



**UNIVERSITY OF ZADAR**  
**UNIVERSITAS STUDIORUM IADERTINA**  
 Form 1.3.2. *Syllabus*

<b>Course</b>	<b>The Literature of British Romanticism</b>						<b>Year</b>	2019/2020
<b>Study programme</b>	<b>Undergraduate Study of English Language and Literature</b>						<b>ECTS</b>	<b>3</b>
<b>Department</b>	<b>The English Department</b>							
<b>Level of study programme</b>	<input checked="" type="checkbox"/> Undergraduate		<input type="checkbox"/> Graduate		<input type="checkbox"/> Integrated		<input type="checkbox"/> Postgraduate	
<b>Type of study programme</b>	<input type="checkbox"/> Single major <input checked="" type="checkbox"/> Double major		<input type="checkbox"/> University		<input type="checkbox"/> Professional		<input type="checkbox"/> Specialized	
<b>Year of study</b>	<input type="checkbox"/> 1.		<input checked="" type="checkbox"/> 2.		<input type="checkbox"/> 3.		<input type="checkbox"/> 4.	
<b>Semester</b>	<input checked="" type="checkbox"/> Winter		<input type="checkbox"/> I.		<input type="checkbox"/> II.		<input checked="" type="checkbox"/> III.	
	<input type="checkbox"/> Summer		<input type="checkbox"/> VI.		<input type="checkbox"/> VII.		<input type="checkbox"/> VIII.	
<b>Status of the course</b>	<input checked="" type="checkbox"/> Compulsory		<input type="checkbox"/> Elective		<input type="checkbox"/> Elective course offered to students from other departments		<b>Teaching Competencies</b> <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
	<input type="checkbox"/> Summer		<input type="checkbox"/> VI.		<input type="checkbox"/> VII.			
<b>Workload</b>	2	L	1	S	0	E	<b>Internet sources for e-learning</b> <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	
<b>Location and time of instruction</b>	Classroom 143				<b>Language(s) in which the course is taught</b>		English	
<b>Course start date</b>	October 3 <sup>rd</sup> 2019				<b>Course end date</b>		January 23 <sup>rd</sup> 2020	
<b>Enrolment requirements</b>	Students have to be enrolled in the third semester							
<b>Course coordinator</b>	Vesna Ukić Košta, Assistant Professor							
<b>E-mail</b>	<a href="mailto:vukic@unizd.hr">vukic@unizd.hr</a>					<b>Consultation hours</b>		
<b>Course instructor</b>	Emilia Musap, MA							
<b>E-mail</b>	<a href="mailto:emusap@unizd.hr">emusap@unizd.hr</a>					<b>Consultation hours</b>		
<b>Assistant/Associate</b>								
<b>E-mail</b>						<b>Consultation hours</b>		
<b>Assistant/Associate</b>								
<b>E-mail</b>						<b>Consultation hours</b>		
<b>Mode of teaching</b>	<input checked="" type="checkbox"/> Lectures		<input checked="" type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises		<input type="checkbox"/> E-learning	
	<input type="checkbox"/> Individual assignments		<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory		<input type="checkbox"/> Mentoring	
<b>Learning outcomes</b>	After they have completed the course students should: - be able to critically analyse 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							
<b>Learning outcomes at the Programme level</b>	After they have completed the course students should: - identify and describe relevant ideas and concepts							



