

# EN3B4-30 Romantic & Victorian Poetry

**23/24**

**Department**

English and Comparative Literary Studies

**Level**

Undergraduate Level 3

**Module leader**

Emma Francis

**Credit value**

30

**Module duration**

20 weeks

**Assessment**

50% coursework, 50% exam

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

EN3B4-30 Romantic & Victorian Poetry

[Module web page](#)

### Module aims

This module focuses on significant poets from the Romantic and Victorian periods and situates their work within the historical, cultural, social, political, economic, religious, scientific and aesthetic debates of the period. Lectures are provided to introduce students to these debates. Students are asked to pay close attention to historical, formal and contextual dimensions of the poems.

### Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Indicative syllabus

Set texts

The Norton Anthology of English Literature, Volume D, The Romantic Period, ed. Stephen

Greenblatt (W. W. Norton & Co, 2012); and The Norton Anthology of English Literature, Volume E, The Victorian Age, ed. Stephen Greenblatt (W. W. Norton & Co, 2012).

## Term 1

1. Introduction
2. William Blake, The Marriage of Heaven and Hell
3. Anna Barbauld, 'A Summer Evening's Meditation'; 'Epistle to William Wilberforce, Esq'; 'To a Little Invisible Being Who is Expected Soon to Become Visible'; 'The Rights of Woman'; 'The Caterpillar'
4. Samuel Taylor Coleridge, 'Frost at Midnight'; 'Fears in Solitude' ; 'The Pains of Sleep'; 'Dejection: an Ode'
5. William Wordsworth, 'Simon Lee', 'We are Seven', 'Tintern Abbey'; The Prelude in the Norton: Book Fifth [The Boy of Winander], Book Sixth [Crossing Simplon Pass], Book Twelfth [Spots of Time], Book Thirteenth [The Vision on Mount Snowdon]
6. Charlotte Smith, 'Beachy Head'
7. Percy Bysshe Shelley, 'Mont Blanc'; 'England in 1819'; 'To a Sky-Lark'; 'Ozymandias'
8. John Clare, 'The Badger', 'The Nightingale ('This is the month) 'The Mores' [link]; 'I Am'; 'An Invite to Eternity'; 'Emmonsails Heath in Winter' ; 'The Nightingale's Nest'; 'The Peasant Poet'
9. John Keats, 'Ode: to a Nightingale'; 'Ode on Melancholy'; 'To Autumn'; 'Ode on a Grecian Urn'; 'The Eve of St Agnes'

## Term 2

10. Letitia Landon, 'I am a daughter of that land...' (from The Improvisatrice), 'Revenge' , 'Love's Last Lesson', 'The Marriage Vow', 'Calypso Watching the Ocean' Felicia Hemans, 'Properzia Rossi'; 'Casabianca'; 'A Spirit's Return'; 'The Indian Woman's Death Song'; Corinne at the Capitol'
11. Alfred Tennyson, ' Mariana'; 'The Lady of Shalott'; In Memoriam [focus on extracts in the Norton]; 'Maud'; 'The Kraken'
12. Matthew Arnold, 'Dover Beach'; 'The Buried Life'; 'The Scholar Gypsy'
13. Elizabeth Barrett Browning, 'A Musical Instrument'; 'The Runaway Slave at Pilgrim's Point'; 'The Cry of the Children'; Aurora Leigh (extract from Book V in the Norton)
14. Christina Rossetti, 'Goblin Market'; 'A Birthday'; 'Winter: My Secret'; 'Cobwebs'; 'Dead before Death'; 'In An Artist's Studio'; 'Uphill'; 'The World'
15. Gerard Manley Hopkins, 'God's Grandeur'; 'The Windhover'; 'As kingfishers catch fire...'; 'Pied Beauty'
16. Algernon Charles Swinburne, 'Hermaphroditus'; 'Anactoria', 'Sapphics', 'Fragoletta'
17. Amy Levy, 'In the Mile End Road'; 'Magdalen'; 'Contradictions'; Augusta Webster, 'Medea'
18. Francis Thompson, 'The Hound of Heaven'; Oscar Wilde, 'Impression du Matin'; 'The Harlot's House'; Ernest Dowson, 'Cynara'; Arthur Symons, 'White Heliotrope'

## Learning outcomes

By the end of the module, students should be able to:

- To study a group of Romantic and Victorian period poets in the context of their eighteenth and nineteenth-century historical, cultural, social, political, economic, religious, scientific and aesthetic context.

