

# STUDY GUIDE:

## The English Renaissance, with Focus on Poetry

### Directions:

1. Check out the *Adventures in English Literature* textbook from the media center prior to the end of the 2016-2017 school year.
2. Print out this entire study guide and write directly on it.
3. Using this textbook and the materials that follow, complete this detailed study on Renaissance history, poetry, sonnets, and their respective authors. Only use the internet when specified.
4. Put the study guide in a three-pronged pocket folder with your first and last name clearly indicated on the cover.

### Remember:

1. All work should be handwritten on this study guide and bound in a three-pronged pocket folder.
2. All work should be done on your own, only using the internet when directed.
3. You will be tested on this material in August and will be required to participate and sometimes lead discussions on poems and poets, so please engage in mindful work.

# Contents: Renaissance Poetry

**Directions:** This page should serve as the cover page for your collection of summer work. All work should be done on your own and without the use of the internet (unless specifically stated). You will be scored using the checklist below:

## Background Work - The English Renaissance & the Sonnet (20 points)

Response to Crash Course: The Renaissance (250 word min.)	_____
Rulers of England Chart	_____
Renaissance Study Guide	_____
Sonnet Notes	_____
Courtly Love	_____
Petrarch and the Petrarchan lady	_____

## Sonnets and Sonneteers & the Pastoral Tradition (60 points)

Spencer Bio Notes	_____
Spencer's 67 "Like as a huntsman..."	_____
Spencer's 72 "One day I wrote her name upon the strand"	_____
Spencer's 79 "Men call you fair..."	_____
Sidney Bio Notes	_____
Sidney's 31 "With how sad steps, O Moon, thou climb'st the skies!"	_____
Sidney's 39 "Come, Sleep! O Sleep, the certain knot of peace..."	_____
Marlowe Bio Notes	_____
"The Passionate Shepherd"	_____
Raleigh Bio Notes	_____
"The Nymph's Reply to the Shepherd"	_____
Shakespeare Bio Notes	_____
Response to Crash Course: Shakespeare's Sonnets	_____
Shakespeare's 18 "Shall I compare thee to a summer's day?"	_____
Shakespeare's 29 "When in disgrace in fortune and men's eyes..."	_____
Shakespeare's 73 "That time of year thou mayst in me behold"	_____
Shakespeare's 116 "Let me not to the marriage of true minds..."	_____
Shakespeare's 130 "My mistress' eyes are nothing like the sun..."	_____

## Cavalier Poetry (20 points)

Marvell bio	_____
"To His Coy Mistress"	_____
<i>Do one of the following based on last name:</i>	_____
<b>Last Name A-F</b> ...Ben Johnson Bio Notes + "Song to Celia"	
<b>Last Name G-L</b> ...Herrick Bio Notes + "To the Virgins, To Make Much of Time"	
<b>Last Name M-S</b> ...Suckling Bio Notes + "The Constant Lover"	
<b>Last Name T-Z</b> ...Lovelace Bio Notes + "To Althea from Prison"	

**TOTAL:** \_\_\_\_\_



### Rulers of England Chart

**Directions:** Read about the Renaissance in your *adventures* textbook, pages 127-148, and complete the following chart and study guide. Answers should be paraphrased in your own words, not copied directly from the text.

<b>Ruler of England</b>	<b>Years of Rule</b>	<b>Key Information</b>
Henry VII		
Henry VIII		
Edward VI		
Mary I (AKA “ _____ _____ ”)		
Elizabeth I		
James I		
Charles I		
Oliver Cromwell		
Charles II		

## Renaissance Study Guide

1. What civilizations did artists, architects, philosophers, etc. look to for inspiration?
2. Name the country in which the Renaissance originated and the city that was its focal point:
3. Name a famous renaissance artist or architect:
4. Who was Lorenzo de' Medici?
5. Explain why the Renaissance began much later in England than it did in Italy:
6. Why was Sir Thomas More, a leading figure of the early Renaissance in England, executed?
7. Under which English monarch did the renaissance flourish in England?
8. Explain the Elizabethan idea of the Great Chain of Being:
9. Define **Humanism**.
10. Explain why Henry VIII broke with the Roman Catholic Church.
11. What was the significance of the crowning of Charles II as King of England?
12. What does the word "renaissance" mean, and how does that meaning apply to the time period?
13. Define the two major types of poetry in 17<sup>th</sup> c England and list some defining characteristics of each:
  - a. Metaphysical poetry -
  - b. Cavalier poetry -

