



London South Bank University

module guide

LITERATURE OF THE
ROMANTIC PERIOD

AME_5_PRR

Department of Culture,
Writing and Performance:
English Combined
Degrees

2011-12 – Semester 2

**become what you want to
be**

Table of contents

1.0	MODULE DETAILS.....	3
2.0	SHORT DESCRIPTION.....	3
3.0	AIMS OF THE MODULE.....	3
4.0	LEARNING OUTCOMES.....	4
4.1	KNOWLEDGE AND UNDERSTANDING.....	4
4.2	INTELLECTUAL SKILLS.....	Error! Bookmark not defined.
4.3	PRACTICAL SKILLS.....	Error! Bookmark not defined.
4.4	TRANSFERABLE SKILLS	4
5.0	INTRODUCTION TO STUDYING THE MODULE.....	4
5.1	OVERVIEW OF THE MAIN CONTENT	5
5.2	OVERVIEW OF TYPES OF CLASSES	5
5.3	IMPORTANCE OF STUDENT SELF-MANAGED LEARNING TIME	5
6.0	THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT	6
7.0	ASSESSMENT OF THE MODULE	Error! Bookmark not defined.
8.0	LEARNING RESOURCES.....	8
8.1	CORE MATERIALS.....	8
8.2	OPTIONAL MATERIALS.....	8
	NOTES.....	11

1.0 MODULE DETAILS

Module Title:	Literature of the Romantic Period
Module Level:	5
Unit Reference Number:	AME_5_PRR
Credit Value:	20 CAT POINTS
Student Study Hours:	150
Contact Hours:	60
Private Study Hours:	90
Pre-requisite Learning (If applicable):	YEAR ONE UNITS AT PASS LEVEL
Co-requisite Units (If applicable):	N/A
Course(s):	English, Combined Honours English Studies
Year and Semester	2011-12, 2
Module Coordinator:	Matthew Hayward
UC Contact Details (Tel, Email, Room)	haywarm2@lsbu.ac.uk
Subject Area:	English Studies
Summary of Assessment Method:	1X 2,000 WORD ESSAY; 1 X 2hour EXAM

2.0 SHORT DESCRIPTION

This unit focuses on the body of work defined as 'Romantic' literature and produced during the period 1760-1830. Although hundreds of novels were written during the period defined as 'Romantic', the late eighteenth century in England is characterised by the production of poetry. The writers most closely associated with this literary period are Wordsworth, Blake, Coleridge, Shelley, Keats and Byron. There were several less canonical writers writing at this time, however and in addition to works by these writers, we will also make brief reference to writing well-known women writers. We will also be studying two Gothic romance novels: *A Sicilian Romance* by Anne Radcliffe and *Northanger Abbey* by Jane Austen

3.0 AIMS OF THE MODULE

The aim of the unit is to introduce you to the literary production of the period 1760-1830. You will be asked to consider the extent to which historical, social and cultural factors influenced the style and content of the literature of the period. You will also be asked to explore and determine the dominant literary values and attitudes of the period, while recognising the differences in individual production.

4.0 LEARNING OUTCOMES

4.1 KNOWLEDGE AND UNDERSTANDING

On successful completion of this module you will be able to:

- critically analyse a selection of prose and poetry which represents both canonical and non-canonical literary production of the period;
- relate the literature of the period to the context of its production;
- make reference to relevant and recent background criticism in the analysis of primary texts;
- demonstrate an awareness of the significance of genre in relation to the literature of the period;
- explore in class discussions and in written assignments the dominant themes of the literary production of the period;
- show a general understanding of the distinctive literary styles and concerns of writers of the period.

4.2 TRANSFERABLE SKILLS

Students will have an opportunity to develop:

- interactive skills through seminar and workshop activities
- oral communication skills through seminar discussion
- public reading/speaking skills through informal presentations

5.0 **Assessment**

1x 2,000 word essay (Due Wednesday 21st March 2012)

1x 2hour unseen exam (Thursday 24th May 2012)

6.0 Feedback – Feedback will normally be given to students 20 working days after the submission of an assignment.

7.0 INTRODUCTION TO STUDYING THE MODULE

7.1 OVERVIEW OF THE MAIN CONTENT

The module will explore definitions of 'Romanticism' in relation to literary production in Britain during the period covered by the unit. You will be asked to examine contemporary cultural constructions of the poet as 'visionary' or 'prophet' and the impact of this on the writing of the period. The texts studied will be related to non-fiction by writers such as William Hazlitt, Edmund Burke and Mary Wollstonecraft. You will also be asked to examine in close detail examples of theoretical, critical and political writing by the poets of the period.

One session will focus on a small selection of the many women poets of the period and students will be asked to consider the significance of gender in relation to poetic form and poetic authority during the Romantic period. You will also be asked to examine the influence of Gothic themes and to explore its representation in poetry and prose

7.2 OVERVIEW OF TYPES OF CLASSES

Each session will consist of 1- 2 hour interactive lecture that will be available for students to download on Blackboard before the session. Students are required to prepare answers to the seminar questions in advance of the session. These will be discussed in more detail during the seminar. 1 x 2hour seminar. The seminar will provide the important forum for teaching and learning in this unit. It is essential that all students attend.

