

Sonnets & Shakespeare

ENGL 200 – 11 October 2024
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Today's Class

Terminology Review

01

Types of Sonnets, Poetic Devices, & Form

Shakespeare's Sonnets

02

About Shakespeare's & his Sonnets

Reading a Sonnet

03

Identifying a Shakespearean Sonnet & Close Reading

Your Turn!

04

Practice

01

Terminology



Identifying a Sonnet

Length & Rhyme Scheme

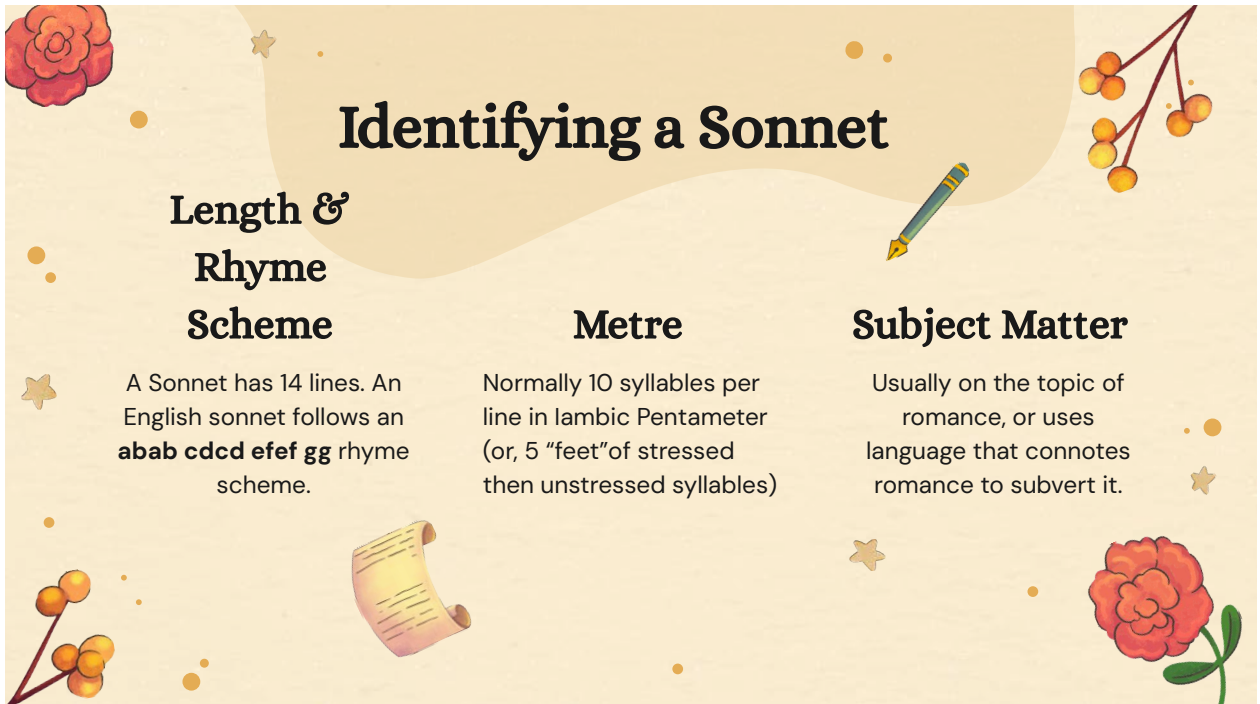
A Sonnet has 14 lines. An English sonnet follows an **abab cdcd efef gg** rhyme scheme.

Metre

Normally 10 syllables per line in Iambic Pentameter (or, 5 "feet" of stressed then unstressed syllables)

Subject Matter

Usually on the topic of romance, or uses language that connotes romance to subvert it.





Types of Sonnets

Shakespearean

Has three quatrains and a couplet that follow this rhyme scheme: **abab, cdcd, efef, gg**. The couplet usually plays a pivotal role, usually arriving in the form of a conclusion, amplification, or even refutation of the previous three stanzas, often creating an epiphanic quality to the end.

Petrarchan

Has two stanzas, the octave (the first eight lines) followed by the answering sestet (the final six lines). These sonnets follow a different rhyme scheme: **abba, abba, cdecde, or cdcdcd**.



Types of Sonnets

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

What passing-bells for these who die as cattle?
— Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing-down of blinds.

Types of Sonnets

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I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,

Petrarchan God choose,
rh.

