English Lesson to Prepare
for UIL Literary Criticism Contest

Lesson Plan Title: Using Close Reading Skills for Fiction

Goal of Lesson: To create building blocks so that students have the ability to analyze fiction for deeper understanding and precise interpretation.

Subject/Grade Level: English I – IV (esp. Pre-AP & AP)

TEKS Addressed:

(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:
(A) analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction;
(B) analyze differences in the characters' moral dilemmas in works of fiction across different countries or cultures;
(C) evaluate the connection between forms of narration (e.g., unreliable, omniscient) and tone in works of fiction; and
(D) demonstrate familiarity with works by authors from non-English-speaking literary traditions with emphasis on 20th century world literature. (ELAR 1-2)
(5)(A) analyze how complex plot structures (e.g., subplots) and devices (e.g., foreshadowing, flashbacks, suspense) function and advance the action in a work of fiction;
(B) analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters; (ELAR 3-4)
(15)(C) write an interpretation of an expository or a literary text that:
(i) advances a clear thesis statement;
(ii) addresses the writing skills for an analytical essay, including references to and commentary on quotations from the text:
(iii) analyzes the aesthetic effects of an author's use of stylistic or rhetorical devices;
(iv) identifies and analyzes the ambiguities, nuances, and complexities within the text; and
(v) anticipates and responds to readers' questions or contradictory information. (ELAR 1-4)

Overview of Lesson:

The teacher will guide a class discussion for the purpose of using close reading techniques to analyze a chapter of a novel or a short story. Next, students will independently analyze a second chapter or short story, using the same close reading strategies.

Materials Needed:

1. Novel from the Literary Criticism reading list (list can be found at bottom of www.uil.utexas.edu/academics/index.html) or any short story or novel to be assigned in class
2. List of Close Reading Techniques for Fiction (attached)

Procedures and Activities:

The teacher will –

- present the values of close reading techniques, emphasizing their importance for personal reading, school assignments and tests, such as SAT, ACT, AP, etc.

- provide students with a copy of the close reading techniques for fiction (attached).

- provide students with the novel from the literary criticism reading list or another novel or short story.

- ask students to underline or highlight key words, phrases or ideas as they read the first chapter of the novel (or short story).

- model use of close reading techniques by guiding a class discussion which asks the students to apply the close reading techniques to the fiction.

Independent Practice:

The teacher will –

- assign students to read independently the second chapter or another short story.

- have students use the close reading techniques so that they can independently analyze the second piece of fiction.

- assign students to analyze the second chapter (or short story) by writing a paragraph about each of the items I – VI of the close reading techniques.

Assessment:

Evaluation of student paragraphs on items I - IV of the close reading strategies as applied to the second chapter or story.

Close Reading Techniques for Fiction

(suggestions from A P Teacher Resources & Dr. Chad Osborne of the Teacher Development Network)

I.   First Impressions:
   What are the first things you notice about the literature?
   Do the things you noticed complement each other or contradict each other and what does that imply?
   What does the title suggest?
   What mood does the passage create? Why?

II.   Use of Language (Vocabulary, Diction):
   What are the first words that you notice? Why?
   How do the important words relate to one another?
   Do any word choices/uses seem unusual to you? Why?
   Do any words have double meanings or extra connotations?
   What are the unfamiliar words? How can you determine their meanings?

III.   Discerning Patterns (Repetitions, Similarities, Contradictions, Images):
   Does an image remind you of an image elsewhere in the literature? Where? What's the connection?
   How might this image fit into the pattern as a whole?
   Could this passage symbolize the entire work? Could this passage serve as a microcosm--a little picture--of what's taking place in the whole work?
   What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like?
   Look at the punctuation. Is there anything unusual about it?
   Is there any repetition within the passage? What is the effect of that repetition?
   How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
   Can you identify an inconsistency in the author's thought or subject?
   What is left out or kept silent? What would you expect the author to talk about that the author avoided?

