

Victoria University of Wellington
School of English, Film, Theatre, and Media Studies – 2006 – 2/3

ENGL 427: Eighteenth Century and Romantic Studies: *Wordsworth and Coleridge*

Lecturer: Heidi Thomson, VZ 814
Phone: 463 6817 (direct line)
463 6800 (Helen O’Sullivan, Administrator, to leave a message;
Helen.Osullivan@vuw.ac.nz)
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Office Hours: Monday 4-5 pm, or by appointment. Ring me or send me a short email message to set up an appointment. Please note: I reply to email queries once a day (but not during weekends). You can reasonably expect to receive a reply within 36 hours.

Seminar: Monday 1-3 or 4 pm (see schedule below), in VZ 808 + Library seminar.
Please note: I will be on overseas conference leave from Monday 17 July until Sunday 30 July.

Required Texts

- *William Wordsworth: The Major Works*. Ed. Stephen Gill (OUP, Oxford World’s Classics, 2000, 24.95)
- *Coleridge’s Poetry and Prose*. Eds. Nicholas Halmi, Paul Magnuson, and Raimonda Modiano (Norton, Norton Critical Edition, 2003, \$34.95)
- Joseph Gibaldi’s *MLA Handbook for Writers of Research Papers* (MLA, 6th edition, \$79.95)

Additional materials may be handed out in the seminar.

Course Description and Objectives

This course explores the writing, lives, and times of two major Romantic poets, William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834). Their initial friendship led to the publication of the most famous collection of English Romantic poetry, *Lyrical Ballads* (1798). Almost immediately afterwards their paths diverged into radically different directions, but in many ways their lives and works continued to intersect. The emphasis will be primarily on the poetry and prose, but we will also explore a range of biographical, cultural and critical constructions.

The objectives of this course include but are not restricted to:

- An understanding of the works by Wordsworth and Coleridge.
- An understanding of the critical issues associated with these two authors, the dynamic between them, and their works.
- An understanding of the literary tradition and cultural climate in which the poems were written.
- An understanding of the process of literary research.
- Increased reading, writing, thinking skills.
- An appreciation of beautiful texts.

You are encouraged to read as widely as possible in the course texts. For obvious reasons we can only focus on a small selection of texts in our seminars, but a wider knowledge of the texts will greatly benefit your understanding of their characteristic features.

Mandatory Course Requirements and Assessment

Read the SEFTMS 2006 *Postgraduate Prospectus*, pp. 3-5. To meet the mandatory course requirements for this course it is essential for you to attend all seminars, deliver an oral report, hand in all written work (2 essays) and sit a three-hour final registry conducted examination. Formal lecturing is minimal, and being well prepared for class discussion is essential.

Assessment for this particular course is based on two essays (4,000 words in total, 60%) and a final exam (3 hours, 40%). You will be allowed to take the two main texts, *William Wordsworth: The Major Works* and *Coleridge's Poetry and Prose*, into the examination, but not your notes or any other materials. In the exam you may not write on the poem which you wrote on for your essays.

1. Essay 1: 20% of final grade (1,000-1,500 words). Due date: Monday 4 September 2006, 5 pm.
2. Essay 2: 40% of final grade (2,500-3,000 words). Due date: Friday 6 October 2006, 5 pm.
3. Final Examination (3 hours): 40% of final grade (date to be announced). The examination period for 2006 begins in the week of 16 October and ends on 10 November.

Written Work

The Essay Topics are attached. Both assignments are based on the choice of one major poem by *either* Wordsworth *or* Coleridge. A list of options is attached; please tick three options and return to me as soon as possible, or at the very latest on 31 July. You can also email me your three choices. You can number your choices in order of preference. I ask for three options in order to make sure that everybody works on a different poem. If at all possible, I will assign you your first choice. You are strongly encouraged to start work on your essays as early as possible. Do let me know if you want books to be put on Closed Reserve or Three-day loan.

Written work should be presented neatly and professionally according to the MLA format: appropriate footnoting and bibliographic referencing are essential. Work which does not meet the requirements of formal academic presentation will not be marked. Word limits and deadlines should be observed. Essays (2 copies) must be submitted in hard copy (not as email attachments). I will not provide feedback on late essays unless an extension has been requested well in advance, or there has been a medical or personal emergency. The final deadline to hand in all written work is Friday 13 October 2006.

Feel free to come and discuss your work in progress, or any ideas or concerns regarding the course as a whole, during office hours, or set up an appointment. I am happy to

answer short queries by email, but for longer discussions you will need to set up an appointment.

