

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

**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
- \* composition guidelines
- \* text of various poems

**OBJECTIVES TO BE TESTED:**

- \* vocabulary
- \* story content

## English Renaissance Love Poems

by Neill J. Chaffin

One of the common themes of English Renaissance poetry is love. Although the poets also treated of other things-war, honor, loss, the passage of time, etc.-, love seems to be the favorite. To the modern ear and eye, the poetry is sometimes, well, a little idealistic. It is entertaining, however. Many tend to elevate women to a sort of mythical goddess state, usually praising their beauty, although there are some poems that are a bit more realistic. Which of the poems you prefer sort of depends on your own level of romanticism or cynicism.

### STUDY QUESTIONS FOR “TO HIS COY MISTRESS” (ANDREW MARVELL)

01. Of what is the poet complaining in the opening lines?
02. What exaggerations does the poet employ in lines 5-12?
03. What worth does he assign to certain parts of his mistress?
04. What change occurs beginning at line 22?
05. What imagery does the poet apply to their unrequited love?
06. What simile does he employ in lines 33-34?
07. What simile does he employ in line 38?
08. What is personified in the last two lines?
09. What, in short, does he want to do with his mistress?
10. Chart the rhyme scheme of the first few lines.

### STUDY QUESTIONS FOR “THERE IS A GARDEN IN HER FACE” (THOMAS CAMPION)

There is a garden in her face,  
Where roses and white lilies grow,  
A heavenly paradise is that place,  
Wherein all pleasant fruits do flow.  
There cherries grow, which none may buy  
Till “Cherries ripe!” themselves do cry.

Those cherries fairly do enclose  
Of orient pearl a double row;  
Which when her lovely laughter shows,  
They look like rosebuds filled with snow.  
Yet them nor peer nor prince can buy,  
Till “Cherries ripe!” themselves do cry.

Her eyes like angels watch them still;  
Her brows like bended bows do stand,  
Threatening with piercing frowns to kill  
All that attempt with eye or hand  
Those sacred cherries to come nigh,  
Till “Cherries ripe!” themselves do cry.

01. To what is her face compared?
02. What are the “cherries” the poet mentions?
03. Chart the rhyme scheme of the first stanza.
04. What is the “double row of orient pearls”?
05. Cite three examples of alliteration in the second stanza.
06. Cite the simile in the second stanza.
07. What does the last line of each stanza mean?
08. Cite two similes in the last stanza.
09. In short, what does the subject of the poem not want anyone to do without her permission?

\* “*Cherries ripe!*” refers to a call by street vendors marketing cherries.

### “THINK’ST THOU TO SEDUCE ME THEN” (THOMAS CAMPION)

Think'st thou to seduce me then with words that have no meaning?  
Parrots so can learn to prate, our speech by pieces gleaning;  
Nurses teach their children so about the time of weaning.

Learn to speak first, then to woo; to wooing much pertaineth;  
He that courts us, wanting art, soon falters when he feigneth,  
Looks asquint on his discourse, and smiles when he complaineth.

Skillful anglers hide their hooks, fit baits for every season;  
But with crooked pins fish thou, as babes do that want reason:  
Gudgeons only can be caught with such poor tricks of treason.

Ruth, forgive me, if I erred from human heart's compassion,  
When I laughed sometimes too much to see thy foolish fashion;  
But, alas, who less could do that found so good occasion?

### **“SONG” (SIR JOHN SUCKLING)**

Why so pale and wan, fond lover?  
Prithee, why so pale?  
Will, when looking well can't move her,  
Looking ill prevail?  
Prithee, why so pale?

Why so dull and mute, young sinner?  
Prithee, why so mute?  
Will, when speaking well can't win her,  
Saying nothing do 't?  
Prithee, why so mute?

Quit, quit, for shame; this will not move,  
This cannot take her.  
If of herself she will not love,  
Nothing can make her:  
The devil take her!

### **“OUT UPON IT!” (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!

**STUDY QUESTIONS FOR “THINK’ST THOU TO SEDUCE ME THEN?”**

- |     |                                       |                                     |            |
|-----|---------------------------------------|-------------------------------------|------------|
| 01. | From whose point of view is this      | written, a man’s or a woman’s?      |            |
| 02. | To what does the poet compare the     | words of the one attempting the     | seduction? |
| 03. | So, is she impressed by his words?    |                                     |            |
| 04. | What does she advise him to do at     | the beginning of the second stanza? |            |
| 05. | Who are the “skillful anglers” of     | the third stanza?                   |            |
| 06. | How does she feel about his           | attempts in the third stanza?       |            |
| 07. | What does the last line of the        | stanza mean?                        |            |
| 08. | How has she reacted to his clumsy     | attempts to woo her?                |            |
| 09. | How does she justify her reaction?    |                                     |            |
| 10. | Chart the rhyme scheme of the poem.   | What is this scheme called?         |            |
| 11. | Cite examples of alliteration in each | stanza.                             |            |

