

## Contemporary Romanticism SCH5462

---

### MA/PGDip/PGCert Poetics of Imagination

---

Module Leader: **Dr Martin Shaw**

Other Module Staff: - **Dr Tracey Warr, Dr Bram Arnold, Emma Bush**



Caspar David Friedrich, *Tree of Crows*, c. 1822

## **Contents**

<b>Welcome and Introduction</b> .....	3
<b>Teaching and Assessment Team</b> .....	4
<b>Module Aims</b> .....	5
<b>Module Assessed Learning Outcomes</b> .....	5
<b>Teaching and Learning Strategy</b> .....	6
<b>Scheme of Work</b> .....	6
<b>Late Work/Extenuating Circumstances</b> .....	8
<b>Sources of Guidance and Support</b> .....	9
<b>Referencing Protocols and Academic Offences</b> .....	9
<b>Reading List; Recommended Texts/Support Materials</b> .....	9
<b>Module Feedback</b> .....	10

## Welcome and Introduction

Welcome to the Contemporary Romanticism (SCH5462) module. Romanticism is underpinned by a love of myth, nature, and individuation. Harold Bloom has insisted that the historical Romantic movement was an internalising of the quest motifs of ancient mythologies. This module poses the questions: is there a place for romanticism in contemporary culture, and if so, what does it look like. It asks if it is still credible to fetishise the lone hero or if it is time for something else.

This module considers the question of what romanticism could mean in contemporary culture, especially in relation to issues of climate change, feminism, class, and racial divisions. It examines the work of Sylvia Plath, W. B. Yeats, Lorca, Kathleen Raine, Ted Hughes and Tony Hoagland. There will also be readings of, for instance, Jez Butterworth's play *Jerusalem* and Dylan Thomas's *Under Milk Wood*. Students will orally tell and discuss a family narrative utilising motifs and ideas developed through the programme, in order to communicate effectively where mythic themes reveal themselves in their own lives.

Other 20<sup>th</sup> and 21<sup>st</sup> century texts and art for study in this module may include Joseph Beuys, Jack Kerouac, Sharon Olds, Robert Bly, Cecily Brown, Cy Twombly, Saul Bellow, Ursula LeGuin. The reading list will also include works by Camille Paglia, Harold Bloom, Jerome Rothenberg. We will consider the notion of the stream of consciousness and romanticism in art from 18<sup>th</sup> century Romantic Art to 20<sup>th</sup> century Abstract Expressionism and Land Art and contemplate the discourse on contemporary Romanticism in literature and art (e.g., Rosenblum, 1974; Heiser, 2007; Gilchrist, Joelson & Warr, 2015; Khalip & Pyle, 2016).

Workshops and practical classes explore a range of contemporary digital contexts for storytelling and narrative including twitter fiction, hypertext, text-based interactive fictions and electronic poetry. Creative practice workshops explore surrealist techniques for making it strange and installed text.

Professional practice workshops explore support networks for creative practice, issues such as copyright, contracts, and self-publishing.

## Teaching and Assessment Team



Programme Leader: Dr Martin Shaw  
[martin.shaw@dartington.org](mailto:martin.shaw@dartington.org)

Module Tutor: Dr Martin Shaw



Module Leader: Dr Tracey Warr  
[tracey.warr@dartington.org](mailto:tracey.warr@dartington.org)



Module Tutor: Dr Bram Arnold  
[bram.arnold@dartington.org](mailto:bram.arnold@dartington.org)



Module Tutor: Emma Bush  
[emma.bush@dartington.org](mailto:emma.bush@dartington.org)

Personal Tutors: Dr Martin Shaw and Dr Tracey Warr

Module Moderators: Dr Jo Joelson,  
Programme Lead, MA Arts and Place

## Module Aims

- a) To critically evaluate what romanticism could mean in the face of contemporary concerns of climate change, feminism, class, and racial divisions.
- b) To develop, deliver, and review a personal narrative building on reflective skills and mythic and poetic motifs developed in previous modules.
- c) To develop research and critical reading and writing skills.
- d) To develop writing skills in one of a range of modes: family narrative, memoir, autobiography, biography, fiction, or future cast.
- e) To develop professional practice knowledge and capabilities.

## Module Assessed Learning Outcomes

(Numbers relate to Learning Outcomes detailed in the Programme Specification in the Handbook.)

At the end of the module the learner will be expected to be able to:

1. Articulate cultural and historical changes that have altered our perception of what romanticism could be in contemporary culture.
2. Demonstrate the conceptual versatility to tell a family narrative and equate elements to the mythic and psychological structures of previous modules.
3. Critically evaluate the work of one contemporary writer studied in relation to the Romantic tradition.
4. Demonstrate advanced desk research skills.
5. Utilise creative practice skills.

See the Module Records in the Programme Handbook for further details.

## Teaching and Learning Strategy

SUMMARY OF TEACHING AND LEARNING		
Scheduled Activities	Hours	Comments/Additional Information
Lectures	16	4 x face to face and 4 online lectures delivering the module introduction and critical presentations on the module topic and materials
Practical classes and workshops	8	Writing modes, writing technologies and professional practice workshops
Seminars	12	2 x face to face and 4 online reading groups
Fieldwork	6	One fieldtrip
Tutorials	1	Online tutorials on essays and supplementary task with tutor
Peer Group Tutorial	2	Student-led peer group tutorial
Guided independent study	255	Students will be expected to spend significant time during the module, and in the completion of their projects studying independently
<b>Total</b>	<b>300</b>	(NB: 1 credit = 10 hours of learning; 10 credits = 100 hours, etc.)

