon.”

Who said it?

Who was spoken to?

9 “Nothing but mist and moonlight, sir.”

Who said it?

Who was spoken to?

## DIALECTIC LEVEL

## HISTORY

## Accountability Questions

1. Who was Charles Martel, and what were his contributions to history?
2. Who was Pepin the Short, and what were his notable achievements?
3. What were the Donation of Constantine and Pepin's Donation? In what ways were the Donations similar, and how did they differ? Why were these both important, practically and symbolically?
4. Summarize Charlemagne's accomplishments in these areas:
  - Wars of conquest
  - Administration of his empire
  - Promotion of learning within his empire
5. What were the Strasbourg (or Strasburg) Oaths, and why were they significant?
6. What was the Treaty of Verdun? When, and between whom, was it agreed upon? Why was it significant?

## Thinking Questions

1. How did Charlemagne manage to rule his vast territories so well, despite the fact that, at that time, people only traveled on foot, on the backs of animals, in carts, or by boat? Be as specific as you can about the details of his system!
2. Prepare to discuss the connections between Pepin and Charlemagne and the Roman Church.
3. In *The Story of Europe*, H.E. Marshall asserts that the Teutonic races had what kind of influence?

## FINE ARTS AND ACTIVITIES

1. Learn about the art of falconry, using Internet links found on the Year 2 Arts/Activities page of the *Tapestry* website to do extra research. Make a display board to share what you learn with others.

From *Medieval Times*:

2. Learn about heraldry and design your own coat of arms.
3. With craft sticks, straw, and clay, make a model of a peasant hut.
4. Have fun with games and activities that people in the Middle Ages participated in at tournaments or fairs.
5. Create your own story or ballad about King Arthur or dragons.

## GEOGRAPHY

1. Look in your printed resources to see how big Charlemagne's empire was at its height (around 800). Shade a paper or transparency map of Europe to show this territory and label the areas named below:
 

<input type="checkbox"/> Emirate of Cordova	<input type="checkbox"/> Lombardy	<input type="checkbox"/> Austrasia
<input type="checkbox"/> Brittany	<input type="checkbox"/> Burgundy	<input type="checkbox"/> Saxony
<input type="checkbox"/> Gascony	<input type="checkbox"/> Provence	<input type="checkbox"/> Bavaria
2. With your teacher, look to see how the grandsons of Charlemagne divided his empire into three parts, according to the Treaty of Verdun in 843. Then, compare this map with a modern map of Europe. Which modern boundaries can you see emerging? On the paper map above, indicate with broken lines where the Treaty of Verdun divided Charlemagne's empire.
3. Note the developing kingdoms in the British Isles. Shade these kingdoms: Wessex, East Anglia, and Northumbria.

## CHURCH HISTORY

*The Church in History*, by B.K. Kuiper

Your recommended resource, *The Church in History*, has questions for discussion listed in each chapter. After you finish reading sections 2-7 of chapter 9 and sections 3-4 of chapter 10, answer questions 1-9 on page 74 and questions 2-4 on page 79. When you have finished, check your answers in the book. Then ask your teacher to look over your work, and discuss with her anything you didn't understand.

## LITERATURE

Worksheet for *Stories of Beowulf*, by H.E. Marshall

1. *Beowulf* is an epic. Look up this term in the dictionary and write the definition.
2. Define “protagonist.” Who is the protagonist in this story?
3. Define “antagonist.” Who is the antagonist in this story?
4. How is Beowulf a hero? Give two specific examples from your reading.
5. Define “simile.” Give two examples from your reading.
6. Define “alliteration.” Find two instances of alliteration. Write your own phrase using alliteration.
7. Define “theme.” Give one example of each of the following themes:
  - Courage:
  - Generosity:
8. Look at the following selection from the Old English version of *Beowulf*,<sup>1</sup> and its translation. Mark words that you think are similar between the two.

Forgeaf þa Beowulfe brand Healfdenes  
 segen gyldenne sigores to leane;  
 hroden hildecumbor, helm ond byrnan,  
 mære maðþumsweord manige gesawon  
 beforan beorn beran.

He gave then Beowulf the sword of Healfdane,  
 golden standard victory to reward;  
 embroidered war-banner, helmet and armor,  
 famous treasure-sword many saw  
 before the warrior borne.

1 Poulakis, V. “Beowulf (Page One).” *Translation: What Difference Does It Make?* Northern Virginia Community College. <<http://www.nvcc.edu/home/vpoulakis/Translation/beowulf1.htm>>.