**STUDY QUESTIONS FOR “SONG”  
 AND “OUT UPON IT”**

- |       |  |                                     |
|-------|--|-------------------------------------|
| 01.   | Chart the rhyme scheme of the first    | stanza.                             |
| 02.   | What does the poet chide the lover     | for in the first stanza?            |
| 03.   | Cite alliteration in the first stanza. |                                     |
| 04.   | What does the poet chide the lover     | for in the second stanza?           |
| 05.   | What is his advice to the lover in     | the last stanza?                    |
| ----- |  |                                     |
| 06.   | What is the rhyme scheme of the        | first stanza of “Out Upon It”?      |
| 07.   | What does the poet praise himself for  | in the second stanza?               |
| 08.   | How does he contradict this praise in  | the third stanza?                   |
| 09.   | To what does he attribute his          | “faithfulness” in the third stanza? |
| 10.   | Cite alliteration in the second        | stanza.                             |

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|-------------------|--------------------------|----------|
| * <i>Gudgeons</i> | are cheap, easily caught | fish     |
| * <i>Ruth</i>     | means “pity”             |          |
| * <i>Prithee</i>  | means “I pray thee”      | (please) |

**STUDY QUESTIONS FOR “TO THE VIRGINS TO MAKE MUCH OF TIME”  
 (ROBERT HERRICK)**

- |     |  |                          |
|-----|--|--------------------------|
| 01. | What does the poet advise the virgins (unmarried girls) to do in the first line? | What do these represent? |
| 02. | What is personified in the first stanza?   |                          |
| 03. | Chart the rhyme scheme of the first stanza.                                      |                          |
| 04. | Cite the alliteration in the second stanza.                                      |                          |
| 05. | To what is the sun compared?   |                          |
| 06. | What does the poet advise the virgins to do in the last stanza?                  |                          |
| 07. | What does this say about what the poet values in women?                          |                          |
| 08. | What message does this share, in a way, with “To His Coy Mistress”?              |                          |

**STUDY QUESTIONS FOR “THE PASSIONATE SHEPHERD TO HIS LOVE” AND “THE NYMPH’S  
 REPLY TO THE SHEPHERD”  
 (CHRISTOPHER MARLOWE AND SIR WALTER RALEIGH)**

01. Chart the rhyme scheme of the first stanza.
  02. Cite alliteration in the first two lines.
  03. What various things does the passionate shepherd say he will give his love?
  04. What do all these things, except the gold buckles, have in common?
  05. Cite alliterations in the sixth stanza.
  06. What does the shepherd expect to get in return?
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07. What indicates in the first stanza of the nymph's reply that she may not completely believe the shepherd's promises?
  08. Cite alliterations in the first stanza.
  09. What things does she cite as objections to the shepherd's promises?
  10. What does she say in the final stanza would have to happen before granting her love to the shepherd?
  11. What is the shepherd going to get from her?

## COMPOSITION ASSIGNMENT

*Directions: The above poems tend to focus on youth and beauty, especially of women. There is also a preoccupation with the passage of time. Do we still feel this way? Write a paragraph that cites modern works of poetry, music, etc. that deal with these things. The paragraph should be 150-200 words in length, EXCLUDING the quote.*

Here is my example:

*"Every day is getting shorter, never seem to find the time; words that either lead to naught or half a page of scribbled lines. Then one day you wake to find, ten years have got behind you. No one told you when to run: you missed the starting gun. And you run and you run to catch up to the sun, but it's sinking, and racing around to come up behind you again. The sun is the same in a relative way, but you're older, shorter of breath and one day closer to death".*

The human awareness of the passage of time has seldom been expressed better than in these lines from the song "Time", by Pink Floyd. Youth is unconcerned with the passage of time: young people are never going to get old and die, or so they think. Things can be put off: there will always be time later. Opportunities missed will be replaced by other opportunities. Think again! Even in modern times, with life expectancies exceeding seventy years, *tempus fugit*. How much more must this have been felt in an age, like the English Renaissance, when life expectancy was around forty years! Poor diet, bad teeth, polluted water, lack of medical care, and the rigor of daily life aged people rapidly. Women married at fifteen, had numerous children, and were old and worn out by thirty. It is small wonder that youth and beauty were so valued. Our society still worships youth and beauty today. People, especially women, will buy anything they think will make them younger and more attractive, to the tune of several billion dollars per year.