"Sonnets from the Portuguese 43: How do I love thee? Let me count the ways"
By Elizabeth Barrett Browning

What passing-bells for these who die as cattle?
— Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
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Shakespearean

"Anthem for Doomed Youth"
By Wilfred Owen

Important Terms

Meter

The rhythmical pattern of stressed and unstressed syllables in verse.

Rhyme

Scheme

the pattern of end rhymes in a stanza, with each rhyme encoded by a letter of the alphabet, from a onward

Volta

Italian word for "turn." In a sonnet, the volta is the turn of thought or argument

Poetic Devices

Imagery, voice, symbolism, sound, theme, etc.

Scansion

Process of marking the stressed and unstressed syllables.

Metre & Stress

Syllables

How many "beats" are there in the line?

Stress

Which of those syllables are emphasized?

Stressed Syllables

Marked with a slash (/)

Unstressed Syllables

Marked with a breve (˘)

Metre & Stress

Syllables

How many "beats" are there in the line?

Stress

Which of those syllables are emphasized?

Poetic Feet

We measure syllables in poetry in types of "feet." Standard types of feet in English poetry are the iamb, trochee, dactyl, anapest, and spondee.

Stressed Syllables

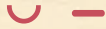
Marked with a slash (/)

Unstressed Syllables

Marked with a breve (˘)

Poetic Feet

Iamb



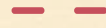
"implore," "uproot," or
"explain"
Unstressed, stressed

Trochee



"teacher," or "birthday"
Stressed, unstressed

Spondee



"crossword," "headache,"
or "heyday"
Stressed, stressed

Anapest



"underfoot" "contradict" or even
"anapest"
Unstressed, unstressed, stressed

Dactyl

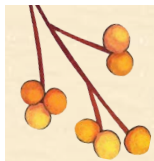


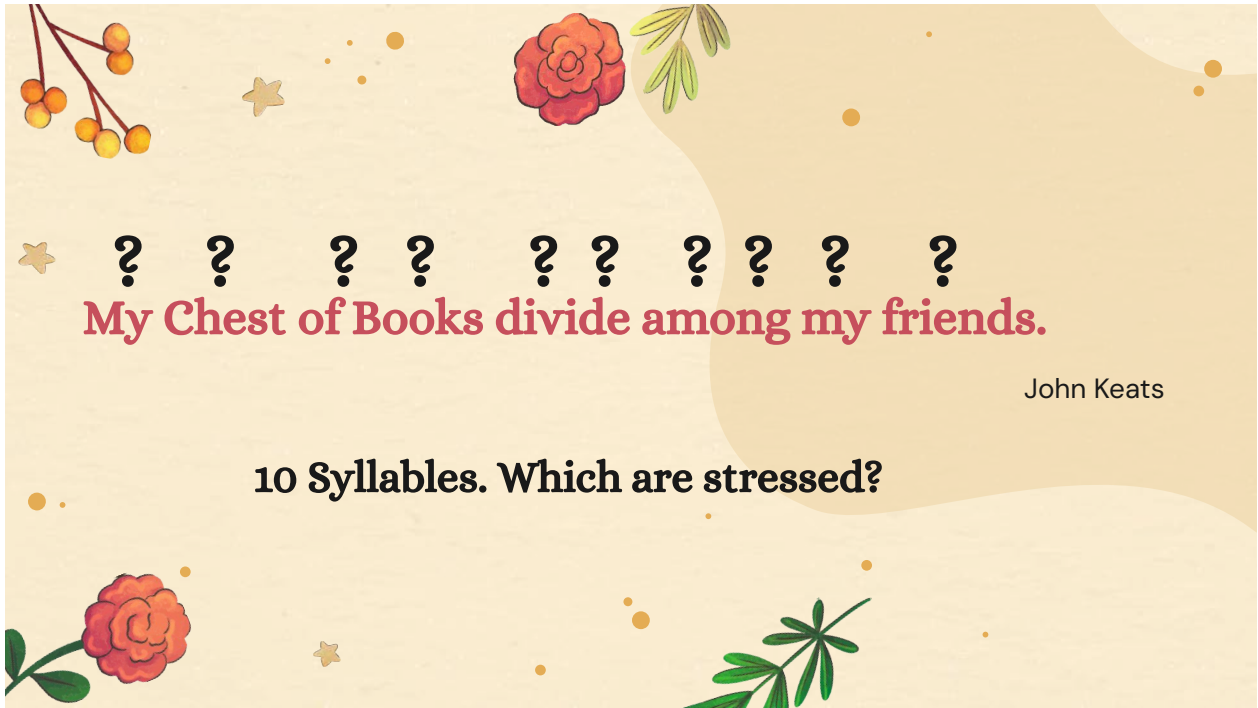
"elephant," or "basketball"
Stressed, unstressed, unstressed



My Chest of Books divide among my friends.

