

**Literature 228, Great Poems of the English Language: The Romantics**

Professor Denise Gigante  
Thursdays, 7:00–8:50 pm  
September 29–December 7 (no class Nov. 23)

This course, redesigned as a seminar, will cover different material than the first time it was offered (Winter 2016–17). All students, past and present, welcome!

All page numbers refer to *Romanticism: An Anthology*, edited by Duncan Wu,.

Schedule of Readings:

**Section I: William Blake (1757–1837)**

**Week 1 Prophecy, Illuminated Verse, Allegory**

All Religions are One (180); There is No Natural Religion (181);  
Letter to John Trussler (245)

*Songs of Innocence*: The Lamb\* (187)  
*Songs of Experience*: The Sick Rose\* (202); The Tyger (203)\*;  
London (206, 207)

- Please refer to the full-color plates following p. 720

The Mental Traveller (247); The Crystal Cabinet (249)

**Section II: William Wordsworth (1770–1850)**

**Week 2 Lyrical Ballads**

Wordsworth, Preface to Lyrical Ballads (506); Note to the Thorn (518)

Goody Blake and Harry Gill (370); Simon Lee (375); Anecdote for  
Fathers (378); We Are Seven (380); Lines Written in Early Spring  
(382); The Thorn (383); The Last of the Flock (390); The Mad  
Mother (393); Expostulation and Reply (409); The Tables Turned  
(410); The Complaint of the Forsaken Indian Woman (412)

**Week 3 Poetic Portraits**

Wordsworth, Old Man Travelling (411); The Discharged Soldier  
(427); The Ruined Cottage (431); The Pedlar (444); There was a  
boy (484); Michael (520); Resolution and Independence (541); The  
Solitary Reaper (560)

Dorothy Wordsworth, The Grasmere Journals, 3 October 1800 (605)  
Thomas De Quincey “On Wordsworth’s There was a Boy”

**Week 4 Autobiographical Poems in Blank Verse**

Wordsworth, Tintern Abbey (415); Nutting (485); The Two-Part Prelude (457)

Thomas De Quincey, "The Palimpsest" (855)

William Hazlitt, "My First Acquaintance with Poets"

**Week 5 Odes and Sonnets**

Wordsworth, Ode: Intimations of Immortality (549)

Coleridge, Dejection: An Ode {written in response} (693)

Wordsworth, sonnets: I grieved for Buonaparte (545); The Word is too much with us (545); Composed Upon Westminster Bridge (546); To Toussant L'Ouverture (547); It is a Beauteious Evening (547); 1 September 1802 (548); London 1802 (548); Great Men Have Been among Us (549)

Charlotte Smith, *Elegiac Sonnets*, 1–8 (88-91), 30–36 (101–103)

**Section III: Samuel Taylor Coleridge (1772–1834)**

**Week 6 Conversation Poems**

The Nightingale (360); The Eolian Harp (Parallel texts: 623, 620); Reflections on Having Left a Place of Retirement (626); This Lime Tree Bower (parallel texts: 632, 633); Frost at Midnight (parallel texts: 644, 645); France, an Ode (650); Fears in Solitude (653); To William Wordsworth (706)

William Hazlitt, Mr. Coleridge (808)

**Week 7 Ballads & Visionary Fragments**

The Rime of the Ancyent Marinere (parallel texts: 339, 714); Kubla Khan (parallel texts: 639, 640, 641); Christabel (659)

Coleridge, *Table Talk* [On the Ancient Mariner] (732)  
*Biographia Literaria*, ch. 13, 14 (711)

**Section IV: George Gordon, Lord Byron (1788–1824)**

**Week 8 Dramatic Poetry**

*Manfred* (922)

Mary Wollstonecraft Shelley, Journal entry 15 May 1824 (1506)

**Section V: Percy Bysshe Shelley (1793–1822)**

**Week 9 Hymns, Sonnets, Odes, & a Defense**

Hymn to Intellectual Beauty (1101); Mont Blanc (1104)

Ozymandias (1108); England in 1819 (1134); Lift Not the Painted Veil (1135)

Ode to the West Wind (1131); To a Skylark (1215)

A Defence of Poetry (1233)

**Section VI: John Keats (1795–1821)**

**Week 10 Romance & Odes**

The Eve of St. Agnes (1446); La Belle Dame (1460); Lamia (1471)

Ode to Psyche (1462); Ode to a Nightingale (1464); Ode on a Grecian Urn (1466); Ode on Melancholy (1469); Ode on Indolence (1470); To Autumn (1489)

No unexcused absences, please, for students taking the class for credit.

Those taking the class for a grade must turn in a final project by 12/16.

Options for the final writing assignment include:

- 1) A poem addressed to one of the six poets covered here, using a verse form from the syllabus. You may choose to speak in the first-person or in the voice of a different poet.
- 2) A manifesto, modeled on Percy Shelley's "Defence," discussing the value of what Wordsworth would call "genuine poetry" today.
- 3) A "Preface," modeled on Wordsworth's, to one or more of the poems on the syllabus by a different poet than Wordsworth.
- 4) A reflection, in the manner of Hazlitt's essays, on your experience of one of the poets.
- 5) An 8pp. expository study of a poem on the syllabus in social, political, cultural, or literary historical context.