## Sonnet Notes

**Directions:** Read pages 152-153 in your textbook on “The Sonnet”, then fill in these notes.

### Sonnet

- 14 line poem in \_\_\_\_\_
- from Italian “sonetto” meaning “\_\_\_\_\_”
- Originated in Italy in \_\_\_\_\_ c
- The Italian sonnet was introduced to England in the time of Henry VIII and became popular during the \_\_\_\_\_
- The central theme of these Elizabethan sonnets was the love of the poet for a beautiful but \_\_\_\_\_ woman, these themes expressed with long-standing conventions, such as “\_\_\_\_\_” or “\_\_\_\_\_” etc.
- 3 types of sonnets:
  - The “Italian” or “\_\_\_\_\_” sonnet – Rhyme scheme that divides the poem into an \_\_\_\_\_ (1<sup>st</sup> 8 lines) and \_\_\_\_\_ (last 6 lines). Usual rhyme scheme of octave = \_\_\_\_\_ or \_\_\_\_\_. The sestet can be \_\_\_\_\_ or \_\_\_\_\_. The shift from octave to sestet is often a point of dramatic change. This shift is sometimes called the turn or \_\_\_\_\_.
  - The “English” or “\_\_\_\_\_” sonnet (though was developed by Henry Howard, Earl of Surrey, not Shakespeare) – Lines are organized into 3 groups (\_\_\_\_\_) of alternating rhymes plus a final \_\_\_\_\_. Rhyme scheme is usually \_\_\_\_\_.
- \*Extra info (important) –
  - There is usually a pause at the end of each quatrain for the development of an idea and/or for tension building.
  - The couplet serves to resolve the objective of the sonnet and often provides a turnaround in thought to convey a sense of resolution.
  - There are often tie-in words in the couplet that are also in the earlier quatrains
  - Rhymes may be true rhymes or near rhymes (aka slant rhymes)
- The “\_\_\_\_\_” sonnet – Less important than the other two, has complicated interlocking rhymes: \_\_\_\_\_.
- \*Extra info (important) –
  - Three quatrains and a rhyming couplet
- The Elizabethans found the \_\_\_\_\_ of the sonnet beautiful and believed the pattern challenged their skills as poets. They would have thought of the formal demands of the sonnet not simply as \_\_\_\_\_, but as expressive resources—as structural features that give \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ to what is said.
- Questions to consider when reading a sonnet:
  - How does a poet use rhymes and rhyme scheme to reinforce what the poem says?
  - How does a poet take advantage of the turn from octave to sestet, or the shift from one quatrain to another?
  - How does the final couplet function?
  - How do the patterns created by rhyme relate to other patterns created by grammar, word order, the positioning of grouping of images, or the movement of logical argument?

## Courtly Love

**Directions:** Aspects of medieval courtly love are seen in sonnets from this time period, so it is important to understand the basics of courtly love. Use the internet and the following website:

<https://artsedge.kennedy-center.org/~media/70971D5A273C475992D366BB9EEC69DB.ashx> to fill in these notes.

1. Definition of courtly love:
  
2. The rules of courtly love as written by Andreas Capellanus:
  - 1)
  - 2)
  - 3)
  - 4)
  - 5)
  - 6)
  - 7)
  - 8)
  - 9)
  - 10)
  - 11)
  - 12)
  - 13)
  - 14)
  - 15)
  - 16)
  - 17)
  - 18)
  - 19)
  - 20)
  - 21)
  - 22)
  - 23)
  - 24)
  - 25)
  - 26)
  - 27)

## Petrarch and the Petrarchan Lady

**Directions:** For information on Petrarch and the Petrarchan Lady, use your *Adventures* book pages 152-153 and the following website: <https://osuasyoulikeit.wordpress.com/contexts-for-as-you-like-it/shakespeares-sources/petrarchan-conventions/> .