Relationship between Assessment and Course Objectives

Your written work should be a satisfactory, articulate, intelligent and creative response to the abovementioned course objectives.

Oral Reports

To facilitate group discussion we'll start most seminar sessions with an oral presentation on an assigned topic (based on the readings). You will have to summarise the material you are presenting, and come up with a couple of fascinating questions for further discussion. You should submit a short outline of your report (preferably one page only) the day before the seminar meets. A xerox of this outline will be distributed to the other members of the seminar. In addition, please send a Word attachment of your report to me by email, and I'll put it on the blackboard course site.

Workload

According to the University guidelines you should expect a workload of 24 hours per week for this course.

Additional Information or Information on Changes

Any urgent messages which are vital for your understanding of this course will be sent to your term address or email address and posted on the Honours noticeboard in the reception area on the eighth floor of Von Zedlitz. It is your responsibility to keep the Administrator, Helen O'Sullivan (VZ 816; 463 6800), informed of any changes to your email address or term contact details during the academic year. Any additional information relating to the course will also be posted on the ENGL 427 Blackboard site. Please remember to check this site regularly.

General University policies and statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means no cheating. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your

ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is Dr Allison Kirkman, Murphy Building, room 407. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

ENGL 427 – 2006 Seminar Schedule

Please note: I will be on overseas conference leave from 17 until 30 July. The meeting times have been adjusted to make up for lost time.

Coleridge's Poetry and Prose = CPP/*William Wordsworth: The Major Works* = WMW

Week 1 Monday 10 July 2006, 1:10-4 pm. Introduction: practical matters, the era, the poets, two amazing poems ("Tintern Abbey" WMW 131 and "Kubla Khan" CPP 180), the first assignment

Week 2 Monday 17 July 2006: No seminar because of Coleridge Summer Conference <http://www.friendsofcoleridge.com/Conference.htm>

Week 3 Monday 24 July 2006, 1:10-2 pm. Library seminar led by Librarian Sue Hirst

Week 4 Monday 31 July 2006, 1:10-4 pm.
Before 1798: CPP 3-54, 236-299, 610-626; WMW 1-54

Week 5 Monday 7 Aug. 2006, 1:10-4 pm. Annus Mirabilis: CPP 54-123; WMW 54-142, 591-625. Please read the entire *Lyrical Ballads* on ECCO (see databases on VUW library page).

Week 6 Monday 14 Aug. 2006, 1:10-3 pm. *Lyrical Ballads* continued: CPP 671-707

Mid-trimester break: 21 August-3 September 2006

Week 7 Monday 4 Sept. 2006, 1:10-3 pm. First assignment due by 5 pm.
After *Lyrical Ballads*: CPP 123-143; WMW 147-238

Week 8 Monday 11 Sept. 2006, 1:10-3 pm. Radical difference in 1802 and after: CPP 143-158, 299-306, 627-637; WMW 238-288, 297-303, 313, 319, 326-328, 334

Week 9 Monday 18 Sept. 2006, 1:10-3 pm. *The Prelude* and Coleridge's response: WMW 375-590; CPP 200-203

Week 10 Monday 25 Sept. 2006, 1:10-3 pm. Coleridge in 1816 and 1817: CPP 158-203

Week 11 Monday 2 October 2006, 1:10-3 pm. Poet-critics: *Biographia Literaria* CPP 372-398, 407-420, 449-463, 480-544; WMW 626-675.

Please note: Friday 6 October 2006: Second assignment due

Week 12 Monday 9 October 2006, 1:10-3 pm. Review

First Assignment – ENGL 427 – 2006**Essay 1: 20% of final grade (1000-1500 words, not including the bibliography) - due on Monday 4 September 2006.**

The main objective of this first assignment is to develop your research skills, and to increase your understanding of the criticism about a major Romantic poem. This assignment requires you to apply the format outlined in the MLA Handbook for Writers of Research Papers to your bibliography. The sixth edition is also available for consultation from the reference desk on the second floor of the library.

This is what you need to do:

Select a poem from the provided list (details provided in seminar; every student writes on a different poem).

Write up a selective bibliography of fifteen scholarly articles, published in refereed journals during the last ten years (i.e. from 1996 onwards), which address (fully or partly) your selected poem. At the end of your bibliography add a statement in which you list the particular databases or sources you have used for this exercise (e.g. an annual bibliography in Studies in English Literature, the MLA database, etc.).

Out of those fifteen articles, select five substantial ones which you consider of particular interest.

Write a 1000-1500 word essay in which you briefly describe the usefulness of each article. How does the article contribute to the study of this particular poem? Which aspects are emphasized?

Your essay must be typed and neatly presented in MLA documentation style.

