

Applied Practice
in

The Canterbury Tales

PRE-AP/AP**

By Geoffrey Chaucer
Translated by Nevill Coghill

RESOURCE GUIDE

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APPLIED PRACTICE
Resource Guide
The Canterbury Tales
Pre-AP*/AP* Version

Teacher Notes

A Note for Teachers	5
A Note About Format.....	7

Teaching Resources

Strategies for Multiple-Choice Questions.....	11
Strategies for Free-Response Questions	12
Glossary of Literary Terms	13
Vocabulary Lists by Passage.....	21

Student Practices

Multiple-Choice Questions	27
Free-Response Questions	47

Answer Key and Explanations

Multiple-Choice Answer Key	57
Multiple-Choice Answer Explanations.....	61
Free-Response Scoring Guide.....	81

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A NOTE FOR TEACHERS

We hope you will find this Applied Practice booklet helpful as you work to prepare your students for the Advanced Placement Exams in English. As your students read the literary works covered in your curriculum, they will have the opportunity to practice and to develop those skills required on the exams. We offer a few suggestions and explanations to help you receive the maximum benefit from our materials.

1. Applied Practice booklets do not purport to duplicate exactly an Advanced Placement Examination. However, questions are modeled on those typically encountered on these exams. Thus, students using these materials will become familiar and comfortable with the format, question types, and terminology of Advanced Placement Examinations.
2. Because the passages chosen from the work vary in length, in some cases being longer or shorter than those typical of the Advanced Placement Exams, the multiple-choice sections of this booklet are not ideally administered in a timed situation. A teacher may certainly review the section and set a time he or she considers reasonable in his or her classroom. However, the multiple-choice sections were not written with specific time limits in mind.
3. A few multiple-choice questions assume a student's familiarity with the work up to the given passage. While such familiarity would not be assumed on an Advanced Placement Exam, it is appropriate for materials designed for use in a classroom setting.
4. The free-response questions do lend themselves to timing. As on an Advanced Placement Exam, students should be allotted approximately 40 minutes per essay.
5. The teacher should adapt this material to meet the needs of his or her own students and to suit his or her instructional strategies. An answer sheet for the multiple-choice section has not been included because methods for using these sections will vary. Each passage could be given on its own, or larger sections could be administered at intervals throughout the study of the work. Consecutive numbering of questions throughout the multiple-choice section allows for the use of mechanically scanned answer sheets.
6. Students should be given guidance in their early practices until they become familiar with terminology, format, and question types. Later, students can work more independently.
7. These materials are not designed to be used as tests of whether or not a student has read the work. The questions are rather designed to help train students in close reading analysis.

8. The teacher might want to scan the terms used in the answer choices to make sure students are familiar with these terms.

Thank you for using Applied Practice materials in your classroom. We always welcome comments and suggestions.

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GLOSSARY OF LITERARY TERMS

- absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
- adage**—a familiar proverb or wise saying
- ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue
- allegory**—a literary work in which characters, objects, or actions represent abstractions
- alliteration**—the repetition of initial sounds in successive or neighboring words
- allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
- analogy**—a comparison of two different things that are similar in some way
- anaphora**—the repetition of words or phrases at the beginning of consecutive lines or sentences
- anecdote**—a brief narrative that focuses on a particular incident or event
- antecedent**—the word, phrase, or clause to which a pronoun refers
- antithesis**—a statement in which two opposing ideas are balanced
- aphorism**—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance
- apostrophe**—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction
- archetype**—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response
- argument**—a statement of the meaning or main point of a literary work
- asyndeton**—a construction in which elements are presented in a series without conjunctions

Passage 4

motley
preferment
secular
sanguine
benign
livery
burgess
dais
mantle

austere
frenetic
esoteric
disavowed
legerdemain
reiterate
nullify
genteel

Passage 5

prudent
ascendant
guile
superfluties
asunder
stave
mercenary

apposition
augmenting
sardonic
taunting
pedantic
diffident
truculent

Passage 6

victuals
arrears
cavalcade
cherubi(m)
carbuncles
varlet
concubine
excommunication
duress
diocese

trope
deduce
cholera

Passage 2, Questions 10-17. Read the passage from “The Prologue” which begins “But none the less” and ends “He was a proper forester, I guess” and describes the Knight, Squire, and Yeoman (pages 4-6) carefully before you choose your answers.