IV.   Point of View and/or Characterization:
   How does the passage make us react or think about any characters or events within the narrative?
   Are there colors, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound or physical description?
   Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, knowing things the characters couldn't possibly know?
   What background is revealed about the characters? What important information about the characters adds insight?

V.   Symbolism:
   Are there metaphors? What kinds?
   Is there one controlling or extended metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
   How any objects represent something else? What does that imply?
   Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
   If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

VI.   Theme and Thesis
   Based on the information you have gathered from your analysis, what is the theme that is implicitly or explicitly suggested?
   What is the assertion or message of the literature?

Lesson Plan Title: Using Close Reading Skills for Poetry

Goal of Lesson: To create building blocks so that students have the ability to analyze poetry for deeper understanding and precise interpretation.

Subject/Grade Level: English I – IV (esp. Pre-AP & AP)

TEKS Addressed:

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. (ELAR 1-4)

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works. (ELAR 1-4)

(1)(B) analyze textual context (within a sentence and in larger sections of text) to draw conclusions about the nuance in word meanings;

(C) infer word meaning through the identification and analysis of analogies and other word relationships;

(D) recognize and use knowledge of cognates in different languages and of word origins to determine the meaning of words; (ELAR 1-4)

(15)(C) write an interpretation of an expository or a literary text that:

(i) advances a clear thesis statement;

(iii) analyzes the aesthetic effects of an author's use of stylistic or rhetorical devices;

(iv) identifies and analyzes the ambiguities, nuances, and complexities within the text; (ELAR 1-4)

Overview of Lesson:

The teacher will guide a class discussion for the purpose of using close reading techniques to analyze a poem. Next, students will independently analyze a second poem using the same close reading strategies.

Materials Needed:

1. Copy of poem from Literary Criticism reading list (list can be found at bottom of www.uil.utexas.edu/academics/index.html)

2. List of Close Reading Techniques (attached)

3. Copy of another poem from Literary Criticism reading list

Procedures and Activities:

The teacher will -

- present the values of close reading techniques, stressing their importance for personal reading, school assignments and tests, such as SAT, ACT, AP, etc.

- provide students with a copy of the close reading techniques for poetry (attached).

- select a poem from the Literary Criticism reading list and either read the poem to the class or ask student(s) to read the poem aloud.

- ask students to underline or highlight key words, phrases or ideas as the poem is read.

- model use of close reading techniques by guiding a class discussion which asks the students to apply the close reading techniques for poetry to the first poem selected from the Literary Criticism reading list.

Independent Practice:

The teacher will –

- assign students to read independently the second poem from the Literary Criticism reading list.
- have students use the close reading techniques so that they can independently analyze the poem.
- assign students to analyze the second poem by writing a paragraph about each of the four major close reading technique headings.

Assessment:

Evaluation of student paragraphs, based on the close reading strategies applied to the second poem.

Close Reading Techniques for Poetry
(Suggestions from Betsy Draine of the University of Wisconsin-Madison)

A good poem is like a puzzle--the most fascinating part is studying the individual pieces carefully and then putting them back together to see how beautifully the whole thing fits together. A poem can have a number of different "pieces" that you need to look at closely in order to complete the poetic "puzzle." This sheet explains one way to attempt an explication of a poem, by examining each "piece" of the poem separately. (An "explication" is simply an explanation of how all the elements in a poem work together to achieve the total meaning and effect.)

I. Situation in the poem:
    Does the poem tell a story? Is it a narrative poem? If so, what events occur?
    Does the poem express an emotion or describe a mood?
    Poetic voice: Who is the speaker? Is the poet speaking to the reader directly or is the poem told
            through a fictional "persona"? To whom is he speaking? Can you trust the speaker?
    What is the speaker's attitude toward the subject of the poem? What sort of tone of voice seems to be
            appropriate for reading the poem out loud? What words, images, or ideas give you a clue to the
            tone?
    What is the theme and thesis of the poem?

