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***Pardoner's Prologue and Tale
Note-Taking and Summarizing Chart***

Directions: Complete the Note-Taking and Summarizing Chart below to help you remember the events of each tale. Fill in the chart using bullet points or phrases. After you have completed the four categories for Summary, Characters, Theme, and Narrator, analyze why Chaucer included this pilgrim's tale in the collection. What is Chaucer's message through this particular pilgrim's tale?

Pardoner's Prologue and Tale

<i>Summary of the Tale</i>	<i>Characters Involved in the Tale</i>
	<i>Theme or Message of the Tale</i>
	<i>What We Learn About the Narrator</i>
	<i>Why This Tale is Important to the Whole</i>

Pardoner's Prologue and Tale Comprehension Check

Directions: As you read the *Pardoner's Tale*, complete the following activity. Answer the questions using complete sentences on a separate piece of paper.

1. The Latin phrase *Radix malorum est cupiditas* is used a few times in the prologue. Use the resources available to you to look up the meaning of this phrase and explain how it prepares the reader for the tale that follows.
2. What does the Pardoner reveal about himself in the prologue and tale? How does this match his description in the General Prologue?
3. What is ironic about the Pardoner's sermons?
4. The Pardoner begins his tale by mentioning three rioters and then spends the next five pages talking about something else. What is the topic of those five pages and why does he devote more than a third of his tale to a topic other than the main characters in his tale?
5. Who is the adversary? What literary device is being used for this character?
6. Before starting their search for Death, what oath do the three men take?
7. How do the rioters treat the old man they find along the way? What does this say about their characters?
8. How does the old man even the score with the rioters?
9. Returning to the five pages of lecture on the evils of lying and gluttony for money and wine, how does the information on these pages tie into the tale of the three men?
10. After telling his tale, what does the Pardoner suggest? Who replies and what does he say?

Pardoner's Prologue and Tale
Standards Focus: Patterns and Shift in Poetry

There are different patterns in poetry including **rhyme**, **rhythm**, and **content**. For this activity, we will be focusing on the patterns of content. Good poets select and arrange the content of their poetry consciously and deliberately to convey a specific message. Often the arrangement includes a **shift** in speaker, action, tone, mood, or other poetic element. This shift keeps the reader engaged and the action moving.

To identify the shifts and the pattern of content in a poem, it is necessary to determine what is happening in each line, in the stanza, and throughout the poem as a whole. One way to follow the intended meaning is to paraphrase in order to determine the intended meaning or goal of each stanza. Once you know the intended meaning of the stanzas, you can see shifts that divide the poem into sections with similar intended meanings. Hint: Think of a shift as similar to a topic sentence in a paragraph. Like a topic sentence, a shift introduces a change, either slight or major, in the content or direction of the poem.

Part One: Pardoner's Prologue

Directions: *The Pardoner's Prologue contains five shifts in content that create six distinct sections. Your task is to briefly paraphrase each section (in the first person perspective of the Pardoner), identify the intent of the section, and note the shift that takes place between sections. For each section, indicate the stanza in which the shift occurs, a) a brief paraphrase of the stanza, b) the intent of the section, and d) how the shift is marked. An example has been done for you.*

Ex. Section 1 Stanza 1

- a. **Paraphrase:** "My Lords," he said, "when I am preaching in my church I have a special sermon that I know by heart. It is a very good tale and I learned it when I first started working as a Pardoner. The tale is about how greed is the cause of evil."
- b. **Intent:** The Pardoner is introducing the topic of his tale, and he is hinting at the fact that he uses this tale to manipulate people.
- c. **1st Shift:** The Pardoner shifts from introducing his topic to describing exactly how he manipulates people.

1. **Section 2 :** Stanzas 2 – 5

- a. Paraphrase: _____

- b. Intent: _____

- c. Shift: The Pardoner shifts his focus from how he manipulates people to _____

2. **Section 3:** Stanza(s): _____

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a. Paraphrase: _____

b. Intent: _____

c. Shift: _____

3. **Section 4:** Stanza(s): _____

a. Paraphrase: _____

b. Intent: _____

c. Shift: _____

4. **Section 5:** Stanza(s): _____

a. Paraphrase: _____

b. Intent: _____

c. Shift: _____

5. **Section 6:** Stanza(s): _____

a. Paraphrase: _____

b. Intent: _____

c. Shift: _____

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Part Two: Pardoner's Tale

Directions: For this section, you will need to identify the different parts of the Pardoner's Tale. Briefly a) summarize the sections and b) indicate the shift that takes place between each one in the chart below. An example has been done for you.

