

Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English12	Genre/Text Selection Poetry "The Wife of Bath's Tale" by Geoffrey Chaucer	Pacing 7days
<p>Reading: Text complexity and the growth of comprehension</p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade "staircase" of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>		
<p>Note on range and content of student reading</p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students' own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p>		
<p>An integrated model of literacy</p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>		
<p>Research and media skills blended into the Standards as a whole</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today's curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>		

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Strands/Topics

Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Reading Literature/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading Literature/Range of Reading and Level of Text Complexity

10. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Text/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Reading Informational Text/Craft and Structure

6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Writing/Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Writing/Production and Distribution of Writing

6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

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Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Speaking and Listening/Presentation of Knowledge and Ideas

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language/Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Language/Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

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Instructional Strategies

Day 1

Essential Guiding Questions:

1. Characterization: What does Chaucer's characterization of the Wife of Bath reveal about the rights, values, morals, and marriages of medieval women? Is his characterization realistic, a satire, or a commentary about the rights of women?
2. Themes: appearances may be deceiving; husbands should submit to their wives; the unsavory behavior of the gentility in light of the church's teachings. How does Chaucer employ irony, allusions, figurative language, and couplets to examine these themes?
3. Contemporary connection: Today, are women equal partners in relationships and in the world of work? Are they equally represented in positions of power in our judicial system?

Students should begin a **reader's journal** for this lesson, which will contain vocabulary words, answers to text dependent and discussion questions, and reflective writing pieces. Instructors may choose to give a separate grade for the journal at the end of the lesson.

Teacher selects six to eight images from magazines or the Internet that reflect formal and informal clothing styles taking gender, age, and economic status into consideration. Possible categories:

1. Work clothing; casual attire; athletic apparel; formal and informal party clothing
2. Shoes: high heels for work and social functions; cowboy boots and work boots; fashion boots and snow boots; sneakers for sports and as a fashion statement
3. Accessories: jewelry for work and social functions; purses; ties

After viewing images, have students chart (**appendix**) each image, noting descriptive details and then recording inferences and assumptions associated with the style choices including job/career and age/economic status. (5 minutes)

Whole Group: Discuss how clothing style choices may reveal information about an individual's career, economic status, and personality. Also, consider companies and professions which do not conform to the usual standards. Which careers or companies sanction or promote individuality in clothing selections? (5 minutes)

Students view paintings by Kehinde Wiley (located at www.kehindewiley.com) and Tamara de Lempicka (located at www.delempicka.org and www.wikipaintings.org). Select works such as *Samuel Johnson* (2009) or *Kofi Graham Study* (2011) by Wiley and *Self Portrait in the Green Bugatti* (wikipaintings.org) or *Portrait of the Duchess of La Salle* (delempicke.org; 1925-6). These artists were selected to emphasize the dual themes of deceptive appearances and marginalized women and men. After viewing each painting silently for thirty seconds to one minute, students record information for the two paintings in the graphic organizers (**appendix**). Students should record only what they see in the descriptive details column, withholding interpretations. Student pairs complete the other categories, including inferences about personality traits. Discuss the implications of the visual characterizations. (10 minutes)

Instructor reads the "Woman of Bath" section of the Prologue to *The Canterbury Tales* located in *Literature: The British Tradition*, pages 108-109, lines 455-486. Seven students then reread the selection aloud, each reading five lines. The instructor has them pause after each reading to discuss

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footnotes and unfamiliar vocabulary. After completing this second reading, students construct a T-chart on lined paper, labeling the left column “clothing/physical appearances” and the right column “emphasis/meaning.” After recording details in the left column, students complete the right one for homework. (20 minutes)

Exit Ticket: Students write a reflective response of four to five sentences to the following quote from Kehinde Wiley (**appendix**), including content from their graphic organizers about both art works. Which details from the paintings convey the artist’s attitude/tone towards the subject?

“Status and class and social anxiety and perhaps social code are all released when you look at paintings of powerful individuals from the past. However, there’s something to be mined and gained by looking at them in a new way. What happens when you see black bodies that have not previously been celebrated on the walls of the most important institutions in the world? What happens when you see them dance across the screen of a canvas? They start to read differently. It becomes a question of ‘How do we code the body?’ Not only in current time, but how does that current time reflect everything that we know historically, art historically and socio-historically?” (5 minutes)

Day 2

Begin by discussing the T-chart findings and homework assignment about emphasis and meaning. Students write a claim statement based on the information in their T-charts, describing three personality traits inferred from the information. Students could be provided with a comprehensive list of words beforehand describing personality traits, or prior to writing, they could brainstorm a list. Under the statement sentence, students provide bullet points listing three textual choices which support their statement.

Example: The Wife of Bath is depicted as creative, extroverted, and critical.

- Known for her wool-making
- Married five times
- People who step in front of her in church anger her.

Students then write another claim statement explaining Chaucer’s tone toward the wife, including one to two examples of textual support.

