

Reading Romantic Poetry

7.1 Module Overview									
Module Number		Module Title	Reading Romantic Poetry						
Stage of Principal Programme			2	Semester	1	Duration. <i>(Weeks F/T)</i>	12	ECTS	5
Mandatory / Elective (M/E)	E Core	Hours of Learner Effort / Week	2						
Analysis of required hours of learning effort									
Teaching and Learning Modalities					✓if relevant to this module	Approx. proportion of total (hours)			
Contact Hours									
In person face-to-face					✓	24			
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based									
Other:									
• Independent Reading					✓	21			
• Mind-Map					✓	20			
• Exam Preparation					✓	60			
Total						125			

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	120
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer	A minimum level 9 qualification in English Literature or closely cognate area
Tutor	A minimum level 9 qualification in English Literature or closely cognate area
	Staff - Learner Ratio X:Y
	1:120
	1: 20

Assessment Techniques – percentage contribution				
Continuous Assessment	40%	Proctored Exam – in person	60%	Practical Skills Based
Project		Proctored Exam - online		
Capstone (Y/N)?	N	If Yes, describe		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)	
MIMLO On completion of this module a learner will be able to:	Related MIPLO #

1. Evaluate the impact upon the poets of the Romantic period key political, material, and philosophical developments of the age in which they were writing, namely the French Revolution, the Industrial Revolution, and the Enlightenment.	1, 2, 8
2. Interpret the Romantic movement from a variety of different critical perspectives, based on analyses of the writings of individual authors within that movement.	1, 2, 8
3. Discern the differences between a range of poetic genres in the Romantic period and examine the connection between the formal choices of the poet and the preoccupations of the poems concerned.	2, 3, 7
4. Appraise the achievements of a range of poems from the Romantic period based on sophisticated close reading.	1, 2, 3

7.3 Indicative Module Content, Organisation and Structure

This module examines the development of English language poetry through the late 18th and the early 19th centuries, tracing the contours of the international cultural movement known as Romanticism as it manifested itself in Britain. We aim to provide the historical context for Romantic poetry, as well as examine the formal features and thematic concerns of that poetry as a reaction to the political and intellectual components of the age. We will examine the complex relationship of Romantic poetry to the French Revolution and the Industrial Revolution, as well as to the Enlightenment.

Our reading of the poems will focus on their level of engagement with significant issues of the day, especially as a reaction to the encroachments of industrialization, how they construct the natural world and the self, as well as examining formal developments within poetry in the period. We will approach the poems through the lens of genre; therefore, we will look at how classical forms like the pastoral and ode are treated in Romantic hands. We will look at relatively more recent forms like the sonnet, alongside the Romantic lyric, hymn, and ballad.

Poems studied will include, but we are not limited to: Wordsworth's *Tintern Abbey*; a selection of sonnets from Wordsworth, Shelley and Keats; lyrics by Blake and Wordsworth; Wordsworth's 'Intimation Ode', to Shelley's 'Ode to the West Wind' and on to Keats' 'To Autumn'; then, the 'Conversation poems' of Coleridge. During our close reading, we will examine what we might call the 'Romantic sensibility' and carry out a wide-ranging evaluation of what the Romantic imprint on major genres within the English language poetic tradition consists of.

7.4 Work-based learning and practice-placement *(if applicable)*

N/A

7.5 Specific module resources required *(if applicable)*

N/A

7.6 Application of programme teaching, learning and assessment strategies to this module

One aim of this module is to inspire learner confidence in their ability to deliver convincing readings of poems from the English language literary tradition. We will achieve this through developing the learners' capacity to identify characteristic features of Romantic poetry. Allied with this, learners will be able to differentiate specifically Romantic manifestations of given genres within the poetic tradition. And all of this will be demonstrated through the evidence of learner facility with critical analysis, as seen in sophisticated close reading of a range of examples drawn from Romantic poetry.

Another aim of this module is to increase learner self-knowledge and understanding through exposure to wider and deeper cultural analysis, by way of fostering learners' awareness and appreciation of the impact of

what we might call ‘the Romantic sensibility’ on Western modes of thinking, writing, and being, and how this arose at a particular juncture in history and which we judge to be still active in various ways. We will see this in their ability to identify and describe the signal characteristics of the Romantic artwork, and their capacity to trace the Romantic strain in western culture thereafter.

And, finally, this course aims to generate critical thinking and writing, through exposure to a range of perspectives on the Romantic movement and its writings, which learners might synthesize with their own outlooks, beliefs, ideas, and attitudes, thereby enriching their critical vocabulary and intellectual reach.