II. Structure of the poem:
    Form: Look at the number of lines, their length, their arrangement on the page. How does the form
            relate to the content? Is it a traditional form (e.g. sonnet, limerick) or "free form"? Why do you
            think the poem chose that form for his poem?
    Movement: How does the poem develop? Are the images and ideas developed chronologically, by
            cause and effect, by free association? Does the poem circle back to where it started, or is the
            movement from one attitude to a different attitude (e.g. from despair to hope)?
    Syntax: How many sentences are in the poem? Are the sentences simple or complicated? Are the verbs
            in front of the nouns instead of in the usual "noun, verb" order? Why?
    Punctuation: What kind of punctuation is in the poem? Does the punctuation always coincide with the
            end of a poetic line? If so, this is called an end-stopped line. If there is no punctuation at the end
            of a line and the thought continues into the next line, this is called enjambement. Is there any
            punctuation in the middle of a line? Why do you think the poet would want you to pause halfway
            through the line?
    Title: What does the title mean? How does it relate to the poem itself?

    III. Language of the poem:
            Diction or Word Choice: Is the language colloquial, formal, simple, unusual?
            Do you know what all the words mean? If not, look them up.
            What moods or attitudes are associated with words that stand out for you?
            Allusions: Are there any allusions (references) to something outside the poem, such as events or
            people from history, mythology, or religion?
            Imagery: Look at the figurative language of the poem--metaphors, similes, analogies,
            personification. How do these images add to the meaning of the poem or intensify the effect of
            the poem?

IV. Musical devices in the poem:
            Rhyme scheme: Does the rhyme occur in a regular pattern, or irregularly? Is the effect formal,
            satisfying, musical, funny, disconcerting?
            Rhythm or meter: In most languages, there is a pattern of stressed and unstressed syllables in a
            word or words in a sentence. In poetry, the variation of stressed and unstressed syllables and
            words has a rhythmic effect. What is the tonal effect of the rhythm?
            Other "sound effects": alliteration, assonance, consonance, etc. What tonal effect do they have?

English Lesson to Prepare

for UIL Literary Criticism Contest

Lesson Plan Title: Examining and Using Poetic Devices

Goal of Lesson: To provide students an opportunity to scrutinize poetic devices and assess how they convey meaning and emotional responses.

Grade Level: English I - IV

TEKS Addressed:

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. (ELAR 1-4)

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the function of symbolism, allegory, and allusions in literary works. (ELAR 1-4)

(15)(C)(iii) ...analyze the aesthetic effects of an author's use of stylistic or rhetorical devices. (ELAR 1-4)

Overview of Lesson:

First class period - the teacher will lead a discussion about poetic devices, examining definitions and examples.   Next, the teacher will place students in small groups, asking them to work together to write poetic lines as described on the worksheet provided.

Next class period - students will take a nature walk outside to individually complete a set of poetic lines as listed on another worksheet.

Materials Needed:

1. Glossary of Literary Terms (attached)

2. Worksheet for group assignment (attached)

3. Worksheet for individual assignment (attached)

Procedures and Activities:

During the first class period, the teacher will –

- provide the students with a glossary of poetic terms (attached).

- describe and discuss the definitions and examples of each device.

- organize students into small groups.

- have students work in groups to complete lines of poetry as described on a worksheet to be given to each student. Although working with others, each student should use the group ideas to complete his/her own worksheet (attached).

- have students orally report and discuss their groups' writings.

Independent Practice:

During the next class period, the teacher will –

- take students on a nature walk around the outside of the school. (Teacher will follow school policy to get permission to do so.)

- provide each student with a worksheet on which he/she will write lines of poetry.

- bring students back to the classroom before the end of the period.

- have each student turn in a completed worksheet at the end of the period.

Assessment:

Evaluation of individual student worksheets.

Literary Terms

Alliteration - a pattern of sound that includes the repetition of consonant sounds.

