**Epic.** An \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_recounting\_\_\_\_\_\_\_\_\_\_\_\_,\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and written in a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(with ennobled diction, for example). It may be written in hexameter verse, and it may have twelve books or twenty four books. Characteristics of the classical epic include these:

* The main character or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_is heroically\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, often the source and subject of \_\_\_\_\_\_\_\_\_\_\_\_or a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* The deeds of the hero are presented without favoritism, revealing his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_as well as his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* The action, often in\_\_\_\_\_\_\_\_\_\_\_\_, reveals the \_\_\_\_\_\_\_\_-\_\_\_\_\_\_\_\_\_-\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the heroes as they engage in acts of heroism and courage
* The setting covers several\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or even the \_\_\_\_\_\_\_\_\_\_\_\_
* The episodes, even though they may be fictional, provide an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_for some of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_in the history of a nation or people
* The \_\_\_\_\_\_\_\_\_ and lesser divinities play an active role in the outcome of actions
* All of the various adventures form an organic\_\_\_\_\_\_\_\_\_\_\_, where each event relates in some way to the central \_\_\_\_\_\_\_\_\_\_\_\_\_\_

Typical in epics is a set of conventions (or epic machinery). Among them are these:

* Poem begins with a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ("Arms and the man I sing")
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to the \_\_\_\_\_\_\_\_\_\_ or other \_\_\_\_\_\_\_\_\_\_\_("Sing, goddess, of the wrath of Achilles")
* Story begins *\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_* (\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_)
* Catalogs (\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, ships, sacrifices)
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (who made a sword or shield, how it was decorated, who owned it from generation to generation)
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ where the \_\_\_\_\_\_\_\_\_\_\_becomes an object of \_\_\_\_\_\_\_\_\_ in its own right as well as serving to clarify the\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_).
* Frequent use of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ("Aeneas the true"; "rosy-fingered Dawn"; "tall-masted ship")
* Use of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_(calling son by father's name): "Anchises' son"
* Long,\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ by important characters
* Journey to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Use of the number \_\_\_\_\_\_\_\_\_\_\_ (attempts are made three times, etc.)
* Previous \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the story are later \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Examples:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_, *Iliad*
* Homer, *\_\_\_\_\_\_\_\_\_\_\_\_\_\_*
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, *Paradise Lost*