## RHETORIC LEVEL

## HISTORY

## Accountability Questions

1. Who was Charlemagne's grandfather? Outline Charlemagne's family tree to the third generation succeeding him.
2. How did Pepin the Short gain the throne of the Franks? What was the resulting relationship between the dynasty he founded and the Roman Church?
3. Outline the means by which Charlemagne effectively ruled his large and varied empire. Include definitions (from your reading or from a dictionary) for these terms:
  - Marquise
  - Duke
  - Count
  - Manor
  - Steward
4. Give examples of the combined taxes, labors, and duties that common folk typically owed to various authority figures during the reign of Charlemagne.
5. What happened to Charlemagne's empire after his death?

## Thinking Questions

1. What was so important about the pope crowning Charlemagne "Holy Roman Emperor"? What implications did this have for the power of both the papacy and the Byzantine emperors?
2. Why do you think enthusiasm for art and learning waned so soon after Charlemagne died?
3. Prepare to discuss whether or not Charlemagne was a good ruler. Be sure to define your terms, and gather specific facts that will support your position during class discussion.

## GEOGRAPHY

1. Look in your printed resources to see how big Charlemagne's empire was at its height (around the year 800). If your teacher so directs, shade a map of Europe to show this territory and label the following areas:
 

<input type="checkbox"/> Emirate of Cordova	<input type="checkbox"/> Lombardy	<input type="checkbox"/> Austrasia
<input type="checkbox"/> Brittany	<input type="checkbox"/> Burgundy	<input type="checkbox"/> Saxony
<input type="checkbox"/> Gascony	<input type="checkbox"/> Provence	<input type="checkbox"/> Bavaria
2. Look at a map to see how the grandsons of Charlemagne divided his empire into three parts, according to the Treaty of Verdun in 843. Then, compare this map with a modern map of Europe. Which modern boundaries can you see emerging? (If you did the paper map above, indicate with broken lines where the Treaty of Verdun divided Charlemagne's empire.)
3. Note the different developing kingdoms in the British Isles. Shade the following on your map:
  - Wessex
  - East Anglia
  - Northumbria

## LITERATURE

## Literary Introduction

This week we will read the epic French poem that was the "first major work of French literature" and became "the first and most outstanding example of the *chanson de geste*, a literary form that flourished between the eleventh and fifteenth centuries and celebrated the legendary deeds of a hero."<sup>1</sup> A *chanson de geste* is a "song of heroic deeds,"<sup>2</sup> and

<sup>1</sup> "The Song of Roland." Wikipedia, The Free Encyclopedia. 14 Mar 2007, 20:26 UTC. Wikimedia Foundation, Inc. 15 Mar 2007 <[http://en.wikipedia.org/w/index.php?title=The\\_Song\\_of\\_Roland&oldid=115145110](http://en.wikipedia.org/w/index.php?title=The_Song_of_Roland&oldid=115145110)>.

<sup>2</sup> "Chanson de geste." Wikipedia, The Free Encyclopedia. 14 Mar 2007, 08:14 UTC. Wikimedia Foundation, Inc. 15 Mar 2007 <[http://en.wikipedia.org/w/index.php?title=Chanson\\_de\\_geste&oldid=115007817](http://en.wikipedia.org/w/index.php?title=Chanson_de_geste&oldid=115007817)>.



this work is appropriately called *Chanson de Roland* (*The Song of Roland*). *World Book* provides some useful background information on *Chanson*:

Roland was the greatest of the legendary knights who served the medieval king Charlemagne. Stories of Roland circulated during the 1000's, but the oldest surviving version is *The Song of Roland*, an epic poem written about 1100 by an unknown French author. The work may have been based on an actual event in 778, but it describes the hero as though he lived in the author's time. In the epic, Roland shows his courage and devotion by accepting the dangerous assignment of protecting Charlemagne's army from the Muslims as it crossed the Pyrenees, a mountain chain between France and Spain. A traitor betrays Roland and his men. They die in battle against the Muslims, but Roland's bravery reflects the knightly ideal of service to one's lord. Later German and Italian authors also wrote about Roland. Most of their works are longer than *The Song of Roland* and tell a more complicated story.<sup>1</sup>

By the time *Chanson* was written down (c. 1100), feudal practices had been in place for nearly three centuries. This poet is projecting the fully-developed feudal system of his own time backwards onto the era of Charlemagne (c. 800 A.D.), when feudalism was just beginning. As a result, we see the characters involved in a code of behavior that is far more elaborate than what they likely had. *World Book* offers some details on the feudal system, both as it began in Charlemagne's day and as it continued to develop in the later Middle Ages:

In creating and running their empire, the Carolingian rulers depended on loyal noblemen called vassals. These men pledged their loyalty to the king and promised to serve him. The king then became a lord to his vassal. The Carolingian kings rewarded their vassals by granting them estates called fiefs. A fief included the use of the manors on the land, the buildings and villages of each manor, and the peasants who farmed the manor. If a vassal was disloyal to his lord, the lord could demand the return of the fief. Most vassals served as knights in the king's army. Many vassals also had their own knights.<sup>2</sup>

