

Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

Week 7: May 11-15, 2020

Course: Literature/Composition

Teacher(s): Mr. Binder

Weekly Plan:

Monday, May 11

- Watch my brief instructional video posted in Google Classroom
- Read the class notes on sonnets
- Read the page titled, *How to Label a Sonnet* and then finish labeling Sonnet 18.

Tuesday, May 12

- Take open-note assessment on sonnets
- Label Sonnet 5 by William Shakespeare

Wednesday, May 13

- A sonnet expresses a SINGLE idea. Think of an idea to write a sonnet about.
- Keeping in mind your single idea write the first quatrain of a sonnet.

Thursday, May 14

- Edit and revise your sonnet quatrain.
- Double check that your quatrain is written in iambic pentameter.
- Double check that your quatrain has the correct Shakespearean rhyme pattern.
- Label the parts of your quatrain.

Friday, May 15

- Attend my office hours meeting if you have any questions
- Catch-up or review the week's work

Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

Student Signature

Parent Signature

Monday, May 11

Please begin by watching my brief video which is posted by this assignment in Google Classroom. Next read the notes on the sonnet found on the next page. On the next page you will find Sonnet 18 by William Shakespeare. Many of you will be familiar with this sonnet - "Shall I compare thee to a summer's day?". It is the most famous sonnet of all 154 of Shakespeare's sonnets. Read the sonnet keeping in mind what you learned about the form of the sonnet in the notes and from my video. On the page following this, I explain how to label the parts of a sonnet. By labeling a sonnet you will become more familiar with the distinctive form of the sonnet and in particular the form of the Shakespearean sonnet. I have begun labeling the parts of Sonnet 18 on the page following *How to Label a Sonnet*. You will finish labeling Sonnet 18.

Tuesday, May 12

Today you will take an assessment on the sonnet and how to label a sonnet. You may use any of your notes to complete this assessment. First, answer the questions on the assessment about the sonnet form. Answer in complete sentences unless there is a blank provided for you to fill in. Last, thoroughly label Sonnet 5 by William Shakespeare (provided for you) just as you did Sonnet 18.

Wednesday, May 13

Today you will begin writing a sonnet. You will only be working on one quatrain of a sonnet this week but you will work on completing the entire sonnet next week. Writing a sonnet is not easy. There are several important things to keep in mind. One thing to keep in mind is the form of the sonnet which you have learned about on Monday and Tuesday. A sonnet has a very definite form. It must be fourteen lines long. It must be written in Iambic Pentameter. It must follow a strict rhyme pattern. We will be writing a Shakespearean Sonnet so our rhyme pattern is ababcdcdefefgg. You will need to carefully check your sonnet quatrain to make sure it follows these rules. Another important thing to keep in mind is that a sonnet expresses a single idea. It is talking about one thing. The poet may focus on different aspects of that one thing in the different sections of the sonnet but they may not talk about a different thing/idea in each section. Here's an example. Let's say I'm writing a sonnet about a tiger. In one quatrain I might focus on the beauty of the tiger i.e. his stripes, the color of his coat, his eyes and form etc. In another quatrain I might focus on the fierceness of the tiger i.e. his growl, his claws and teeth etc. Other sections of the sonnet might focus on the power, grace, or agility of the tiger. The focus in each section may be different but each one is still expressing the single idea - the tiger. Make sure that you establish a strong idea in your first quatrain and then stick to that single idea as you write the rest of the sonnet next week. It is a tricky thing to maintain this single idea and to be true to the form of the sonnet. Please do your very best!

Thursday, May 14

Yesterday you should have written the first draft of the first quatrain of your sonnet. Today carefully revise and edit your quatrain. Make sure it is four lines long, it is written in Iambic Pentameter (each line should have ten syllables), and that it has the abab rhyme pattern (the last word in line 1 should rhyme with the last word in line 3 and the last word in line 2 should rhyme with the last word in line 4). Check for mistakes in spelling, grammar, punctuation etc. Also, be sure you have written about a single idea.

When you have finished editing your quatrain, label it just that way you did when labeling Sonnet 18 and Sonnet 5. You should note line numbers, quatrain number, rhyme pattern, and bracket the unstressed and stressed syllables together to make sure you have kept to Iambic Pentameter.

Friday, May 15

If you have any questions about this week's assignments feel free to email me. Also, you are welcome to attend my Office Hours on Zoom. If you have finished all of the work assigned you on Monday through Thursday you are done for the week! If you still have some left, use today to finish up.

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What is a sonnet?

A sonnet is a poem written in iambic pentameter containing fourteen lines.

The fourteen lines required for a poem to be a sonnet are made up of rhyme patterns. There are different ways of organizing the rhyme patterns. For, example, the sonnet can be divided into two sections, each section having its own rhyme pattern. They are an eight line section, called an *octet*, and a six line section, called a *sestet*. That is the form used by the Italian poet, Petrarch, the most famous sonnet writer apart from Shakespeare. It's known as the *Petrarchan Sonnet* or the *Italian Sonnet*.

The sonnet can also be divided into three four line sections, called *quatrains*, and a two line section called a *couplet*. This is the form Shakespeare uses and the form has become known as the *Shakespearean Sonnet* or the *Elizabethan Sonnet*.