Allusion - a reference in a literary work to a person, place, or thing in history or another work of literature.

Anastrophe - inversion of the normal syntactic order of words, for example: To market went she.

Apostrophe - when an absent person, an abstract concept, or an important object is directly addressed.

Assonance – repetition of vowel sounds.

Cacophony – use of harsh, discordant sounds.

Caesura - a natural pause or break.

Consonance – repetition of consonant sounds.

Couplet - a style of poetry defined as a complete thought written in two lines with rhyming ends.

Euphony – use of soothing pleasant sounds.

Hyperbole - exaggeration or overstatement.

Litotes - understatement, for intensification, by denying the contrary of the thing being affirmed. *A few unannounced quizzes are not inconceivable.*

Metaphor - A comparison between two objects with the intent of giving clearer meaning to one of them. Often forms of the "to be" verb are used, such as "is" or "was", to make the comparison.

Onomatopoeia - The use of words which imitate sound.

Oxymoron - putting two contradictory words together.

Personification - A figure of speech which endows inanimate objects with human traits or abilities.

Simile - A comparison between two objects using a specific word or comparison such as "like", "as".

Synecdoche - when one uses a part to represent the whole.

Syllepsis - use of a word with two others, with each of which it is understood differently. *We must all hang together or assuredly we will all hang separately.* Benjamin Franklin

Tautology - repetition of an idea in a different word, phrase, or sentence. *With malice toward none, with charity for all.*

Poetic Devices - Group Project

Please work with your group to write lines of poetry based on observations of your surroundings in the classroom and the guidelines described.

1. Two lines with a couplet and a simile.

2. A line with an oxymoron.

3. Two unrhymed lines with synecdoche and consonance.

4. A line with a caesura and alliteration.

5. A line with tautology.

6. A line with an apostrophe and personification.

7. Two lines with a couplet and litotes.

8. A line with allusion.

9. Two lines with a metaphor and euphony.

10. A line with anastrophe.

Poetic Devices – Individual Project

Please write lines of poetry based on observations during our nature walk, using the described guidelines.

1. A line with syllepsis.

2. A line with synecdoche.

3. Two lines with a couplet and onomatopoeia.

4. A line with assonance.

5. Two unrhymed lines with apostrophe and caesura.

6. A line with personification.

7. A line with alliteration and anastrophe.

8. Two lines with a couplet and metaphor.

9. A line with an oxymoron.

10. A line with euphony and litotes.

English Lesson to Prepare

for UIL Literary Criticism Contest

Lesson Plan Title: Determining Meter in Poetry

Goal of Lesson: To conduct scansion exercises to demonstrate how rhythm gives poetry a lyrical element.

Grade Level: English I - IV

TEKS Addressed:

(13)(C) revise to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed. (ELAR 1-4)
(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. (ELAR 1-4)
(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. (ELAR 1-4)

Overview of Lesson:

The teacher will explain poetic rhythm and meter, lead a whole class scansion activity, assign students to work in small groups to write examples of each type of meter, discuss the groups' results, and provide each student with poem excerpts to scan.

Materials Needed:

1. Handout on Poetic Meter (attached)

2. Worksheet for Determining Poetic Meter (attached)

Procedures and Activities:

The teacher will –

• present information about rhythm and meter and give students a handout about the subject (attached).

• lead the class through an exercise, asking students to find examples of the types of meter from poems in their text.

• place students in small groups, assigning the groups to create new examples of the types of meter.

• have groups report on their creative writings.

Independent Practice:

The teacher will –

• Provide students with poetry excerpts (attached).

• Assign each student to scan the poetic lines as explained on the worksheet.

Assessment:

Evaluate each student's scansion of the poetry excerpts.

Poetic Meter

<u>METER</u> is a rhythm of accented and unaccented syllables organized into feet or patterns.