From these Carolingian roots, the following principles and customs developed:

- ❑ “[A man who wanted to become a] vassal promised to be loyal, fight for the lord, and become his man (*homo* in Latin). The lord promised to treat the vassal with honor.”<sup>3</sup>
- ❑ “A lord and a vassal had rights and duties toward each other. A lord promised his vassal protection and justice, and the vassal gave the lord various services, most of which were military.”<sup>4</sup>
- ❑ “Feudal warfare was common in Europe. If a lord and his vassal performed their duties, there was peace and good government. But if either disregarded his duties, war broke out between them.”<sup>5</sup>
- ❑ “It became the custom for a vassal to divide his own fief and distribute parts of it to his knights. The knights then became his vassals... [Thus, a noble was often] both lord and vassal.”<sup>6</sup>
- ❑ “The lord was expected to seek the advice and consent of his vassals before making laws.”<sup>7</sup>

In *Chanson*, feudalism is shown in the way Charles calls upon the advice of his barons and asks them to confirm important decisions (such as the acceptance of Marsilion's offer, or the appointment of Ganelon as messenger, or Roland's assumption of command in the rear-guard, or Ganelon's execution). He does this because his vassals are powerful men whose support he needs in order to run his empire, and because their opposition could lead to civil war. In the feudal system, barons are collectively as powerful as the king and form a counterbalance to his rule (though they do not have his authority).

The same ties that bind these vassals to fight for their lord also compel their lord to avenge them. Turpin advises Roland to blow the horn at last, even though help can never come in time, so that Charles will avenge them (lines 1740-1745, page 1288), as in fact he does. Likewise, the fight between Tierra and Pinabel is not just a random bit of violence. Instead, these two men are acting according to a feudal custom called “trial by combat.” *World Book* explains it this way:

1 From a *World Book* article entitled *Roland*. Contributed by Carl Lindahl, Ph.D., Folklore, Associate Professor of English, University of Houston.

2 From a *World Book* article entitled *Middle Ages*. Contributed by Deborah Mauskopf Deliyannis, Ph.D., Lecturer, Department of Art History, Indiana University, Bloomington.

3 From a *World Book* article entitled *Feudalism*. Contributed by Joel T. Rosenthal, Ph.D., Professor of History, State University of New York, Stony Brook.

4 From a *World Book* article entitled *Middle Ages*. Contributed by Deborah Mauskopf Deliyannis, Ph.D., Lecturer, Department of Art History, Indiana University, Bloomington.

5 Ibid.

6 Ibid.

7 From a *World Book* article entitled *Feudalism*. Contributed by Joel T. Rosenthal, Ph.D., Professor of History, State University of New York, Stony Brook.

Quarrels among vassals were settled at the lord's court, which consisted of all the vassals... A vassal received judgment from other vassals who were his peers (social equals)... One [way of deciding a case]... was trial by combat, which involved a fight between the vassals involved in a dispute. The winner of the fight was also declared the winner of the case. It was accepted that God gave victory to the honest vassal or correct side.<sup>1</sup>

Trial by combat differed from a fight or duel because people believed that God would interfere and help the righteous person to win. The general procedure was for the accused to fight the accuser. Noblemen sometimes appointed champions to do their fighting for them.<sup>2</sup>

The *Chanson* poet carefully describes Tierri as physically less impressive than Pinabel (lines 3820-3823, page 1311; lines 3839-3841, page 1312) and makes it clear that in his view, God gave Tierri the victory (lines 3924 and 3932-3934, page 1314). It is obvious that the poet views Ganelon's whole experiment in living as a failure, and he drives that point home through his account of the traitor's gruesome death.

As you begin to read *Chanson*, try to be aware of the fact that this is a long narrative poem. Such poems usually include elaborate descriptions of beautiful places or terrible battles, as well as epic similes, formal debates between princely characters, and so forth. This is a great "song of deeds," and the telling of it is grand, huge, deep, and sweeping. It is also slow-building. Reading a poem such as this one is like the difference between watching *The Lord of the Rings* and watching a cartoon. In order to enjoy an epic, you have to be willing to let the momentum build gradually. It will not burst on you all at once; it will instead grow to an intense climax that you may find all the more powerful because it comes slowly, *if you are willing to wait for it*. It may also be helpful for you to read the summary of *Chanson* available in the Literary Supplement at the end of this week-plan. Ask your teacher if you need a copy of it.

The subject for recitation or reading aloud this week is:

- For One Student: *What Makes A Vassal Good* (lines 1722-1736; pages 1287-1288).
- For Two Students: *The Argument Over the Olifant* (lines 1702-1736; pages 1287-1288) and each take a part (Roland, Oliver, or the Narrator).