For the sake of external examining you must hand in two identical hard copies of your work. One copy will be marked and returned to you.

Extensions must be arranged with me in advance, and not on or after the due date. No feedback will be provided on late work.

We cannot assume responsibility for lost work, and you are responsible for making a photocopy of your work for your own records. Never place essays under my office door; such essays may be lost or dated days after they were submitted.

Please do come and see me to discuss your work in progress. I am available during office hours (Monday 4-5 pm) or by appointment (463 6817, or Heidi.Thomson@vuw.ac.nz).

Second Assignment – ENGL 427 – 2006

Essay 2: 40% of final grade (2500-3000 words, not including the bibliography) - due on Friday 6 October 2006

The main objective of the second assignment is to enhance your research and critical skills by the (relatively!) exhaustive study of one particular poem. Your essay should consist of the following sections:

1. Preliminary description of the poem:

This description includes a brief narrative account of the poem and an indication of its genre (or what kind of label scholars have stuck on this poem).

2. Known facts of composition:

What do we know about the context in which the poem was created? What do we know about the poet's activities and interests at the time of composition? Any particular influences?

3. Textual history:

How many manuscripts do we know of? Where was the poem first published? What about later editions? Any major textual variants?

4. Contemporary reception:

How did the poet's contemporaries respond to this poem?

5. History of critical interpretation of the poem:

This section will necessarily be incomplete, but I expect you to identify the main trends in the criticism. You can incorporate some of your findings of the first assignment. Any major breakthroughs? Any periods of neglect or heightened interest?

6. Critical analysis of the poem:

What do *you* make of the poem?

Your essay must be typed and neatly presented in MLA documentation style.

For the sake of external examining you must hand in two identical hard copies of your work. One copy will be marked and returned to you.

Extensions must be arranged with me in advance, and not on or after the due date. No feedback will be provided on late work.

We cannot assume responsibility for lost work, and you are responsible for making a photocopy of your work for your own records. Never place essays under my office door; such essays may be lost or dated days after they were submitted.

Please do come and see me to discuss your work in progress. I am available during office hours (Monday 4-5 pm) or by appointment (463 6817, or Heidi.Thomson@vuw.ac.nz).

Reading List for Romantic Literature

Heidi Thomson

Please let me know if you have any suggestions for recommended purchase by the library or if you would like a book put on three-day loan or closed reserve because of excessive demand.

On Closed Reserve (can be expanded on)

Frank Jordan's *The English Romantic Poets*. (annotated bibliography)

Michael O'Neill's *Literature of the Romantic Period*. (annotated bibliography)

A copy of the MLA Handbook is kept for consultation at the reference desk, 2nd floor of the Library.

Some Handbooks for Reading Poetry

In addition to *A Handbook for Students of English Literature* (available from Student Notes), you may also find the following helpful: Babette Deutsch's *Poetry Handbook: A Dictionary of Terms* (1974) chooses its examples largely from modern poetry, but it is a useful glossary all the same. Paul Fussell's *Poetic Meter and Poetic Form* (1979) is helpful on scansion and the sonnet in particular. John Hollander's *Rhyme's Reason: A Guide to English Verse* (1981) and E. O. Parrott's *How to be well-versed in poetry* (1990) provide humorous, well crafted illustrations and parodies of poetic forms.

General Studies

Jonathan Wordsworth and others, *William Wordsworth and the Age of English Romanticism* (1987) is a good introductory survey, as is J. R. Watson's *English Poetry of the Romantic Period 1789-1830* (1985). Ian Jack covers the later period in *English Literature 1815-1832* (1963). Harold Bloom has some interesting readings of individual poets in *The Visionary Company* (1961) and he has also edited *English Romantic Poets* (1986), a collection of essays. See also Frederick W. Hilles and Harold Bloom (eds.), *From Sensibility to Romanticism* (1965); Kenneth R. Johnston and Gene W. Ruoff (eds.), *The Age of William Wordsworth: Critical Essays on the Romantic Tradition* (1987).

Reference works: See Iain McCalman (ed.), *An Oxford Companion to the Romantic Age* (1999); Marshall Brown (ed.), *The Cambridge History of Literary Criticism. Volume 5: Romanticism* (2000). Recent collections of essays include Stuart Curran (ed.), *The Cambridge Companion to British Romanticism* (1992); Duncan Wu (ed.), *Romanticism: A Critical Reader* (1995) and *A Companion to Romanticism* (1997). For brief, informative entries, see Laura Dabundo (ed.), *Encyclopedia of Romanticism: Culture in Britain, 1780s-1830s* (1992). Annotated bibliographies include: Frank Jordan (ed.), *The English Romantic Poets* (1985); Michael O'Neill (ed.), *Literature of the Romantic Period* (1998).

