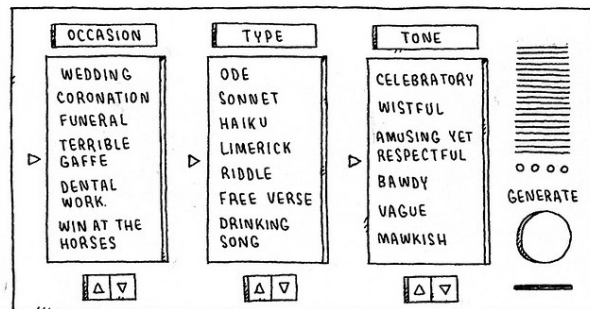


Veranstalter:	<b>Dr. Felix Sprang</b>
Thema:	<b>Postromantic Poetry: From Wordsworth to Carol Ann Duffy</b> [AA-V3, ENG-12, AA-M4, AA-M12, AA-W]
Art der Veranstaltung:	<b>Seminar II</b>
Veranstaltungsnummer:	<b>53-551</b>
Zeit:	<b>2st. Mo. 12-14</b>
Raum:	<b>Phil 1269</b>
Beginn:	<b>18. Oktober 2010</b>

“Where are your poets?” I was asked recently by a British academic and poet – and, indeed, I was hard-pressed to come up with Germany’s top poets. There are eminent poets like Peter Handke, Durs Grünbein, Elfriede Jelinek or Günther Grass but, on the whole, poetry seems to be a dying art in Germany. In Britain there is not only a poet laureate, an “official” lyrical voice, poetry is very much a grassroots phenomenon: there are numerous poetry cycles and magazines, there are poems on the underground, and a “poem for the day” is featured by newspapers and radio programmes. In this seminar we will scrutinize the enormous popularity of poetry in Britain (at least in comparison with the “Land der Dichter und Denker”). The working hypothesis is this: Romantic poetry, or perhaps rather the ideas that are generally associate with Romantic poetry, have rejuvenated poetry in Britain again and again while conceptions of the “Romantik” have had a solidifying effect on German poetry. We will focus on British poetry but students with a background in Germanic studies are invited to consider comparative approaches.

When taking this course you will become experts in analysing poetry, you will be introduced to the ideas circulated by Romantic poets, and you will develop concepts to describe changes in poetic expression from the 1780s to the year 2010. The first poem we will consider is Charlotte Smith’s “Written on the Sea Shore – October, 1784” and the last poem is Carol Ann Duffy’s “The Shirt” (2010). A reader including the poems and selected papers will be provided.

THE MODERN POET IS ASSISTED WITH ROYAL COMMISSIONS BY THE LOR-E-8 AUTOMATIC POEM GENERATOR.



TOM GAULD

primary sources: a reader with the primary sources will be provided

selected secondary sources:

- Beer, John. *Post-Romantic Consciousness: Dickens to Plath*. Basingstoke: Palgrave Macmillan, 2003.
- Bornstein, George. *The Postromantic Consciousness of Ezra Pound*. Victoria: English Literary Studies, Univ. of Victoria, 1977.
- Chandler, James K. (ed.) *The Cambridge Companion to British Romantic Poetry*. Cambridge: Cambridge Univ. Press, 2008.
- Laporte, Charles. “Post-Romantic Ideologies and Victorian Poetic Practice, or, the Future of Criticism at the Present Time.” *Victorian Poetry* 41, 4 (2003): 519-525.
- Mahoney, Charles and Michael O’Neill. *Romantic Poetry: An Annotated Anthology*. Malden, Mass.: Blackwell, 2007.
- Natarajan, Uttara. *The Romantic Poets: a Guide to Criticism*. Malden, Mass.: Blackwell, 2007.
- O’Neill, Michael. “‘The Burden of Ourselves’: Arnold as a Post-Romantic Poet.” *The Yearbook of English Studies* 36, 2 (2006): 109-124.
- O’Neill, Patricia. “Thomas Hardy: Poetics of a Postromantic.” *Victorian Poetry* 27, 2 (1989): 129-145.

<b>Sprechstunde während der Vorlesungszeit:</b>	<b>Mi. 9:30 – 11:00</b>
<b>Sprechstunden während der Semesterferien:</b>	<b>nach Vereinbarung per email</b>