Example: Chaucer uses an admiring tone to describe a bold, worldly woman who has travelled all over the world and married five times.

Students individually read approximately half of “The Wife of Bath” located in *Literature: The British Tradition*, pages 139-145, lines 1-218. Remind students to read the accompanying footnotes for clarification. Ask three students to read 10 lines each beginning with line 1 and ending at line 30. Students pause after every ten lines and the instructor uses simple comprehension questions to clarify meaning. Examples: Who first populated the land when Arthur was king? Who has taken their place? Using a list of tone words, students describe the speaker’s (the Wife of Bath) tone toward the friars. Possible answers: She is sarcastic, using words such as “purge” to describe how they replaced the elves, or she is caustic as she describes them as being “thick as motes.” Have students note in their journals her tone and how she uses irony to condemn the church by pointing out at the beginning of her tale that these friars will not hurt women, but they will take their virtue.

Next, begin a **close reading** of lines 27 - 64 (139-140), by either reading them aloud to the class or having a student or two voluntarily read the

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passage aloud. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Now it so happened, I began to say, Long, long ago in good King Arthur’s day, There was a knight who was a lusty liver. 30 One day as he came riding from the river He saw a maiden walking all forlorn (Q1) Ahead of him, alone as she was born. And of that maiden, spite of all she said, By very force he took her maidenhead. 35 This act of violence made such a stir, So much petitioning of the king for her, That he condemned the knight to lose his head (Q2) By course of law. He was as good as dead (It seems that then the statutes took that view) 40 But that the queen, and the other ladies too, implored the king to exercise his grace (Q3) So ceaselessly, he gave the queen the case And granted her his life, and she could choose Whether to show him mercy or refuse. 45 The queen returned him thanks with all her might, And then she sent a summons to the knight At her convenience, and expressed her will: “You stand, for such is the position still, In no way certain of your life,” said she, 50 “Yet you shall live if you can answer me: (Q4) What is the thing that women most desire? Beware the axe and say as I require. “If you can’t answer on the moment, though, I will concede you this: you are to go 55 A twelvemonth and a day to seek and learn Sufficient answer, then you shall return.</p>	<p>implored: begged earnestly</p> <p>concede: use surrounding lines to determine meaning; to give in; relent</p>	<p>(Q1) What is the condition of the young woman when the knight first meets her? Which words or phrases reveal this?</p> <p><i>She is vulnerable: “all forlorn”; “alone as she was born”; “spite of all she said”</i></p> <p>(Q2) What can the reader infer from the severity of the king’s punishment?</p> <p><i>Severe crimes against women were not tolerated.</i></p> <p>(Q3) Examine lines 41-45. Based on the words and phrases contained in the lines, do women usually decide punishments?</p> <p><i>No, they must “implore ceaselessly” and the phrase “thanks with all her might” suggests effusive praise for being allowed to decide.</i></p> <p>(Q4) Summarize lines 50-58. What is ironic about the knight’s situation?</p> <p><i>If he is not successful, he must “beware of the axe;” he has no choice, just as he robbed the maiden of her choice.</i></p>

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60 I shall take gages from you to exhort Surrender of your body to the court.” Sad was the knight and sorrowfully sighed, But there! All other choices were denied, And in the end he chose to go away And to return in after a year and day Armed with such answer as there might be sent To him by God. He took his leave and went.	gages: guarantees	
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Ask students to use context clues from the surrounding lines to decipher the meaning of other unfamiliar words. Students record vocabulary in their journals along with the following paraphrasing activity. From this point, if students are not using a handout, they should use their journals.

Paraphrasing activity: Because students may have some difficulty comprehending the inverted word order, ask students to paraphrase lines 48-52.

Discussion Questions:

Note: Answers for the discussion questions throughout the lesson may vary according to teacher and student perspective; however, responses should demonstrate a connection to the text.

1. What other stories contain characters on a quest who must figure out a puzzle?
The Jack Tales; Oedipus; Rumpelstiltskin

Exit Ticket: What is the thing that women most desire?

Day 3

Students share exit ticket responses.

Then, begin a **close reading** of lines 71 - 97 (140-141), by either reading them aloud to the class or having a student or two voluntarily read the passage aloud. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