10. In the second section of the passage “When we took Alexandria, he was there,” the pronoun “we” refers to
- (A) Christians
 - (B) Londoners
 - (C) Knights Templar
 - (D) Pilgrims of Canterbury
 - (E) The King’s Men
11. In this passage, the reader may infer that the narrator believes the Knight to be
- I. valiant
 - II. ostentatious
 - III. heathen
- (A) I only
 - (B) II only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III
12. The narrator seems to admire the Knight mainly because the Knight
- (A) “always killed his man”
 - (B) “possessed fine horses”
 - (C) had never said “a boorish thing”
 - (D) followed the customs of chivalry
 - (E) fought in Christian as well as “in heathen places”
13. In the second section, beginning “When we took Alexandria,” the word “sovereign” in “He was of sovereign value in all eyes” most closely means
- (A) kingly
 - (B) gold-like
 - (C) supreme
 - (D) independent
 - (E) marginal
14. In the characterization of the Squire in the third section, beginning “he had his son with him,” the Squire is LEAST like his father in
- (A) ability to joust
 - (B) strength and agility
 - (C) horsemanship
 - (D) courtly manners
 - (E) reason for combat
15. Compared to his father, the daily priorities of the Squire could be described as
- (A) lugubrious
 - (B) unsubstantial
 - (C) elitist
 - (D) laudatory
 - (E) sanctimonious
16. To describe the equipment of the Yeoman, the speaker mentions “arrows, bright and keen” and “dirk, spear-sharp and well-equipped,” which present an example of
- (A) litotes
 - (B) hyperbole
 - (C) anastrophe
 - (D) oxymoron
 - (E) anaphora
17. The accoutrements of the Yeoman indicate that his personal qualities include all of the following EXCEPT
- (A) pride in appearance
 - (B) attention to detail
 - (C) religious faith
 - (D) fearlessness
 - (E) a proclivity for hunting

Question 4

(Suggested time—40 minutes)

In the “The Pardoner’s Prologue,” the audience becomes acquainted with the Pardoner as he speaks to fellow pilgrims. In a well-organized essay, discuss how Chaucer uses the resources of language to reveal the true character of the Pardoner. You might consider diction, similes and metaphors, allusion, and satire.

ANSWER EXPLANATIONS
PASSAGE 4

26. (C) “His wits to work....” Up to this point, the speaker describes the Merchant as an astute, successful businessman, well dressed and articulate about business deals. In this line the speaker mentions a detail of which the pilgrims are unaware: “none knew he was in debt,” which indicates that his business ventures are failures.

27. (C) I and III only. The Oxford Cleric chooses to live an austere, or simple, life in monetary poverty but in lofty, intellectual richness that is understood by few. *Frenetic* means frantic and hectic.

28. (B) the Cleric is a perennial student. The Cleric’s goals are different from most people’s goals. He is a perennial student who does not order his life to achieve monetary success, and his friends do not understand this. Continuing to study, learn, and teach makes him happy.

29. (D) alchemy. Alchemy is a philosophy that claims that the right combination of base metals can be melted together and transformed into gold. The legendary “philosopher’s stone” was thought to have the capability to turn cheap metals into gold, as well as perhaps to make people younger. In a folk tale, King Midas has the golden touch, and legerdemain is sleight of hand or magic.

30. (C) qualify his discretion, reverence, and wisdom. To *qualify* in this context means to modify or restrict the characterization in some way. The speaker describes the “Serjeant” with positive adjectives, such as “Wary and wise,” “Discreet,” and “a man to reverence,” but qualifies his words by adding “Or so he seemed” which indicates the appearance of the “Serjeant” may not reveal his true character. The speaker is not emphasizing, rejecting, or exaggerating the traits, but is simply stating his reservations.

31. (A) a Greek philosopher known for his well-developed taste in food and wine. An epicurean is someone who pursues pleasure and luxury, often in the form of excellent food and wine. As his figurative “son,” the Franklin offers excellent food and wine to the county.

32. (B) hyperbole. The speaker uses a figure of speech, exaggerating the plentiful amount of food and drink at the Franklin’s house through the visual image of abundant snow. It’s not a simile, a comparison using like or as, nor is the image ironic or paradoxical. He is not saying the opposite of what he means or expressing an apparent contradiction that appears true. Litotes is a form of understatement.

33. (A) pretentious and ostentatious. These newly rich guildsmen and their socially ambitious wives are being extravagant and showy with their money to impress other people and to demand the deference given to aristocracy. They are trying to rise above their middle class station, and their efforts are transparent and boorish.