The most common meters are:

Iambic -

A foot which starts with an unaccented and ends with an accented (stressed) syllable. It is the most common meter in the English language and naturally falls into everyday conversation. An example is "To *be* or *not* to *be*" (the accented syllables are italicized) from *Shakespeare's Hamlet*.

      That time | of year | thou mayst | in me | behold.

Trochaic -

The opposite of an iambic meter. It begins with an accented then followed by an unaccented syllable. An example is the line "*Dou*ble, *dou*ble, *toi*l and *trou*ble." from Shakespeare's *Macbeth*.

      Tell me | not in | mournful | numbers.

Anapestic -

A foot which has two unaccented syllables followed by an accented syllable. Example: "I a*rise* and un*build* it a*gain*" from Shelley's *Cloud*.

      And the sound | of a voice | that is still.

Dactylic -

A foot including an accented syllable followed by two unaccented syllables. Example: *o*penly.

      This is the | forest pri | meval, the | murmuring | pine and the | hemlocks grow.

Spondee -

      A foot consisting of two accented syllables. Example: *heartbreak*.

      Bleak, bleak/grey stones,/cold sea!

Pyrrhic

A foot including two unaccented syllables, generally used to vary rhythm.

      Example: To a/ green thought/ in a/ green shade.

      from Lord Byron's <u>Don Juan</u>: "My way/ is to/ begin/ with the/ beginning."

As well, meters are named for the number of feet:

monometer: one foot,

dimeter: two feet,

trimeter: three feet,

tetrameter: four feet,

pentameter: five feet,

hexameter: six feet,

heptameter: seven feet,

octameter: eight feet.

Determining Poetic Meter
Please scan these poetry excerpts, marking them for stressed and unstressed syllables, number
of feet and type of meter, as in the Shakespearean line below:
 ^   /   ^   /   ^   /   ^ /   ^   /
That time/ of year/ thou mayest/ in me/ behold/   Pattern: <u>iambic pentameter</u>

1. Bats have webby wings that fold up;

Bats from ceilings hang down rolled up;

Bats when flying undismayed are;

Bats are careful; bats use radar; -- Frank Jacobs

        Pattern: _____

2. The poetry of earth is never dead:

When all the birds are faint with the hot sun,

And hide in cooling trees, a voice will run

From hedge to hedge about the new-mown mead: -- John Keats

        Pattern: _____

3. The Assyrian came down like the wolf on the fold,

And his cohorts were gleaming in purple and gold;

And the sheen of their spears was like stars on the sea,

When the blue wave rolls nightly on deep Galilee. – Lord Byron

        Pattern: _____

4. The morns are meeker than they were,

The nuts are getting brown;

The berry's cheek is plumper,

The rose is out of town. -- Emily Dickinson

        Pattern: _____

Lesson Plan Title: Analyzing and Writing Sonnets

Goal of Lesson: To have students read sonnets, determine their form and create their own sonnet.

Grade Level: English I - IV

TEKS Addressed:

(13)(C) revise to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed. (ELAR 1-4)
(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the structure or prosody (e.g., meter, rhyme scheme) and graphic elements (e.g., line length, punctuation, word position) in poetry. (ELAR 1-4)
(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. (ELAR 1-4)

Overview of Lesson:

The teacher will read a sonnet, explain the forms, lead a whole-class scansion of a sonnet and then, assign students to analyze sonnets independently and write their own.

Materials Needed:

1. Two sonnets – to read, discuss and scan in class (attached).

2. Basic forms of sonnets (attached).

3. Three sonnets for individual student analysis (attached).

Procedures and Activities:

The teacher will –

- provide a copy (attached) of two sonnets, read the first to the class and talk about the elements of a sonnet.

- explain how the sonnet contains two related but differing ideas and juxtaposes the two against each other.

- present and discuss the three basic forms of sonnets (attached).

- demonstrate to the students how to mark the sonnet for rhyme scheme and meter and how to determine its form.

- Read and scan/mark the second sonnet in a class discussion.