John Keats



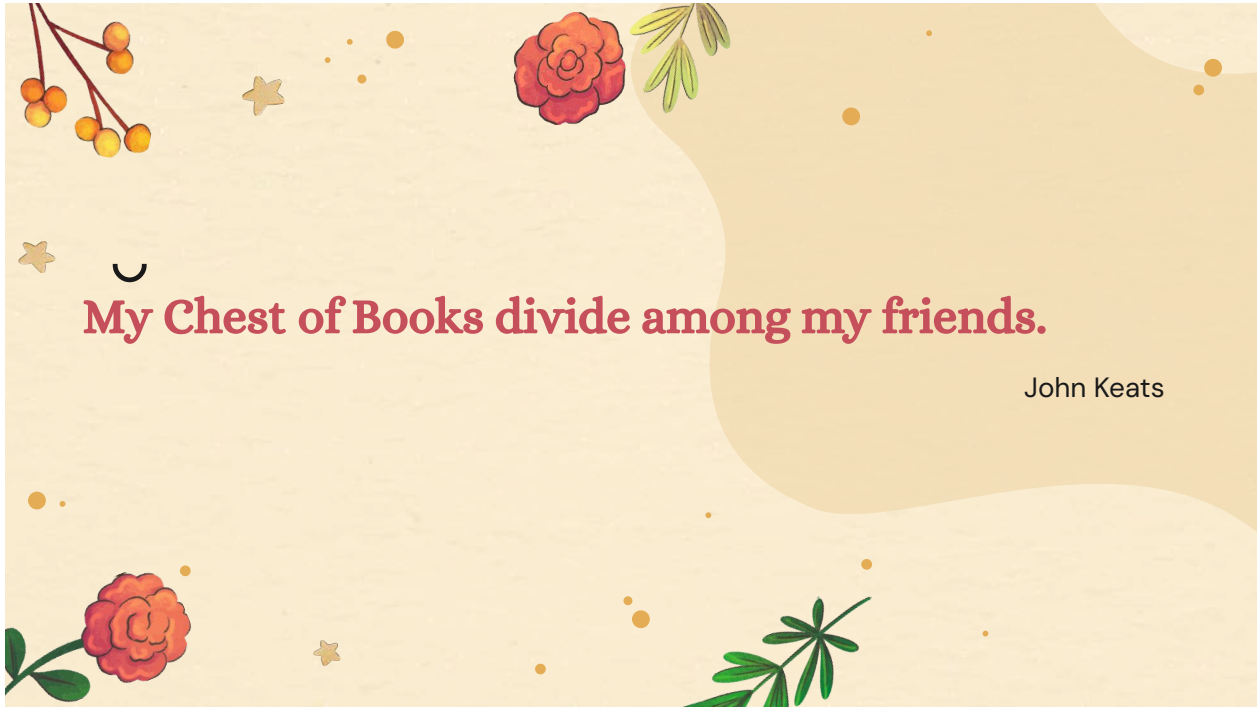


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My Chest of Books divide among my friends.

