Romantic Poetry

Section A: Headline Information	
Module title	Romantic Poetry: Poetic Forms and Preoccupations in British Romanticism
Module NFQ level (only if an NFQ level can be demonstrated)	8
Module number/reference	TBC
Module Co-ordinator	Dr Derek Coyle
Parent programme(s)	BA (Honours) in English and History
Stage of parent programme	2
Semester (semester1/semester2 if applicable)	1
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	5
List the teaching and learning modes	Lecture, class-work, critical writing, close-reading skills, examination.
Entry requirements (statement of knowledge, skill and competence)	Successful completion of Stage 1 of the programme or equivalent is required.
Pre-requisite module titles	N/A
Co-requisite module titles	N/A
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in English.
Maximum number of learners per module	35
Duration of the module	1 Semester
Average (over the duration of the module) of the contact hours per week (see * below)	2.33
Module-specific physical resources and support required per centre (or instance of the module)	Classroom, library, study space.
Analysis of required learning effort	
***Effort while in contact with staff**	

Classroom		Mentoring and small-group tutoring		Other		Directed e-learning (hours)	Independent learning (hours)	Other hours (specify)	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
24	1:15	4	1:15				97: Assessment and exam preparation 49 hours Self Directed Reading 52 hours			125 hours

Allocation of marks (within the module)

	Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total
Percentage contribution	40%			60%	**100%**

Section B: Module Descriptor

Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs	This module aims to develop the capacity of learners at Carlow College to be readers of society, culture, and its texts in multiple ways. In contributing to this goal, the module plays its part in the programme, as the college seeks to develop critical, socially engaged thinkers and citizens. In looking at the development of post-Enlightenment Western European culture through a critical lens, learners are developing their capacity to be self-aware, self-reflexive participants in that culture. In this sense we are acting as agents of change and transformation, as we ask our learners to become more informed, reflective citizens of the south-east region of Ireland, particularly Carlow and its immediate environs. Even if we accept Jonathan Israel's distinctions between 'moderate' and 'radical' enlightenment, whether in France, Britain, Germany, or wherever, it is indisputable that what we witness from the Enlightenment on is a revolution that has transformed our understanding of the human condition. The European Enlightenment has effected change across all aspects of institutional life and politics in the West and further afield, altering in its path our understanding of the very relationship of ideas to reality. In this module we

	trace out and pursue the political, social, and material developments that have emerged from that revolution, with a particular emphasis on its cultural manifestations, and thereby we are making our contribution to the continuance of the Humanities in the West, albeit from a post-Enlightenment and after perspective. In this sense, Carlow College takes its place in a significant ongoing enterprise.
Module Aims and Objectives	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 must synthesize with their own outlooks, beliefs, ideas, and attitudes, thereby enriching the critical vocabulary and reach of future citizens of Carlow and its environs. Of course, the true test of whether or not this course has succeeded in its aims will really become evident if a learner goes out from it and purchases a copy of Beethoven's Fifth Symphony!
Minimum Module Learning Outcomes	On successful completion of this module, learners should be able to: 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. (MIPLO 1, 2, 3, 4, 7, 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. (MIPLO 1, 2, 3, 4, 7, 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. (MIPLO 1, 2, 3, 4, 7, 8) 4. Appraise the achievements of a range of poems from the Romantic period based on sophisticated close reading. (MIPLO 1, 2, 3, 4, 7, 8)
Information Provided to Learners about the Module	College Prospectus specifies module name, stage and ECTS. College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms. Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources.

	Diploma Supplement contains module name, code, stage and ECTS.
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 political engagement with significant issues of the day, their presentation of gender and sexuality, 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, ode, and epic are treated in Romantic hands. We will look at relatively more recent forms like the sonnet, alongside the Romantic lyric, hymn, and ballad, as well as the revival of the romance in the Romantic period.

Poems studied will include, but we are not limited to: Wordsworth's *The Prelude*; a selection of sonnets from Wordsworth, Shelley and Keats; lyrics by Blake and Wordsworth; ballads like 'The Rime of the Ancient Mariner' from Coleridge, to 'La Belle Dame sans Merci' by Keats; Wordsworth's 'Intimation Ode', to Shelley's 'Ode to the West Wind' and on to Keats' 'To Autumn'; then, the 'Conversation poems' of Coleridge, and sections of longer poems by Byron, along with selections from Shelley's dramatic poems. In the course of 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. |
Module Teaching and Learning Strategy	Given that this class is a 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. As much as is practically possible, in class participation will be encouraged and pursued in the form of questioning, discussion, and close-reading. If numbers become an issue; as in, if we have large class sizes, tutorials should be considered as a support to learning. In tutorial close reading and one to one discussion is more easily facilitated. Moodle support will be used to provide access to online resources, class material, slides and summary notes.
Work-Based Learning and Practice-Placement	Non-applicable.
E-Learning	Moodle will be used to present course material and to provide links to readings and discussions of poetry from University websites. A range of excellent documentaries are available on-line through popular portals like youtube.
Specifications for Module Staffing Requirements	Staff:Learner ratio is typical of the overall programme approach with a maximum of 35 learners

	Staffing requirements: 1 lecturer with teaching and/or research competence in the relevant area.
Module Summative and Formative Assessment Strategy	Assessment of this module will be by two mini-assignments (20% each) and by end of term exam (60%). The mini-assignments will be formative in nature, and they might consist of mind-mapping the influences on Romantic poets, or a short essay that analyses a poem in considerable detail and in which the learner will be encouraged to find and develop their own critical voice. These mini-assignments will be formative in nature, working towards the end of term exam which will be summative in nature. Learners will be expected to develop their mini-assignments, based on feedback and further learning, towards the end of module written examination. The exam will be 2 hours in length, and it will require learners to answer two questions from a range of up to five.
Sample Assessment Materials	Develop a mind-map outlining the major factors which influenced the development of Romanticism in England. 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 **Sample Exam question**: 'Form is a refuge from the systems of belief forced, and understandably so, by a culture in siege and at war.' (Curran) Critically evaluate this statement based on a close reading of *two or more* poems by Romantic poets you have studied on your course.
Reading Lists and Other Information Resources	**Essential Reading:** Curran, Stuart, *Poetic Form and British Romanticism* (Oxford: Oxford University Press, 1990) Newlyn, Lucy, *Reading, Writing, and Romanticism: The Anxiety of Reception* (Oxford: Oxford University Press, 2003)

	Sha, Richard C., *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) Wolfson, Susan J., *Borderlines: The Shiftings of Gender in British Romanticism* (California: Stanford University Press, 2009). **Other Reading:** Chandler, James, (ed), *The Cambridge History of English Romantic Literature* (Cambridge: Cambridge University Press, 2012) Duff, David, *Romanticism and the Uses of Genre* (Oxford: Oxford University Press, 2013) Ferber, Michael, *The Cambridge Introduction to Romantic Poetry* (Cambridge: Cambridge University Press, 2012) Roe, Nicholas, *Wordsworth and Coleridge: The Radical Years* (Oxford: Clarendon Press, 1990) Roe, Nicholas, (ed), *Romanticism: An Oxford Guide* (Oxford: Oxford University Press, 2005)
Module Physical Resource Requirements	Handouts will be provided to learners regularly. A range of reading material, and the core texts mentioned here, will be available in the college library. Internet access in the classroom will be called upon. Learners will need to access online material through college computers.