ENGLISH 430A  
The Romantic Movement  

Fall 1990

HH 139, 10-11:30 TR  
Instructor: H.B. Ellis  
HH 256, Ext. 2416  
Office Hours: TR 3:30-4:30 and by appointment  
Home: 886-6169

Texts:  
David Perkins, ed., English Romantic Writers  
William Blake, Songs of Innocence and of Experience  
xeroxed materials: $1.50 from instructor  
Note: you will need a magnifying glass to work with the Blake.

Assignments:  
The following pages have the assignments for the entire term, and generally we will be discussing assignments on the day scheduled, although occasionally I fall behind. Classes will be a combination of lecture and discussion, varying with topic and author. Students will be expected to have read the material before class and to be prepared to both ask and answer questions. Get in the habit of putting a question mark in your text beside passages you don't understand or would like to have more information about. Your questions help everyone, not least the instructor.

Papers and Exams:  

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
<th>Due Date</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short paper</td>
<td>6-8 page paper on Blake, non-research</td>
<td>Nov 29</td>
<td>20%</td>
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<tr>
<td>Long paper</td>
<td>15-18 page paper on Wordsworth, research</td>
<td>Oct 30</td>
<td>40%</td>
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<td>Final exam</td>
<td>over Blake, Coleridge, and Wordsworth, to be</td>
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<td>40%</td>
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<td></td>
<td>scheduled by Registrar during Final Exam period</td>
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Papers are to be typewritten, double-spaced. Quotations, endnotes, and bibliography must use the proper techniques, as found either in W.K. Thomas, Correct Form in Essay Writing, or the MLA Handbook.

Lists of topics will be distributed later. Late papers will be marked down 1/2 letter grade for each class period they are late; that is, an "A" quality paper due on Monday will receive an "A-" on Wednesday and a "B+" on Friday, etc.
ENGLISH 430A

Schedule

Sept. T 11 Introduction to course

Wordsworth
R 13 Perkins, General Introduction, pp. 1-21
Introduction to Wordsworth, pp. 169-75
Wordsworth, "Lines Composed a Few Miles Above Tintern Abbey," pp. 209-211

T 18 Milton, from Paradise Lost, Book I, ll. 1-26 and IX, 1-47 - xeroxed
Wordsworth, "Prospectus" to The Excursion, pp. 300-02
The Prelude, Book I, ll. 269-647, pp. 216-20
"Line Written in Early Spring," p. 197

R 20 "Expostulation and Reply," p. 208
"The Tables Turned," p. 209
from The Excursion, IX, 1-15 - xeroxed
The Prelude, Book II, pp. 220-26
Book III, pp. 226-28

T 25 The Prelude, Book VII, ll. 675-771, pp. 246-47
Book VIII, ll. 1-75, pp. 247-48
"Composed Upon Westminster Bridge," p. 298
The Prelude, VI, ll. 322-640, pp. 239-43

R 27 IX, ll. 23-214 - xeroxed
X, ll. 1-93, 221-480 - xeroxed
XI, ll. 75-370, pp. 251-54

Blake, "A Song of Liberty," pp. 75-76
"Mock On, Mock On, Voltaire, Rousseau," p. 110
The Prelude, XII, ll. 208-335, pp. 255-56
lines on "Power" - xeroxed

R 4 The Prelude, XIV, pp. 260-63
Blake, Annotations to Wordsworth - xeroxed
Arnold, "In Harmony with Nature" - xeroxed
Tennyson, from In Memories - xeroxed

T 9 Wordsworth, "My Heart Leaps Up," p. 279
"Ode: Intimations of Immortality," pp. 279-82
"Elegiac Stanzas Suggested by a Picture of Peele Castle," pp. 294-95
Criticism: Theory and Practice

Note: The classes from Oct. 11 through Oct. 23 are basic to all Romantic (and much subsequent) theory, and must not be missed. They will be almost entirely lecture, but it is important that students interrupt to ask questions where they are confused or need further information. This material becomes increasingly difficult.

R 11  **Wordsworth**, "Advertisement to *Lyrical Ballads* (1798)" - xeroxed
   "Goody Blake and Harry Gill," pp. 191-93
   "We Are Seven," pp. 195-97
   **Jeffrey**, Review of *Poems* by George Crabbe, pp. 364-66
   **Wordsworth**, short paragraph on left column of p. 322 and fn. 2.
   "Strange Fits of Passion Have I Known," p. 264

   **Coleridge**, *Biographia Literaria*, Chap XVII, pp. 459-64

R 18  **Coleridge**, "Ancient and Modern Art," p. 500
   "Stage Illusion," pp. 498-99
   "Mechanic and Organic Form," p. 500
   letter to Poole, p. 525
   letter to Sotheby, pp. 526-27
   *Biographia Literaria*, from Chap. XIII, p. 452

   "Symbol & Allegory," p. 503

**Coleridge**

R 25  **Perkins**, Introduction to Coleridge, pp. 385-92
   **Coleridge**, 1st 2 paragraphs of Chap. XIV, *Biographia Literaria*, p. 452
   "Kubla Khan," pp. 430-431

T 30  Major paper on Wordsworth due

Nov.  R 1  "Christabel," pp. 413-23

T 6   "The Eolian Harp," pp. 399-400
   "This Lime-Tree Bower My Prison," pp. 403-04
   "Frost at Midnight," pp. 422-23
R 8  "Dejection: An Ode," pp. 432-34
      "The Pains of Sleep," pp. 435-36
      "Work Without Hope," p. 440
      letter to Godwin, p. 525
      letter to Cottle, p. 529

T 13  Perkins, Introduction to Blake, pp. 37-44
      Blake: For the first three pictorial plates, try to understand what the plates are
      communicating: the "story" they tell. For the illuminated plates, read the poem
      first and then try to relate the illumination to it. Illuminations may comment on,
      add to, or contradict plates. Try, also, to build up a vocabulary of both visual
      and verbal signs, as the words "white," and "lamb," and the differing trees of
      Innocence and Experience in the illuminations.
      Title page to I and E, p. 1
      Frontispiece and Title page to Innocence, pp. 2 & 3
      Frontispiece and Title page to Experience, pp. 28 & 29
      Introduction to I, p. 4
      Introduction to E, p. 30
      "The Echoing Green," pp. 6-7
      "Earth's Answer," p. 31
      "Nurses Song," I, p. 24
      "Nurses Song," E, p. 38

R 15  "Infant Joy," p. 25
      "Infant Sorrow," p. 48
      "The Lamb," p. 8
      "The Tyger," p. 42--and see Perkins, p. 58, for change in verbal text
      "The Shepherd," p. 5
      "The Chimney Sweeper," E, p. 37
      "The Divine Image," p. 18
      "The Divine Image," after p. 54

T 20  "The Garden of Love," p. 44
      "The Sick Rose," p. 39
      "London," p. 46
      "A Poison Tree," p. 49
      "The Human Abstract," p. 47

R 22  Perkins, The Book of Thel, pp. 65-68
      title page - xeroxed - and see notes, xeroxed

T 27  The Marriage of Heaven and Hell, pp. 68 to 2nd Memorable Fancy on p. 72
      title page - xeroxed, and see notes, xeroxed

R 29  Paper on Blake due
      Finish The Marriage of Heaven and Hell