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Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Some said that women wanted wealth and treasure, “Honor,” said some, some “Jollity and pleasure,” (Q5) Some “Gorgeous clothes” and others “Fun in bed,” “To be oft widowed and remarried.” said (Q6) 75 Others again, and some that what most mattered Was that we should be cossetted and flattered. That’s very near the truth, it seems to me; (Q7) A man can win us best with flattery. To dance attendance on us, make a fuss, 80 Ensnares us all, the best and worst of us. Some say the things we most desire are these: Freedom to do exactly as we please, With no one to reprove our faults and lies, (Q8) Rather to have one call us good and wise. 85 Truly there’s not a woman in ten score Who has a fault, and someone rubs the sore, But she will kick if what he says is true; You try it out and you will find so true. However vicious we may be within 90 We like to be thought wise and void of sin. Others assert we women find it sweet When we are thought dependable, discreet And secret, firm of purpose and controlled, Never betraying things that we are told. 95 But that’s not worth the handle of a rake; Women conceal a thing? For Heaven’s sake! Remember Midas? Will you hear the tale? (Q9) (Q10)</p>	<p>cossetted: pampered</p> <p>Ensnares: use context clues; to trap</p> <p>Midas: In mythology, King Midas had the magic touch that turned everything into gold. Here, Chaucer makes reference to Ovid’s <i>Metaphoses</i>.</p>	<p>(Q5) Categorize the responses of the women in lines 71-80 using the first three responses of wealth, honor, and pleasure.</p> <p><i>wealth (gorgeous clothes; oft married and remarried); honor (the best of us); pleasure (jollity; fun in bed; cosseted; flattered; freedom to do as we please)</i></p> <p>(Q6) Which category contains the most responses? <i>Pleasure</i></p> <p>(Q7) In which lines does the narrator interject her point of view? <i>77-80</i></p> <p>(Q8) Which lines contain an assertion of women’s power over men? <i>81-84</i></p> <p>(Q9) Do the responses present a flattering or unflattering portrayal of medieval women? <i>Unflattering: women like to be cosseted; they don’t want anyone to reprove them; they become angry if their faults are pointed out</i></p> <p>(Q10) What is the allusion and what can the reader infer from its inclusion? <i>Midas; Women cannot keep a secret</i></p>

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Discussion Questions

1. What is the overall tone of the passage? Is it teasing, accusatory, or cynical?
2. What could the reader infer about the Wife's marriages and her relationships with men?
3. Tell students how the Wife changed the Midas story by having the wife, instead of the king's male barber, reveal the secret. Why would she make this gender change?

Next, begin a **close reading** of lines 141 - 150 (142), by reading the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>But lo! Before he came to where they were Dancers and dance all vanished into air! There wasn't a living creature to be seen Save one old woman crouched upon the green. 145 A fouler-looking creature I suppose (Q11) Could scarcely be imagined. She arose And said, "Sir knight, there's no way on from here. Tell me what you are looking for, my dear, (Q12) For peradventure that were best for you; 150 We old, old women know a thing or two.</p>	<p>foul: disgusting; loathsome</p>	<p>(Q11) How is the woman characterized? <i>Physical description: "fouler-looking creature"</i></p> <p>(Q12) How does she address the knight and what do her words indicate? <i>"Sir knight"; "my dear"; a recognition of his rank and young age</i></p>

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Discussion Question

1. Why is the old woman a part of his quest and what does old age seem to symbolize?

Now begin a **close reading** of lines 172 - 191 (143), by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>175 There sat the noble matrons and the heady (Q13) Young girls, and widows too, that have the grace Of wisdom, all assembled in that place, And there the queen herself was throned to hear And judge his answer. Then the knight drew near And silence was commanded through the hall. The queen then bade the knight to tell them all What thing it was that women wanted most.</p> <p>180 He stood not silent like a beast or post, But gave his answer with the ringing word Of a man's voice and the assembly heard: "My liege and lady, in general," said he, "A woman wants the self-same sovereignty (Q14) Over her husband as over her lover, And master him; he must not be above her. That is your greatest wish, whether you kill Or spare me; please yourself. I wait your will." In all the court not one shook her head</p> <p>190 Or contradicted what the knight had said; (Q15) Maid, wife and widow cried, "He's saved his life!"</p>	<p>sovereignty: independent power</p>	<p>(Q13) In lines 172-175, what do the types of women represent, and what do they have in common? <i>Different stages of life; all have "the grace of wisdom"</i></p> <p>(Q14) Which three phrases define sovereignty? <i>"over her husband"; "master him"; "not be above her"</i></p> <p>(Q15) Why is it ironic that the knight's response saves his life? <i>He was initially condemned to death after forcing a woman to do something against her will.</i></p>

Discussion Question: Why did all of the women agree with the knight's answer?

Exit Ticket: Which couplets did you find the most clever?

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Day 4

Review the exit ticket answers and briefly discuss how the knight was forced to marry the old woman. Students read the rest of the tale individually from pp.145-150.