Section and Stanza(s)	Summary	Shift
Section 1: Stanza 1	It is a 22 line description of the rioters who will be the characters in the tale. They are introduced as a group of men who enjoy lascivious entertainment.	The content shifts from the rioters and the plot of the tale to a discussion of biblical figures that have sinned or that have advised against sinning.
Section 2: Stanzas 2-9		
Section 3: Stanzas 10-13		
Section 4: Stanza 14		
Section 5: Stanzas 15-35		
Section 6: Stanzas 36-38		
Section 7: Stanzas 39 to the end		

Pardoner's Prologue and Tale

Assessment Preparation: Diction (Word Choice)

Diction refers to an author's deliberate use of specific words to convey his or her meaning. Included in diction are choices pertaining to formal and informal language. There are different levels of formalities of language including: slang, colloquial, jargon, general, specific, overly formal, and figurative language.

When choosing the degree of formality, one must consider the *audience* and *purpose* of the text being created. For example, a quick text message to a close friend would be informal and contain slang, whereas a letter to the President of the United States would be formal and would not include slang. Similarly, a memo to a colleague in a particular business would contain jargon related to that industry, but an information flyer addressed to students warning them about the dangers of bullying would contain figurative language to elicit an emotional response. Below are the definitions of each category.

- **Slang** is usually limited to a specific group of people, is short-lived, and is very informal. Examples of slang include “whatup” and “blow up my phone.”
- In contrast to slang, **colloquial language** is less informal, is used by a wider audience, and is more prevalent in society for a longer time. In New England, the expression “wicked” started out as slang; however, it has been used for so many generations that it has become a *colloquialism*. It is important to note that using slang and colloquialisms can result in being misunderstood or misjudged as less than serious.
- **Jargon** is vocabulary specifically related to a particular industry, profession, or trade. In schools, one often hears jargon such as “differentiated instruction,” “rubric,” “standards-based learning,” and “focus correction areas.”
- **General language** occurs when the writer uses vague terms rather than specifics. For example, instead of saying, “The third base umpire called an incorrect foul in the bottom half of the fourth inning,” a generalist might say, “He made a bad call during the game.”
- **Specific language** contrasts with general language. The statement about the third base umpire in the previous category is an example of specific language.
- **Overly formal language** occurs when the writer attempts to be too formal. As a result of using overly formal language, the text or speech seems insincere, and the writer is not trusted.
- **Figurative language** is used when the writer wants to go beyond the literal meaning of the words. Similes and metaphors are two examples of figurative language that writers can use to enhance their work.

Part A

Directions: *In this section are passages from the Pardoner's Tale. After each passage are rewritten versions designed to incorporate the different types of diction discussed above. For each option, (a) indicate which of the types is being represented and (b) explain your choice. One example has been done for you.*

Example Passage: *If there be one among that is willing / To have my absolution for a shilling / Devoutly given, come! And do not harden / Your hearts for pardon / Or else, receive my pardon as we go. (257)*

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Ex. If perchance among our fine group of travelers there be one who wishes to endeavor to save his or her soul, that devout pilgrim will be able to purchase holy absolution in exchange for a monetary sum. Consider, please, before eschewing such potential for salvation lest you harden your hearts beyond repair. Should such a one wisely change his or her mind along the way, I will make available, with a reasonable pecuniary arrangement, the same sanctified forgiveness as I here and now proffer to my fellow travelers.

- a. Diction: overly formal
- b. Explanation: The word choice is far too formal; the writer used too many "big" words, and added too many unnecessary words, rather than just being direct.