### Petrarch (1304-1374)

1. Where was Petrarch born?
2. Who was he in love (obsessed) with?
3. What evidence is there that he was obsessed with her?
4. Why could Petrarch not marry her?
5. The Petrarchan Lover:
  - a. Suffers from unrequited love—the love is not returned or reciprocated, loves from afar. Often the object of love doesn't even know someone is pining for her.
  - b. Idealizes—falls in love with an *ideal*, a vision of perfection, rather than a human being with strengths AND weakness. Falls in love with an *idea*—an *idea* of a person, the *idea* of love.
  - c. Idolizes—Turns the lover into an idol, an object of worship. Puts the lover on a pedestal (she's high above/he's a lowly peon), worships her from afar, compares her to a goddess or something holy.
6. The Petrarchan Lady
  - a. Is unattainable
  - b. Has the following qualities:
    - i. Hair – \_\_\_\_\_
    - ii. Skin/breasts – Like ivory
    - iii. Eyes – \_\_\_\_\_
    - iv. Teeth – \_\_\_\_\_
    - v. Lips – \_\_\_\_\_
    - vi. Throat – \_\_\_\_\_
    - vii. Cheeks – \_\_\_\_\_
    - viii. Tears – Cause floods
    - ix. Sighs – Can blow the lover over
    - x. Voice – \_\_\_\_\_

\*Note: Remember the qualities of the Petrarchan lover and the Petrarchan lady when you read the sonnets. You should include Petrarchan and anti-Petrarchan elements in your color-marking.



## Sonnets and Sonneteers & the Pastoral Tradition

**Author Bio Directions:** Use the *Adventures* textbook (and **scholarly** websites if needed) for the author bio notes. If you use a website, write the website in the sources section.

**Poetry Color-marking Directions:** All these poems appear in the textbook with a few notes, so use the textbook to help you understand the poems. See Appendix A for an example of a color-marked poem.

Steps for color-marking:

1. Read the poem
2. Look up any words you didn't know
3. Write the rhyme scheme of the poem (remember, sonnets have specific rhyme schemes)
4. Write the meter (see Appendix B)
5. Look for any literary devices that are recurring (see Appendix C)
6. Using colored pens or pencils, mark recurring literary devices. Instances of the same device should be marked with the same color. So for example, underline all examples of assonance with the same color. You will need to **find a minimum of five** devices per poem (remember, each device needs to appear multiple times)
7. Divide the sonnets into four sections: three quatrains and a final couplet. Summarize each section. For non-sonnets, paraphrase each stanza.
8. Identify the poem's tone(s) (remember the tone may change)
9. Identify the poem's theme

## Biography: Spencer

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

**Amoretti 67: Like as a Huntsman**  
BY EDMUND SPENSER

Like as a huntsman after weary chase,  
Seeing the game from him escap'd away,  
Sits down to rest him in some shady place,  
With panting hounds beguiled of their prey:  
So after long pursuit and vain assay,  
When I all weary had the chase forsook,  
The gentle deer return'd the self-same way,  
Thinking to quench her thirst at the next brook.  
There she beholding me with milder look,  
Sought not to fly, but fearless still did bide:  
Till I in hand her yet half trembling took,  
And with her own goodwill her firmly tied.  
Strange thing, me seem'd, to see a beast so wild,  
So goodly won, with her own will beguil'd.

**Amoretti 75: One Day I Wrote her Name**  
BY EDMUND SPENSER

One day I wrote her name upon the strand,  
But came the waves and washed it away:  
Again I wrote it with a second hand,  
But came the tide, and made my pains his prey.  
"Vain man," said she, "that dost in vain assay,  
A mortal thing so to immortalize;  
For I myself shall like to this decay,  
And eke my name be wiped out likewise."  
"Not so," (quod I) "let baser things devise  
To die in dust, but you shall live by fame:  
My verse your vertues rare shall eternize,  
And in the heavens write your glorious name:  
Where whenas death shall all the world subdue,  
Our love shall live, and later life renew."

