

## British Romantic Literature

Code: 106297  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
English Studies	OB	2
English and Catalan Studies	OB	2
English and Spanish Studies	OB	2
English and French Studies	OB	2
English and Classics Studies	OB	2

## Contact

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## Teachers

Noelia Sánchez Campos

Anna Casablancas Cervantes

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

In order to take this subject, we recommend that you should previously have taken "Literatura Anglesa del s. XX" (C20 English Literature), a first-year subject in the Degree of English Studies, and "Literatura Victoriana" (Victorian Literature) in the first semester of the second year of study for this degree.

We also recommend that you should at all times bear in mind the content taught in the first-year subject "Història i Cultura de les Illes Britàniques" (The History and Culture of the British Isles).

An initial level of English of between C1 (Advanced) and C2 (Proficiency) of the Common European Framework of Reference for Languages (CEFR) is required for this subject. With C1, students can understand a broad range of extended and complex texts, and recognise the implicit meaning of such texts; express themselves with fluency and spontaneity without having to evidently search for words or expressions sense; use the language in a flexible and efficient way for social, academic and professional purposes; produce clear, well-structured and detailed texts on complex subjects, and demonstrate a controlled use of organizational structures, connectors and mechanisms of coherence. With C2, students can understand practically anything that they read or hear without effort; summarise information deriving from diverse written or spoken sources; reconstruct facts and arguments, and present these in a coherent fashion; express themselves spontaneously, with fluency and precision, distinguishing subtle nuances of meanings even in the most complex of situations.

## Objectives and Contextualisation

*Literatura del Romanticisme Anglès* (British Romanticism) provides an introduction both to the English poetry produced during the period of Romanticism in the British Isles (c.1780 to c.1830) and to representative works of English novelistic fiction written in the same period. The subject involves the reading, analysis, debate and interpretation of the selected works. The academic training deriving from this subject is essential for all subsequent courses in this degree relating to English Literature in the sense that the principal aim of this subject is to prepare students to be competent and effective readers, critical thinkers and analytical writers.

On successfully completing *Literatura del Romanticisme Anglès*, students will be able to:

- Demonstrate a good level of reading knowledge as regards the key literary works of English Romanticism
- Produce basic literary criticism through essays and presentations.
- Use the resources of any university library relating to material on the literature of the English Romanticism.
- Express an informed opinion on the literary texts studied throughout this course.

## Competences

### English Studies

- Apply the methodology of analysis and critical concepts to analysing the literature, culture and history of English-speaking countries.
- Identify and analyse the main currents, genres, works and authors in English and comparative literature.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Understand and produce written and spoken academic texts in English at advanced higher-proficient-user level (C2).
- Use current philological methodologies to interpret literary texts in English and their cultural and historical context.
- Use digital tools and specific documentary sources for the collection and organisation of information.
- Use written and spoken English for academic and professional purposes, related to the study of linguistics, the philosophy of language, history, English culture and literature.

### English and Catalan Studies

- Critically evaluate the literary and cultural production in the Catalan and English languages and their historical and social context.
- Identify and interpret literary texts in different languages, analysing the generic, formal, thematic and cultural characteristics in accordance with the concepts and methods of comparative literature and literary theory.
- Make correct use of written and spoken English for academic or professional purposes, related to the study of language, history, culture and literature.
- Recognise the most significant periods, traditions, tendencies, authors and works of literature in the Catalan and English languages in their socio-historical context.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Understand and produce oral and written academic texts with appropriateness and fluency in distinct communicative contexts.

### English and Spanish Studies

- Correctly use written and oral English and Spanish for academic and professional purposes, related to the study of linguistics, history, culture and literature.
- Critically analyse linguistic, literary and cultural production in English and Spanish, applying the techniques and methods of critical editing and digital processing.
- Interpret literary texts in English or Spanish within their cultural and historical context using current philological methodologies and textual and comparative strategies.
- Recognize the most significant periods, traditions, trends, authors and works of literature in English and Spanish languages in their historical and social context
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Understand and produce oral and written academic texts with appropriateness and fluency in distinct communicative contexts.

### English and French Studies

- Critically apply the different current philological methodologies to interpret literary texts in English and French and their cultural and historical context.
- Evaluate and propose solutions to theoretical or practical problems in the fields of English and French literature, culture and linguistics.
- Recognize the most significant periods, traditions, trends, authors and works of literature in English and French in their historical and social context.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Understand and produce oral and written academic texts with appropriateness and fluency in distinct communicative contexts.
- Use digital tools and specific documentary sources to gather and organise information.
- Use spoken English and French correctly for academic and professional purposes related to the study of linguistics, history, culture and literature.

