***Syllabus***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department** | **English department** | | | | | | | | | | | | | | | **Year** | | | | | | | 2024/  2025 |
| **Course** | The Literature of British Romanticism | | | | | | | | | | | | | | | **ECTS** | | | | | | | **3** |
| **Study programme** | Undergraduate Study of English Language and Literature | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** |  | **L** |  | **S** | |  | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | **Classroom 143,**  **Thursdays from 12 to 3 PM** | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | English | | | | | |
| **Course start date** | **October 2024** | | | | | | | | | **Course end date** | | | | | | | | January 2025 | | | | | |
| **Enrolment requirements** | Students have to be enrolled in the third semester | | | | | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | |
| **Course coordinator** | Vesna Ukić Košta | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [vukic@unizd.hr](mailto:vukic@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Course instructor** | Nikolina Vranić | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [nvranic@unizd.hr](mailto:nvranic@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | | Wednesdays from 10AM until noon | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | |
| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | After they have completed the course students should:  - be able to critically analyze selected works in the context of chosen theories and theoretical texts  - be able to recognize and understand the cultural, social and political contexts within which the selected works were created  - be able to recognize the key features of the literature of British Romanticism  - be able to critically discuss selected works and share their insights with other students | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | | After they have completed the course students should:  - recognize and describe relevant ideas and concepts  - connect different approaches, perceptions, and knowledge through an interdisciplinary approach  - apply a critical and self-critical approach in argumentation  - analyse basic approaches and concepts of contemporary cultural and literary theory  - differentiate and compare literary periods and critically assess literary texts of the English-speaking world in relation to the social, political and cultural contexts in which they were created | | | | | | | | | | | | | | | | | | |
|  | | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | Attending at least 80% of lectures; | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | | <https://anglistika.unizd.hr/ispitni-rokovi> | | | | | | |
| **Course description** | The course examines the poetry and prose of the British romantic period. The first half of the course focuses on the most prominent poets of the romantic period, the so-called big six: William Blake, William Wordsworth, Samuel Taylor Coleridge, George Gordon Byron, Percy Bysshe Shelley and John Keats. This section analyses the poetics of the big six by employing three fundamental concepts that formed the dominant discourse of romanticism: revolution, nature, and the sublime. Furthermore, the course will refer to numerous cultural, social and political contexts that have influenced their writing - the French Revolution, the rise of industrial capitalism, the educational reform and contemporary discussions on religion. The second half of the course focuses on Jane Austen and Mary Shelley. This section stresses the importance of women writers who are often neglected while studying the romantic period. The course will also discuss the trope of vampirism in romantic poetry, tying together all of the writers who were discussed throughout the course, and will finish with John William Polidori’s *The Vampyre*. Finally, the course will draw inspiration from different theoretical approaches and their respective concepts in order to encourage students to critically analyze the aforementioned writers and their works. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Introductory lecture; Course overview  2. The Death of the Neglected Genius; the Romantic Revolution  3. Beyond Beauty: Edmund Burke's Exploration of the Sublime  4. William Blake, poems from *Songs of Innocence and Experience* (1798);  5. William Wordsworth, excerpts from *Lyrical Ballads* (1798)  6. Samuel Taylor Coleridge, “Kubla Khan” (1816) and the Importance of Poetic Imagination  7. “Mad, Bad, and Dangerous to Know”; George Gordon Byron's Poems  8. A Byronic Hero? George Gordon Byron’s *Manfred* (1918)  9. Midterm Exam  10. Percy Bysshe Shelley, “Mont Blanc” (1817) and the Sublime  11. John Keats and the Death of Romanticism; *Odes* and *Letters*  12. The Representation of Women in Regency England; Jane Austen’s *Pride and Prejudice* (1813)  13. Monstrous Romanticism - Mary Shelley’s *Frankenstein; or the Modern Prometheus* (1818)  14. Vampirism in Romantic Poetry; John William Polidori’s *The Vampyre* (1819)  15. End-of-term Exam | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | - Austen, Jane. *Pride and Prejudice*. 1813. Dover Publications, 1995.  - Burke, Edmund. *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful*. 1757. Simon & Brown, 2013. (Selected chapters)  - Byron, George Gordon. *Manfred: A Dramatic Poem*. 1817. CreateSpace Independent Publishing Platform, 2016.  - Coleridge, Samuel Taylor. “The Rime of the Ancient Mariner.” *Poetry Foundation*, www.poetryfoundation.org/poems/43997/the-rime-of-the-ancient-mariner-text-of-1834.  - Shelley, Mary. *Frankenstein; or, the Modern Prometheus*. 1818. Dover Publications, 1993. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | - Abrams, M.H. *The Norton Anthology of English Literature (Ninth Edition) (Vol. D).* W. W. Norton & Company, 2012.  - Bloom, Harold. *The Visionary Company – A Reading of English Romantic Poetry*. Doubleday & Company, Inc., 1971.  - Everest, Kelvin. *English Romantic Poetry: An Introduction to the Historical Context and the Literary Scene*. Oxford University Press, 1990.  - Gordon, Charlotte. *Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft & Mary Shelley*. Random House Trade Paperbacks, 2016.  - Hay, Daisy. *Young Romantics: The Tangled Lives of English Poetry's Greatest Generation*. Farrar, Straus and Giroux, 2010.  - Keats, John. *Complete Poems and Selected Letters of John Keats*. Modern Library, 2003.  - Le Faye, Deirdre. *Jane Austen: The World of Her Novels*. Frances Lincoln, 2003.  - Hobbler, Dorothy. *The Monsters: Mary Shelley and the Curse of Frankenstein*. Little, Brown and Company, 2009.  - Holmes, Richard. *Shelley: The Pursuit*. NYRB Classics, 2003.  - Richardson, Alan. “The Dangers of Sympathy: Sibling Incest in English Romantic Poetry.” *Studies in English Literature, 1500-1900*, vol. 25, no. 4, 1985, pp. 737-754.  - Stafford, Fiona. *Reading Romantic Poetry*. Wiley-Blackwell, 2012.  - Tahara. Mitsuhiro. “Byron’s Consciousness of Incestuous Sin in Manfred and its Symbolic Meaning.” *Memoirs of the Faculty of Integrated Arts and Sciences, Hiroshima University. I, Studies in Area Culture*, vol. 13, 1988, pp. 123-143.  - Tawfiq Al-Khader, Mutasem. “A Symbolic Reading of the Mariner’s Voyage in the Rime of the Ancient Mariner.” *Journal of Al-Quds Open University for Research and Studies*, no. 37, 2015.  - Thorslev, Peter. *The Byronic Hero: Types and Prototypes*. University of Minnesota Press, 1962.  - Thorslev, Peter. “Incest as a Romantic Symbol.” *Comparative Literature Studies*, vol. 2, no. 1, 1965, pp. 41-58.  - Twitchell, James. *The Living Dead: A Study of the Vampire in Romantic Literature*. 1981. Duke University Press, 1997.  - Wordsworth, William and Coleridge, Samuel Taylor. *Lyrical Ballads with a Few Other Poems*. 1798. Penguin, 2006.  - Wu, Duncan. *Romanticism: An Anthology (4th Edition).* Wiley-Blackwell, 2012 | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | - Poetry Foundation: https://www.poetryfoundation.org/  - Romantic Circles: http://www.rc.umd.edu/  - “The Rime of the Ancient Mariner” Big Read: https://www.ancientmarinerbigread.com/reading/1 | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | The final grade is calculated on the basis of mid-term and end-of-term exams.  Students who fail one of the two exams are obliged to take the final exam.  Those who pass both exams may take the final exam if they wish to obtain a higher grade. In that case, the grade achieved in this exam will be taken as final.  Students who want to improve their grades, after passing the mid-term and end-term exams or the final exam, can take an oral exam. | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | < 60 % | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| >= 60% | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| > 70% | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| > 80% | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| > 90% | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. | | | | | | | | | | | | | | | | | | | | | | |