

VOCABULARY

Your student has been told that you will select 10 terms at random for him from his vocabulary index cards. He need not give word-perfect answers, but his definitions should be complete and accurate. We recommend that he take 10 minutes for this section. Each vocabulary term is worth 2 points.

NOTE: If your student is not making vocabulary cards this year, we recommend that you divide the extra ten points between the ten short answer questions (2 extra points per question).

SHORT ANSWER

50 minutes for these questions. (3 points each)

Questions of Content

- 1-3. Choose three of the seven following worldview questions and answer each from the medieval perspective (that is, from the perspective of the Medieval Model).¹
- What is prime reality—the really real?
 - What is the nature of external reality, that is, the world around us?
 - What is a human being?
 - What happens to a person at death?
 - Why is it possible to know anything at all?
 - How do we know what is right and wrong?
 - What is the meaning of human history?

Below is the column from the chart in “Medieval Frameworks” that shows the answers to these seven worldview questions from the medieval perspective. Your student’s three answers should contain most of the information, though not the exact wording, as the three rows that correspond to the questions he chose.

THE MEDIEVAL WORLDVIEW	
a	God is infinite and personal (triune), but high and removed from direct contact with humanity. A nearly infinite number of beings (daemons) fill the gap between man and God. On a personal level, people rely on Christ, Mary, and the saints to mediate between them and draw them toward God, who is most real.
b	God created the cosmos out of nothing or out of chaos (the difference between creating out of nothing or out of chaos is not always a concern for medieval authors) to operate under God’s providence but within the variability of Fortune. When we consider the world from a human perspective, Fortune predominates; when we consider it from God’s perspective, His providence guides even Fortune. The earthly realm is imperfect and changeable, the heavenly realm perfect and unchangeable.
c	Human beings are created in the image of God, since they possess a rational soul (the seat of reason). But human beings, like animals and plants, also have an animal soul (seat of the passions) and a vegetable soul (the governor of bodily functions), as well as a physical body. A human being is thus a microcosm of all that exists in the created world. Moreover, man has a spirit, a mediating principle, which connects his soul with his body. Every part of man was created good, but the Fall has corrupted these parts, and the desires of the flesh are particularly subject to this corruption. A person may be restored through the sacrificial atonement of Christ, along with the moral efforts of the person to do good works and to subject his passions to his reason, as God gives him grace.
d	For each person death is either the gate to life with God and his people or the gate to eternal separation from God and horrible torment in hell. For those who are saved from hell, it is still necessary to mount toward God by first enduring Purgatory, where the sins of this life are purged away. After being cleansed in Purgatory, the soul journeys towards God and His throne; those great saints who have best loved and served God will be closest to Him throughout eternity. Purgatory might be described as the “third thing” between heaven and hell.

¹ These questions are taken verbatim from the fourth edition of James W. Sire’s *The Universe Next Door* (Downers Grove, IL: InterVarsity Press, 2004) 20.

e	Human beings can know both the world around them and God himself because God has built into them the capacity to do so (by Reason, a function of the rational soul) and because God communicates with them through the medium of angels (daemons) and other mediators, such as Christ, Scripture, and the saints.
f	Ethics is transcendent and is based on the character of God as good, holy, and loving. People know what is right and wrong through Scripture and reason, but they may be led astray by their passions, which naturally tend toward sin when not submitted to reason and God.
g	Although human history is ultimately God's story of creation, fall, redemption, and glorification, people cannot always see how particular events fit into this overall history. More often, Fortune seems to give men good and bad circumstances, independent of any direct guidance of God (<i>Discarded Image</i> 176). For medieval men, the point of history is to look backward, rather than forward, in order to enjoy and retell the great stories of the past. Human history has meaning beyond this world.