**Amoretti 79: Men call you fair**  
BY EDMUND SPENSER

Men call you fair, and you do credit it,  
For that your self ye daily such do see:  
But the true fair, that is the gentle wit,  
And vertuous mind, is much more prais'd of me.  
For all the rest, how ever fair it be,  
Shall turn to naught and lose that glorious hue:  
But only that is permanent and free  
From frail corruption, that doth flesh ensue.  
That is true beauty: that doth argue you  
To be divine, and born of heavenly seed:  
Deriv'd from that fair Spirit, from whom all true  
And perfect beauty did at first proceed.  
He only fair, and what he fair hath made,  
All other fair, like flowers untimely fade.

## Biography: Sidney

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

**Astrophil and Stella 31: With how sad steps, O Moon**  
BY SIR PHILIP SIDNEY

With how sad steps, O Moon, thou climb'st the skies!

How silently, and with how wan a face!

What, may it be that even in heav'nly place

That busy archer his sharp arrows tries!

Sure, if that long-with love-acquainted eyes

Can judge of love, thou feel'st a lover's case,

I read it in thy looks; thy languish'd grace

To me, that feel the like, thy state describes.

Then, ev'n of fellowship, O Moon, tell me,

Is constant love deem'd there but want of wit?

Are beauties there as proud as here they be?

Do they above love to be lov'd, and yet

Those lovers scorn whom that love doth possess?

Do they call virtue there ungratefulness?

**Astrophil and Stella 39: Come Sleep!**

BY SIR PHILIP SIDNEY

Come Sleep! O Sleep, the certain knot of peace,

The baiting-place of wit, the balm of woe,

The poor man's wealth, the prisoner's release,

Th' indifferent judge between the high and low.

With shield of proof shield me from out the prease

Of those fierce darts despair at me doth throw:

O make in me those civil wars to cease;

I will good tribute pay, if thou do so.

Take thou of me smooth pillows, sweetest bed,

A chamber deaf to noise and blind to light,

A rosy garland and a weary head:

And if these things, as being thine by right,

Move not thy heavy grace, thou shalt in me,

Livelier than elsewhere, Stella's image see.



## Biography: Marlowe

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

## **The Passionate Shepherd to His Love**

BY CHRISTOPHER MARLOWE

Come live with me and be my love,  
And we will all the pleasures prove,  
That Valleys, groves, hills, and fields,  
Woods, or steepy mountain yields.

And we will sit upon the Rocks,  
Seeing the Shepherds feed their flocks,  
By shallow Rivers to whose falls  
Melodious birds sing Madrigals.

And I will make thee beds of Roses  
And a thousand fragrant posies,  
A cap of flowers, and a kirtle  
Embroidered all with leaves of Myrtle;

A gown made of the finest wool  
Which from our pretty Lambs we pull;  
Fair lined slippers for the cold,  
With buckles of the purest gold;

A belt of straw and Ivy buds,  
With Coral clasps and Amber studs:  
And if these pleasures may thee move,  
Come live with me, and be my love.

The Shepherds' Swains shall dance and sing  
For thy delight each May-morning:  
If these delights thy mind may move,  
Then live with me, and be my love.

## Biography: Raleigh

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

**The Nymph's Reply to the Shepherd**  
BY SIR WALTER RALEGH

If all the world and love were young,  
And truth in every Shepherd's tongue,  
These pretty pleasures might me move,  
To live with thee, and be thy love.

Time drives the flocks from field to fold,  
When Rivers rage and Rocks grow cold,  
And *Philomel* becometh dumb,  
The rest complains of cares to come.

The flowers do fade, and wanton fields,  
To wayward winter reckoning yields,  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of Roses,  
Thy cap, thy kirtle, and thy posies  
Soon break, soon wither, soon forgotten:  
In folly ripe, in reason rotten.

Thy belt of straw and Ivy buds,  
The Coral clasps and amber studs,  
All these in me no means can move  
To come to thee and be thy love.

But could youth last, and love still breed,  
Had joys no date, nor age no need,  
Then these delights my mind might move  
To live with thee, and be thy love.

## Biography: Shakespeare

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	



**SONNET 130**  
BY WILLIAM SHAKESPEARE

My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damask'd, red and white,

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My mistress, when she walks, treads on the ground:

And yet, by heaven, I think my love as rare

As any she belied with false compare.

## **Sonnet 116**

BY WILLIAM SHAKESPEARE

Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds,

Or bends with the remover to remove.