Introductions to the social and artistic background include John Barrell, *The Idea of Landscape and the Sense of Place, 1730-1840* (1972); Marilyn Butler, *Romantics, Rebels, and Reactionaries* (1981); Marilyn Gaull, *English Romanticism: The Human*

Context (1988); William Doyle, *The Oxford History of the French Revolution* (1989); Paul Magnuson, *Reading Public Romanticism* (1998); Kelvin Everest, *English Romantic Poetry: An Introduction to the Historical and Literary Scene* (1990); Paul Keen, *The Crisis of Literature in the 1790s* (1999).

The European political upheaval of the time, and its repercussions in England, profoundly affected the Romantic poets. See, for instance, M. H. Abrams, 'English Romanticism: The Spirit of the Age' in Northrop Frye (ed.), *Romanticism Reconsidered* (1963); Carl Woodring, *Politics in English Romantic Poetry* (1970) and Howard Jones, *Revolution and Romanticism* (1974); E. P. Thompson, *The Romantics: England in a Revolutionary Age* (1997); Simon Bainbridge, *British Poetry and the Revolutionary and Napoleonic Wars: Visions of Conflict* (2003). For the abolition movement, see, for instance, the first chapter in Clare Midgley, *Women Against Slavery: The British Campaigns 1780-1870* (1992) and Debbie Lee, *Slavery and the Romantic Imagination* (2002).

For the aesthetic, philosophical and theoretical connotations of Romanticism, see A. N. Whitehead, 'The Romantic Reaction' in his *Science and the Modern World* (1925); W. J. Bate, *From Classic to Romantic: Premises of Taste in 18th Century England* (1946) and *The Burden of the Past and the English Poet* (1970); Jacques Barzun, *Classic, Romantic and Modern* (1961); Jonathan Bate, *Shakespeare and the English Romantic Imagination* (1986). M. H. Abrams edited *English Romantic Poets* (1960) and wrote *The Mirror and the Lamp* (1953), *Natural Supernaturalism* (1971) and a splendid collection of essays, *The Correspondent Breeze* (1984). See also James Engell, *The Creative Imagination* (1981); John Clubbe and E. J. Lovell, *English Romanticism: The Grounds of Belief* (1983); Paul de Man, *Blindness and Insight* (2nd ed., 1983) and *The Rhetoric of Romanticism* (1984); Jerome McGann, *The Romantic Ideology* (1983); Charles Rzepka, *The Self as Mind: Vision and Identity in Wordsworth, Coleridge, and Keats* (1986); Jeffrey C. Robinson, *The Current of Romantic Passion* (1991); Susan J. Wolfson, *Formal Charges* (1997)

Especially good on their more specialised subjects are: Michael O'Neill on *Romanticism and the Self-Conscious Poem* (1997); Stuart Curran on *Poetic Form and British Romanticism* (1986); Douglas Bush on *Mythology and the Romantic Tradition in English Poetry* (1937); F. L. Beaty on love in *Light from Heaven* (1971); Samuel H. Monk on *The Sublime: A Study of Critical Theories in XVIII-Century England* (1960); Thomas Weiskel on *The Romantic Sublime* (1986); Frances Ferguson, *Solitude and the Sublime* (1992); Jerome McGann, *The Poetics of Sensibility: A Revolution in Literary Style* (1996).

For critical guidance on (major) individual poems, you will find Bryan Aubrey's *English Romantic Poetry: An Annotated Bibliography* (1991) very helpful.

Academic Journals

The library subscribes to *Studies in Romanticism*, *SEL (Studies in English Literature)*, *ELH (English Literary History)*, *Nineteenth-Century Literature*. Keep in mind that many of these journals are now also available in electronic format on the university library webpage.

Websites

The two sites which I find most useful are *Romantic Circles* <<http://www.rc.umd.edu/>> and *Romanticism on the Net* <<http://www.ron.umontreal.ca/>>