4. Define and describe the characteristics of courtly love, as it appears in poems like "Love and Nobility."
If your student expresses the sense of any three of these points² in his answer, he should receive full credit:
- "Love is an overwhelming emotion that promises ecstatic bliss but also causes painful yearning."
 - "The beloved is an embodiment of all virtue and yet often remains cool and distant, even unaware of the lover's sufferings."
 - "Love is an ennobling emotion," in two senses:
 - Only nobly-born people can "fully experience" it.
 - "It causes [the nobly-born lover and beloved] to behave in exalted and selfless ways."
 - There was a strong interest "in the way in which intense love could lead to religious truth."
 - Poetic excellence was an expression of intense and authentic romantic love.
 - The "virtuosity and elegance" of the courtly love lyric is supposed to reflect the "exalted delicacy" of the "aristocratic emotion" of courtly love, and to reflect also the atmosphere of the court itself, as the French term *courtouisie* suggests.
 - "The love lyric became not merely a private statement but an expression of a way of life that was elegantly mannered and knowingly sophisticated."
 - Courtly love lyrics "combined private and public concerns, and the relation of lover to beloved is often phrased in the same terms as the feudal relation of a lord to his vassal (the beloved was, in Provençal poetry, referred to as *midons*, 'my lord')."
 - The lady is much like a feudal lord, and the lover is her vassal, who gladly and humbly obeys her every whim and often suffers due to her coldness or "cruelty" in refusing his love.
 - Courtly love affairs were typically adulterous, often involving a single knight courting a married lady.
 - C.S. Lewis describes courtly love as being characterized by humility, courtesy, adultery, and the religion of love.³
5. How did authors in the Middle Ages describe Fortune (or, as they called her, Fortuna)?
Your student should convey the substance of these three points in his answer:
- Lady Fortune was described by Boethius as constantly changing and totally impartial. The only thing constant about her was that she was ever changing.
 - Fortune favored no one. It was accepted that men rode Fortune's wheel and therefore their lives were ever-turning. For a time they might be on top, but king and commoner alike were subject to the fickle ways of Fortune. To each man, whether good or wicked, comes joy and sorrow, good luck and bad.
 - Although Fortune dictates to men in the earthly plain, Boethius also affirms God's Providence. Boethius believed that Fortune was subject to God. Whereas Fortune brings luck and hardship indifferently, God sees past, present, and future, and acts purposefully to fulfill His plans.

Questions of Form

6. Describe the genre of romance. What are some of its main characteristics?

Originally, the romance genre designated works of literature written in the vernacular, as opposed to Latin. Like the

² These comments were extracted, either in full quote or paraphrase, from the "Introduction to Medieval Lyrics" in the *Western Literature Anthology*, Sarah Lawall, gen. ed., 8th ed., vol. 1, (New York: W.W. Norton, 2006) 1380-1382.

³ C.S. Lewis, *Allegory of Love* (Oxford: Oxford UP, 1946) 2.

mode of romance, the works in the romance genre delight in the supernatural, heroic, and mysterious. Often written in poetry, romances such as those about Arthur also celebrated the ideals of courtly love and chivalry. The romance was a primary genre for medieval authors.

