

**Paper: PHF-engl-ELing-B: Aufbaumodul A: Literary/Cultural History and Genres
Poetry from Romanticism to Modernism**

Deadline: 16 September 2011

Number of Pages: 7

- Give your paper a title, i.e. reformulate the topic.
- **Do not forget to add the “Erklärung”.**
- Please **do not** hand in your paper in a folder! Just clip or staple it together. No plastic covers or envelopes (except if you send it by mail, of course).
- No plagiarism!
- You can either place your paper in the red post box in front of Mrs. Schwarz’ office, send the paper to the English Seminar by mail (no e-mail!) or hand in the papers in my office hour (please note that the office hours in the semester break deviate from my regular office hours).
- Use the set of conventions outlined in “How to write a seminar paper” (to be found at: <http://www.anglistik.uni-kiel.de/index.php/downloads-43.html>). If there are any contradictions between this task sheet and the conventions, please follow the task sheet.
- Secondary literature should be used not only in the chapter(s) dealing with the theoretical background but also in those containing the analysis (exception: very new primary literature/films on which no secondary literature exists).
- If you have further questions, please come to my office hour or send me an e-mail (ann.spangenberg@t-online.de).
- The corrected papers will **not** be returned to you. It is possible (and very advisable!) to come and see the paper in my office hour, from November 2011.

Topics (Please choose *one* of them):

1. In which ways are Wordsworth’s theories from “Preface to *Lyrical Ballads*” to be found in his poem *Tintern Abbey* (full title: *Lines: Written A Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour, July 13, 1798*)? With which orientation of critical theories (mimetic, pragmatic, expressive, objective (reflexive)) does this fit in? In addition to the text by Reinfandt we read on those theories, Abrams’ original text (“Types and Orientations of Critical Theories”) can be found on Moodle, or can be copied directly from, M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Norton, 1953) 3-29, available in the library.
2. Choose two poems from the syllabus which deal with the image of the artist, the process of artistic creativity and art. Analyze the positions on these subjects implied in the respective texts and compare the two poems. Where do those poems fit in with regard to the different types and orientations of critical theories (mimetic, pragmatic,

expressive, objective (reflexive)? In addition to the text by Reinfandt we read on those theories, Abrams' original text ("Types and Orientations of Critical Theories") can be found on Moodle, or can be copied directly from: M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Norton, 1953) 3-29 available in the library.

3. Choose one (or if you want to more than one) of the modernist poems we analyzed in class and discuss why it/they can be seen as modernist.

4. Additional topic (**only relevant for Frau Ende**): Compare the ideas of what an artist is, what art and the creative process are like in Wordsworth's "Preface to *Lyrical Ballads*" (and if you want to: *Tintern Abbey*) to the depiction of those topics in Joyce's *A Portrait of the Artist as a Young Man*.

Good luck!