

**British Romanticism 1785-1832****ENG9HC**

Characterised by volatility, the British Romantic period (roughly 1785-1832) irrevocably altered ways of thinking—politically, culturally, intellectually, psychologically, aesthetically. It also produced some of the most fascinating and controversial figures in literary history. Many of these writers' imaginations were sparked by the raging debate over the French Revolution; to varying degrees they declared literary independence. Though Romantic writers approached their art in diverse ways and the movement was far from monolithic, certain key developments may be identified as 'Romantic'. Drawing from various literary genres and the work of both canonical and lesser known writers, this module will investigate Romanticism thematically by exploring and contextualising some of their preoccupations: personal freedom and individual subjectivity, popular culture and the role of the poet, sensibility and the culturally 'feminine', 'sense' and satire in a time of upheaval, Gothic horrors and psychological landscapes, Nature and the creative Imagination, and rewriting of the pastoral. The module aims to assess the ways in which the climate of revolution, rebellion, and reaction encouraged and shaped Romantic innovations in literary form.

**Set texts**

Duncan Wu, ed., *Romanticism: An Anthology* (3<sup>rd</sup> edition, Blackwell)  
Ann Radcliffe, *A Sicilian Romance* (Oxford World's Classics)  
Jane Austen, *Sense and Sensibility* (Penguin Classics)  
Thomas Love Peacock, *Nightmare Abbey* (Echo Library)  
James Hogg, *The Shepherd's Calendar* (Edinburgh University Press paperback)  
Module reader (English Office)

Students are advised to read the longer texts before the module begins.

**Module organisation and assessment**

The class will meet for two hours per week: a one-hour lecture plus a one-hour seminar. Assessment will be based on coursework, weighted 45% and 55%.

**Module convenor:** Dr Suzanne Gilbert