- Assign students to independently scan and mark the three sonnets on the worksheet (attached).

Independent Practice:

The teacher will –

- have students select a sonnet form.

- assign each student to write a sonnet in the form she/he selected, marking it for rhyme scheme and meter.

Assessment:

Evaluate the student-written sonnets for correctness of form, meter, rhyme scheme and juxtaposed ideas.

Sonnet - one of the poetic forms that can be found in lyric poetry from Europe. The term *sonnet* means "little song". By the thirteenth century, it signified a poem of fourteen lines that follows a strict rhyme scheme and specific structure.

When I have seen by Time's fell hand defaced
The rich-proud cost of outworn buried age,
When sometime lofty towers I see down-rased,
And brass eternal slave to mortal rage.
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store.
When I have seen such interchange of State,
Or state it self confounded, to decay,
Ruin hath taught me thus to ruminate
That Time will come and take my love away.
This thought is as a death which cannot choose
But weep to have, that which it fears to lose.

<div align="center">William Shakespeare - Sonnet 64</div>

When I consider how my light is spent,
   Ere half my days in this dark world and wide,
   And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
   My true account, lest He returning chide;
   "Doth God exact day-labor, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
   Either man's work or His own gifts. Who best
   Bear His mild yoke, they serve Him best. His state
Is kingly: thousands at His bidding speed,
   And post o'er land and ocean without rest;
   They also serve who only stand and wait."

<div align="center">John Milton – When I Consider How My Light is Spent</div>

Basic Forms of Sonnets

The basic meter of all sonnets in English is iambic pentameter.

Italian Sonnet - divided into two sections by two different groups of rhyming sounds. The first 8 lines is called the *octave* and rhymes:

    a b b a a b b a

The remaining 6 lines is called the *sestet* and can have either two or three rhyming sounds, arranged in a variety of ways:

    c d c d c d
    c d d c d c
    c d e c d e
    c d e c e d
    c d c e d c

The exact pattern of sestet rhymes (unlike the octave pattern) is flexible but never ends in a couplet.

Spenserian Sonnet - invented by Edmund Spenser and has the pattern:

    a b a b b c b c c d c d e e

The "abab" pattern sets up distinct four-line groups, each of which develops a specific idea; however, the overlapping a, b, c, and d rhymes form the first 12 lines into a single unit with a separated final couplet.

Shakespearean or English Sonnet - has the simplest and most flexible pattern of all sonnets, consisting of 3 quatrains of alternating rhyme and a couplet:

    a b a b
    c d c d
    e f e f
    g g

Each quatrain develops an idea but one closely related to the others.

Please read the sonnets below, mark the meter and rhyme scheme and identify the type.

Sonnet 130
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 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 LXXI
Sir Philip Sidney

Who will in fairest book of Nature know
How Virtue may best lodged in Beauty be,
Let him but learn of Love to read in thee,
Stella, those fair lines, which true goodness show.
There shall he find all vices' overthrow,
Not by rude force, but sweetest sovereignty
Of reason, from whose light those night-birds fly;
That inward sun in thine eyes shineth so.
And not content to be Perfection's heir
Thyself, dost strive all minds that way to move,
Who mark in thee what is in thee most fair.
So while thy beauty draws the heart to love,
As fast thy Virtue bends that love to good.
"But, ah," Desire still cries, "give me some food."

"Sonnet LIV"
Of this World's theatre in which we stay,
My love like the Spectator idly sits,
Beholding me, that all the pageants play,
Disguising diversely my troubled wits.
Sometimes I joy when glad occasion fits,
And mask in mirth like to a Comedy;
Soon after when my joy to sorrow flits,
I wail and make my woes a Tragedy.
Yet she, beholding me with constant eye,
Delights not in my mirth nor rues my smart;
But when I laugh, she mocks: and when I cry
She laughs and hardens evermore her heart.
What then can move her? If nor mirth nor moan,
She is no woman, but a senseless stone.