**Wordsworth:**

NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

DO NOW: Think of a time when you were deeply emotional about something- imagine yourself (carefully) back in that situation. Then, describe the situation and how you felt. Consider- is there any difference between how you feel now reliving the event in your mind to how you felt when it actually occurred? What is the difference, if any?

**Wordsworth's biography-** Imagine that you are living in Wordsworth's time, around 1858, shall we say. You stop in a cute cafe in England, in the Lake District, and meet this strange 78 year old man. You chat. It turns out he's William Wordsworth. Work with another student, and write out the dialog the two of you have. Be sure to include LOTS of details from the biography in your dialog, but don’t turn it into a boring interview!

\*\*\* Reading of Preface to Lyrical Ballads\*\*\*\*

**Answer questions on page 693-**

1a: What kind of situations and language does Wordsworth propose to use in the poems in Lyrical Ballads?

2a: What, according to Wordsworth, IS poetry?

3b: Why would natural speech be the best way to express oneself in poetic form?

4a: Identify (summarize) the process Wordsworth describes for the writing of good poetry and the qualities of a good poem.

5. Think back to your Do Now, about the emotion you once experienced- do you think that experience would make a good poem? Why or why not?

[**"I WANDERED LONELY AS A CLOUD"**](http://www.bartleby.com/145/ww2600.html)

Questions:

1. How does this poem support/demonstrate Wordsworth’s theory about the creation of poetry expressed in the “Preface”?
2. Why might the speaker say a cloud is lonely?
3. What images does Wordsworth use of things that are not lonely? Underline ALL.
4. In reality, why is Wordsworth wrong about the cloud’s loneliness?
5. Why is this poem Romanticist?
6. Identify elements that are rational/logical, or at least relate to reason/logic:

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.

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.

1804.

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[EXPOSTULATION AND REPLY](http://www.bartleby.com/145/ww1330.html)

QUESTIONS:

1. What does the speaker (Mathew) see William doing (or not doing) that initiates this conversation?
2. What benefits does Matthew seem to suggest we can get from books?
3. What is William’s reply to Matthew?
4. Who “wins” the argument, William or Matthew?
5. What hints are there that Matthew doesn’t value books as much as says he does? (look for loaded words with negative connotations)

"WHY, William, on that old grey stone,

Thus for the length of half a day,

Why, William, sit you thus alone,

And dream your time away?

"Where are your books?--that light bequeathed

To Beings else forlorn and blind!

Up! up! and drink the spirit breathed

From dead men to their kind.

"You look round on your Mother Earth,

As if she for no purpose bore you; 10

As if you were her first-born birth,

And none had lived before you!"

One morning thus, by Esthwaite lake,

When life was sweet, I knew not why,

To me my good friend Matthew spake,

And thus I made reply:

"The eye--it cannot choose but see;

We cannot bid the ear be still;

Our bodies feel, where'er they be,

Against or with our will. 20

"Nor less I deem that there are Powers

Which of themselves our minds impress;

That we can feed this mind of ours

In a wise passiveness.

"Think you, 'mid all this mighty sum

Of things for ever speaking,

That nothing of itself will come,

But we must still be seeking?

"--Then ask not wherefore, here, alone,

Conversing as I may, 30

I sit upon this old grey stone,

And dream my time away,"

1798.

THE TABLES TURNED: AN EVENING SCENE ON THE SAME SUBJECT

UP! up! my Friend, and quit your books;

QUESTIONS:

1. What does the speaker (person who says “Up!”) see his friend doing that prompts him to ask his friend why he’s all upset?
2. What positive things in nature does the speaker list? (Underline in poem)
3. Who or what should be the listener’s teacher according the speaker?
4. What does Wordsworth/ the speaker mean by “we murder to dissect”?
5. What subjects is the speaker rejecting (specifically)?

Or surely you'll grow double:

Up! up! my Friend, and clear your looks;

Why all this toil and trouble?

The sun, above the mountain's head,

A freshening lustre mellow

Through all the long green fields has spread,

His first sweet evening yellow.

Books! 'tis a dull and endless strife:

Come, hear the woodland linnet, 10

How sweet his music! on my life,

There's more of wisdom in it.

And hark! how blithe the throstle sings!

He, too, is no mean preacher:

Come forth into the light of things,

Let Nature be your teacher.

She has a world of ready wealth,

Our minds and hearts to bless--

Spontaneous wisdom breathed by health,

Truth breathed by cheerfulness. 20

One impulse from a vernal wood

May teach you more of man,

Of moral evil and of good,

Than all the sages can.

Sweet is the lore which Nature brings;

Our meddling intellect

Mis-shapes the beauteous forms of things:--

We murder to dissect.

Enough of Science and of Art;

Close up those barren leaves; 30

Come forth, and bring with you a heart

That watches and receives.

1798.

1. In line 30, what meanings could the word “leaves” have? Which meaning is most relevant in context?
2. Does the speaker mean that we should no longer study anything written?
3. How can you tell that this is clearly, 100% Romanticist?

**Read:**

**"THE WORLD IS TOO MUCH WITH US; LATE AND SOON"**

**William Wordsworth**

THE world is too much with us; late and soon,

Getting and spending, we lay waste our powers:

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon[[1]](#footnote-1)!

The Sea that bares her bosom to the moon;

The winds that will be howling at all hours,

And are up-gathered now like sleeping flowers;

For this, for everything, we are out of tune;

It moves us not.--Great God! I'd rather be

A Pagan suckled in a creed outworn; 10

So might I, standing on this pleasant lea[[2]](#footnote-2),

Have glimpses that would make me less forlorn;

Have sight of Proteus[[3]](#footnote-3) rising from the sea;

Or hear old Triton[[4]](#footnote-4) blow his wreathed horn.

1806.

Read the following poem by William Blake:

**ANSWER:**

Compare and contrast Wordsworth’s and Blake’s poems on London/ England. Use a chart, Venn diagram, bullets, or paragraphs.

Full length essay for extra credit! (will replace your lowest AP Essay)

## London

I wander through each chartered street,  
Near where the chartered Thames does flow,  
And mark in every face I meet,  
Marks of weakness, marks of woe.

In every cry of every man,  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear:

How the chimney-sweeper's cry  
Every blackening church appalls,  
And the hapless soldier's sigh  
Runs in blood down palace-walls.

But most, through midnight streets I hear  
How the youthful harlot's curse  
Blasts the new-born infant's tear,  
And blights with plagues the marriage-hearse.

1. gift [↑](#footnote-ref-1)
2. meadow [↑](#footnote-ref-2)
3. Old man of sea who could change his shape [↑](#footnote-ref-3)
4. A sea god [↑](#footnote-ref-4)