

**LESSON PACKET FOR RENAISSANCE ENGLISH
ENGLISH III, BRITISH LITERATURE
MR. CHAFFIN/A-315
JUNE 2016**

(SONNETS)

THE OBJECTIVES FOR THIS LESSON ARE:

Students will comprehend, interpret, evaluate, and respond to a variety of complex texts of all genders from a variety of perspectives.

Students will identify and analyze main idea, theme, claims, point of view, and literary elements, within informational and literary texts.

Students will cite specific textual evidence when writing or speaking to support inferences or conclusions drawn from the text.

Students will read and comprehend a broad range of complex literary and informational texts independently and proficiently.

Students will demonstrate understanding of sounds in oral language.

Students will recognize sight words and decode and read words by applying phonics and word analysis skills.

Students will demonstrate understanding of the organization and basic features of print, including book handling skills and the understanding that printed materials provide information and tell stories.

Students will orally read appropriately leveled texts smoothly and accurately, with expression that connotes comprehension at the independent level.

Students will apply knowledge of print concepts, phonological awareness, and phonics in written form.

Students will write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Students will build and apply vocabulary using various strategies to make meaning and communicate ideas.

Students will demonstrate command of Standard English grammar, mechanics, and usage when communicating.

Students will demonstrate the ability to understand and use information technology tools to carry out research, including the use of discipline-related software and on-line resources.

MATERIALS PROVIDED IN THIS PACKET:

- * vocabulary puzzle
- * study/answer questions
- * guide to participial phrases
- * grammar/usage exercises
- * commentary on the Renaissance
- * commentary on sonnets

OBJECTIVES TO BE TESTED:

- * vocabulary
- * story content
- * participial phrases
- * poetic elements

GUIDE TO PARTICIPLES AND PARTICIPIAL PHRASES

by Neill J. Chaffin

A participial phrase is one of the three types of verbal phrases: participial phrases, infinitive phrases, and gerund phrases. A participial phrase is a phrase that is based on the past participle or present participle of a verb and used as an adjective.

All verbs have four principal parts: the present, the past, the past participle, and the present participle. We will be concerned with the past participle and the present participle. These two can function either as the main verb in a verb phrase or as an adjective.

PARTICIPLES AS VERBS AND AS ADJECTIVES

I have spoken with the principal today.	<i>(past participle as the main verb in a verb phrase)</i>
The spoken part of the program begins now.	<i>(past participle as an adjective)</i>
The men were thinking about the problem.	<i>(present participle as the main verb in a verb phrase)</i>
A thinking man will usually be successful.	<i>(present participle as an adjective)</i>
We have broken the rules.	<i>(past participle as the main verb in a verb phrase)</i>
The broken rules were important.	<i>(past participle as an adjective)</i>
She is speaking on the phone.	<i>(present participle as the main verb in a verb phrase)</i>
She had a speaking role in the play.	<i>(present participle as an adjective)</i>

PARTICIPIAL PHRASES AS ADJECTIVES

A participial phrase *usually* begins with the participle itself, but there may be a preceding word that is part of the phrase. The remainder of the phrase may be an adverb, a prepositional phrase, a direct object, etc. In its entirety, the participial phrase always functions as an adjective. If a participial phrase begins the sentence, it must have a comma after it.

Thinking of a solution , the workers got the job done.	<i>(present participle and prepositional phrase: modifying workers)</i>
The holes dug by the mole disfigured the yard.	<i>(past participle and prepositional phrase: modifying holes)</i>
Stunning the listening crowd , the storm broke.	<i>(present participle and a direct object: modifying storm)</i>
Cut thin and cooked quickly , the ingredients in a stir fry should always be fresh.	<i>(compound participial phrase consisting of two past participles and two adverbs: modifying ingredients)</i>
The attendant hit the curb while parking the car .	<i>(present participle and a direct object; note the introductory word "while": modifying attendant)</i>
Having parked the car , the attendant locked it.	<i>(this is a participial phrase in the passive perfect form: modifying attendant)</i>
Slowly roasted over an open fire , the meat was delicious.	<i>(past participle and prepositional phrase introduced with an adverb: modifying meat)</i>

Do not confuse a participial phrase with an adverb clause. The adverb clause will begin with a subordinating conjunction and will contain its own subject. A participial phrase does not have its own subject; it functions as an adjective to describe a noun or pronoun elsewhere in the sentence.

