

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

Trimester 2 2009

30 Points



(Dove Cottage, Town End, Grasmere; Photo, Heidi Thomson, August 2007)

TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

Study week: 19 to 23 October 2009

Examination/Assessment period: 27 October to 15 November 2009

Note: Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

NAMES AND CONTACT DETAILS

Staff: Assoc. Prof. Heidi Thomson

Email: Heidi.Thomson@vuw.ac.nz Please note that I reply to student queries once a day but not during weekends. You can reasonably expect to receive a reply within 36 hours.

Phone: 463 6817 (office), 463 6800 (Helen O'Sullivan, Programme Administrator, to leave a message), or 479 2527 (home, emergencies only)

Room: von Zedlitz 814

Office Hours: Send me an email or see me after class to set up a time for appointment. Please note that I am *not* available for appointments on Wednesdays. I am happy to answer short queries by email but for longer discussions you will need to set up an appointment.

CLASS TIMES AND LOCATIONS

Seminars are held on Monday 1:10 pm – 3 pm or 4 pm (see schedule below) in von Zedlitz 808 + 1 Library Seminar in Rankine Brown 307. Please note that I will be away on overseas conference leave from Wednesday 29 July until 11 August 2009.

COURSE DELIVERY

This course is taught in a seminar format, which means formal lecturing is minimal and that your active participation determines the success of the course. You are expected to attend *every* scheduled meeting. You are expected to be prepared for every seminar. To facilitate group discussion we will start most seminar sessions with an oral presentation on an assigned topic (based on the readings). You will each present such a presentation. You will summarise the material you are presenting and you will come up with a couple of fascinating questions for further discussion. You should send a *one* page outline of your report (email attachment) to me on the day *before* the seminar meets. A xerox of this outline will be distributed to your fellow students and the attachment will be uploaded on the Blackboard course site.

COMMUNICATION OF ADDITIONAL INFORMATION

Any additional information will be made available on the ENGL427 Blackboard site. You must check the Announcements on Blackboard and your student email regularly. I only send emails to your student email address. Bear in mind that the Blackboard email system also uses your *student* email address, which means that it is *your* responsibility to set up a forwarding prompt if you do not use your student email.

COURSE CONTENT

This course focuses on the writing of two major Romantic poets, William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834). Their intense friendship in the 1790s led to the publication of the most famous collection of English Romantic poetry, *Lyrical Ballads* (1798). Soon afterwards the two friends' paths diverged into radically different directions, but 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 and critical constructions.

LEARNING OBJECTIVES

Students passing the course should be able to meet the following objectives:

- An understanding of the works by Wordsworth and Coleridge.
- An understanding of the critical issues which are associated with both authors and the dynamic between them.
- An understanding of the literary traditions and the cultural climate in which these authors operated.
- An understanding of the process of literary research.
- Increased practical research and writing skills.
- An appreciation of beautiful works of literature.

EXPECTED WORKLOAD

You are expected to spend, on average, 24 hours per week on this course.

READINGS

Postgraduate textbooks will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

Essential texts:

- *William Wordsworth: The Major Works*, ed. Stephen Gill (Oxford World's Classics)
- William Wordsworth, *The Prelude: 1799, 1805, 1850*, eds. Jonathan Wordsworth, M. H. Abrams, Stephen Gill (Norton Critical Edition)
- *Coleridge's Poetry and Prose*, eds. Nicholas Halmi, Paul Magnuson, and Raimonda Modiano (Norton Critical Edition)
- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (MLA)

You are strongly encouraged to read *The Prelude* at the start of the course.

Recommended Reading:

A bibliography with recommended readings will be uploaded on Blackboard. You are strongly recommended to read at least one biography on Wordsworth and one on Coleridge. The more popular biographies have been put on three-day loan for this purpose.

ASSESSMENT REQUIREMENTS

Read the SEFTMS 2009 *Postgraduate Prospectus*, pp. 6-7. Assessment for this particular course is based on two essays (4,000-5,000 words in total, 70%) and a final exam (3 hours, 30%). You will be allowed to take the three main annotated texts (*William Wordsworth: The Major Works*; *The Prelude, 1799, 1805, 1850*;

Coleridge's Poetry and Prose) into the examination room, but not your class 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: 30% of final grade (1,500-2,000 words). Due date: Monday 7 September 2009, 5 pm.
2. Essay 2: 40% of final grade (2,500-3,000 words). Due date: Monday 5 October 2009, 5 pm.
3. Final examination (3 hours): 30% of final grade (date to be announced). The examination period is from 27 October to 15 November 2009.

The Essay Topics are attached and bear a direct relationship to the learning objectives of the course (see above). Both assignments are based on the choice of one major poem by either Wordsworth or Coleridge. A list of options is attached. Please email me with your top three choices by Friday 24 July at the latest. 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 guidelines. Appropriate references and bibliographies are essential requirements. Work which does not meet the requirements of formal academic presentation will be returned to you unmarked. Word limits and deadlines must be observed. Essays (2 copies) must be submitted in hard copy (not as email attachments). The final deadline to hand in all written work for this course is Friday 16 October 2009.