O no! it is an ever-fixed mark

That looks on tempests and is never shaken;

It is the star to every wand'ring bark,

Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon me prov'd,

I never writ, nor no man ever lov'd.



**SONNET 73**  
BY WILLIAM SHAKESPEARE

That time of year thou may'st in me behold

When yellow leaves, or none, or few, do hang

Upon those boughs which shake against the cold,

Bare ruin'd choirs, where late the sweet birds sang.

In me thou see'st the twilight of such day,

As after sunset fadeth in the west,

Which by-and-by black night doth take away,

Death's second self, that seals up all in rest.

In me thou see'st the glowing of such fire

That on the ashes of his youth doth lie,

As the death-bed whereon it must expire

Consum'd with that which it was nourish'd by.

    This thou perceivest, which makes thy love more strong,

    To love that well which thou must leave ere long.

**SONNET 29**  
BY WILLIAM SHAKESPEARE

When, in disgrace with fortune and men's eyes,  
I all alone beweepe my outcast state,  
And trouble deaf heaven with my bootless cries,  
And look upon myself, and curse my fate,  
Wishing me like to one more rich in hope,  
Featur'd like him, like him with friends possess'd,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state,  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's gate;  
For thy sweet love remember'd such wealth brings  
That then I scorn to change my state with kings.

**SONNET 18**  
BY WILLIAM SHAKESPEARE

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimm'd;

But thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st;

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

## Biography: Marvell

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

## To His Coy Mistress

ANDREW MARVELL

Had we but world enough and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find; I by the tide  
Of Humber would complain. I would  
Love you ten years before the flood,  
And you should, if you please, refuse  
Till the conversion of the Jews.  
My vegetable love should grow  
Vaster than empires and more slow;  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze;  
Two hundred to adore each breast,  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
Nor would I love at lower rate.

But at my back I always hear  
Time's wingèd chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found;  
Nor, in thy marble vault, shall sound  
My echoing song; then worms shall try  
That long-preserved virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust;  
The grave's a fine and private place,  
But none, I think, do there embrace.

Now therefore, while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may,  
And now, like amorous birds of prey,  
Rather at once our time devour  
Than languish in his slow-chapped power.  
Let us roll all our strength and all  
Our sweetness up into one ball,  
And tear our pleasures with rough strife  
Through the iron gates of life:  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.

**Biography:** \_\_\_\_\_ (write in the poet you are assigned)

<b>Sources</b> (other than textbook):	
Birth/Death Dates and Details	
Early Life Details	
Adult Life Details	
Relevant Historical Events during Lifetime	
Major Works/Genres	
Importance or Impact Of Writer on Literature	

**Song: to Celia ["Drink to me only with thine eyes"]**  
BEN JONSON

Drink to me only with thine eyes,

And I will pledge with mine;

Or leave a kiss but in the cup,

And I'll not look for wine.

The thirst that from the soul doth rise

Doth ask a drink divine;

But might I of Jove's nectar sup,

I would not change for thine.

I sent thee late a rosy wreath,

Not so much honouring thee

As giving it a hope, that there

It could not withered be.

But thou thereon didst only breathe,

And sent'st it back to me;

Since when it grows, and smells, I swear,

Not of itself, but thee.

**To the Virgins, to Make Much of Time**  
BY ROBERT HERRICK

Gather ye rose-buds while ye may,  
Old Time is still a-flying;  
And this same flower that smiles today  
Tomorrow will be dying.

The glorious lamp of heaven, the sun,  
The higher he's a-getting,  
The sooner will his race be run,  
And nearer he's to setting.

That age is best which is the first,  
When youth and blood are warmer;  
But being spent, the worse, and worst  
Times still succeed the former.

Then be not coy, but use your time,  
And while ye may, go marry;  
For having lost but once your prime,  
You may forever tarry.



**The Constant Lover**  
Sir John Suckling

OUT upon it, I have loved  
Three whole days together!  
And am like to love three more,  
If it prove fair weather.

Time shall molt away his wings  
Ere he shall discover  
In the whole wide world again  
Such a constant lover.

But the spite on 't is, no praise  
Is due at all to me:  
Love with me had made no stays,  
Had it any been but she.

Had it any been but she,  
And that very face,  
There had been at least ere this  
A dozen dozen in her place.