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		- connect different approaches and sources of knowledge through an interdisciplinary approach - apply a critical and self-critical approach in argumentation			
<b>Assessment criteria</b>	<input checked="" type="checkbox"/> Class attendance	<input checked="" type="checkbox"/> Preparation for class	<input type="checkbox"/> Homework	<input checked="" type="checkbox"/> Continuous evaluation	<input type="checkbox"/> Research
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input type="checkbox"/> Seminar
	<input checked="" type="checkbox"/> Test(s)	<input checked="" type="checkbox"/> Written exam	<input type="checkbox"/> Oral exam	<input type="checkbox"/> Other:	
<b>Conditions for permission to take the exam</b>	Attending at least 80% of lectures				
<b>Exam periods</b>	<input checked="" type="checkbox"/> Winter		<input type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn	
<b>Exam dates</b>	January 30 <sup>th</sup> 2020 February 2 <sup>nd</sup>			September 10 <sup>th</sup> September 24 <sup>th</sup>	
<b>Course description</b>	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 the development of British Romanticism - the French Revolution, the campaign for the abolition of slave trade, the rise of industrial capitalism, the educational reform and contemporary discussions on religion. The second half of the course focuses on the most prominent prose writers of the romantic period - Walter Scott, Jane Austen, Mary Wollstonecraft and Mary Shelley. This section stresses the importance of women writers who are often neglected within the context of British Romanticism. Consequently, the second half of the course will draw inspiration from different theoretical approaches and their respective concepts in order to encourage students to critically analyse the aforementioned authors.				
<b>Course content</b>	<ol style="list-style-type: none"> <li>1. Introductory lecture; Course overview (October 3<sup>rd</sup>)</li> <li>2. The Death of the Neglected Genius; the Romantic Revolution (October 10<sup>th</sup>)</li> <li>3. William Blake, <i>Songs of Innocence and Experience</i> (1798); <i>The Marriage of Heaven and Hell</i> (1790-93) (October 17<sup>th</sup>)</li> <li>4. William Wordsworth, excerpts from <i>Lyrical Ballads</i> (1798) (October 24<sup>th</sup>)</li> <li>5. Samuel Taylor Coleridge, <i>The Rime of the Ancient Mariner</i> (1834); <i>Kubla Khan</i> (1816) (October 31<sup>st</sup>)</li> <li>6. The Byronic Hero: George Gordon Byron's <i>Manfred</i> (1918) (November 7<sup>th</sup>)</li> <li>7. Percy Bysshe Shelley, <i>Ozymandias</i> (1818); <i>To a Skylark</i> (1920) (November 14<sup>th</sup>)</li> <li>8. John Keats and the Death of Romanticism; <i>Odes</i> and <i>Letters</i> (November 21<sup>st</sup>)</li> <li>9. <b>Midterm Exam (November 28<sup>th</sup>)</b></li> <li>10. Women's Voices I - Jane Austen, <i>The World of Her Novels</i>; <i>Northanger Abbey</i> (1817) (December 5<sup>th</sup>)</li> <li>11. Women's Voices II - The Representation of Women in Regency England; Jane Austen's <i>Pride and Prejudice</i> (1813) (December 12<sup>th</sup>)</li> <li>12. Women's Voices III - Gender and Romanticism: Mary Wollstonecraft's <i>A Vindication of the Rights of Woman</i> (1792) (December 19<sup>th</sup>)</li> <li><b>December 26<sup>th</sup>: Christmas and New Year Holidays</b></li> <li><b>January 2<sup>nd</sup>: Christmas and New Year Holidays</b></li> <li>13. Monstrous Romanticism - Mary Shelley's <i>Frankenstein; or the Modern Prometheus</i> (1818) (January 9<sup>th</sup>)</li> <li>14. Vampirism in Romantic Poetry; John William Polidori's <i>The Vampyre</i> (1819) (January 16<sup>th</sup>)</li> <li>15. <b>Final Exam (January 23<sup>rd</sup>)</b></li> </ol>				
<b>Required reading</b>	Abrams, M.H. <i>The Norton Anthology of English Literature (Ninth Edition) (Vol. D)</i> . W. W. Norton & Company, 2012. (selected chapters) Austen, Jane. <i>Pride and Prejudice</i> . 1813. Dover Publications, 1995. Burke, Edmund. <i>A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful</i> . 1757. Simon & Brown, 2013. (selected chapters) Byron, George Gordon. <i>Manfred: A Dramatic Poem</i> . 1817. CreateSpace Independent Publishing Platform, 2016.				



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	Shelley, Mary. <i>Frankenstein; or, the Modern Prometheus</i> . 1818. Dover Publications, 1993. Wollstonecraft, Mary. <i>A Vindication of the Rights of Woman</i> . 1792. Dover Thrift Editions, 1996. (selected chapters) Wu, Duncan. <i>Romanticism: An Anthology (4th Edition)</i> . Wiley-Blackwell, 2012. (selected chapters)					
<b>Additional reading</b>	Gordon, Charlotte. <i>Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft &amp; Mary Shelley</i> . Random House Trade Paperbacks, 2016. Hay, Daisy. <i>Young Romantics: The Tangled Lives of English Poetry's Greatest Generation</i> . Farrar, Straus and Giroux, 2010. Keats, John. <i>Complete Poems and Selected Letters of John Keats</i> . Modern Library, 2003. Le Faye, Deirde. <i>Jane Austen: The World of Her Novels</i> . Frances Lincoln, 2003. Hobbler, Dorothy. <i>The Monsters: Mary Shelley and the Curse of Frankenstein</i> . Little, Brown and Company, 2009. Holmes, Richard. <i>Shelley: The Pursuit</i> . NYRB Classics, 2003. Twitchell, James. <i>The Living Dead: A Study of the Vampire in Romantic Literature</i> . 1981. Duke University Press, 1997. Wordsworth, William and Coleridge, Samuel Taylor. <i>Lyrical Ballads with a Few Other Poems</i> . 1798. Penguin, 2006.					
<b>Internet sources</b>	Romantic Circles: <a href="http://www.rc.umd.edu/">http://www.rc.umd.edu/</a>					
<b>Assessment criteria of learning outcomes</b>	Final exam only					
	<input checked="" type="checkbox"/> Final written exam		<input type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam
	<input type="checkbox"/> Only test/homework	<input checked="" type="checkbox"/> Test/homework and final exam	<input type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final exam	<input type="checkbox"/> Practical work	<input type="checkbox"/> other forms
<b>Calculation of final grade</b>	20% - regular attendance, reading seminar literature, group work, active participation, essay 80% - final exam					
<b>Grading scale</b>	< 60 %	% Failure (1)				
	≥ 60 %	% Satisfactory (2)				
	> 71 %	% Good (3)				
	> 81 %	% Very good (4)				
	> 91 %	% Excellent (5)				
<b>Course evaluation procedures</b>	<input checked="" type="checkbox"/> Student evaluations conducted by the University <input type="checkbox"/> Student evaluations conducted by the Department <input type="checkbox"/> Internal evaluation of teaching <input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations <input type="checkbox"/> Other					
<b>Note /Other</b>	In accordance with Art. 6 of the <i>Code of Ethics</i> 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 <i>Code of Ethics</i> , 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 <i>Rulebook on Disciplinary Responsibility of Students at the University of Zadar</i> will be applied.  In electronic communications only messages coming from known addresses with a first and a last					



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	<p>name, and which are written in the Croatian standard and appropriate academic style, will be responded to.</p> <p>This course uses the Merlin system for e-learning, so students are required to have an AAI account. <i>/delete if necessary/</i></p>
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