- To develop close reading skills.
- To explore the history of critical assessment of this period through literary critical analysis from the late eighteenth century to the present.

### **Indicative reading list**

M. H. Abrams, *The Mirror and the Lamp: Romantic theory and the Critical Tradition* (1958)  
 Isobel Armstrong, *Victorian Poetry: Poetry, Poetics, and Politics* (1993)  
 Harold Bloom, *The Visionary Company: A Reading of English Romantic Poetry* (1961)  
 Marilyn Butler, *Romantics, Rebels and Reactionaries* (1982)  
 Joseph Bristow, ed., *The Cambridge Companion to Victorian Poetry* (2002)  
 Cynthia Chase, ed., *Romanticism* (1993)  
 Stephen Copley and John Whale, eds. *Beyond Romanticism: New Approaches to Texts and Contexts 1780-1832* (1992)  
 Stuart Curran, *Poetic Form and British Romanticism* (1986)  
 Richard Cronin et al, ed., *A Companion to Victorian Poetry* (2002)  
 Aidan Day, *Romanticism* (1995)  
 Paula Feldman and Theresa Kelley, ed., *Romantic Women Writers* (1995)  
 Jonathan Herapath and Emma Mason, *Nineteenth Century Poetry: Criticisms and Debates* (Routledge: 2015)  
 Margaret Homans, *Women Writers and Poetic Identity* (1980)  
 Linda K. Hughes, *The Cambridge Introduction to Victorian Poetry* (2010)  
 Iain McCalman, *An Oxford Companion to the Romantic Age* (1999) Anne Mellor, *Romanticism and Gender* (1993) Marlon B. Ross, *The Contours of Masculine Desire: Romanticism and the Rise of Women's Poetry* (1989) Sharon Ruston, *Romanticism* (2007) Janet Todd, *Sensibility: An Introduction* (1986) Raymond Williams, *Culture and Society 1780-1950* (1958)

### **Subject specific skills**

No subject specific skills defined for this module.

### **Transferable skills**

No transferable skills defined for this module.

## **Study**

### **Study time**

<b>Type</b>	<b>Required</b>
Lectures	10 sessions of 1 hour (3%)
Seminars	20 sessions of 1 hour 30 minutes (10%)
Total	300 hours

<b>Type</b>	<b>Required</b>
Private study	260 hours (87%)
Total	300 hours

## **Private study description**

Reading & research

## **Costs**

No further costs have been identified for this module.

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## **Assessment**

You do not need to pass all assessment components to pass the module.

Students can register for this module without taking any assessment.

### **Assessment group C1**

	<b>Weighting</b>	<b>Study time</b>
Assessed Essay	50%	
3000-word individual research essay devised with module tutor		
Exam paper	50%	
2 hour closed examination paper requiring address to 1 question in section A and one question in section B		

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- Answerbook Pink (12 page)

### **Feedback on assessment**

Individual consultation with tutor; email; Tabula.

[Past exam papers for EN3B4](#)

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## **Availability**

### **Courses**

This module is Optional for:

- Year 3 of UENA-Q300 Undergraduate English Literature
- Year 3 of UENA-QP36 Undergraduate English Literature and Creative Writing
- Year 4 of UENA-QP37 Undergraduate English Literature and Creative Writing with Intercalated Year
- Year 4 of UENA-Q301 Undergraduate English Literature with Intercalated Year
- Year 3 of UENA-VQ32 Undergraduate English and History
- UENA-VQ33 Undergraduate English and History (with Intercalated year)
  - Year 4 of VQ33 English and History (with Intercalated year)
  - Year 4 of VQ33 English and History (with Intercalated year)
- Year 4 of UENA-QW35 Undergraduate English and Theatre Studies with Intercalated Year
- Year 4 of UFIA-QW25 Undergraduate Film and Literature
- Year 4 of UFIA-QW26 Undergraduate Film and Literature (with Study Abroad)

This module is Core option list C for:

- Year 4 of UCXA-QQ38 Undergraduate Classics and English (with Intercalated Year)

This module is Option list A for:

- Year 3 of UCXA-QQ37 Undergraduate Classics and English
- Year 3 of UFIA-QW25 Undergraduate Film and Literature

This module is Option list B for:

- Year 3 of UTHA-QW34 Undergraduate English and Theatre Studies

This module is Option list C for:

- Year 3 of UPHA-VQ72 Undergraduate Philosophy and Literature
- Year 4 of UPHA-VQ73 Undergraduate Philosophy and Literature with Intercalated Year