Passage A: *The Pardoner said nothing, not a word; / He was so angry that he couldn't speak. (258)*

1. The Pardoner did not say anything at all to any of the pilgrims because he was so angry with the Host that he was unable to form words. His emotions had paralyzed his ability to speak.
 - a. Diction: _____
 - b. Explanation: _____

2. The Pardoner totally blew off the Host coz he was torqued.
 - a. Diction: _____
 - b. Explanation: _____

3. It seemed the cat got the Pardoner's tongue; he was madder than a wet hen.
 - a. Diction: _____
 - b. Explanation: _____

4. The Pardoner held his tongue as though in silent, prayerful meditation; the sin of wrath was tormenting his soul.
 - a. Diction: _____
 - b. Explanation: _____

Passage B: *To men in such a state the Devil sends murderous thoughts, and has full permission to lure them on to sorrow and perdition; for this young man was utterly content to kill them both and never to repent. (255)*

1. Lost souls with weakened faith such as this man has are easy prey for the Devil who possesses their minds and fills their thoughts with evil and mortal sins, and has permission to lead the men to temptation ending in everlasting sorrow and utter

damnation of their souls; for this once innocent young soul was now tainted to the point of contentedly violating the sixth commandment and never repenting to find salvation.

- a. Diction: _____
 - b. Explanation: _____

2. To poor men in such a state as the one contemplating murder, the odious Devil sends murderous thoughts, and has to lure them on to sorrow and perdition like lost lambs to the slaughter; for this young man was utterly content to murder them both in a cold-hearted act and never feel even a twinge of remorse.
 - a. Diction: _____
 - b. Explanation: _____

 3. To men in such a psychologically and emotionally vulnerable state the Devil sends murderous thoughts, and has full permission from God to entice the men to do things that will bring them sorrow and, eventually, utter damnation; for this young man was completely content at this time to kill both of the men who were waiting for him to return with provisions, and he never felt any sense of remorse for nor need to repent his desire to kill them.
 - a. Diction: _____
 - b. Explanation: _____

 4. To punks like these, the Devil sends bloody thoughts, and has the okay to damn them; for this kid was psyched to snuff his homies coldly.
 - a. Diction: _____
 - b. Explanation: _____

Passage C: *I flaunt my papal seal for their inspection as warrant for my bodily protection, so that no one who wishes to irk or hinder me in doing Christ's most holy work will succeed. (241)*

1. I flash my badge to anyone who gets in my face to protect myself, so that no one will stop me from grabbing the brass ring when it comes to Christ's work.
 - a. Diction: _____
 - b. Explanation: _____

2. For my own bodily protection, and so no one can stop me from or in any way aggravate me to the point of becoming inefficient while doing Christ's most holy work, I show to all who would get in my way my letter from the Pope authorizing me to sell pardons and religious relics.

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- a. Diction: _____
- b. Explanation: _____
- _____
3. I reverently display the Pope's sacred seal for the prayerful meditation as the bodily protection of the blessed angels, so that no heathens who wish to prevent me from doing Christ's holy work as a faithful and devoted servant of God would do, will succeed.
- a. Diction: _____
- b. Explanation: _____
- _____
4. With a grand flourish, I flaunt my coveted papal seal for their dubious inspection as an armor-like warrant for my solid, bodily protection, so that no one who, like an arrant knave, wishes to irk or hinder me from doing Christ's most holy work will find success in my ignominious defeat.
- a. Diction: _____
- b. Explanation: _____
- _____

Part B

Directions: Now that you have learned how to identify the different levels of formal writing, it is time for you to practice writing them. Below are two passages from the *Pardoner's Tale*. Revise each passage to incorporate the diction for each type listed. Then, **explain** how the revised version incorporates the appropriate vocabulary and/or structure for the rewritten versions. Use Part A as your model. Attach your rewritten versions to the back of this worksheet.

1. In churches where I preach / I cultivate a haughty kind of speech / And ring it out as roundly as a bell. (241)

Revise for each: *Slang, Jargon, and General*

2. In Flanders once there was a company of youngsters known for participating in vice and ribaldry, riot and gambling, stews and public-houses / Doing thereby the devil sacrifice / Within that devil's temple of cursed vice, / Abominable in superfluity, / With oaths so damnable in blasphemy / That it's a grisly thing to hear them swear. (244)

Revise for each: *Colloquial, Overly Formal, Specific, and Figurative Language*