Samuel Taylor Coleridge, 1772-1834

Humphry House's *Coleridge* (1953) is a wonderful, short introduction. Equally readable but more substantial is Walter Jackson Bate's *Coleridge* (1968). Richard Holmes' biography *Coleridge: Early Visions* (1989) is excellent, and has been complemented by a book on the later years, *Coleridge: Darker Reflections* (1998). A somewhat plodding critical biography is Rosemary Ashton's *The Life of Samuel Taylor Coleridge: A Critical Biography* (1996). See also Stephen Hill's Wordsworth biography for an understanding of the Wordsworth-Coleridge relationship, and the other books under the Wordsworth heading; Thomas McFarland, *Coleridge and the Pantheist Tradition* (1969) and *Romanticism and the Forms of Ruin* (1981); Richard Gravil and others (eds.), *Coleridge's Imagination* (1985); Lucy Newlyn, *Coleridge, Wordsworth and the Language of Allusion* (1986); Paul Magnuson, *Coleridge and Wordsworth: A Lyrical Dialogue* (1988); Morton Paley, *Coleridge's Later Poetry* (1996). M. H. Abrams (see General Studies) has written several essays about Coleridge's so-called 'conversation poems.' There are some fine essays in *Coleridge's Visionary Languages: Essays in Honour of J. B. Beer* (edited by Tim Fulford and Morton D. Paley, 1993) and in the *Cambridge Companion to Coleridge* (edited by Lucy Newlyn, 2002).

William Wordsworth, 1770-1850

Duncan Wu's *Wordsworth: An Inner Life* (2002) seeks "to trace the connection between Wordsworth's inner life and his poetry." Juliet Barker's *Wordsworth: A Life* (2000) is fairly recent. Kenneth R. Johnston's biography *The Hidden Wordsworth: Poet, Lover, Rebel, Spy* (1998) focuses on the earlier years; Stephen Gill's *William Wordsworth: A Life* (1989) is a fine, balanced biography with particular emphasis on the interaction between Dorothy and William Wordsworth, and Coleridge. Gill has also written on Wordsworth's reception in the Victorian period: *Wordsworth and the Victorians* (1998) and has edited the *Cambridge Companion to Wordsworth* (2001). Recently, more emphasis has been put on the relationship between the Wordsworths and Coleridge; see for instance, Stephen M. Parrish, *The Art of the Lyrical Ballads* (1973); Susan Eilenberg, *Strange Power of Speech: Wordsworth, Coleridge, and Literary Possession* (1992); Richard E. Matlak, *The Poetry of Relationship: The Wordsworths and Coleridge, 1797-1800* (1997); John Worthen, *The Gang: Coleridge, the Hutchinsons, and the Wordsworths in 1802* (2001). For an insight into the lives of the women who influenced Wordsworth and Coleridge in particular, see Kathleen Jones, *A Passionate Sisterhood: The sisters, wives and daughters of the Lake Poets* (1998). The following works may also be of use: Geoffrey Hartman, *Wordsworth's Poetry, 1787-1814* (1964); Frances Ferguson, *Wordsworth: Language as Counter-Spirit* (1977); Jonathan Wordsworth, *William Wordsworth: The Borders of Vision* (1982); Susan J. Wolfson, *The Questioning Presence: Wordsworth, Keats, and the Interrogative Mode in Romantic Poetry* (1986); Thomas McFarland, *William Wordsworth: Intensity and Achievement* (1992); Mark Jones, *The Lucy Poems: A Case Study in Literary Knowledge* (1995); Leon Waldoff,

Wordsworth in His Major Lyrics: The Art and Psychology of Self-Representation (2001);
Judith Plotz, *Romanticism and the Vocation of Childhood* (2001).

First and Second Assignment – ENGL 427 – 2006**Eighteenth-Century and Romantic Studies: Wordsworth and Coleridge**

Both assignments are based on one major poem. All poems are in CPP or WMW.

Tick or number	Title	Author
	Effusion XXXV. [The Eolian Harp]	Coleridge
	The Rime of the Ancyent Marinere	Coleridge
	The Nightingale; A Conversational Poem	Coleridge
	Frost at Midnight	Coleridge
	This Lime-Tree Bower My Prison	Coleridge
	Dejection: An Ode	Coleridge
	Christabel	Coleridge
	Kubla Khan	Coleridge
	To a Gentleman [William Wordsworth]	Coleridge
	Tintern Abbey	Wordsworth
	Resolution and Independence	Wordsworth
	Ode to Duty	Wordsworth
	Intimations Ode	Wordsworth

	Elegiac Stanzas	Wordsworth
	The Prelude (you may restrict yourself to one or more Books)	Wordsworth
	Home at Grasmere	Wordsworth
	The "Lucy" Poems ["Slumber", "Lucy Gray", "She dwelt", "Strange fits"]	Wordsworth
	The Brothers	Wordsworth
	Michael	Wordsworth

School of English, Film, and Theatre
English Section
Heidi Thomson

Questionnaire:

Name:

Term address:

Contact phone number / email:

Interests and hobbies:

Favourite books:

Favourite movies:

Expectations of this course?