The sonnet expresses a single idea but the division into *octaves*, *sestets*, *quatrains* and *couplets* allows the poet to switch focus, dealing with a different aspect of the idea in each section.

The rhyme patterns look like this. The octet is aabbaabba. All the a's rhyme with each other and all the b's rhyme with each other. The sestet is cdecde or cdcdcd or cddece. All the words ending with the same letter rhyme with each other.

In Shakespeare's sonnets, the quatrain patterns look like this. **Abab cdcd efef** and the couplet is **gg**. All the sonnets follow that pattern.

Iambic pentameter refers to the structure of the line. *Iambic* refers to the name of the foot, which is composed of a weaker syllable followed by an accented syllable. For example the word *away* has two syllables with a weak stress on the first, *a*, and a strong stress on the second, *way*. The word constitutes a foot or an *iambus*. *Pentameter* simply refers to the number of feet, in the case of the sonnet, five.

Sonnet 18

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.

How to Label a Sonnet:

All sonnets have **fourteen lines**. I have begun labeling the lines of Sonnet 18 on the next page. Where I have left it blank you will fill in the line number.

All sonnets are written in **iambic pentameter**. As you read in the notes, each line of iambic pentameter should be composed of **10 syllables** which form **5 (penta) feet/iamb**s. Each iamb or foot is made up of an unstressed syllable followed by a stressed syllable. **2 syllables equals 1 foot. 5 feet (10 syllables) equals one line of iambic pentameter**. In the sonnet on the following page, I have marked each foot by placing brackets around it. You can see that in the first line I have put a bracket around [*Shall I*]. These two syllables form the first foot of the line. The two syllables in [*compare*] form the second foot. [*thee to*] forms the third foot. [*a sum*] forms the fourth foot and the final two syllables [*mer's day*] for the fifth and last foot of the line.

The fourteen lines of the Shakespearean sonnet are divided into three quatrains and one couplet. A **quatrain** is made up of **four lines** of verse. A **couplet** is made up of **two lines** of verse. I have labeled the first quatrain and also the couplet. You will label the other quatrains.

It is also very important to be aware of the distinctive **rhyme pattern** of a Shakespearean sonnet which is **abab cdcd efef gg**. The **abab** (etc.) pattern means that the **last word** in the first and third lines of each quatrain will rhyme with each other and the last word in the second and fourth lines of each quatrain will rhyme with each other.

In the first quatrain of Sonnet 18 the word *day* (line 1) rhymes with the word *May* (line 3). The word *day* is the last word in the first line so it is marked with an *A*. The word *May* in line 3 rhymes with the word *day* in line 1 so it is also marked with an *A*. In the second line of the first quatrain, the word *temperate* (line 2) rhymes with the word *date* (line 4). The word *temperate* is the last word in the second line, however, it does not rhyme with the last word in line 1 so it is marked with an *B* rather than an *A*. The word *date* in line 4 rhymes with the word *temperate* in line 2 so it is also marked with an *B*. Finally, the last word in each of the two lines of the couplet will rhyme with one another and will be marked *GG*.

Sonnet 18 - Labelled by you (and me)

As you can see, I've completely labeled the first quatrain and also labelled a few other parts of the rest of Sonnet 18. You will finish labelling the other parts of the sonnet where I've left them blank.

[Shall I] [compare] [thee to] [a sum][mer's day]? Line 1 / A

[Thou art] [more love][ly and] [more tem][perate]: Line 2 / B

[Rough winds] [do shake] [the dar][ling buds] [of May], Line 3 / A

[And sum][mer's lease] [hath all] [too short] [a date]: Line 4 / B

Quatrain 1

[Sometime] [too hot] [the eye] [of heav][en shines], Line 5 / C

And often is his gold complexion dimm'd; _____ / D

And every fair from fair sometime declines, _____ / ____

By chance, or nature's changing course, untrimme'd; _____ / ____

But thy eternal summer shall not fade, Line 9 / E

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, _____ / G

So long lives this, and this gives life to thee. _____ / ____

Couplet

Assessment on the Sonnet:

Please answer in complete sentences unless there is a blank provided for you to fill in.

1. What is a sonnet?
2. How many lines are required for a poem to be a sonnet?
3. The Italian form of the sonnet is broken up into two sections. What are the two sections called?
4. Who was the most famous sonnet writer apart from William Shakespeare?
5. In the Shakespearean form of the sonnet, what are the four line sections called? What are the two line sections called?
6. What is another name for the Shakespearean Sonnet?
7. The sonnet expresses a single _____.
8. What does the rhyme pattern of a Shakespearean Sonnet look like?
9. In the term Iambic Pentameter, what does Iambic refer to?
10. In the term Iambic Pentameter, what does Pentameter refer to?

Sonnet 5 by William Shakespeare:

(Label this sonnet just as you did with Sonnet 18.)

Those hours, that with gentle work did frame
The lovely gaze where every eye doth dwell,
Will play the tyrants to the very same,
And that unfair which fairly doth excel:
For never-resting time leads summer on
To hideous winter and confounds him there;
Sap chekt with frost, and lusty leaves quite gone,
Beauty o'ersnow'd, and bareness every where:
Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:
 But flowers distill'd, though they with winter meet,
 Leese but their show; their substance still lives sweet.