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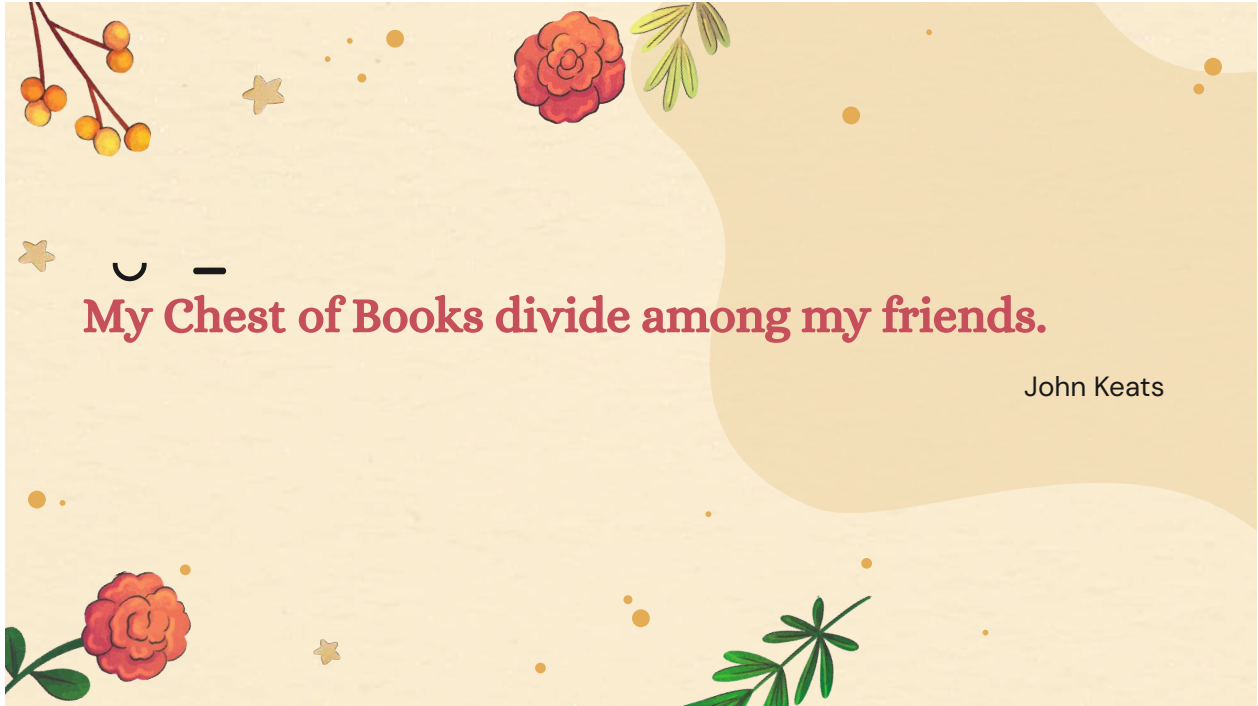
10 Syllables. Which are stressed?



★ ◡

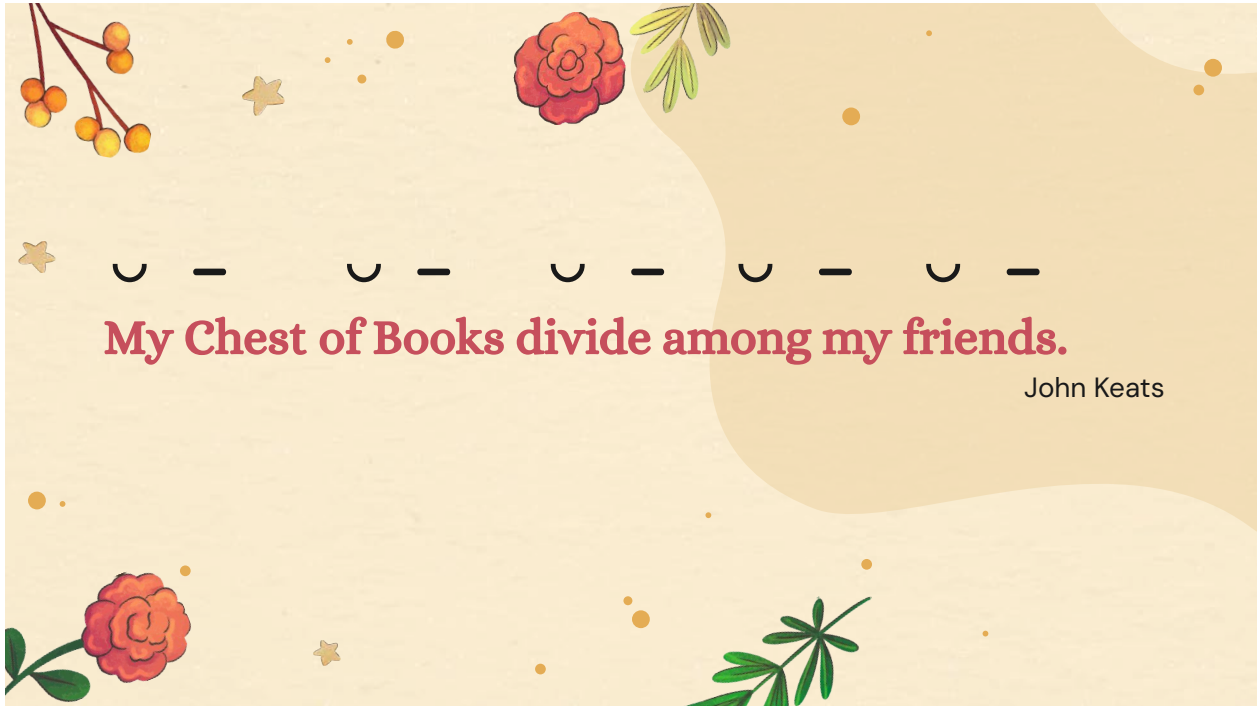
My Chest of Books divide among my friends.