7. Describe the genre of allegory. What is its definition, and what are some of its main characteristics?
Allegory is defined as a genre in which many if not all of its concrete elements (characters, settings, plot structures, etc.) embody a secondary (usually abstract or spiritual) meaning beyond their literal meaning. In other words, allegory is a form of literature that says one thing and means more. It has two distinct and essential elements: the literal story and the real but abstract situation (often psychological or spiritual) that the literal story dramatizes and makes understandable. In allegory these two elements remain distinct, though they are related. Allegories often include many episodes, all unified under the overarching theme of a battle, quest, or journey. Often, abstract or spiritual ideas are portrayed as characters who either cooperate with each other or fight each other in correspondence.
8. Choose three of the following genres and list at least one characteristic (either of content or form) for each of the three that you have chosen.
Any of the following characteristics listed for any three of these genres would be a complete answer:
 - a. *Lais: a type of short verse tale based on Celtic sources, usually told about chivalry, love, and the supernatural.*
 - b. *Contes*
 - *A short verse tale about chivalry, love, and the supernatural.*
 - *Contes were generally based on Latin sources.⁴*
 - c. *Fablieux*
 - *Short stories*
 - *Usually humorous, often satiric, and sometimes very coarse.*
 - d. *Exemplum: an example story, told to illustrate or drive home some moral, maxim, or proverb.*
 - e. *Dream Vision: a story marked by its form, in which the story occurs as a vision that the narrator receives in sleep.*
 - f. *Animal Fable*
 - *A type of story closely linked to the parable and exemplum. It illustrates a moral or a maxim, as in the famous Aesop's Fables of ancient times.*
 - *What distinguishes it from the parable or the exemplum is the fact that its characters are animals who have been given human personalities and the power of speech.*
9. Describe the genre of epic poem and list three characteristics.
Epic poems are defined as a long narrative. Any three of the following characteristics would be correct:
 - *Is a hero story on a grand scale*
 - *Has a nationalistic emphasis*
 - *Often deals with significant or formative events in the life of a nation*
 - *Displays a historical impulse*
 - *Action occurs within a supernatural context.*
 - *Supernatural machinery (supernatural beings) are part of the story*
 - *Encyclopedic, with a proliferation of episodes and characters*
 - *Plot focuses on a central hero who is more than a private person.*
 - *Action focuses on a central epic feat (almost always winning a battle and establishing a kingdom).*
 - *Often displays a quest motif*
 - *Plot is episodic, but the episodic events can all be related to an overriding framework (usually the hero, the feat, and the quest).*
 - *Usually makes use of type scenes*
 - *Uses high style (and is usually written in poetry, not prose)*
 - *As part of high style, uses epithets, pleonasm, repeated words and formulas, similes, catalogues, and allusions to history or literature*

⁴ From a *World Book* article entitled *French literature*. Contributor: Catharine Savage Brosman, Ph.D., Gore Professor of French, Emerita, Tulane University; Honorary Research Professor, University of Sheffield; Author and lecturer.

10. Describe the difference between the modes of “realism” and “romance.”

Literary realism is most often rooted in observable reality and tends to be concrete, vivid, and specific. It focuses on common experiences or everyday events and portrays characters in an unidealized way—“warts and all.” On the other hand, literary romance is full of mystery, the supernatural, and the heroic. It usually presents idealized characters, often includes supernatural beings or events, focuses on the demonstration of poetic justice, and most often includes happy endings.

LITERARY ANALYSIS

1 hour (50 points)

The italicized items below are the things that your student could be expected to write down. If he also conveys the substance of any of the non-italicized items mentioned in this sample analysis, we recommend that you give him one extra point for each item that he notes. You may also give up to five extra points if your student makes any comments in the Artistry section below, particularly if they convey the substance of what is already written there.

Frameworks

- ☐ Genre: *Animal fable* (Based on their experience with Chaucer’s “Pardoner’s Tale,” students may alternatively call the tale an *exemplum* or a type of *Folk Literature*, and either of these answers is acceptable.)

Content

- ☐ Worldview: *Medieval Christian*
- ☐ Topic: *Flattery and pride*
- ☐ Theme(s): *The tale’s clearest themes are 1) the dangers of listening to flattery and 2) the foolishness of pride.* Chanticleer and the fox both give morals at the end of the story, which include and expand these themes. Chanticleer states that it is dangerous to grow negligent through listening to flattery, but it is doubly foolish to fall for flattery twice. The fox’s loses his prey because he is coaxed into boasting, and his moral is that a person should learn to govern himself and his tongue.
- ☐ Values: We know that Chaucer prizes moderation because he praises the widow’s frugality. Wisdom is a central value in this story, which we see from the fact that if Chanticleer had been wise enough to act on his knowledge, he would not have put himself in danger. *The importance of humility* is illustrated by the fact that the fox tricks Chanticleer by flattering his pride, and Chanticleer tricks the fox by coaxing him to boast.
- ☐ Morality: Through events in the story, Chaucer indicates that *pride, flattery, and stealing are wrong*. At the end, Chaucer also writes an interesting moral for readers—that they should always try to take the wheat (or profitable truth) from a story and leave the chaff (or whatever is not profitable to them).