### English and Classics Studies

- Apply the methodology of analysis and knowledge of genres, metrics and stylistics to comment on literary texts and analyse the culture and history of English-speaking countries and the ancient world.
- Recognize the most significant periods, traditions, trends, authors and works of Greek, Latin and English literatures in their historical and social context.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Understand and produce oral and written academic texts with appropriateness and fluency in distinct communicative contexts.
- Use digital tools and specific documentary sources to gather and organise information.
- Use written and spoken English correctly for academic and professional purposes related to the study of English linguistics, history, culture, and literature.

## Learning Outcomes

1. Analyse and interpret (at a basic level) literary texts in English of the nineteenth century.
2. Assess how stereotypes and gender roles are present in literary texts of British Romanticism and the Victorian period.
3. Conduct bibliographic searches of secondary sources related to nineteenth-century Literature using digital technologies.
4. Correctly contextualise literary texts in English of the nineteenth century in their corresponding historical and cultural environment.

5. Correctly contextualise nineteenth-century literary texts in English within the History of English Literature.
6. Demonstrate a solid knowledge of subjects related to the study of Literature and Culture in general.
7. Demonstrate understanding at higher-proficient-user level (C2) of a wide range of nineteenth-century literary texts in English and recognise implicit meaning.
8. Demonstrate understanding (C2) of a wide range of nineteenth-century literary texts in English and recognise implicit meaning.
9. Demonstrate understanding of a wide range of nineteenth-century literary texts at higher-proficient-user level (C2) in English and recognise implicit meaning.
10. Demonstrate understanding of a wide range of nineteenth-century literary texts in English and recognise implicit meaning.
11. Demonstrate understanding of a wide range of nineteenth-century literary texts in English and recognise implicit meaning at Mastery level (C2).
12. Distinguish principal ideas from secondary ideas and synthesise the contents of literary texts of the nineteenth century.
13. Express oneself in English orally and in writing in an academic register and using appropriate terminology in relation to the study of nineteenth-century literature.
14. Express oneself in English orally and in writing in an academic register, using terminology appropriate to the study of the texts and contexts of English literature.
15. Integrate secondary sources related to nineteenth-century Literature in the production of basic academic criticism.
16. Locate and organise relevant English-language information available on the internet, databases and libraries, and apply this to work and/or research environments.
17. Make oral presentations in English at Mastery level (C2) of academic content on topics related to nineteenth-century literary texts in English.
18. Make oral presentations in English at advanced higher-proficient-user level (C2) of academic content on topics related to nineteenth-century literary texts in English.
19. Make oral presentations in English at higher-proficient-user level (C2) of academic content on topics related to nineteenth-century literary texts in English.
20. Make oral presentations in English (C2) of academic content on topics related to nineteenth-century literary texts in English.
21. Make oral presentations in English of academic content on topics related to nineteenth-century literary texts in English.
22. Participate in face-to-face and virtual discussions in English on topics related to nineteenth-century literary texts in English.
23. Produce written and spoken academic texts at a higher-proficient-user level (C2) on the concepts and skills relevant to the study of English literary texts and contexts.
24. Understand specialised academic texts at higher-proficient-user level (C2) on research into the texts and contexts of English literature.
25. Write argumentative essays at Mastery level (C2) of medium length and produce textual commentaries in English on topics related to nineteenth-century literary texts in English.
26. Write argumentative essays (C2) of medium length and produce textual commentaries in English on topics related to nineteenth-century literary texts in English.

## Content

UNIT 1: First-Generation Romantic Poets (Blake, Wordsworth, Coleridge)

UNIT 2: Second-Generation Romantic Poets (Byron, Shelley, Keats)

UNIT 3: Jane Austen: *Pride and Prejudice*

UNIT 4: Mary Shelley: *Frankenstein*

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
In-class reading and debate	20	0.8	
Individual study	15	0.6	24, 5, 4, 9, 3, 15, 23
Lectures	30	1.2	1, 8, 11, 13, 22, 2
Type: Supervised			
Revising for exams	15	0.6	1, 4, 6, 13, 15, 16, 25, 26, 2
Type: Autonomous			
Individual reading	45	1.8	24, 5, 4, 7, 8, 9, 3, 19, 20, 21, 15

1 ECTS credit = 25 teaching hours > 6 credits = 150 hours

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
1. Exam (Romantic Poetry: Units I and II)	45%	10	0.4	4, 9, 11, 6, 3, 15, 23, 25
2. Essay written in class (The fiction of Shelley and/or Austen: Units III and IV)	45%	10	0.4	1, 24, 5, 4, 7, 8, 9, 10, 11, 6, 12, 13, 14, 3, 18, 17, 19, 20, 21, 15, 16, 22, 23, 25, 26, 2
3. Class attendance and participation in class discussion and debates	10%	5	0.2	5, 11, 6, 13, 3, 15, 16, 2

Assessment is based on the following criteria:

Exam: Romantic poetry (units 1 and 2). (45%)

Essay written in class: the narrative of Shelley and Austen (units 3 and 4). (45%)

Class attendance and participation (10%)

### Exam Review

Students will be given the opportunity to discuss their exams with the teacher on exam review day. Students who do not attend the relevant tutorial forgo their right to review their exam.