John Keats



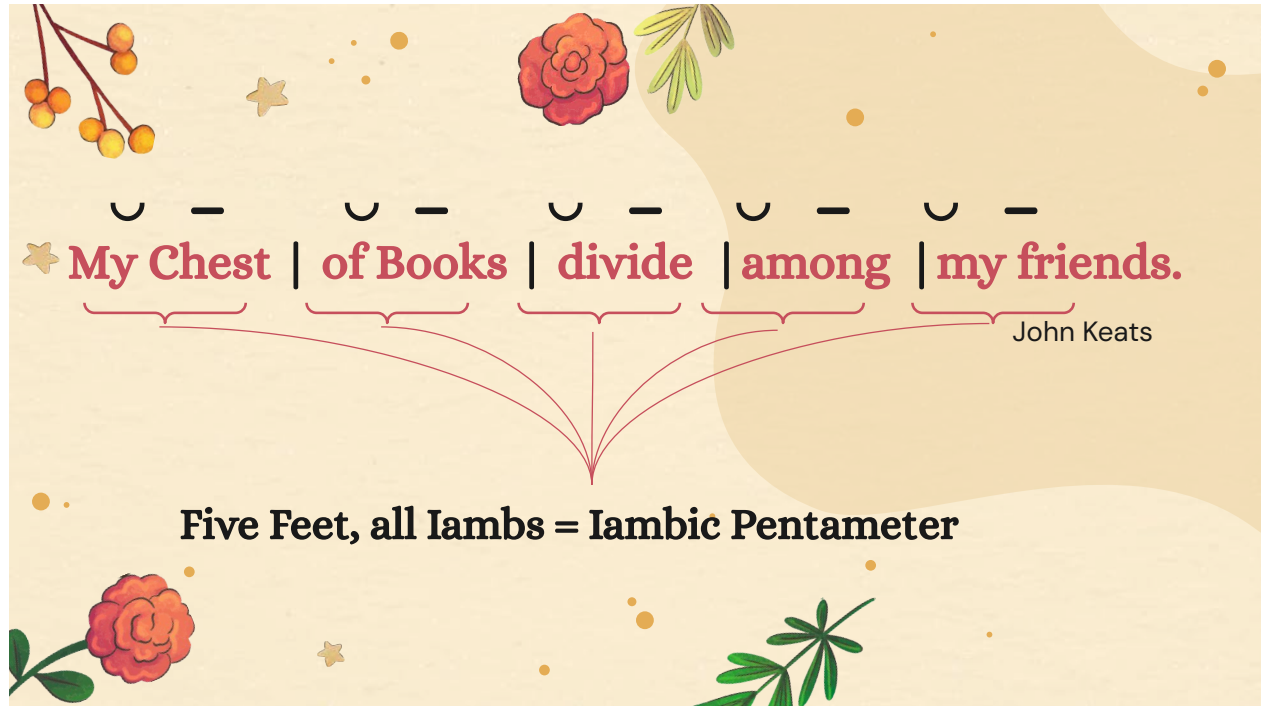
My Chest of Books divide among my friends.

John Keats



My Chest of Books divide among my friends.

John Keats



My Chest | of Books | divide | among | my friends.

John Keats

Five Feet, all Iambs = Iambic Pentameter

The image shows a decorative background with a light beige color, featuring illustrations of a red rose, a branch with yellow berries, and small gold stars. The text 'My Chest | of Books | divide | among | my friends.' is written in a red serif font. Above each word is a small bracket indicating its syllable structure: 'My' (one syllable), 'Chest' (one syllable), 'of' (one syllable), 'Books' (one syllable), 'divide' (two syllables), 'among' (two syllables), and 'my friends.' (two syllables). Below the text, a large red bracket spans the entire line, with the name 'John Keats' written to its right. Below this, the text 'Five Feet, all Iambs = Iambic Pentameter' is written in a bold black font.