Given that this class is a core mandatory module, and that larger numbers can be anticipated, the teaching strategy will consist of lectures in which contexts will be explored, articles and monographs will be discussed, and in which close reading of the primary texts will be initiated and demonstrated. In class participation will be encouraged and pursued in the form of questioning, discussion, and close reading. In-class guided activities will be engaged with; such as question sheets based on the lecture content; language learning games like crosswords, word searches and anagrams, focusing on the critical vocabulary distinct to poetry, the historical influences and personalities that shaped Romanticism and distinctive features of the Romantic sensibility and focus: the sublime, solitude, the ego. Moodle support will be used; techniques and ideas regarding approaches to learning as well as module content specific to poetry. Tutorials will provide extra material to explore and allow learners the opportunity to practice and develop their own voice, applying individually critical skills discussed in the lectures.

Assessment of this module will be by a mini assignment (30%) that will be formative in nature. In this map learners will mind-map the influences on Romantic poets. Several critical articles will be consulted to generate the mind map and this assignment will be work in progress towards the end of term exam which will be summative in nature. Learners will be expected to develop their mini assignment, based on feedback and further learning, towards the end of module written examination. The exam (60%) will be 2 hours in length, and it will require learners to answer two questions from a range of up to five. Attendance (10%) is vital for the success of the module.

7.7 Summative Assessment Strategy for this module		
MIMLOs	Technique(s)	Weighting
1, 2	Mind-Map Mind-maps are particularly effective for representing visually a broad-range of mutually interacting influences. This is particularly useful for tracing out the different streams of influence that shaped Romanticism. Some crossovers with the History module ‘Revolutions in the Transatlantic World’ might be captured here, and the mind-map might provide for interdisciplinary assessment.	30%
3, 4	Proctored Exam This mode of assessment gives learners sufficient space to elaborate on more complex arguments and to demonstrate sufficient readings of Romantic poems, teasing out how their preoccupations are shaped by distinct influences that were dominant in the period.	60%
	Attendance	10%

7.8 Sample Assessment Materials
<p>Mind Map</p> <p>‘All literature bears traces of the historical moment which gives rise to it, but at certain moments the relationship between history and literature becomes formative in more fundamental ways.’</p> <p>David Duff, ‘From Revolution to Romanticism: The Historical Context to 1800’, in <i>A Companion to Romanticism</i>, ed. by Duncan Wu (Oxford: Blackwell, 2001), pp. 23 – 34 (p. 23).</p> <p>Assess this statement in a mind-map which traces out <i>at least three</i> distinctive historic influences on the Romantic Movement.</p>

Learners must show evidence of having consulted the following sources:

- a) Peter J. Kitson, 'Beyond the Enlightenment: The Philosophical, Scientific and Religious Inheritance', in *A Companion to Romanticism*, ed. by Duncan Wu (Oxford: Blackwell, 2001), pp. 35 – 47;
- b) David Duff, 'From Revolution to Romanticism: The Historical Context to 1800', in *A Companion to Romanticism*, ed. by Duncan Wu (Oxford: Blackwell, 2001), pp. 23 – 34;
- c) P.M.S. Dawson, 'Poetry in an age of Revolution', in *The Cambridge Companion to British Romanticism*, ed. by Stuart Curran (Cambridge: Cambridge University Press, 2002), pp. 48 – 73.

In preparing their mind map, learners will be expected to have consulted:

1. How to mind-map, the basics:

<http://www.youtube.com/watch?v=wLWV0XN7K1g>

2. How to use a mind-map to study a chapter:

<http://www.youtube.com/watch?v=4kj6DrkygyE>

3. How to mind-map in six simple steps, a tutorial:

<http://www.youtube.com/watch?v=4wZ5wV5dPZc>

Exam:

An exam question might look like:

'The Romantic ode, and what has been called the 'conversation poem', typically considers a natural scene, offers an extended meditation, and conveys a particular insight, vision, resolution or decision.'

Critically evaluate this statement based on a close reading of **at least one** ode or 'conversation poem' by a Romantic poet you have studied.

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

7.9 Indicative reading lists and other information resources

Indicative Core Reading:

The Penguin Book of Romantic Poetry, ed. by Jonathan and Jessica Wordsworth (London: Penguin, 2005)

Indicative Other Resources:

Chandler, James, (ed.), *The Cambridge History of English Romantic Literature* (Cambridge: Cambridge University Press, 2012)

Curran, Stuart, *Poetic Form and British Romanticism* (Oxford: Oxford University Press, 1990)

Ferber, Michael, *The Cambridge Introduction to Romantic Poetry* (Cambridge: Cambridge University Press, 2012)

Roe, Nicolas, (ed.), *Romanticism: An Oxford Guide* (Oxford: Oxford University Press, 2005)

Richard C. Sha, *Perverse Romanticism: Aesthetics and Sexuality in Britain, 1750 – 1832* (Maryland: John Hopkins University Press, 2009)

Vendler, Helen, *The Odes of John Keats* (Harvard University Press: Hampshire: 2001)