**ING 321 Romantic Poetry**

***Learning Objectives***

*The student will be able to…*

• Define Romanticism and identify its various themes.

• Interpret and analyze the works of major Romantic poets

• Distinguish between Romanticism and the literary movements that preceded and followed it.

• Connect the works of the Romantics to their social and historical backgrounds.

**Course requirements:**

**Reading List :** You are responsible for all the reading on the syllabus.

Suggested Readings:

* Wolfson and Manning, eds. *Longman Anthology of British Literature* vol. 2A (*The Romantics and their Contemporaries)*
* *Cambridge Companion to British Romanticism*, ed. S. Curran (Cambridge, 1993).
* *The New Oxford Book of Romantic Period Verse*, ed. J. J. McGann (Oxford, 1993).
* *English Romantic Poetry***,** editör: Harold Bloom,Sterling Professor of the Humanities (2004)
* Bloom, Harold & Trilling, Lionel: Romantic Poetry and Prose (New York, London, Toronto : Oxford University Press , 1973)
* Duncan: A Companion to Romanticism (Oxford: Blackwell, 2001)
* Abrams, M. H.: The Mirror and the Lamp: Romantic Theory and the Critical
* Tradition (London: Oxford University Press, 1960)
* Bloom, Harold: The Visionary Company: A Reading of English Romantic Poetry
* (London: Cornell University Press, any edition)
* Daiches, David: A Critical History of English Literature in four volumes (relevant
* chapters) (London : Secker & Warburg , 1992)

**Attendance , Participation and Presentation:** Discussion is a central component of the course. Please come to class on time and prepared to discuss the assigned readings. Presentations will be assigned in the first lesson.

**Course description:** Authors we will read include Blake, Wordsworth, Coleridge, Byron, Shelley and Keats. Through reading of their representative poetry we will tackle some fundamental Romantic concepts such as poetic inspiration, memory of the past events, the sublime, deism and mysticism, the relationship between the poetic subject and nature as well as the role played by language. The poetic subject becomes the central topic of most Romantic poetry and it is actualized through a close relationship with nature that acts as either a consoling or a debilitating force. Priority will be given to the Romantic poets of the first generation. These poets often imagine themselves to be responding to the French Revolution. They rebel against social injustice, cherishing feelings for ‘common’ people. Their innovations at the level of subject matter but also of literary form were far-reaching to the point that we could speak about them as being the first ‘modern’ writers.

**Syllabus**

**Week 1:** Introduction to Romantic Poetry.

**Week 2:** William Blake, Selections from *Songs of Innocence and Experience* : “Introduction” ,  “The Ecchoing Green” , “The Little Black Boy”, “The Chimney Sweeper”, “The Tyger”, “The Lamb”, “LONDON”

**Week 3:** Blake continued

**Week 4:** William Wordsworth, “Preface” to the *Lyrical Ballads*; “We are Seven “A Slumber Did My Spirit Seal;”  “She dwelt among th’untrodden ways;”  “I wandered lonely as a cloud”, "Lines...Tintern Abbey";

**Week 5:** William Wordsworth, continued

**Week 6:** Mid-term Exam

**Week 7:** S. T. Coleridge, “Christabel” *Rime of the Ancient Mariner,* “Frost at Midnight”, “Kubla Khan”

**Week 8:** S. T. Coleridge continued

**Week 9:** P.B. Shelley, “To Wordsworth;”  “Ozymandias;” “Lift not the painted veil;” “England in 1819”, “*A Defence of Poetry*; “To a Skylark”, “Ode to the West Wind;”

**Week 10:** P.B. Shelley, continued

**Week 11:** John Keats, “Ode to a Nightingale;”; Keats, “Ode to Psyche;” “Ode on a Grecian Urn;” “Ode on Melancholy;”, “La Belle Dame Sans Mercy”

**Week 12:** Keats continued “To Autumn;” “Bright Star;” “Written in November”

**Week 13:**  Lord Byron, , *Don Juan* Cantos 1-3, “Fare Thee Well!;” “Ode to Napoleon Buonaparte”

**Week 14:**  Wrap up