Then, begin a **close reading** of lines 240 - 249 (146) by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>240 “Then why, this first of nights, so sad a song? (Q16) You’re carrying on as if you were half-witted (Q17) Say, for God’s love, what sin have I committed? (Q18) I’ll put things right if you will tell me how.” “Put right?” he cried. “That never can be now!</p> <p>245 Nothing can ever be put right again! You’re old, and so abominably plain, (Q19) So poor to start with, so low-bred to follow; It’s little wonder if I twist and wallow! (Q20) God, that my heart would burst within my breast!”</p>	<p>abominably: horribly</p>	<p>(Q16) Give one example of alliteration and describe what it emphasizes. <i>“sad; “song”; emphasizes the knight’s sorrow, perhaps the length of his complaints</i></p> <p>(Q17) Describe the old woman’s reaction to his behavior. <i>She calls him “half-witted,” which suggests impatience with his complaining.</i></p> <p>(Q18) Who do they both reference and why? <i>God; they both appeal to him for help.</i></p> <p>(Q19) What four deficiencies does the knight find in his wife? <i>She is ugly, old, poor, and not a member of the noble class.</i></p> <p>(Q20) Describe a pattern in the punctuation and what it emphasizes. <i>A series of question marks followed by a series of exclamation marks. The pattern suggests an escalation of the knight’s hysterical condition.</i></p>

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Discussion Question: Which line contains an example of foreshadowing, and why doesn't the knight seem to pay any attention to her reassurance? Now, begin a **close reading** of lines 292 - 304 (147) by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>295 "But gentleness, as you will recognize, Is not annexed in nature to possessions, Men fail in living up to their professions; But fire never ceases to be fire. (Q21) God knows you'll often find, if you enquire, (Q22) Some lording full of villainy and shame. If you would be esteemed for the mere name (Q23) Of having been by birth a gentleman</p> <p>300 And stemming from some virtuous, noble clan, And do not live yourself by gentle deed Or take your fathers' noble code and creed, (Q24) You are no gentleman, though duke or earl. Vice and bad manners are what make a churl."</p>	<p>esteemed: the regard in which one is held</p> <p>churl: rude person; peasant</p>	<p>(Q21) What is the metaphor, and what is the comparison being made? <i>Fire is true to its nature while some men go against their stations or upbringings.</i></p> <p>(Q22) What is the irony contained in lines 296-300? <i>The knight was not virtuous; first, he violated the maiden, then, he did not want to honor his promise to marry the old woman. Both are violations of the chivalric code.</i></p> <p>(Q23) Which couplet is a half or approximate rhyme? <i>"name" "gentleman"</i></p> <p>(Q24) Which couplets emphasize the knight's departure from behavior befitting a nobleman? <i>"deed" "creed"; "earl" churl"</i></p>

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Discussion Questions

1. Does her emphasis on moral superiority go against feudal hierarchy?
2. Does her harsh tone weaken or strengthen her argument?

Next, begin a **close reading** of lines 311 - 322 (148), by reading the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>“Reflect how noble (says Valerius) (Q25) Was Tullius surnamed Hostilius, Who rose from poverty to nobleness. And read Boethius, Seneca no less, 315 Thus they express themselves and are agreed: ‘Gentle is he that does a gentle deed.’ And therefore, my dear husband, I conclude That even if my ancestors were rude, Yet God on high—and so I hope He will— (Q26) 320 Can grant me grace to live in virtue still, A gentlewoman only when beginning To live in virtue and to shrink from sinning.”</p>		<p>(Q25) What are the allusions and what point do they express?</p> <p><i>Valerius, Tullius, Hostilius, Boethius, and Seneca; by using classical allusions she expresses an authoritative view on poverty.</i></p> <p>(Q26) In lines 319-320, what does the wife ask God to give her?</p> <p><i>Grace so that she may still be virtuous now that she has married into nobility.</i></p>

Discussion Question: How easy would it be to change from one economic status to another during the medieval time period?

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Then, begin a **close reading** of lines 337 - 352 (148 - 149) by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>“True poverty can find a song to sing. Juvenal says a pleasant little thing: ‘The poor can dance and sing in the relief Of having nothing that will tempt a thief.’ 340 Though it be hateful, poverty is good, A great incentive to a livelihood, And a great help to our capacity For wisdom, if accepted patiently. 345 Poverty is, though wanting in estate, A kind of wealth that none calumniate. Poverty often, when the heart is lowly, Brings one to God and teaches what is holy, Gives knowledge of oneself and even lends 350 A glass by which to see one’s truest friends. And since it’s no offence, let me be plain; (Q28) Do not rebuke my poverty again.”</p>	<p>calumniate: slander</p> <p>rebuke: reprimand</p>	<p>(Q27) Paraphrase four examples the wife uses as proof that poverty may be beneficial.</p> <p><i>Thieves will have nothing to steal; brings one closer to God; makes one work harder; reveals true friends.</i></p> <p>(Q28) What is the wife’s tone in the last line?</p> <p><i>She is curt, didactic, or accusatory, as if she’s lost her patience or is putting him in his place.</i></p>

Discussion Question: Are her arguments about the benefits of poverty convincing?

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Exit ticket: What are some strategies to build strong marriages?