**To Althea, from Prison**  
RICHARD LOVELACE

When Love with unconfined wings  
Hovers within my Gates,  
And my divine *Althea* brings  
To whisper at the Grates;  
When I lie tangled in her hair,  
And fettered to her eye,  
The Gods that wanton in the Air,  
Know no such Liberty.

When flowing Cups run swiftly round  
With no allaying *Thames*,  
Our careless heads with Roses bound,  
Our hearts with Loyal Flames;  
When thirsty grief in Wine we steep,  
When Healths and draughts go free,  
Fishes that tipple in the Deep  
Know no such Liberty.

When (like committed linnets) I  
With shriller throat shall sing  
The sweetness, Mercy, Majesty,  
And glories of my King;  
When I shall voice aloud how good  
He is, how Great should be,  
Enlargèd Winds, that curl the Flood,  
Know no such Liberty.

Stone Walls do not a Prison make,  
Nor Iron bars a Cage;  
Minds innocent and quiet take  
That for an Hermitage.  
If I have freedom in my Love,  
And in my soul am free,  
Angels alone that soar above,  
Enjoy such Liberty.

# APPENDIX A: Example Color marking

lamb = U ✓  
penta = 5  
Iambic pentameter

## SONNET 30

Q1  
When to the sessions of sweet silent thought A  
I summon up remembrance of things past, B  
I sigh the lack of many a thing I sought, A  
And with old woes new wail my dear time's waste: B

Q2  
Then can I drown an eye, unus'd to flow, C  
For precious friends hid in death's dateless night, D  
And weep afresh love's long since cancell'd woe, C  
And moan the expense of many a vanish'd sight: D

Q3  
Then can I grieve at grievances foregone, E  
And heavily from woe to woe tell o'er F  
The sad account of fore-bemoaned moan, E  
Which I new pay as if not paid before. F

Rhyming Couplet  
But if the while I think on thee, dear friend, G  
All losses are restor'd and sorrows end. G

KEY

- ALLITERATION
- CONSONANCE
- ASSONANCE
- REPETITION
- DEBT DICTION
- TRANSITION (symbolizing thought process)
- SOUND IMAGERY

TONE = melancholy,  
but shifts to  
uplifted

THEME = Friendship  
Can mend wounds  
of loss & regret.

## PARAPHRASE

Q1: In isolation I think about the past and all the things I desired but didn't attain and I cry again thinking about how I wasted my time.

Q2: and I uncharacteristically cry thinking about friends who have died, and cry again about past heartbreak and things that I will never experience again.

Q3 I replay past grievances and cry as if I had not ever mourned them before

RC But when I think about you, everything I've lost is gained back and I don't feel sad anymore.

## Appendix B: Meter

### Rhythm and Meter in English Poetry

English poetry employs five basic rhythms of varying stressed (/) and unstressed (x) syllables. The meters are iambs, trochees, spondees, anapests and dactyls. In this document the stressed syllables are marked in boldface type rather than the traditional "/" and "x." Each unit of rhythm is called a "foot" of poetry.

The meters with two-syllable feet are

- IAMBIC (u /) : That **time** of **year** thou **mayst** in **me** behold
- TROCHAIC (/ u): **Tell** me **not** in **mournful** **numbers**
- SPONDAIC (/ /): **Break, break, break/** On thy **cold gray** stones, O Sea!

Meters with three-syllable feet are

- ANAPESTIC (u u /): And the **sound** of a **voice** that is **still**
- DACTYLIC (/ u u): **This** is the **forest** **primeval**, the **murmuring** **pin**es and the **hem**lock (a trochee replaces the final dactyl)

Each line of a poem contains a certain number of feet of iambs, trochees, spondees, dactyls or anapests. A line of one foot is a monometer, 2 feet is a dimeter, and so on--trimeter (3), tetrameter (4), pentameter (5), hexameter (6), heptameter (7), and octameter (8). The number of syllables in a line varies therefore according to the meter. A good example of trochaic monometer, for example, is this poem entitled "Fleas":

Adam  
Had'em.