As mentioned above, an introductory participial phrase must have comma after it. Sometimes a participial phrase must be set off with a comma or commas even if it does not begin the sentence. A **restrictive phrase will not have commas**: it is information that is very important to the meaning of the sentence. A **non-restrictive phrase will have commas**: it is just extra information that is nice to know but not really important.

The book lying on the desk is mine.	<i>(lying on the desk is restrictive; it is important to know which book)</i>
The book, covered with graffiti , lay on the desk.	<i>(covered with graffiti is non-restrictive; it is nice to know but not really essential)</i>
A sign painted in bright colors is usually important.	<i>(painted in bright colors is restrictive; it is important to the meaning of the sentence.)</i>

PROBLEMS WITH PARTICIPIAL PHRASES

Be careful to use participles and participial phrases so that it is clear what word is being modified and that there is a word

in the rest of the sentence to which the participial phrase can logically refer. Otherwise, you get some very strange and unintended meanings:

- Lifting a heavy stack of boards**, my sleeve caught on a nail. *(your sleeve was lifting a stack of boards?!?)*
- Lifting a heavy stack of boards**, I caught my sleeve on a nail. *(now it is clear that I was lifting the boards!)*
- When I was lifting a heavy stack of boards**, my sleeve caught on a nail *(again it is clear that I was lifting the boards!)*
- Enthralled by a fascinating discussion**, the hours passed quickly. *(the hours were enthralled?!?)*
- Enthralled by a fascinating discussion**, I found the hours passed quickly. *(now it is clear that I am enthralled!)*
- Because I was enthralled by a fascinating discussion**, the hours passed quickly. *(now it is now clear that I am enthralled)*

In the above examples, you will see that the solution is to alter the main part of the sentence so that there is a word to which the participial phrase can rationally refer or to turn the participial phrase into an adverb clause, which will have its own subject.

Where you put the participial phrase makes a difference in meaning:

- I shot an elephant **wearing my pajamas**. *(Why was the elephant wearing my pajamas?)*
- Wearing my pajamas**, I shot an elephant. *(Now it is clear that I am wearing my pajamas, not the elephant!)*
- He fell to the ground **stunned by the ball**. *(The ground is stunned by the ball?)*
- Stunned by the ball**, he fell to the ground. *(Now it is clear that he is stunned by the ball.)*
- Shopping at the store**, we saw our friends. *(We are doing the shopping.)*
- We saw our friends **shopping at the store**. *(Now it is our friends doing the shopping.)*

Do not confuse prepositional phrases, participial phrases, and adverb clauses. The prepositional phrase will start with a preposition and will not contain a verb. The participial phrase will *usually* begin with a past participle or present participle of a verb. The adverb clause will start with a subordinating conjunction and will contain its own subject.

- We saw our friends **at the store**. *(prepositional phrase)*
- We saw our friends **shopping at the store**. *(participial phrase)*
- We saw our friends **when they were shopping at the store**. *(adverb clause)*

Note that a participial phrase acts as an adjective. You will always be able to remove it from the sentence and still have a structurally complete sentence, although you will be missing some information. This is also true of prepositional phrases and adverb and adjective clauses. You can see this in the above examples: after removing the bold-faced structures, you still have a complete sentence: We saw our friends.

The Renaissance

by Neill J. Chaffin

The Renaissance-the word means “rebirth” was a time of great change: religious, political, economic, artistic, literary, and societal. It was a relatively prosperous time. Warfare decreased. Political power became more centralized. The feudal system waned and was replaced by more opportunity for economic and social advancement. There was a flowering of art and literature. The Renaissance in England can be dated between the late 15th Century and the middle of the 17th

Century.

Horizons opened up as trade increased, and voyages of exploration connected the world. This was the era of Columbus's voyages and the establishment of the trade route around Africa by Da Gama and Diaz. Magellan circumnavigated the globe. Cortez conquered Mexico, and Pizarro conquered South America. The English began settlements in North America, and the French established themselves in what is now Canada. Contact was made with the Far East, and trade began to develop.

This was the age of Leonardo da Vinci, Copernicus, Galileo, Paracelsus, Vesalius, Brahe, Kepler, Huygens, and countless other great names in the sciences. Huge advances were made in astronomy, medicine, and mathematics. Mercator and Vespucci drew maps. The first terrestrial globe was constructed. Leuwenhoek established zoology. Clocks, at least in the traditional mechanical form, developed and became more widely available. Da Vinci drew a flying machine.