Day 5

After discussing the exit tickets and reviewing the plot, begin a **close reading** of lines 365 - 373 (149), by reading the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion and asking the text-dependent question that relates directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>365 “You have two choices; which one will you try? To have me old and ugly till I die, (Q29) But still a loyal, true and humble wife That never will displease you all her life, Or would you rather I were young and pretty 370 And chance your arm what happens in a city Where friends will visit you because of me, Yes, and in other places too, maybe. Which would you have? The choice is all your own.”</p>		<p>(Q29) What are the knight’s two choices? <i>Between virtue and appearance</i></p>

Discussion Question: Does the characterization in the passage fit the old woman or the Wife of Bath? Why?

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Then, begin a **close reading** of lines 382 - 390 (149) by asking student volunteers to read the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>“And have I won the mastery?” said she, (Q30) “Since I’m to choose and rule as I think fit?” “Certainly, wife,” he answered her, “that’s it.” 385 “Kiss me,” she cried. “No quarrels! On my oath (Q31) And word of honor, you shall find me both, That is, both fair and faithful as a wife; (Q32) May I go howling mad and take my life Unless I prove to be as good and true 390 As ever wife was since the world was new!</p>		<p>(Q30) In lines 382-384, which theme is expressed? <i>Men should submit to their wives.</i></p> <p>(Q31) Which other words and phrases demonstrate her adherence to the chivalric code? <i>“on my oath”; “word of honor”</i></p> <p>(Q32) Give an example of alliteration which conveys the wife’s desire to remain loyal. <i>“fair” and “faithful”</i></p>

Discussion Questions

1. What are possible meanings of the word “fair”?
2. Is her statement that she would go “howling mad and take my life” excessive or melodramatic?

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Begin a **close reading** of lines 396 - 410 (150), by reading the passage aloud to the class. Using the table that follows, guide students through the passage by re-reading the passage under discussion, clarifying the vocabulary that is in bold print (which will then enable students to use context clues to determine definitions of other unknown words in the passage), and asking text-dependent questions that relate directly to the excerpt provided.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>And when indeed the knight had looked to see, Lo, she was young and lovely, rich in charms. (Q33) In ecstasy he caught her in his arms, His heart went bathing in a bath of blisses (Q34) 400 And melted in a hundred thousand kisses, And she responded in the fullest measure With all that could delight or give him pleasure. So they lived ever after to the end In perfect bliss; and may Christ Jesus send 405 Us husbands meek and young and fresh in bed, And grace to overbid them when we wed. And—Jesu hear my prayer!—cut short the lives Of those who won't be governed by their wives; And all old, angry niggards of their pence, 410 God send them soon a pestilence! (Q35) (Q36)</p>	<p>niggards of their pence: misers stingy with their money</p> <p>pestilence: something that is destructive.</p>	<p>(Q33) What does her transformation, metamorphosis, represent?</p> <p><i>The knight's recognition of her virtue.</i></p> <p>(Q34) What metaphorical language is used?</p> <p><i>The heart is "bathing" and "melting" from love.</i></p> <p>(Q35) What does the Wife of Bath threaten to do to rebellious husbands?</p> <p><i>They should die young or suffer.</i></p> <p>(Q36) Is the word <i>pestilence</i> positive or negative? How do you know?</p>

Discussion Questions

1. Is the knight's fate just?
2. Are the last lines uncharitable for a Christian or simply entertaining?

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Day 6: Assessments

Tests

Literature: The British Tradition: Resources and Downloads: Open book test: pp.124-126

Literature: The British Tradition: Resources and Downloads: Selection tests A and B: pp.127-132

Creative

Students write a 12 to 14 line poem about a member of a contemporary profession. They must include:

- Rhyming couplets
- A description of clothing specific to the career
- Some physical characteristics
- Details describing the profession's status
- Job actions associated with the profession

Reflective

Students write a one to two page reflective piece on one of the following topics:

- Do contemporary men and women use the same criteria as the characters in "The Wife of Bath" to judge the success of a relationship?
- Can a relationship influence someone to make permanent personality changes?
- Is feminine beauty emphasized too much in contemporary society?
- The contrast between social and spiritual values

Informational

- After reading the "Literature in Context" on p. 146 and introducing the information about coverture in the teacher's edition margin notes on the same page in *Literature: The British Tradition*, discuss the legal realities of women of the middle ages. Introduce excerpts from "The Goodman of Paris" (**appendix**) that explicates the expectations for married women in 1392. Students write a two to three page paper comparing the attitudes toward women and marriage detailed in the prologue and the Wife's tale with those featured in the informational pieces. They should utilize examples from "The Wife of Bath," "Literature in Context," and "The Goodman of Paris" and include in-text citations.