7.3 IMPORTANCE OF STUDENT SELF-MANAGED LEARNING TIME

A certain amount of information will be conveyed during lectures: this material is available to students via Blackboard. Students, however, are expected to read and think about the primary texts (poetry and prose) and assigned secondary reading in advance of the class, and come prepared to discuss the topics set out in the weekly teaching programme.

Students will be given discussion guidelines ahead of the session. Study time outside of class should be spent reading the poems and secondary literature detailed in paragraph 8.

8.0 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

WEEK 1

Lecture: Unit Outline

We will discuss the social, political and cultural context for the study of Romanticism in Britain with reference to Marilyn Butler, Stuart Curran, Kelvin Everest and E.P. Thompson (*The Romantics*). We will also examine some of the important concepts in the literary production of the period such as the sublime; the power of nature; the uses of mythology.

Seminar: Students will be introduced to the teaching methods for this unit and the programme of teaching and learning.

WEEK 2

Lecture: A discussion of William Blake's 'The Marriage of Heaven and Hell', focusing on the significance of opposites and 'contraries' in Blake's work; the importance of the spiritual or what is not perceived through the senses; Blake's alternative vision; the use of mythical systems. There will also be reference to the influence on Blake of the ideas of Mary Wollstonecraft and William Godwin.

Seminar: Discussion of the following: contraries in *Songs of Innocence and Experience*; representations of childhood and maturity, innocence and experience; Blake's use of nature and natural imagery and his representations of sexual and political liberty in "Song of Liberty".

WEEK 3

Lecture: The lecture will focus on the ideological and cultural context of Wordsworth's *Lyrical Ballads* and the significance of his use of the ballad form. Students will be introduced to Wordsworth's 'Preface' to the *Lyrical Ballads*.

Seminar: A discussion of examples of Wordsworth's poems in *Lyrical Ballads* and an exploration of the following: the significance of childhood; representations of the poetic imagination; the use of natural imagery; Romantic subjectivity. Poems studied will include: 'The Tables Turned'; 'The Yew Tree', 'Old Cumberland Beggar', '....Tintern Abbey and extracts from Book 1 and VII of *The Prelude*.

WEEK 4

Lecture: The representation and significance of women the poetry of Wordsworth and Blake: 'The Ruined Cottage' 'The Female Vagrant'; 'The Mad Mother'; 'The Forsaken Indian Woman'. We will look at Blake's 'Thel' and extracts from *Visions of the Daughters of Albion*.

Seminar: a discussion of the poems and topics covered in the lecture.

WEEK 5

Lecture: The lecture will examine Coleridge's contribution to the Lyrical Ballads and will focus on short extracts from *Biographia Literaria* which define the role of nature and its relationship to the poetic imagination.

Seminar: Coleridge's contrasting styles: the 'conversation poems' ('This Lime Tree Bower My Prison', 'The Eolian Harp', 'Frost at Midnight') and the dream/'nightmare' poetry including 'Fears in Solitude' and 'Kubla Khan'. Students will be asked to examine the significance of childhood in 'Frost at Midnight'.

WEEK 6

Lecture: An overview of responses to Keats and his poetry from contemporary poets such as Byron and Shelley and to literary critics such as Leigh Hunt. (References will be made to Marjorie Levinson's essay in Cynthia Chase (1993). We will explore Keats' discussion of the role and nature of the imagination in his letters to George and Tom Keats and to Richard Woodhouse and examine the influence of Hazlitt's essay 'On Gusto'. (These will be given as handouts).

Seminar: A close reading of Keats' Odes.

WEEK 7

Essay tutorials

WEEKS 8 and 9

Lecture: Gothic Themes in Poetry

Lecture: An introduction to Gothic forms of representation in the poetry of Romantic period.

Seminar: A close reading of poem including the following: Keats' 'The Eve of St. Agnes' 'La Belle Dame Sans Merci'; Byron's 'Darkness' and Coleridge's 'Christabel' and 'The Rime of the Ancient Mariner'

Week 10 Lecture: Romantic women writers: a discussion of the poetry and prose of Dorothy Wordsworth. We will also examine concepts of the 'cult of sensibility', a critique of sensibility in Wollstonecraft and sensibility and male writers (see Susan Matthews, 'Women writers and Readers' in Bygraves *Romantic Writings* 1996 p.101-107) We will then move on to a discussion of Gothic themes and Romantic sensibility in Anne Radcliffe's novel *A Sicilian Romance*.

Seminar: A detailed discussion of Anne Radcliffe's *A Sicilian Romance*.

Week 11: Lecture: Jane Austen's *Northanger Abbey*.