### Defining Terms

Continue your index card bank of literary terms this week with cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- Allusion: A reference in a story to something outside the story (usually a historical or literary person or event).
- Catalogue: A long list (often combined with brief descriptions or epithets) of persons or things: e.g. wives and daughters of princes in Hades (the *Odyssey*) or nobles in a royal council (*Chanson de Roland*).
- Epic Poem: A long narrative poem, written in a grave and lofty style, which relates significant events in the life of a great hero, a nation, or even all of humanity, and expresses the central beliefs and values of an entire culture.
- Epic Simile (Extended Simile): An elaborate simile that goes on for several lines of poetry or prose.
- Epithet: A descriptive title: "King of France" for Charlemagne or "Breaker of Horses" for Diomedes.
- High Style: An exalted style of writing that includes such literary devices and techniques as epithets, historical or literary allusions, catalogues, pleonasm, and extended metaphors, similes, or images.
- Pleonasm: A description that is lengthened beyond what is necessary as the poet tries "to do justice to the grandness of the subject" (Ryken, *Words of Delight* 128).
- Song of Deeds: A particular kind of epic poem that was popular in ancient times and in the Middle Ages, which celebrates the great deeds of a hero.
- Supernatural Machinery: The participation of supernatural beings in the action of the story (Ryken, *Words of Delight* 128).

### Beginning Level

1. Thinking question: Does *Chanson de Roland* fit the characteristics of the epic?
2. Fill out a three-person character description chart for Ganelon, Roland, and Oliver. See the Tools Index (Appendix C) of *Poetics* for a blank chart.
3. Thinking question: Which values, morality, and view of reality in the *Chanson* are biblical? Which are not?
4. Thinking question: What characterized the medieval attitude toward history?

<sup>1</sup> Ibid.

<sup>2</sup> From a *World Book* article entitled *Trial by Combat*. Contributed by Bryce Lyon, Ph.D., Barnaby C. and Mary Critchfield Keeney Emeritus Professor of History, Brown University.

**Continuing Level**

Do the exercises from the Beginning level above and answer the following questions:

## 5. Thinking questions:

- Compare the style of *Chanson* with pages 110-111 and 139-141 of the *Iliad* (in the *Norton Anthology of Western Literature*). Note differences and similarities.  
HINT: For this exercise, begin with the elements of high style listed in the description of the epic genre and move on from there. See the Terms Index (Appendix B) of *Poetics*.
- Compare Roland with Achilles, noting similarities and differences between them.

**CHURCH HISTORY*****Church History in Plain Language*, by Bruce Shelley**

1. What was the significance of Pope Leo III's crowning of Charlemagne in Rome on Christmas day in 800?
2. From whence did the idea of a pope crowning a king emerge?
3. Was Charlemagne the first king of his line to be crowned by a pope?
4. Why did the pope take an interest in who was king?
5. What were some immediate results of this alliance between pope and king? What were the results in later centuries?
6. Charlemagne was crowned Augustus, peace-making emperor of a new Roman empire in the tradition of the Caesars, and won approval and recognition of this claim worldwide. What did this show about people's attitude toward the Roman Empire, especially under Augustus?
7. Though Charlemagne remained sovereign, how did his relationship with Leo III affect the Middle Ages?

**GOVERNMENT*****On the Medieval Origins of the Modern State*, by Joseph Strayer**

This week, we will begin reading *On the Medieval Origins of the Modern State*, a well-written resource that will pull together many of the threads we have studied so far in our Government survey.

NOTE: *On the Medieval Origins of the Modern State* will be read for three different weeks; however, these weeks are not sequential. This book will be read in Weeks 4, 9, and 10.

**Chapter i**

1. Joseph Strayer says, "There is no salvation on earth outside the framework of an organized state" (3). What does he mean by this?
2. What three things must be present for a state to develop, in Strayer's opinion?
3. What do people generally mean by a "state"? Was the Roman Empire one?
4. Strayer says that the modern state, wherever we find it today, can be traced back to a pattern that emerged in one particular region and time frame. What was that time and place? How does he justify this claim?
5. Strayer argues that the church's self-definition and triumph almost forced the rise of nation-states. Does he consider this a "struggle of church and state"? Why or why not?
6. How did concepts of law and justice help to distinguish the emerging secular state from the church?
7. What does Strayer identify as "the latest of the stimuli which led to the emergence of the European state" (24)? Why does he think this led to the modern state?
8. What was the first part of the modern state to come into existence, according to Strayer? Did it deal with internal affairs, or external affairs? Who were the first permanent functionaries to arise in England?
9. How does the growth of the state in medieval England compare with that of France?

**PHILOSOPHY**

There is no Philosophy assignment for this week.