Here are some more serious examples of the various meters.

iambic pentameter (5 iambs, 10 syllables)

u / u / u / u / u /

- That **time** | of **year** | thou **mayst** | in **me** | behold

trochaic tetrameter (4 trochees, 8 syllables)

- **Tell** me | **not** in | **mournful** | **numbers**

anapestic trimeter (3 anapests, 9 syllables)

- And the **sound** | of a **voice** | that is **still**

dactylic hexameter (6 dactyls, 17 syllables; a trochee replaces the last dactyl)

- **This** is the | **forest** pri | **meval**, the | **murmuring** | **pine** and the | **hem**locks

## Appendix C: Poetry Devices

- **Alliteration** – Repeating consonants, usually at the beginning of words or stressed syllables. Ex: Five miles meandering with mazy motion. Tongue Twisters  
**Assonance** – the repetition of vowel sounds in stressed syllables containing dissimilar consonant sounds

*I bequeath you that clean sheet and an empty throne.*

**Consonance** – repetition of consonant sounds within a line of verse, similar to alliteration but not limited to the beginning letter of a word

“But such a tide as moving seems asleep” ---also---

--the repetition of a sequence of two or more consonants, but with a change in the intervening vowel: live  
- love, lean - lone, pitter-patter

*black - block slip - slop creak - croak feat - fit slick - slack*

- **Allusion** – Refers to something with which the reader is likely to be familiar, such as a person, place or event from history or literature, or some aspect of culture.
- **Analogy** – A comparison of something unfamiliar with something that is better known.
- **Apostrophe** – a direct and explicit address to an absent person or non-human entity  
O solitude! Where are the charms / That sages have seen in thy face?
- **Ballad** – a poem or song that tells a story, a narrative species of folk songs which originate, and are communicated orally, among illiterate or only partly literate people; a literary ballad is composed in imitation of an old folk ballad
- **Connotation** – The suggestion or implication evoked by a word.  
**Denotation** – The dictionary definition of a word.
- **Diction** – Writer’s word choice. Consider the following:  
Monosyllabic / polysyllabic; Colloquial / formal / informal; Denotative / connotative; Concrete / abstract
- **Figurative Language** – Language that is expanded beyond its usual literal meaning. Devices to achieve figurative language include simile, metaphor, personification and hyperbole.
- **Foreshadowing** – hints or clues early in a story that anticipate what is to come.
- **Free Verse** – Poetry with no regular meter or line length. Relies on natural speech rhythms.
- **Imagery** – Language that appeals to the five senses. Images help to re-create experiences vividly and add to a reader’s enjoyment of what is described.
- **Inversion (anastrophe)** – Placing a sentence element out of its normal position. Poets use inversion to emphasize, to create a certain mood, and to alter the rhythm of certain lines.
- **Irony** – Meaning contrary to the words—the contrast between what seems to be and what really is.
- **Metaphor** – One thing is described in terms of another.  
**Simile** – One thing is described in terms of another using “like” or “as”.
- **Meter** – the rhythmical pattern of a poem, determined by the number and types of stresses, or beats, in each line
- **Mood** – The feeling created by a poem or story. Writers use carefully chosen words, phrases and images to create a mood (ex: words like dancing, shine, and twinkle would be considered to be happy words and create a light, airy feeling).
- **Onomatopoeia** – Words that imitate sounds ex: ring, buzz, ding, crackle, moo, whoosh, zoom, hiss.
- **Personification** – A figure of speech in which an animal, object or idea is given human qualities, such as the ability to love, sing, cry, feel, talk, and make decisions.
- **Repetition** – Repeating phrases, sounds, words, rhymes, etc.
- **Rhyme scheme** – Pattern of rhyme (rhyme = the repetition of words that have the same ending sound) in a poem.
- **Rhythm** – Movement or sense of movement communicated by the arrangement of stressed and unstressed syllables.
- **Setting** – The time and place during which the events of a story take place.
- **Stanza** – Group of lines in a verse; four is the most common. It is the unit of structure within a poem.
- **Symbol** – Object that stands for something else. Talking about one thing, but *really* meaning something else.
- **Theme** – The central idea of a poem or prose.
- **Tone** – Reflection of a writer’s attitude and mood.
- **Verse** – Verse can refer to poetry in general, a specific stanza in a poem, or a line of metrical writing.