In the lecture we will look at Austen's use of Gothic themes, her elaboration of a female novelistic voice, her representation of character and her use of realism as a way of extending conventional figures of Gothic romance.

Seminar: a comparison between Anne Radcliffe's novel and Austen's.

Week 12: Exam preparation and Revision

9.0 LEARNING RESOURCES

9.1 CORE MATERIALS

Wu, Duncan *Romanticism: an Anthology*

Novels

Ann Radcliffe	<i>A Sicilian Romance</i>
Jane Austen	<i>Northanger Abbey</i>

9.2 CORE SECONDARY READING

The following texts indicate more recent shifts in critical approaches to the literature of the period. There are several texts on specific writers, collections of essays, recent biographies, collections of letters and so on, which are very useful. I have not listed those here but many are in our library. There are also some older collections of critical essays on specific writers of the period in our library; the Prentice-Hall (publs.) collection is very useful but again I have not listed those titles here.

The library has recently acquired a very substantial number of secondary texts on writing of the Romantic period. You are encouraged to make full use of this material. **You are strongly advised NOT to use material from websites unless you are using the library's on-line academic journal facilities.** Over reliance on web sites as a source of secondary material will be penalised.

Aers, D. Cook J., Punter D., 1981. *Romanticism and Ideology: Studies in English Writing 1765-1830* London, Routledge

Alexander, Meena 1989. *Women in Romanticism* London, Macmillan

Bate, Jonathan 1991. *Romantic Ecology: Wordsworth and the Environment* London, Routledge

Barth, J, Robert 2003. *Romanticism and Transcendence: Wordsworth, Coleridge, and the Religious Imagination* Columbia, U of Missouri Press

Botting, Fred 1996. *Gothic* London, Routledge

Burke, R. 1996. *Romantic Discourse and Political Modernity* London, Harvester Wheatsheaf

Butler, Marilyn (1992. *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830* Oxford, OUP

Bygraves S 1996. *Romantic Writings* London, Routledge

Becker, Susanne 1999. *Gothic Forms of Feminine Fictions* Manchester, Manchester UP

Bruhm, Steven 1994. *Gothic Bodies: the Politics of Pain in Romantic Fiction* Philadelphia, U of Pennsylvania Press

- Clery, E.J 2000. *Gothic Documents: a sourcebook 1700-1820*
Manchester, Manchester University Press
- Chase Cynthia ed. 1993. *Romanticism* London, Longman
- Copley S., & Whale J., 1992. *Beyond Romanticism: New Approaches to Texts and Contexts 1780 –1832* London, Routledge
- Cox, Philip 1996. *Gender, Genre and the Romantic Poets*
Manchester, Manchester University Press
- Curran, Stuart 1991. *Poetic Form and British Romanticism*
Cambridge, Cambridge UP
- Coupe, Laurence ed., 2000. *The Green Studies Reader; from Romanticism to Ecocriticism* London: Routledge
- Day, Aiden 1997. *Romanticism* London, Routledge
- Everest, Kelvin 1990. *English Romantic Poetry: An Introduction to the Literary Scene* Oxford, OUP
- Feldman, Paula R. and Theresa M. Kelley eds. 2003. *Romantic Women Writers: Voices and Countervoices* Hanover, UP of New England
- Gill, Stephen ed. 2003. *The Cambridge Companion to Wordsworth*
Cambridge, Cambridge University Press
- Hall J. (1991) *A Mind That Feeds Upon Infinity: The Deep Self in Romantic Poetry* London, Associated University Press
- Howells, Coral Ann 1978. *Love, Mystery and Misery: Feeling in Gothic Fiction* London, Athlone Press
- Jacobus, Mary 1989. *Romanticism, Writing and Sexual Difference*
Oxford, Clarendon Press
- Kelly, Gary 1993. *Women, Writing and Revolution: 1790-1827*
London, Longman
- McGann, J.J 1983. *The Romantic Ideology* Chicago, University of Chicago Press
- Mellor, Ann K. ed.1988. *Romanticism and Feminism* London, Routledge

Miles, Robert 1995. *Ann Radcliffe: The Great Enchantress*
Manchester, Manchester University Press

Newlyn Lucy 2001. *Reading, Writing and Romanticism: the Anxiety of Reception* Oxford, Oxford University Press.

Newlyn, Lucy ed. 2002. *The Cambridge Companion to Coleridge*
Cambridge, Cambridge University Press

Newlyn, Lucy 2007. Dorothy Wordsworth's Experimental Style *Essays in Criticism* Vol: 57 (4) 325-49

Punter David (1980). *The Literature of Terror Vol: 1 The Gothic Tradition* London, Longman 1996

Thompson, E.P. 1997. *The Romantics: England in a Revolutionary Age* Woodbridge, Merlin Press

Watson, J.R. 1992. *English Poetry of the Romantic Period*
London, Longman

Watson, J.R. 2003. *Romanticism and War: a Study of British Romantic Period Writers and the Napoleonic Wars* Basingstoke, Macmillan