

Tapestry of Grace Year 2
Rhetoric Literature
English & Scottish Ballads
Elizabethan Poetry & Sonnets
(Due Co-op #7 – November 17)

This is our first sweeping poetry assignment that includes many poets. The next few literary eras include LOTS of poetry, so I'm doing my best to give you exposure to the most famous and accessible works of each poet. Although this seems like a lot of work, it is really much less reading than previous works and about the same amount of questions. It seems like more, because we are covering so many different poets.

Please work systematically from the beginning of the assignment – it will make a lot more sense. Also DO NOT WAIT UNTIL THE SECOND WEEK TO DO ALL OF THIS. If you break it into smaller chunks – this work will go much better 😊

Poetics Reading and Questions

- p. 169, b. Petrarch, Wyatt, and the Sonnet
- p. 171, d. Blank Verse
- p. 172, 3. Early Renaissance in England: The “Golden” Style

Define “vernacular” and tell why it was important in both theology and literature during this era.

Why was the sonnet so popular according to this section?

Blank verse is particularly powerful in _____.

What makes blank verse so powerful is its ability to capture this feeling of the _____ within the structure of a meter.

Name four adjectives that Ryken uses to describe this “golden poetry.”

- 1.
- 2.
- 3.
- 4.

Vocabulary: (place in terms section or on cards)

Shakespearean (Or English) Sonnet: a poem of 14 lines in iambic pentameter, following the rhyme scheme *abab cdcd efef gg*, divided into three quatrains and a couplet.

Petrarchan (or Italian) Sonnet: a poem of 14 lines in iambic pentameter, following the rhyme scheme *abbaabba cdecde* (of *cdcdcd*) divided into an octave and a sestet.

Iamb: a metrical foot consisting of one lightly accented syllable followed by one heavily accented syllable. (Ba BUM)

Iambic Pentameter: a metrical line composed of five iambic feet.

Octave: an eight-line stanza

Sestet: a six-line stanza

Quatrain: a four-line stanza

Couplet: a two line stanza

Rhyme Scheme: the pattern of repeated rhymes at the end of lines in a given poem

English/Scottish Ballads:

Read “Bonny Barbara Allen” and “Get Up and Bar the Door” in your poetry packet. These ballads were most likely written in the Middle Ages, but they continue to be performed in traditional music groups today. Listen to them being sung here:

<https://www.youtube.com/watch?v=t3ErAERSmqY>

<https://www.youtube.com/watch?v=ccP1eeYdQgU>

https://www.youtube.com/watch?v=CbacJ_ngieE

<https://www.youtube.com/watch?v=Z1ZG9j3LF8A>

Christopher Marlowe and Sir Walter Raleigh (who were famous for many other things) – enjoy comparing the two pastoral poems side by side.

“A Passionate Shepherd to His Love” (Marlowe)

“A Nymph’s Reply to the Shepherd” (Raleigh)

Find these in poetry packet.

Read the The Sonnet handout at the end of this document (2 pages).

Petrarch

- Read some biographical information (in TOG teacher notes Week 11 or Internet)
- Read 3 sonnets by Petrarch in poetry packet – remember these are Italian Sonnets with a unique rhyme scheme (see vocabulary)
- Try marking the rhyme scheme in one of the sonnets
- Choose your favorite and write a 2-3 sentence synopsis of it.

Sir Thomas Wyatt

- Read bio information in Norton's or on the Internet.

Dates:

Monarch most associated:

Famous Works:

Interesting personal detail:

- Read three poems (Norton's):

“The Long Love that in My Thought Doth Harbor”

“Whoso List to Hunt” (notice the comparison of lady to deer)

“Divers Doth Use”

- Choose one – write 2-3 sentences about the lover's attitude toward the woman he has pursued.

Sir Philip Sidney

-Read bio information in Norton's or on the Internet.