Characters

Experiments in Living

- ☐ Chanticleer: *Chanticleer’s experiment in living is two-fold. At first, it turns out poorly because he does not follow his own good advice and then is fooled by the fox’s flattery. By the end, however, he has learned from his first mistake. After he escapes from the fox, he refuses to again be tricked by lying words.*
- ☐ Russel Fox: *The fox’s experience illustrates that after we have achieved our goal, boasting about it may cause us to lose it; we should not chatter when we ought to hold our peace.* The greater context of the story also clearly shows that the fox is wrong to flatter and to steal Chanticleer, but the fox himself does not seem to learn this.

Plot

- ❑ Conflict: *The primary conflict is a character conflict between Chanticleer and Russel Fox, who wants to steal and eat Chanticleer.*
- ❑ Suspense: *The story's suspense revolves around the question of whether the fox will actually capture and eat Chanticleer. The moment of highest suspense occurs when the fox is carrying Chanticleer off in his mouth and the widow, her daughters, townsmen, and all the animals are in pursuit.*
- ❑ Poetic Justice: *Although Chanticleer probably deserves to be eaten after his foolish behavior, there is poetic justice in the fact that the trickster fox is himself tricked.*
- ❑ Plot Foil: *Both of the exempla stories that Chanticleer tells to his wife parallel (and foreshadow) what will happen to Chanticleer and provide a basis for judging the actions of those who ignore dreams.*

Poetic Texture

- ❑ Sound Patterns (Metrical Poetry)
 - ❑ Metrical Pattern (Meter): Iambic pentameter
 - ❑ Stanza Form: Continuous form (not divided into stanzas)
 - ❑ Rhyme Scheme: Couplets (rhyming pairs of lines)
- ❑ Irony: *There are at least two clear examples of irony. First, it is ironic that Chanticleer recognizes that his dream has given him an important warning, but then he fails to heed it. Second, the fox falls prey to Chanticleer's flattery, just as Chanticleer had previously fallen prey to the fox's.*
- ❑ Exemplum (list one of the two in this story and describe how it relates to the story): *Chanticleer gives two exempla that illustrate why one should believe one's dreams. The first is of two companions, one of which ignores a dream that his friend is being killed, only two find that it was true (see lines 135-200). The second is a similar story in which one companion is warned in a dream against sailing the next day, but his partner does not believe him and is killed as a result (lines 201-242).*

Artistry

Your student can receive up to **5 extra points** if he takes time to write down two thoughts about Chaucer's use of *how* in support of his *what* in this story, especially if any of his thoughts match the substance of the following points:

- ❑ Contrast: Chaucer brilliantly contrasts Chanticleer and Pertelote. His description of Chanticleer gives an impression of glory and brilliance; his description of Pertelote is equally enthusiastic, but he emphasizes her softness and beauty. A stronger contrast appears in their different responses to Chanticleer's dream. Pertelote scolds him for cowardice and blames the dream on bad humors in his body while Chanticleer asserts the importance of the dream by referring to biblical and classical history.
- ❑ Variety in Unity: As is characteristic of medieval authors, Chaucer uses a variety of methods—exempla, allusions, illustrations, arguments—to explain why Chanticleer should pay attention to his dream.
- ❑ Meaning through Artistic Form: Chaucer is obviously trying to communicate a moral about the dangers of listening to flattery, and his tale does this very well. But, as he does in the other Canterbury Tales, he is also trying to entertain, and the form that he chose is particularly appropriate. The animal fable lends itself to fun and laughter. At every stage, Chaucer is inviting the reader to be amused, whether at the cock, who calls on philosophy, history, and literature to vindicate his fear, or at his hen-wife, who prescribes laxatives to purge him, or at the villagers' helter-skelter pursuit of the fox, accompanied by wild trumpeting and every kind of animal.