Art exploded. Renaissance artists included Verrocchio, Botticelli, Da Vinci, Michelangelo, Durer, Raphael, Titian, Correggio, Holbein, El Greco, and many others produced great works of painting and sculpture that now grace the world's museums. Their works encompassed the whole of human experience.

In literature, the *King James Bible* was printed. Shakespeare wrote his timeless plays. Worldly love became the topic of countless sonnets. Milton wrote *Paradise Lost*. It was the age of John Donne, Edmund Spenser, Walter Raleigh, Christopher Marlowe, and Francis Bacon.

Students who want to get a good picture of how the various areas of human endeavor developed during the Renaissance-and, indeed, throughout recorded history-should obtain a copy of *The Timetables of History*, by Bernard Grun. It traces history through developments in history, politics, literature, theater, religion, philosophy, visual arts, music, technology, science, and daily life.

EXERCISE ON PARTICIPIAL PHRASES

Directions: Circle the participial phrases:

01. The stones lying on the bottom of the pool were magnified by the water. (7)
02. Crushed by the fallen tree, the car was a total loss. (5)
03. He sat motionless on the floor, visibly shaken. (2)

04. The report, typed neatly and accurately, lay on the desk. (4)
05. Quickly corrected by the machinist, the errors in the part were no longer a problem. (5)
06. Some of the boys called to the office were guilty of the offense. (4)
07. Breathing deeply and rhythmically, she practiced her yoga routine. (4)
08. Having finished the test, the students breathed a sigh of relief. (4)
09. Completing their work, the men packed up their tools and left. (3)
10. The girls singing in the program are very talented. (4)

EXERCISE ON MISPLACED AND DANGLING PARTICIPIAL PHRASES

Directions: Correct the sentences:

01. A kitten sat on the floor purring softly.

02. Mr. Hawkins turned off the stereo irritated by the noise.

03. We could see the pyramids moving closer.

04. While driving at high speed, two deer ran suddenly across the road.

05. Left alone in the house, the noises terrified him.

06. While playing in the high chair, I was afraid the baby would fall out.

07. Being completely wild, Maria told us the cats were dangerous.

08. I could see the houses flying over the city.

09. While watching the tennis match, my cat jumped up on the kitchen counter.

10. Rounding a curve in the road, a sign warned us to slow down.

EXERCISE ON RUN-ONS, FRAGMENTS, AND COMPLETE SENTENCE

Directions: Classify as run-on, fragment, or complete:

01. Lying beneath the covers on a cold and windy night.
02. Treated by the hospital and then released with a warning to go home and get some rest.
03. She walked down the street, looking into the shop windows as she went.
04. They could hear the approaching train they stopped at the crossing.
05. They could hear the approaching train, they stopped at the crossing.
06. They could hear the approaching train and they stopped at the crossing.
07. They could hear the approaching train; they stopped at the crossing.
08. They could hear the approaching train, and they stopped at the crossing.
09. Take the next exit; drive down into the town; find a gas station.
10. Take the next exit, drive down into the town, find a gas station.

THE SONNET

The sonnet was a popular poetic form in the Renaissance. It has a brief and musical form particularly well-suited for expressing emotions such as love, longing, reminiscence, sorrow, etc. It is invariably 14 lines in length and always rhymed, albeit in varying ways. While there are a number of variations on the sonnet form, the Petrarchan and the Shakespearean (Elizabethan) forms are the most common.

The Petrarchan sonnet begins with eight lines that set forth the general idea of the poem. It follows this with six lines that are a summary, reaction, or conclusion to the previous eight.

The Elizabethan, or Shakespearean, sonnet begins with three four-line stanzas, called quatrains, and

follows these with a two-line summation or resolution.

Sample Petrarchan sonnet:

The New Colossus
by Emma Lazarus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gate shall stand
A might woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Notice that the first eight lines describe the Statue of Liberty. What the statue represents, that is the explanation of the first eight lines, is given in the words of the statue herself in the last six lines. The rhyme scheme is *ababbaabcdcdcd*.

When I Do Count (Sonnet 12)
by William Shakespeare

When I do count the clock that tells the time
And see the brave day sunk in hideous night,
When I behold the violet past prime
And sable curls all silvered o'er with white,
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard:
Then of thy beauty do I question make
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake,
And die as fast as they see other grows,
And nothing 'gainst Time's scythe can make
defence
Save breed, to brave him when he takes thee
hence.

Notice that there are three quatrains (four-line stanzas), although these are not usually written with breaks between them. Notice also that there is a change in the train of thought at the beginning of the third quatrain. This is then followed by a two line conclusion or reaction. The rhyme scheme of this sonnet is *ababcdcddefefgg*.

