

Tapestry of Grace Year 2
Rhetoric Literature
***Canterbury Tales*, “The Wife of Bath’s Tale” by Chaucer**
***Everyman* (due Co-op #5 – October 20)**

Read “Wife of Bath’s Tale” by Chaucer (Norton) - you are welcome to read other stories if you have time. Or, you may have a simpler version available to you if you have Dialectic resources at your house. Also, this can be found read aloud on Youtube.

After “The Prologue,” *The Canterbury Tales* progresses by each character telling a tale or story to help entertain the other pilgrims as they travelled. Chaucer was able to insert many personal opinions, insights into medieval worldview, and political/social/philosophical commentary as each character told his or her tale.

How does the story fit the Wife of Bath as she was revealed in The Prologue?
(looking for at least 4-5 points)

How is the Arthurian/knightly concept used in the story? (may need to do a little research to understand what this is)

Note the ending: is the Wife totally against a balanced, scriptural marriage?

Vocabulary for *Everyman*: (add to your terms)

Liturgical Drama: a sub-genre of medieval drama characterized by simplicity, faithfulness to Scripture (in its pure form it uses only Latin prose from the Vulgate for a script), and its purpose of being performed by Catholic clergymen in order to illustrate the Catholic liturgy.

Mystery Play: a sub genre of medieval drama popular throughout Europe. Mystery plays 1) grew out of liturgical drama, 2) were commonly written, produced, and acted by the members of guilds, 3) were performed outdoors in the summer, in cycles, and 4) were intended to dramatize the whole history of man's relationship with God by portraying important biblical stories and events from Genesis to Revelation.

Miracle Play: a sub genre of medieval drama. Miracle plays 1) grew out of mystery plays, experiencing the same movement from church to secular production, 2) were based on the lives of saints, and 3) may have been performed as part of mystery play cycles

Morality Play: a sub genre of medieval drama. Morality plays 1) grew out of mystery plays, 2) usually made their point through allegorical characters, and 3) were intended to teach a moral lesson based on the Christian worldview.

Read Poetics – Drama in the Middle Ages p. 140-141

Read *Everyman* (Norton) (remember that this play is Pre-Reformation)

This play is a morality play. Looking at the definition above and also review the definition of an allegory, how does this play function as an allegory?

How does the author make the characters reflect real human attributes?

Discretion is the hardest to understand. Write a definition of discretion and give some synonyms.

The Bible does connect our deeds to our death (but not to salvation). Expound on this thought for each of these verses:

Psalms 62:12

Proverbs 24:12

Romans 2:5-8

II Corinthians 5:10

Ephesians 6:8

James 2:20