Dates:

Monarch most associated:

Famous Works:

Interesting personal detail:

-Read Sonnets in poetry packet

-Read Sonnets 31 & 39

-These poems use apostrophe (look it up if you don't know) and personification.

-Sonnet 31

Apostrophe:

Example of Personification:

-Sonnet 39

Apostrophe:

Example of Personification:

Edmund Spenser

-Read bio information in Norton's or on the Internet.

Dates:

Monarch most associated:

Famous Works:

Interesting personal detail:

-Read Sonnets 67 & 75 in Norton's (use Table of Contents – will be after *Faerie Queen*)

- Choose one and write a 2-3 sentence synopsis.

William Shakespeare

-No bio information – we will do that next time.

-Read 6 of his most famous sonnets (poetry packet). Notice that these are English Sonnets – see vocabulary.

-Try finding the rhyme scheme as you read.

- Write a 2-sentence synopsis of each sonnet.

Sonnet 18

Sonnet 29

Sonnet 30

Sonnet 73

Sonnet 116

Sonnet 130

Bonus Points and Food Promised☺

Write your own English Sonnet. It will be harder than you think. You must follow all the rules:

- Topic: choose from love, food, sports, music, anything you like. It can be silly. Last time, my favorite was an ode to trail mix)
- Iambic Pentameter (10 Syllables each line) (Ba BUM, Ba BUM)
- 14 lines in the rhyme scheme

a

b

a

b

c

d

c

d

e

f

e

f

g

g

The Sonnet

from Italian word *sonetto* which means “little song” or “little sounds”

*14 line poem written in **iambic pentameter** (here is some information from ask.com)

What is Iambic Pentameter?

Iambic Pentameter has:

Ten syllables in each line

Five pairs of alternating unstressed and stressed syllables

The rhythm in each line sounds like: ba-**BUM** / ba-**BUM** / ba-**BUM** / ba-**BUM** / ba-**BUM**

Most of Shakespeare’s famous [quotations](#) fit into this rhythm. For example:

If **mu-** / -sic **be** / the **food** / of **love**, / play **on**

Is **this** / a **dag-** / -ger **I** / see **be-** / fore **me?**

Each pair of syllables is called an iambus. You’ll notice that each iambus is made up of one unstressed and one stressed beat (ba-**BUM**).

Rhythmic Variations

In his plays, Shakespeare didn’t always stick to ten syllables. He often played around with iambic pentameter to give color and feeling to his character’s speeches. This is the key to understanding [Shakespeare's language](#).

Inversion

Shakespeare also reverses the order of the stresses in some iambs to help emphasize certain words or ideas.

Occasionally, Shakespeare will completely break the rules and place two stressed syllables in the same iambus, as the following quote from *Richard III* demonstrates:

Now is / the **win-** / -ter of / **our dis-** / content

In this example, the fourth iambus emphasizes that it is "our discontent," and the first iambus emphasizes that we are feeling this "now."

Why is Iambic Pentameter Important?

Shakespeare will always feature prominently in any discussion of iambic pentameter because he used the form with great dexterity - especially in his [sonnets](#), but you must not be tricked into thinking that he invented it. Rather, it is a standard literary convention that has been used by many writers before and after Shakespeare.

***Sonnet Cycles** - It was fashionable for an aspiring writer to compose a sonnet cycle (a group of sonnets centered upon a theme).

***Sonnet Themes** - sonnets could have many themes, but the most popular theme was love. This could be the love of a friend or family member, or it could be romantic love. One popular theme was the love of the poet for a beautiful but unattainable woman.

*There are two main **types of sonnets**: Italian and English. Here are the rules for each type:

Italian (Petrarchan): 14 lines - groups in 8 lines (octave) and 6 lines (sestet)

Rhyme scheme (each line ends with words that rhyme in a pattern)

abba abba cde cde (OR)

abababab cdcdcd

English (Shakespearean): 14 lines - 3 quatrains (4 lines each)

abab cdcd efef gg (final couplet offset)