02

Shakespeare

(1564-1616)



The image shows a decorative background with a light beige color, featuring illustrations of a red rose, a branch with yellow berries, and small gold stars. The text '02' is written in a large red font, followed by 'Shakespeare' in a large black font, and '(1564-1616)' in a smaller black font. To the right, there is a colorful illustration of a man with a mustache, wearing a brown tunic and a white ruff, holding a white skull in his right hand and a red rose in his left hand. The background also features a green leaf and a yellow quill pen.

William Shakespeare



- Attended public schooling in Stratford-upon-Avon from the ages of seven to fourteen, acquiring a reasonable education and knowledge of Latin but did not proceed to Oxford or Cambridge.
- There are historical records for his christening, marriage (to Anne Hathaway), and births of three children (Susanna, Hamnet, and Judith).
- Reappears in the historical record in 1592 in London as an actor and playwright.
- Eventually became a member of the theatre troupe, the Lord Chamberlain's Men, and eventually became a shareholder, householder, and principal playwright.
- His success allowed him to purchase house for his family, and purchase a coat of arms for his father.
- After retiring from direct involvement in theatre, Shakespeare returned to Stratford-upon-Avon, and died in his early 50s (1616).

Precedent & Unprecedented

Petrarchan sonnets had specific tropes:

- Regular rhyme scheme taking the form of an octave rhyming: **abba abba**, followed by a sestet rhyming: **cd cd cd, or cde cde**.
- Petrarch's sonnets are directed towards an unattainable (married) love interest named "Laura:" a beautiful, fair haired, well mannered woman.
- For the speaker in the poem, love is an ongoing, transcendent experience, extending beyond the boundaries of life itself
- Tone is despairing

Sir **Thomas Wyatt** the Elder

- Adapted from Petrarch to produce an **abba abba cddc ee** rhyme scheme.
- Adaptation of tone leans more to bitterness, complaint, and misogyny.

Shakespeare's sonnets broke from existing tradition:

- Principal object is a fair haired, beautiful young man, as well as a dark featured sensuous woman referred to as "The Dark Lady"
- Variety of tones and subversions of the form

Shakespeare's Sonnets

- **Romantic Figures**

- Shakespeare writes primarily of a beautiful, light haired, young man as the object of his affection, praise, love, and devotion. Also writes about of a "Dark Lady," characterized as sensuous and promiscuous

- **Tone**

- Variety of moods: delight, pride, melancholy, shame, disgust, and fear.

- **Form**

- Sequence of over 154 sonnets, usually grouped as "The Fair Youth Sonnets" (Sonnets 1-126), "The Dark Lady Sonnets" (Sonnets 127-152), and "Greek Sonnets" (Sonnets 153-4).

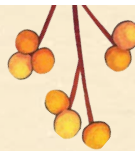
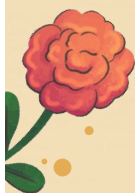


