

THIRD ASSIGNMENT

The third paper will be due on December 10th and should be at least eight pages long, that is to say, about 2800 words in length. This number may include quotations essential to your discussion but not extensive quotations of stanzas or of entire poems. Use the character-counting feature on your word-processing program to obtain the number of words and print the number on your title page.

TOPICS

1. Of some lines of Wordsworth's Coleridge remarked in a letter: "I should have recognized them anywhere; and had I met these lines running wild in the deserts of Arabia, I should have instantly screamed out, "Wordsworth!" Comment on the work of any poet that we read this term after Wordsworth from the standpoint of metaphor, theme, situation and/or view of life, in a way that would lead a reader to identify the work as characteristic of the poet in question. During the course of your exposition be specific at length in reference to the text of at least three of the author's poem.
2. Alternatively: compare the work of any two poets, one of which must be a poet whose work we read after we read Wordsworth.
3. Compare at length one poem by each of two or three authors whose work or works usefully compare with one another from the standpoint of theme, situation, or view of life. The idea here is to identify difference despite similarities and so highlight the salient characteristics of each. At least one of the poets in question should be chosen from among those that we read this term after Wordsworth. Here are some suggestions:

Wordsworth's *Tintern Abbey* with Coleridge's *Frost at Midnight* or Yeats's *Prayer for my Daughter*.

Keats's *Ode on a Grecian Urn* with Wallace Stevens's *Sunday Morning*.

Wordsworth's *Solitary Reaper* with Stevens's *Idea of Order at Key West*

Milton's *Lycidas* and Stevens's *Sunday Morning* (from the standpoint of religious images now treated

as myths)

Keats's *Nightingale* with Frost's *Stopping by Woods* and/or *Come In* or with Yeats's *Wild Swans at*

Coole

Donne's *The Good Morrow* with Larkin's *Aubade*. (An aubade is a poem about day-break)

Ben Jonson's *Invitation to Dinner* with Larkin's *Vers de Societé*

Frost's view of Nature with that of practically anybody else.

Wordsworth's *Tintern Abbey* with Frost's *Directive*

Arnold's *Dover Beach* with Stevens's *Idea of Order at Key West*

Wordsworth's *Three Years She Grew* with Stevens's *Emperor of Ice-Cream*

Keats's *In Drear-Nighted December* and Stevens's *The Snow Man*

Auden's *Lullaby* with Yeats's *Prayer for My Daughter*

Yeats's *Sailing to Byzantium* and Keats's *Ode on a Grecian Urn*

Donne's *Nocturnal on St Lucy's Day* with Frost's *Stopping by Woods*

Frost's *The Most of It* and/or *Come In* and Wordsworth's *It is a Beauteous*

Evening

Wordsworth's *The World is Too Much With Us* with Frost's *Directive*

Eliot's *Love Song of J. Alfred Prufrock* and Marvell's *To His Coy Mistress*

Keats's *La Belle Dame sans Merci* and/or *Ode to a Nightingale* with

Wordsworth's *Solitary Reaper*

Yeats's *Among School Children* and Auden's *As I Walked Out One Evening*

Marvell's *Dialogue between Soul and Body* and Auden's *As I Walked Out One*

Evening

Wordsworth's *Surprised by Joy* and Auden's *Funeral Blues*

Yeats's *Among School Children* and Larkin's *Essential Beauty*

Frost's *The Most of It* with Yeats's *The Second Coming*

Keats's *Ode on a Grecian Urn* with Stevens's *Anecdote of the Jar*

Yeats's *Second Coming* with Frost's *The Most of It*

4. A number of poems that we read turn upon themselves and thereby leave something ambiguous about their viewpoint on the subject-matter of the poem. A good example is the ambiguous reference, in Wordsworth's *Surprised by Joy*, of the line "But how could I forget thee", which may be read as referring to two different "forgettings". [Paraphrasing: *But how could I ever forget thee? Of course, I could not—even in my joy, I turn to share it with you, despite the fact that you are dead, and How was it that I actually forgot you—your reality and the fact that you are no longer with me—in the distraction of my joy?*] Find any two poems with an ambiguity of this sort—it need not be expressed in a single line or at the "fulcrum" or turning-point of the poem—which relates to ambiguity in attitude expressed by the poem as a whole.

5. For those made desperate by the above choices, a last option is to provide a detailed analysis of any poem of at least fifty lines. (Larkin's *Aubade*, for example, is exactly fifty lines long.) Your choice is limited to the work of any poet that we read after reading Wordsworth.