

## Resit

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

**Deadline: as will be indicated by the LSF**

**The tasks relating to the lectures will be announced later  
(probably in January). Please note that you will also have to  
complete those tasks!!**

**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](mailto: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 after the announcement of the results.

**Topics (Please choose *one* of them):**

1. Compare the extracts from Pope’s *Essay on Criticism* and *Windsor Forest* we discussed in class to Wordsworth’s *The Tables Turned* and explain the shift from Neoclassicism to Romanticism with the help of these examples.
2. Analyse the depiction of the artist and of creativity in Coleridge’s *Kubla Khan*. Can Coleridge’s theories on art from *Biographia Literaria* (extracts we read in class) be related to the poem? Where does it fit in with regard to the different types and orientations of critical theories (mimetic, pragmatic, expressive, objective (reflexive))? Please note that this does not refer to the actual process of creation but to the *image* created *in* the poem.

3. In the Victorian era, e.g. in Matthew Arnold's *Preface to Poems*, the view that a poem should primarily represent its authors state of mind and be concerned with introspection, was criticized (Hühn, "Die viktorianische Epoche I"). Explain why and show how Victorian poets looked for a way out of the dilemma of representing subjectivity without falling prey to "morbid introspection" with the help of Browning's *The Bishop Orders His Tomb at St. Praxed's Church*.

**Good luck!**