On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

### Reassessment

The following conditions apply to the (item-by-item) reassessment of this subject:

- Students must have submitted a minimum of two-thirds of the course-assessment items.
- Students who fail both the exam and the essay are NOT eligible for re-evaluation. All students who fail either the exam or the essay must retake it in order to pass the subject, even if his or her provisional final grade were 5 or higher.
- Students who have passed both exams cannot retake them to upgrade their marks.
- Students who retake their exam will obtain a maximum final grade of 5.

### Not Assessed as Final Grade:

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items. Those student who have taken the exam or submitted the essay will be unable to obtain Not Assessed as their final grade.

### Single-Assessment Option

Students who opt for single assessment of the subject will be graded on the basis of the following items:

Exam (Romantic poetry: units 1 and 2) (50%)

Essay (The narrative of Shelley and Austen: units 3 and 4) (40%)

Class attendance and participation (10%)

The exam will take place, and the essay will be submitted, on the day that the rest of students sit exam 2.

The same re-assessment method as continuous assessment will be used.

### Plagiarism:

- Total or partial plagiarism of any of the assessment activities will automatically be awarded a "fail" (that is, zero) for the plagiarised item.
- Plagiarism is copying from unidentified sources and presenting this as original work (this includes copying phrases or fragments from the internet and adding them without modification to a text which is presented as original).
- Plagiarism is a serious offence. Students must learn to respect the intellectual property of others, identifying any source they may use, and take responsibility for the originality and authenticity of the texts they produce.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

### Artificial Intelligence (IA)

This subject entirely prohibits the use of AI technologies in all of its activities. Any submitted work that contains content generated using AI will be considered academic dishonesty; the corresponding grade will be awarded a zero, without the possibility of reassessment. In cases of greater infringement, more serious action may be taken.

### Exam Dates and Submission Deadlines

Requests to change examination dates or submission deadlines for personal reasons will be rejected unless they are illness related and a doctor's certificate can be provided; Erasmus and other exchange students who cannot take an exam or submit an essay for justifiable reasons will need to submit to their teacher(s) written proof issued by their home university.

## Bibliography

UNITS 1-2 (Romantic Poetry):

Abrams, M. H. (ed.), *The Norton Anthology of English Literature*, volume 2, Norton & Company, 1986.

Webs

- Norton Anthology Resources on Romanticism:  
<http://www.wwnorton.com/college/english/nael/romantic/welcome.htm>
- English Literature on the Web: <http://www.lang.nagoya-u.ac.jp/~matsuoka/EngLit.html>
- Voice of the Shuttle: <http://vos.ucsb.edu/index.asp>
- BUB Link: English Literature General: <http://bubl.ac.uk/Link/e/englishliterature-general.htm>

In units 1-2, a selection of Romantic women writers may also be read in class. Their contributions either coincide or contrast with that of the Big Six (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats), enriching our understanding of the principles of Romantic poetry and of the intellectual and artistic landscape of the long eighteenth century. The Romantic era was a fertile period for women's writing, as the mass production of journals and newspapers gave them a venue for their first incursions in the literary market, later solidified in a burgeoning book market. The writings of Helen Maria Williams, Mary Wollstonecraft and Anna Laetitia Barbauld will help us contextualise British opinions in the political context of the French Revolution and the Napoleonic Wars, adding nuance to their male counterparts' positioning. Anna Seward's ecocritical stance to the industrial revolutions' effect on the landscape will aid our understanding of the Romantics' relationship with nature (beauty, the sublime) and their opinions on progress and society. Mary Robinson's poetry showcases not only the key aspects of Romantic poetry's aesthetic principles but also delves onto political commentary on women's social status. Finally, Charlotte Smith's, who perfectly embodies the Romantic style had an immense influence over Wordsworth's and Coleridge's sonnet production.

UNIT 3: (Jane Austen). *Pride and Prejudice*. (Oxford University Press, 2008 [1813], Ed. James Kinsley).

UNIT 4: (Mary Shelley): *Frankenstein*. (Oxford University Press, 2008 [1818], Ed. M. K. Joseph).