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Instructional Resources

- *Literature: The British Tradition*, Grade 12, “The Wife of Bath’s Tale,” Pearson Education, Inc., 2010
- Graphic organizers (appendix)
- www.kehindewiley.com (paintings by Kehinde Wiley)
- www.delempicka.org (paintings by Tamara de Lempicka)
- www.wikipaintings.org
- “The Goodman of Paris” (appendix)

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- <http://edsitement.neh.gov/lesson-plan/chaucers-wife-bath> (alternate lesson plan and activities)
- **Working with Language:** The British Library website has a lesson about Middle English complete with audio links. The lesson contain passages from “The Prologue” completely in Middle English as well as some excerpts from it with some of the words explained in modern English. Other activities include lists of Middle English words that students may translate into modern English in order to compare spellings and facilitate discussion about which words are archaic. The lesson is located at:
<http://www.bl.uk/learning/langlit/changlang/activities/lang/chaucer/chaucerpage1.html>

Professional Articles

- <http://www.ncte.org/library/NCTEFiles/Resources/Journals/CC/0221-sep2012/Chron0221PolicyBrief.pdf> “Reading Instruction for All Students”
- http://www.readwritethink.org/files/resources/lesson_images/lesson1132/EJ0964Have.pdf "I'll Have Mine Annotated, Please: Helping Students Make Connections with Text"

English Language Arts Connections

Writing	Language	Speaking and Listening
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

Kehinde Wiley Graphic Organizer

Begin the viewing process by describing only what you see without attaching meaning to the images. Record details about the clothing in simple illustrative terms describing colors, shapes, styles, types of materials, patterns in materials, and accessories. Then, record specific analytical/inferential elements, such as a possible job or career, approximate age and economic status, which could be attributed to the clothing pictured. Evaluate all of the recorded information, and determine possible personality traits.

Descriptive Details	Age/Economic Status	Personality Traits

Tamara de Lempicka Graphic Organizer

Begin the viewing process by describing only what you see without attaching meaning to the images. Record details about the clothing in simple illustrative terms describing colors, shapes, styles, types of materials, patterns in materials, and accessories. Then, record specific analytical/inferential elements, such as a possible job or career, approximate age and economic status, which could be attributed to the clothing pictured. Evaluate all of the recorded information, and determine possible personality traits.

Descriptive Details

Age/Economic Status

Personality Traits

Medieval Sourcebook:

Selections from *The Goodman of Paris, 1392/4* (with text from Tania Bayard's translation entitled *The Medieval Home Companion: Housekeeping in the Fourteenth Century* (Harper Perennial, 1991)).

The Goodman, or "Menagier" of Paris, was a text written between 1392 and 1394 by an elderly Parisian merchant for his new, and much younger, wife. It is both a cookbook and a statement of the writer's ideal of marriage.

DEAR SISTER,

You being the age of fifteen years and in the week that you and I were wed, did pray me to be indulgent to your youth and to your small and ignorant service, until you had seen and learned more; to this end you promised me to give all heed and to set all care and diligence to keep my peace and my love, as you spoke full wisely, and as I well believe, with other wisdom than your own, beseeching me humbly in our bed, as I remember, for the love of God not to correct you harshly before strangers nor before our own folk, but rather each night, or from day to day, in our room, to remind you of the unseemly or foolish things done in the day or days past, and chastise you, if it pleased me, and then you would strive to amend yourself according to my teaching and correction, and to serve my will in all things, as you said. And your words were pleasing to me, and won my praise and thanks, and I have often remembered them since. And know, dear sister, that all that I know you have done since we were wed until now and all that you shall do hereafter with good intent, was and is to my liking, pleaseth me, and has well pleased me, and will please me. For your youth excuses your unwisdom and will still excuse you in all things as long as all you do is with good intent and not displeasing to me. And know that I am pleased rather than displeased that you tend rose-trees, and care for violets, and make chaplets, and dance, and sing: nor would I have you cease to do so among our friends and equals, and it is but good and seemly so to pass the time of your youth, so long as you neither seek nor try to go to the feasts and dances of lords of too high rank, for that does not become you, nor does it sort with your estate, nor mine.

And as for the greater service that you say you would willingly do for me, if you were able and I taught it you, know dear sister, that I am well content that you should do me such service as your good neighbors of like estate do for their husbands, and as your kinswoman do unto their husbands. Take counsel of them, and then follow it either more or less as you please. For I am not so arrogant in my attitude to you and your good intent that I am not satisfied with what you do for me therein, nor with all other services, provided there be no disorder or scorn or disdain, and that you are careful. For although I know well that you are of gentler birth than I, although that would not protect you, for by God, the women of your lineage be good enough to correct you harshly themselves, if I did not, and they learnt of your error from me or from another source; but in you I have no fear, I have confidence in your good intent. Yet although, as I have said, no great service is due me, I want you to know how to give good will and honor and service in great measure and abundance not so much for my sake, but either to serve another husband, if you have one, after me, or to teach greater wisdom to your daughters, friends,

or others, if you list and have such need. For the more you know the greater honor will be yours and the greater praise will therefore be unto your parents and to me and to others about you, by whom you have been nurtured. For the sake of your honor and love, and not to serve myself (for to me belongs but the common service, or less), and since I had pity and loving compassion on you who for long have had neither father nor mother, nor any of your kinswoman near you to whom you might turn for counsel in your private needs, save me alone, for whom you were brought from your kin and the country of your birth, I have often wondered how I might find a simple general introduction to teach you the which, without the aforesaid difficulties, you might of yourself introduce into your work and care. And lastly, it seems to me that if your love is as it has appeared in your good words, it can be accomplished in this way, namely in a general instruction that I will write for you.