Students are expected to take full responsibility for their learning, **attend all** scheduled sessions, read appropriate indicated readings, and work on set exercises (formative and summative assessment).

Based on previous experience; students who failed to attend sessions are likely to be unsuccessful or show poor performance. Please ensure that you are engaging with the content and learning activities relating to this module.

Note that there are amendments to teaching delivery in this academic year due to the coronavirus crisis.

Students are responsible for ensuring that you have the necessary computer equipment, software and wifi signal to participate fully with online teaching.

## Scheme of Work

See the Module Timetables on the Contemporary Romanticism DLE site. Please note that this schedule may be subject to alteration.

The Programme Handbook and this Module Guide are available at:  
<https://www.dartington.org/about/learning/resources-for-students/>

Online teaching is delivered via the University of Plymouth DLE.

University of Plymouth Library: <https://www.plymouth.ac.uk/student-life/your-studies/library>

You will receive a Dartington Library card and introduction in Module 2 if you are working on site then, or whenever you arrive on site.

The Module Assessment Feedback Form is on the Contemporary Romanticism DLE site.

**This module will be assessed by:**

<b>Element of Assessment</b>	<b>Module Weighting</b>	<b>Component</b>	<b>Link to Assessed Learning Outcomes</b>
Coursework	Portfolio comprising 3,000-word essay (on one of the set question options) with documentation and critical reflection (1,000 words) on family narrative, future fiction or future cast created during the module	100%	All

**Essay**

Choose **one** of the following and write a 3,000 word essay with references and bibliography.

Essay questions to follow.

**Creative Work**

You will also upload a critical reflection (1,000 words) to the DLE on the family narrative, future fiction or future cast created during the module.

**Assignment Deadline is 12 noon Thursday 15 April 2021.**

Marks (provisional until confirmed by a Subject Assessment Panel in June) and feedback are available to you on Thursday 20 May 2021 on the DLE.

Your assignment should be uploaded to the DLE.

## Marking Rubric for SCH5462 – Contemporary Romanticism

LO1. Articulate cultural and historical changes that have altered our perception of what romanticism could be in contemporary culture.			
LO2. Demonstrate the conceptual versatility to tell a family narrative and equate elements to the mythic and psychological structures of previous modules.			
LO3. Critically evaluate the work of one contemporary writer studied in relation to the Romantic tradition.			
LO4. Demonstrate advanced desk research skills.			
LO5. Utilise creative practice skills.			
Fail: 0 – 49%	Pass: 50 – 59%	Merit: 60 – 69%	Distinction: 70 – 100%
Does not demonstrate sufficient understanding.	Demonstrates partial understanding, and engagement with the areas of the learning outcomes.	Demonstrates a sound understanding and engagement with the areas of the learning outcomes.	Demonstrates excellent critical understanding and engagement, drawing from relevant discourses.

## Late Work/Extenuating Circumstances

If your participation in an examination or assessment has been affected by an extenuating circumstance, then you can ask the University to take this into consideration. You can submit a claim for extenuating circumstances to cover late submission of work, non-submission of work or non-attendance at a time specific assessment, such as an examination, test presentation or performance, or field class.

Information regarding the Extenuating Circumstances policy and how and where to submit Extenuating Circumstance Claims are available

here: <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/extenuating-circumstances>

Where there are no valid extenuating circumstances, the following regulations will automatically apply:

- Work submitted after the deadline date/time but within 24 hours of it, will be capped at the pass mark 50%.
- Work submitted 24 hours after the deadline will receive a mark of zero.

Please notify the programme and module leader of any extenuating circumstances as soon as possible.



## Sources of Guidance and Support

Please contact your personal tutor, in the first instance, if you have any concerns and worries both of an academic or personal nature and they will be able to assist you with academic concerns and direct you to support for other issues.

The Student Support Officer is Oona Wagstaff [oonawagstaff@dartington.org](mailto:oonawagstaff@dartington.org)

Please notify the programme and module leader of any modified assessment provision required as soon as possible.

## Referencing Protocols and Academic Offences

Dartington Arts School uses the Harvard referencing system. Guidance is in the Student Handbook.

When writing a report or an essay you are expected to fully reference the materials you have used. The report or essay should be your own work, in your own words.

Plagiarism is an offence under the University regulations on examination and assessment offences. It is important that you familiarise yourself with what constitutes plagiarism, and academic offences. Further information can be found:

<https://www.plymouth.ac.uk/student-life/your-studies/essential-information/regulations/plagiarism>

And <https://www.plymouth.ac.uk/student-life/your-studies/essential-information/exams/exam-rules-and-regulations/examination-offences>

## Reading List; Recommended Texts/Support Materials

Reading List to follow.

## Module Feedback

We value what our students say. You share your feedback; we act upon it. Part of the feedback process includes Module Evaluation. The Module Evaluation Form is on the DLE.