

## Federigo's Falcon Group Work

1. (3 minutes) What is the connection between *The Canterbury Tales* and *The Decameron* – of which “*Federigo's Falcon*” is one of the stories (go to the intro in your book if you need to)? If the “frame” for Chaucer was pilgrims telling stories on their way to Canterbury – what is the frame here?

2. *Ok – now to the good (deep) stuff?* What does Federigo do (be specific) **at first** (pg 156) to try and win Monna Giovanna's heart? Does it work? Why or why not? Now – THINK: Why does Federigo think it will work? Why or who (or what) has led him to believe that it will?



3. In Sandra Cisneros's *The House on Mango Street*, the main character, Esperanza, is assaulted at a carnival after going there with her girlfriend and two boys. After she is left alone with one of the boys and he assaults her she says this: “I waited my whole life. You're [her girlfriend Sally] a liar. They all lied. All the books and magazines, everything that told it wrong.” Though for Federigo the consequences are not as dire – connect what Esperanza feels to what you wrote for question 2 (it is possible you may want to revise your answer).

4a. How is the ending of this story a bit of a surprise to the reader – after all is Monna Giovanna happy? Does she even wish to get married?

4b. With #4 in mind, how does this story end for Monna Giovanna – By today's standards how do we judge her husband's treatment (think inheritance) of her; her brothers' treatment of her, even Federigo's treatment of her ( you must be very subtle here – look at the ending). Does she wish to marry? This story begins by talking about Federigo, it ends with him, and it his name that gives the story its title, yet did **he** seem to be the main character while you were reading the story?

### BIG YELLOW TAXI by Joni Mitchell

They paved paradise And put up a parking lot  
With a pink hotel, a boutique And a swinging hot spot  
Don't it always seem to go That you don't know what you've got  
Till it's gone  
They paved paradise And put up a parking lot

They took all the trees Put 'em in a tree museum  
And they charged the people A dollar and a half just to see 'em  
Don't it always seem to go That you don't know what you've got  
Till it's gone  
They paved paradise And put up a parking lot

Hey farmer farmer Put away that D.D.T. now  
Give me spots on my apples But leave me the birds and the bees  
Please!  
Don't it always seem to go That you don't know what you've got  
Till it's gone  
They paved paradise And put up a parking lot

Late last night I heard the screen door slam  
And a big yellow taxi Took away my old man  
Don't it always seem to go That you don't know what you've got  
Till it's gone

They paved paradise And put up a parking lot

ideal for life – did it match up with how they lived (again – think back to your primary sources on the Middle ages).

8a & 8b are EC and should be finished on your own and turned in on Monday (11/5) along with reading *Wife of Bath's Prologue*  
8a. “You don't know what you've got till it's gone.” Recount, in simple - brief terms, how each of you has experienced this phenomena in life. Write down what you think your most “telling” (demonstrative) story was. Now do the same for Federigo – what is it he possessed that he doesn't realize its worth till too late – careful here – it's probably not the falcon (but if you think it is, that's fine, just support your view with textual evidence). Find 2 quotes, regardless, to support your answer either way.

8b. Connections: What similar discovery of “loss too late to rectify” do the following make:

- Beowulf's men when they refuse to fight the dragon
- The townspeople of Hadleyville (*High Noon*)
- *All mankind* on the Celtic gravestone (the one that reproaches)
- Unferth when he first decides to confront Grendel (in *Grendel*)
- Grendel( in the book of that title) when he realizes the nature of the world (and his mother lunges at him).
- John Gardner – we suppose – the minute before his brother dies...
- The 3 men in “The Pardoner's Tale”
- The song “Big Yellow Taxi”

5. On the back of this page you will find a list of 31 Principles of Courtly Love (not Courtney Love). How many of these can you directly apply (or see that the characters within the stories applied) to the story? Divide your group up among the principals – come back together and list at least 5 (you can just give the Courtly Love Number in your answer – with a few words saying what it is). More than 5 is better. Any time left? Connect this to where this group work began!

6. How do these rules, written for the Middle Ages connect directly (for you, for Monna Giovanna, for the people of the Middle Ages) to what you wrote for question 3,4a & 4b (ahhhh--- cool, big idea)? In other words – these rules and other works (remember your Primary Source reading on chivalry) were what medieval people saw (very few could read) as an

***DE ARTE HONESTE AMANDI***

***[The Art of Courtly Love], Book Two: On the Rules of Love***

1. Marriage is no real excuse for not loving.
2. He who is not jealous cannot love.
3. No one can be bound by a double love.
4. It is well known that love is always increasing or decreasing.
5. That which a lover takes against his will of his beloved has no relish.
6. Boys do not love until they arrive at the age of maturity.
7. When one lover dies, a widowhood of two years is required of the survivor.
8. No one should be deprived of love without the very best of reasons.
9. No one can love unless he is impelled by the persuasion of love.
10. Love is always a stranger in the home of avarice.
11. It is not proper to love any woman whom one should be ashamed to seek to marry.
12. A true lover does not desire to embrace in love anyone except his beloved.
13. When made public love rarely endures.
14. The easy attainment of love makes it of little value; difficulty of attainment makes it prized.
15. Every lover regularly turns pale in the presence of his beloved.
16. When a lover suddenly catches sight of his beloved his heart palpitates.
17. A new love puts to flight an old one.
18. Good character alone makes any man worthy of love.
19. If love diminishes, it quickly fails and rarely revives.
20. A man in love is always apprehensive.
21. Real jealousy always increases the feeling of love.
22. Jealousy, and therefore love, are increased when one suspects his beloved.
23. He whom the thought of love vexes, eats and sleeps very little.
24. Every act of a lover ends with in the thought of his beloved.
25. A true lover considers nothing good except what he thinks will please his beloved.
26. Love can deny nothing to love.
27. A lover can never have enough of the solaces of his beloved.
28. A slight presumption causes a lover to suspect his beloved.
29. A man who is vexed by too much passion usually does not love.
30. A true lover is constantly and without intermission possessed by the thought of his beloved.
31. Nothing forbids one woman being loved by two men or one man by two women.

**Don't forget to read "The Wife of Bath's Prologue" for Monday – it's big and will take a fair amount of time to read – read it, and mark it up!**