The first section of the three is necessary to gain the love of God and the salvation of your soul, and also to win the love of your husband and to give you in this world that peace which should be in marriage. And because these two things, namely the salvation of your soul and the comfort of your husband, be the two things most chiefly necessary, therefore are they here placed first.

BE LOVING AND INTIMATE TOWARD YOUR HUSBAND

The fifth article of the first section tells that you ought to be very loving and intimate towards your husband above all other living creatures, moderately loving and intimate towards your good and near kinsfolk in the flesh and your husband's kinsfolk, and very distant with all other men and most of all with arrogant and idle young men, who spend more than their means, and be dancers, albeit they have neither land nor lineage; and also with courtiers or too great lords, and with all those men and women that be renowned of gay and amorous and loose life....

For to show what I have said, that you ought to be very privy and loving with your husband, I set here a rustic example, that even the birds and the shy wild beasts, nay the savage beasts, have the sense and practice of this, for the female birds do ever follow and keep close to their mates and to none other and follow them and fly after them, and not after others. If the male birds stop, so also do the females and settle near to their mates. So likewise is with domestic and field animals, as with wild beasts. Of domestic animals you shall see how that a greyhound or little dog, whether it be on the road, or at table, or in bed, ever keeps him close to the person from whom he takes his food and leaves all the others and is distant and shy with them; and if the dog is afar off, he always has his heart and his eye upon his master; even if his master whip him and throw stones at him, the dog follows, wagging his tail and lying down before his master to appease him, and through rivers, through woods, through thieves and through battles follows him.

Now have you see diverse strange examples, which be true and visible to the eye, by the which examples you see that the birds of the sky and the shy wild beasts and even the

ravening beasts have the sense perfectly to love and be privy with their owners and those that be kind to them, and to be strange with others; wherefore for a better and stronger reason women, to whom God has given natural sense and who are reasonable, ought to have a perfect and solemn love for their husbands; and so I pray you to be very loving and privy with your husband who shall be.

BE HUMBLE AND OBEDIENT

The sixth article of the first section saith that you shall be humble and obedient towards your husband and to his commandments whatsoever they be, whether they be made in earnest or in jest, or whether they be orders to do strange things, or whether they be made concerning matters of small import or of great; for all things should be of great import to you, since your husband has bidden you to do them. The second part or particular is to understand that if you have some business to perform concerning which you have not spoken to your husband, nor hath he bethought him concerning it, wherefore hath he nothing ordered nor forbidden, if the business be urgent and it behooves to perform it before your husband knows it, and if you be moved to do after one fashion and you feel that your husband would be pleased to do after another fashion, do you act according to the pleasure of your husband rather than according to your own, for his pleasure should come before yours.

The third particular is to understand that if your husband shall forbid you to do anything, whether he forbid you in jest or in earnest or whether it be concerning small matters or great, you must watch that you do not in any manner do that which he has forbidden.

The fourth particular is that you be not arrogant and that you answer not back your husband, nor his words, nor contradict what he says, above all before other people.

HOW TO CARE FOR YOUR HUSBAND

The seventh article of the first section shows how you should be careful and thoughtful of your husband's person. Wherefore, fair sister, if you have another husband after me, know that you should think much of his person, for after that a woman has lost her first husband and marriage, she commonly finds it hard to find a second to her liking, according to her estate, and she remains a long while all lonely and disconsolate and the more so still if she loses the second. Wherefore love your husband's person carefully, and I pray you keep him in clean linen, for that is your business, and because the trouble and care of outside affairs lies with men, so must husbands take heed, and go and come, and journey here and there, in rain and wind, in snow and hail, now drenched, now dry, now sweating, now shivering, ill-fed, ill-lodged, ill-warmed and ill-bedded. And nothing harms him, because he is upheld by the hope that he hath of the care which his wife will take of him on his return, and of the ease, the joys and the pleasures which she will do him, or cause to be done to him in her presence; to remove his shoes before a good fire, to have his feet washed and fresh shoes and hose, to be given good food and drink, to be well served and well looked after, well bedded in white sheets and nightcaps, well

covered with good furs, and comforted with other joys and privities, loves and secrets whereof I am silent. And the next day fresh shirts and garments.

Indeed, fair sister, such services make a man love and desire to return to his home and to see his goodwife, and to be distant with others. Wherefore I counsel you to make such cheer to your husband at all his comings and stayings, and to persevere therein; and also be peaceable with him, and remember the rustic proverb, which says that there are three things which drive the goodman from home: a leaking roof, a smoky chimney and a scolding woman. And therefore, fair sister, I beseech you that, to keep yourself in the love and good favor of your husband, you be unto him gentle, and amiable, and debonair.