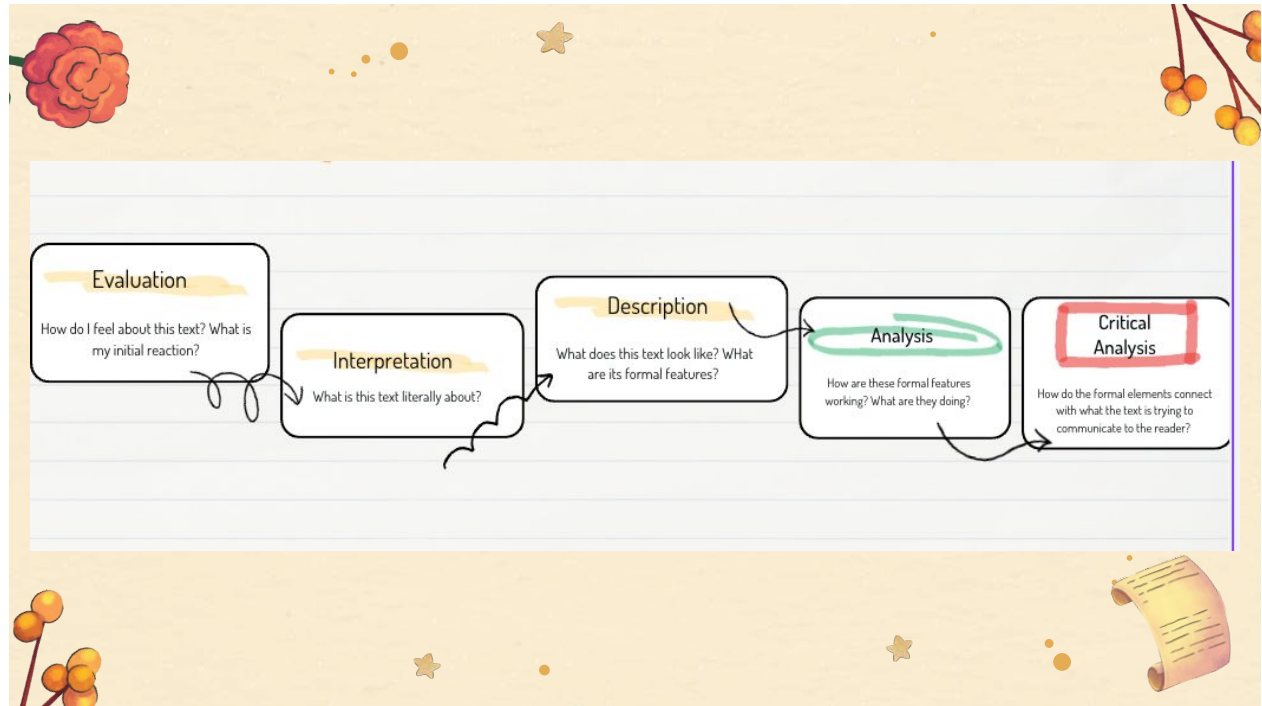
Close Reading Sonnets

- Close reading is the marriage of evidence and analysis. Being familiar with structure and tropes allow us to read a sonnet and identify its deviations from norms, as well as its uses of poetic devices:

(For Shakespearean Sonnets):

- Rhyme scheme calls attention to three distinct quatrains (each of which may develop a separate metaphor), followed by a closing couplet that may either confirm or pull sharply against what has gone before.
- Often the main idea of the poem may be grasped quickly, but the precise movement of thought and feeling, the links between the shifting images, and the syntax, tone, and rhetorical structure prove immensely challenging.





Analyzing a Sonnet

Topics

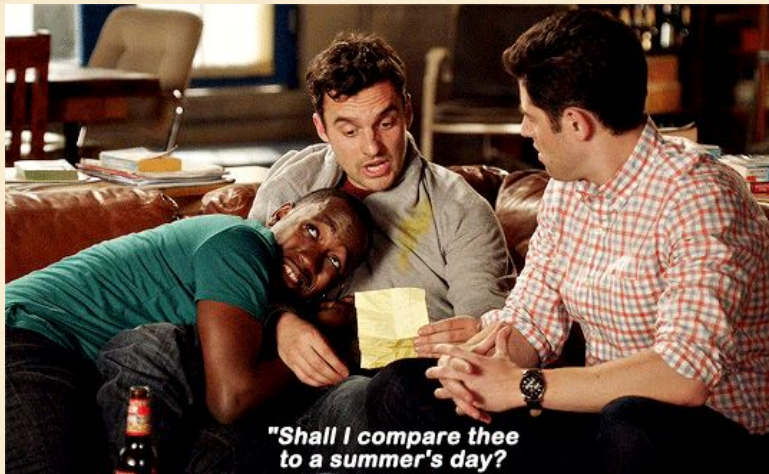
Concepts that appear in a text: Love, Relationships, Suffering

Themes

A Theme is what the text wants you to take away or think **about that topic**.
ex, unrequited love is unfathomably painful

03

Reading A Sonnet



*"Shall I compare thee
to a summer's day?"*

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.



Shall I compare thee to a summer's day? 1
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, 5
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; 10
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. 14

Sonnet 18



William Shakespeare



Sonnet 18

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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, 5
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William Shakespeare



Sonnet 18

Shall I compare thee to a summer's day? a1
Thou art more lovely and more temperate: b
Rough winds do shake the darling buds of May, a
And summer's lease hath all too short a date; b
Sometime too hot the eye of heaven shines, c5
And often is his gold complexion dimm'd; d
And every fair from fair sometime declines, c
By chance or nature's changing course untrimm'd; d
But thy eternal summer shall not fade, e
Nor lose possession of that fair thou ow'st; f10
Nor shall death brag thou wander'st in his shade, e
When in eternal lines to time thou grow'st: f
So long as men can breathe or eyes can see, g
So long lives this, and this gives life to thee. g



