

### ENGL 200 Live Chat 2



#### Zoom Meeting Information

- Zoom Meetings are about 60 minutes in length.
- Zoom Meetings are recorded.
- Recordings and PowerPoint presentations are posted on onQ (under “Activities” > “Zoom Meetings”).
- Participate in the discussion by using the “Chat” window or by raising your hand in “Reactions.”
- Your camera may be on or off.

### ENGL 200 Zoom Meetings

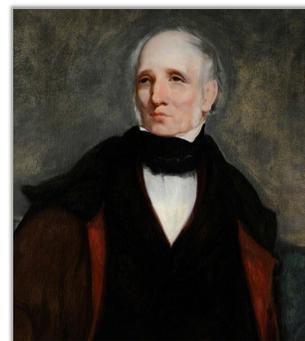
	Informational	Writing Seminars	Live Chats
Fall 1-6	Intro to ENGL 200 Academic Integrity	Writing Seminar 1 (Crafting an Effective Thesis Statement)	Live Chat 1 (16thC/Sonnet)
Fall 7-12	Fall Exam Information	Writing Seminar 2 (Structuring an Analytical Essay)	Live Chat 2 (18thC/Satire)
Winter 1-6	TA Check-In	Writing Seminar 3 (Claim, Evidence, and Analysis)	Live Chat 3 (19thC/Romanticism)
Winter 7-12	Winter Exam Information	Writing Seminar 4 (Some Notes on Grammar and Style)	Live Chat 4 (20thC/Modernism)

### romanticism

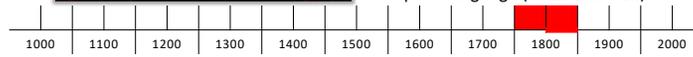
[The Romantic sensibility can be characterized by] emotional intensity, often taken to extremes of rapture, nostalgia (for childhood or the past), horror, melancholy, or sentimentality. Some—but not all—Romantic writers cultivated the appeal of the exotic, the bizarre, or the macabre; almost all showed a new interest in the irrational realms of dream and delirium or of folk superstition and legend. The creative imagination occupied the centre of Romantic views.... (Baldick 316)

- sweeping term for profound shift in Western attitudes towards art during the first half of the 19thC
- emphasized freedom of individual expression, sincerity, spontaneity, originality, emotional extremes
- expressed directness of personal experience, boundlessness of human imagination and creativity
- saw the poet as a genius figure
- tenets best articulated in Wordsworth’s Preface to *Lyrical Ballads* (Baldick 316-18)

### William Wordsworth (1770-1850)



- born in the English Lake District; took a degree at Cambridge
- spent his young adulthood walking around Europe, including revolutionary France, which deepened his interest in politics
- shared a home with his sister Dorothy, who influenced his work
- co-authored with Coleridge *Lyrical Ballads* (1798), which departed from the poetry of the 18thC to deal with common life in plain language (NAEL D314-16)



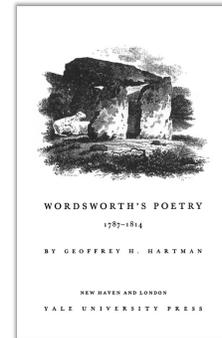
## 📖 Wordsworth, *Lyrical Ballads* (1798)

The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect.... Humble and rustic life was generally chosen, because, in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated.... (NAEL D339)

William Wordsworth. Preface to *Lyrical Ballads*. 1802.

- landmark poetry collection (1798) by William Wordsworth and Samuel Taylor Coleridge considered to represent the beginning of the Romantic movement
- second edition (1800) includes Wordsworth's famous Preface, considered to be a manifesto of Romanticism
- contains Coleridge's famous "The Rime of the Ancient Mariner" and Wordsworth's famous "Tintern Abbey" (Wikipedia)

## 👤 William Wordsworth (1770-1850)



<p><b>1. Narrative motion, expectation</b> <i>Indication of inspirational openness</i></p>
<p><b>2. Shock, surprise, encounter</b> <i>A chance encounter shocks persona</i></p>
<p><b>3. Impressive images</b> <i>A succession of evocative images</i></p>
<p><b>4. Reflection, meditation</b> <i>Articulation of images' implications</i></p>
<p><b>5. Narrative withdrawal, closure</b> <i>Return to narrative equilibrium</i></p>

## Wordsworth, "I wandered lonely as a cloud" (1807)

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance. (NAEL E379-80)

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The waves beside them danced; but they  
Out-did the sparkling waves in glee:  
A poet could not but be gay,  
In such a jocund company:  
I gazed—and gazed—but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie  
In vacant or in pensive mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils. (NAEL E379-80)

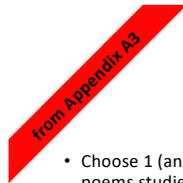
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### ENGL 200 Essay 3 Romanticism

- Choose 1 (and only 1) of the poems studied in Unit D, and analyze it to show how it adheres to Baldick’s definition of *Romanticism*.
  - Choose a poem studied in Unit D (i.e., one that is listed in the “Course Outline and Reading List” in the Course Syllabus). If you choose a poem that is not listed in Unit D of the Course Syllabus, you will receive a zero.
  - Analyze 1 and only 1 poem. Do not analyse multiple poems.
- Issues to consider include (but are not limited to):
- narrative perspective** (i.e., the attitude, personality, tone, etc. of poetic persona)
  - Romantic poets’ discussions about poetry** (e.g., Wordsworth’s Preface Shelley’s “Defence” etc.)
  - type of poem** (i.e., mode or subgenre, such as ode, return poem, ballad, etc.)
  - rhetorical devices** (e.g., personification, Classical allusions, imagery, etc.)

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