You *must* make a photocopy and an electronic backup copy of your assignments for your own records. We cannot assume responsibility for lost work and may ask you for a new copy if necessary. Essays should be delivered to the English Programme 400-level assignments mailbox on the eight floor of von Zedlitz by 5 p.m. on the due date at the latest.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. For external assessment purposes you are required to hand in *two* identical hard copies of your work. One copy will be marked and returned to you.

PENALTIES AND EXTENSIONS

If work is handed in late, then one grade is subtracted and no comments are offered.

Extensions

If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Extension requests must be submitted to the Course Coordinator. Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend all seminars
- Deliver an oral report
- Sit a three-hour final registry conducted examination

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet

- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

GENERAL UNIVERSITY POLICIES AND STATUTES

You 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 or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

COURSE PROGRAMME

Please note: I will be on overseas conference leave from 29 July until 11 August 2009. 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	13 July 2009, 1:10-4	Introduction: practical matters, the era, the poets, two amazing poems ("Tintern Abbey" WMW 131 and "Kubla Khan" CPP 188), the first assignment
Week 2	20 July 2009, 1:10-4	Before 1798: CPP 3-54, 236-299, 610-626; WMW 1-54. Please note: Essay choices due.
Week 3	27 July, 1:10-4	<i>Annus Mirabilis</i> : CPP 54-123; WMW 54-142, 591-625. In order to get a sense of <i>Lyrical Ballads</i> as a whole you should also read <i>Lyrical Ballads</i> on ECCO (see databases on VUW library page)
Week 4	3 August, 1:10-3	Library Seminar led by Barbara Blake in Rankine Brown 307
Week 5	10 Aug.	No seminar because of the Wordsworth Summer Conference http://www.wordsworthconferences.org.uk/WSC2009.htm
Week 6	17 Aug., 1:10-3	<i>Lyrical Ballads</i> continued: CPP 671-709
Mid Trimester Break: Monday 24 August– Friday 4 September 2009		
Week 7	7 Sept., 1:10-3	After <i>Lyrical Ballads</i> : CPP 123-143; WMW 147-238 Please note: First assignment due by 5 p.m.
Week 8	14 Sept., 1:10-3	Radical difference: 1802 and after: CPP 143-158, 299-306, 627-637; WMW 238-288, 297-303, 313, 319, 326-328, 334
Week 9	21 Sept., 1:10-4	<i>The Prelude</i> and Coleridge's Response: <i>The Prelude</i> (Norton Critical edition, including 542-545) and CPP 200-203

Week 10	29 Sept., 1:10-3	Coleridge in 1816 and 1817: CPP 158-203
Week 11	5 Oct., 1:10-3	Poet-critics: <i>Biographia Literaria</i> : CPP 372-398, 407-420, 449-463, 480-544; WMW 626-675
Please note: Second assignment due by 5 p.m.		
Week 12	12 Oct., 1:10-3	Review

Study Period: Monday 19 to Friday 23 October 2009

Examination Period: Tuesday 27 October – Sunday 15 November 2009

First Assignment – ENGL 427 – 2009

Essay 1: 30% of final grade (1500-2000 words, not including the bibliography) - due on Monday 7 September 2009.

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; every student writes on a different poem).
- Write up a selective bibliography of fifteen scholarly items, i.e. articles in internationally refereed journals, chapters in books, or books published primarily during the last ten years (i.e. from 1996 onwards), which address or are relevant to your selected poem. In some cases you may want to go further back in time. Your obvious starting point will be the online databases (e.g. *Literature Online*), supplemented by the established bibliographies such as Jordan or O'Neill (see Reading List). 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 items, select five which you consider of particular interest.
- Write a 1,500-2,000 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 and electronic copy 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 by appointment (463 6817, or Heidi.Thomson@vuw.ac.nz).

Second Assignment – ENGL 427 – 2009

Essay 2: 40% of final grade (2500-3000 words, not including the bibliography) - due on Monday 5 October 2009

The main objective of the second assignment is to enhance your research and critical skills by the (relatively!) exhaustive study of one particular poem. This essay enables you to become a specialist in a 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 by appointment (463 6817, or Heidi.Thomson@vuw.ac.nz).

First and Second Assignment – ENGL 427 – 2009

Both assignments are based on one major poem. All poems are in CPP or WMW. Please email me with your top three choices by Friday 24 July at the latest. First come, first serve.

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
	The Prelude (one book or extended famous passage)	Wordsworth
	Elegiac Stanzas	Wordsworth
	Home at Grasmere	Wordsworth
	The “Lucy” Poems [“Slumber”, “Lucy Gray”, “She dwelt”, “Strange fits”]	Wordsworth
	The Brothers	Wordsworth
	Michael	Wordsworth