Sonnet 18

Quatrain	{	Shall I compare thee to a summer's day?	a1
		Thou art more lovely and more temperate:	b
		Rough winds do shake the darling buds of May,	a
		And summer's lease hath all too short a date;	b
Quatrain	{	Sometime too hot the eye of heaven shines,	c5
		And often is his gold complexion dimm'd;	d
		And every fair from fair sometime declines,	c
		By chance or nature's changing course untrimm'd;	d
Quatrain	{	But thy eternal summer shall not fade,	e
		Nor lose possession of that fair thou ow'st;	f10
		Nor shall death brag thou wander'st in his shade,	e
		When in eternal lines to time thou grow'st:	f
Couplet	{	So long as men can breathe or eyes can see,	g
		So long lives this, and this gives life to thee.	g

Volta



First Quatrain (1-4)

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;

a1
b
a
b

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis





Second Quatrain (5-8)

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;

c5
d
c
d

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis



Third Quatrain (9-12)

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:

e
f10
e
f

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

Final Couplet (13-4)

Volta

So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

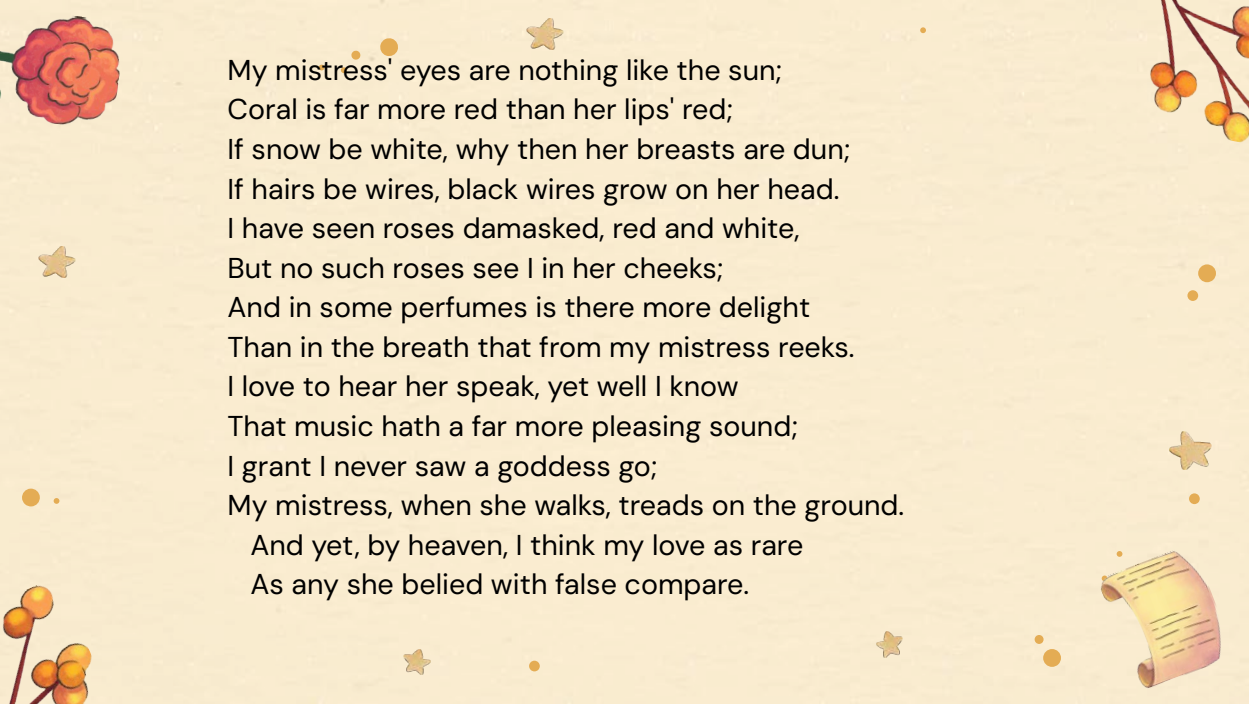
g
g

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

04

Your Turn!





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 damasked, 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 130

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**.

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

Sonnet 130

I have seen roses damasked, 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.

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

Sonnet 130

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.

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

Sonnet 130

Volta

And yet, by heaven, I think my love as **rare**
As any she belied with false **compare**.

- Evaluation
- Interpretation
- Description
- Analysis
- Critical Analysis

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
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And yet, by heaven, I think my love as rare
As any she belied with false compare.

Thank you!

Wishing you an enjoyable and relaxing reading week!

Reminders:

- Essay 1 **Due Today** @ 5pm ET to OnQ
- Quiz 1 **Recommended** Complete Today