Wherefore, dear sister, I beseech you thus to bewitch and bewitch again your husband, and beware of roofless house and of smoky fire, and scold him not, but be unto him gentle and amiable and peaceable. Have a care that in winter he has a good fire and smokeless and let him rest well and be well covered between your breasts, and thus bewitch him. And in summer take heed that there are no fleas in your room, nor in your bed, the which you may do in six ways, as I have heard tell. For I have heard from several that if the room is strewn with alder leaves, the fleas will be caught thereon. I have heard tell that if you have at night one or two trenches [of bread] slimed with glue or turpentine and set about the room, with a lighted candle in the midst of each trencher, they will come and be stuck thereto. The other way that I have tried and 'tis true: take a rough cloth and spread it about your room and over your bed, and all the fleas that shall hop thereon will be caught, so that you may carry them away with the cloth wheresoever you will. I have seen blankets [of white wool] set on the straw and on the bed, and when the black fleas hopped thereon, they were the sooner found upon the white, and killed. But the best way is to guard oneself against those that are within the coverlets and the furs, and the stuff of the dresses wherewith one is covered. For know that I have tried this, and when the coverlets, furs or dresses, wherein there be fleas, are folded and shut tightly up, as in a chest tightly corded with straps, or in a bag well tied up and pressed, or otherwise put and pressed so that the aforesaid fleas be without light and air and kept imprisoned, then will they perish forthwith and die. I have sometimes seen in diverse rooms, that when one had gone to bed they were full of mosquitoes, which at the smoke of the breath came to sit on the faces of those that slept, and stung them so hard, that they were fain to get up and light a fire of hay, in order to make a smoke so that they had to fly away or die, and this may be done by day if they be suspected, and likewise he that hath a mosquito net may protect himself therewith.

And if you have a room or a passage where there is great resort of flies, take little sprigs of fern and tie them to threads like to tassels, and hang them up and all the flies will settle on them in the evening; then take down the tassels and throw them out. Otherwise, take raw red onions and bray them and pour the juice into a bowl and set it where the flies gather and all that taste thereof will die. Have whisks wherewith to slay them by hand. Have a string hanging soaked in honey, and the flies will come and settle thereon and at eventide let them be taken in a bag. Finally it seems to me that flies will not stop in a room wherein there is no standing tables, forms, dressers or other things whereon they can settle and rest, for if they have nothing but straight walls whereon to settle and cling,

they will not settle, nor will they in a shady or damp place. Wherefore it seems to me that if the room is well watered and well closed and shut up, and if nothing be left lying on the floor, no fly will settle there.

And thus shall you preserve and keep your husband from all discomforts and give him all the comforts you can think of, and serve him and have him served in your house, and you shall look to him for outside things, for if he be good he will take even more pains and labor therein than you wish, and by doing what I have said, you will cause him ever to miss you and have his heart with you and your loving service and he will shun all other houses, all other women, all other services and households.

IN THE KITCHEN

To keep your soup from burning, stir it often, pressing your spoon against the bottom of the pot so that it won't stick there. As soon as you notice that it is sticking, stop stirring it, take it off the fire immediately, and put it into another pot. To get the burnt taste out of soups, take a fresh pot and put your soup in it. Then take a little leaven, tie it in a white cloth, and throw it into your pot. Leave it there only a short time.

To take salt out of butter, melt butter in a dish on the fire, and the salt will fall to the bottom of the bowl. This salt is good for soup. The rest of the butter remains sweet. Another way is to put your salted butter in fresh water, knead and pound it with your hands, and the salt will stay in the water.

To make white wine red at table: In summer, take the red flowers that grow in wheat, which are called *perseau*, *neele*, or *passé rose*, and dry them so they can be made into powder. Secretly throw them into a glass with the wine, and it will turn red.

OTHER MATTERS

To write on paper a letter that no one will see unless the paper is heated: Take sal ammoniac and melt it by moistening it with water. Then write with this and let it dry. This will last about eight days.

To cure a toothache: Take an earthenware pot with a lid. The pot should be tightly sealed with clay, and the lid should have a hole in the middle. Or take a lidless pot covered with a trencher that has a hole in the middle. Fill the pot with water, put sage or other herbs in it, and set it to boil. Take off your clothes and get into bed. With your head well covered, position your open mouth over the hole so you can breathe the steam passing through it. Keep yourself well covered.

Be a mistress of the house: Know, dear sister, that after your husband, you must be mistress of the house – master, overseer, ruler, and chief administrator—and it is up to you to keep the maidservants subservient and obedient to you, and to teach, reprove, and correct them. And so, prohibit them from lessening their worth by engaging in life's gluttony and excesses.