STUDY QUESTIONS FOR THE ABOVE PETRARCHAN SONNET

01. Cite the alliterations in the lines beginning "here" and "glows".
02. What contrast is drawn between the Statue of Liberty and the ancient Greek statue?
03. Research the Colossus at Rhodes and write a brief description.
04. What similarity can be drawn between the Colossus and the Statue of Liberty?
05. What kind of people are being welcomed by the Statue of Liberty?
06. Draw some comparison between the message of Lazarus's poem and current events.

STUDY QUESTIONS FOR THE ABOVE SHAKESPEAREAN SONNET

01. Cite the alliterations in the lines beginning “When I ” and “Which”.
02. Explain the line beginning “And Sable”.
03. In general, what do the first two quatrains describe?
04. What does the third quatrain do? In other words, what comparison or parallel does it make?
05. What conclusion, or advice, is given in the last two lines?
06. What is personified in the next-to-last line?

VOCABULARY SONNETS

Directions: Match the definitions to the words by writing the letter of the definition in front of the word:

- | | |
|--|---|
| 01. astride | d. A piece of wood or a metal container with a wick that is set on fire for light |
| 02. barren | e. Jailed; pent up; incarcerated |
| 03. beacon | f. A signal fire, especially one on a hill or atop a tower |
| 04. behold | g. Stately or brilliant display; ostentatious display or show |
| 05. bier | h. Crowded, pushed, or nestled together |
| 06. brazen | I. Wanting; desiring |
| 07. canopy | j. Deeply distressed; miserable |
| 08. erst | k. Garbage; detritus; trash |
| 09. forsake | l. Full of, as being ready to go or give forth |
| 10. girded | m. Famous; renowned |
| 11. hideous | n. Storm |
| 12. huddled | o. Frightful; ugly; revolting |
| 13. imprisoned | p. A small flower that overwinters and blooms early in the spring |
| 14. limbs | r. See |
| 15. lofty | s. Best or most vigorous part of a person, time, or thing |
| 16. pomp | t. Black |
| 17. prime | u. High; elevated; tall |
| 18. refuse | v. Empty; devoid; bare |
| 19. sable | w. Formerly |
| 20. scythe | x. Cover; overhead shelter |
| 21. sheaves | y. Fastened with a belt or band |
| 22. storied | z. Bundles of grain stalks tied up together |
| 23. teeming | aa. Platform or portable framework for a coffin |
| 24. tempest | bb. Leave; abandon |
| 25. torch | cc. A tool with a long curved blade for cutting grain |
| 26. violet | |
| 27. wretched | |
| 28. yearning | |
| a. Of or like brass; brave or bold; impudent | |
| b. Arms and legs | |
| c. Standing astraddle something, with one leg on each side | |

COMPOSITION ASSIGNMENT

Directions: Find a Petrarchan or Shakespearean sonnet. DO NOT use what is in the textbook! Copy it. Write a paragraph containing a summary of the message of the sonnet, examples of alliteration, charting of the rhyme scheme, etc. Be prepared to read the sonnet and your paragraph in class.

Limit the paragraph to no more than about 100-125 words.

Here is my own example of a sonnet in the Shakespearean style, if not of Shakespearean quality!

I slumber nightly in my cozy bed,
Beneath a soft and fragrant cotton sheet,
On plump and downy pillows rests my head;
A woven Irish blanket warms my feet.
A noise of ticking comes from all around.
A ceiling fan stirs up a pleasant breeze.
I find the ticking quite a soothing sound,
And lie abed in comfort and in ease.

I know it is a fleeting comfort, though:
Soon I must face another working day,
And so I rise and stretch from head to toe,
And to the bathroom wend my weary way.
I know that I must do what I must do,
So that my bills will not be overdue.

Here is my example of the paragraph:

My own sonnet expresses an experience well-known to most people. I am comfortable in my bed. I enjoy the ticking of the clocks around me and the pleasant breeze of the ceiling fan. Still, even as I lie there, I realize that I must get up and go to work, no matter how much I want to remain in bed. I get up and head for the bathroom. The first two quatrains provide the setting, and there is a distinct change in thought in the third quatrain. My rationale is simply expressed in the last two lines: I have to go to work so I can pay my bills! The rhyme scheme is *ababcdcdefegg*. Examples of alliteration include “woven/warms”, “soothing/sound”, and “wend/weary/way”.