Gender and Romantic Poetry: Units I and II may also occasionally cover a selection of Romantic women writers. Their contributions either coincide or contrast with that of the Big Six (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats), enriching our understanding of the principles of Romantic poetry and of the intellectual and artistic landscape of the long eighteenth century. The Romantic era was a fertile period for women's writing, as the mass production of journals and newspapers gave them a venue for their first incursions in the literary market, later solidified in a burgeoning book market. The writings of Helen Maria Williams, Mary Wollstonecraft, and Anna Laetitia Barbauld will help us contextualise British opinions in the political context of the French Revolution and the Napoleonic Wars, adding nuance to their male counterparts' positioning. Anna Seward's ecocritical stance on the industrial revolutions' effect on the landscape will aid our understanding of the Romantics' relationship with nature (beauty, the sublime) and their opinions on progress and society. Mary Robinson's poetry showcases not only the key aspects of Romantic poetry's aesthetic principles but also delves onto political commentary on women's social status. Finally, Charlotte Smith's, who perfectly embodies the Romantic style had an immense influence over Wordsworth's and Coleridge's sonnet production.

All texts read on this course can be found in electronic format on the Digital Bibliography for Romanticism through the following link: <http://blogs.uab.cat/romanticismbibliography>

## OTHER RECOMMENDED TEXTS

### Annotated Anthologies of Romantic Literature

Kermode, Frank et. al. (eds.), *The Oxford Anthology of English Literature, volume II. "1800 to the Present"*, OUP, 1973.

Martin, Brian (ed.), "The Nineteenth Century (1798-1900)", *Macmillan Anthologies of English Literature*, volume4, Macmillan, 1989.

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### Histories of English Literature

Baugh, Albert C. et al, *A Literary History of England*, 1967.

Ford, Boris (ed.), *From Blake to Byron*, the New Pelican Guide to English Literature, volume 5, Penguin Books, 1982.

Sanders, Andrew, *The Short Oxford History of English Literature*, Clarendon Press, 1994.

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### Contexts

Briggs, Asa, *A Social History of England*, Weidenfeld and Nicolson, 1994.

Butler, Marilyn, *Romantics, Rebels and Reactionaries*, OUP, 1981.

Furet, François (ed.), *El Hombre Romántico*, Alianza Editorial, 1995.

Hobsbawm, Eric, *The Age of Revolution*, Weidenfeld and Nicolson, 1972.

Morgan, KennethO. (ed.), *The Oxford History of Britain*, OUP, 1984.

Paz, Octavio, *Los Hijos del Limo*, Seix Barral, 1987.

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### Criticism

Abrams. M.H. (ed.), *English Romantic Poets. Modern Essays in Criticism*, OUP, London, 1975.

Bloom, Harold, *The Visionary Company*, Cornell University Press, 1971.

Frye, Northrop, *Fearful Symmetry. A Study of William Blake*, Princeton University Press, 1969.

Jones, AlunR.and Tydeman, William (eds.), *Coleridge: The Ancient Mariner and Other Poems*, Casebook Series, Macmillan, 1990.

---. *Wordsworth: Lyrical Ballads*, Casebook Series, Macmillan, 1988.

Kraft, Elizabeth. "Anna Letitia Barbauld's 'Washing-Day' and the Montgolfier Balloon." *Literature and History* 4.2 (1995): 25-41.

"Observations on Female Literature in General, Including Some Particulars Relating to Mrs. Montagu and Mrs. Barbauld." *The Westminster Magazine* (June 1776): 283-285.

Vargo, Lisa. "The Case of Anna Laetitia Barbauld's "To Mr C[olerid]ge." *The Charles Lamb Bulletin* New Series No. 102 (April 1998): 55-63.

Watson, J. R., *English Poetry of the Romantic Period 1789-1830*, Longman Literature in English Series, Longman, 1992.

Wu, Duncan (ed.), *A Companion to Romanticism*, Blackwell, 1998.

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Jane Austen: Selected Biographies & Critical Studies

Shields, Carol. *Jane Austen*. London: Phoenix, 2001.

Spence, Jon. *Becoming Jane Austen: A Life*. London and New York: Hambledon and London, 2003.

Tomalin, Claire. *Jane Austen: A Life*. (Revised & Updated Edition). London:Penguin, 2000.

Butler, Marilyn. *Jane Austen and the War of Ideas*. (1987 edition with a revised introduction). Oxford, UK: Oxford UP, 1987.

Copeland, Edward and McMaster, Juliet (Eds). *The Cambridge Companion to Jane Austen*. Cambridge, UK: Cambridge UP, 1997.

Gard, Roger. *Jane Austen's Novels: The Art of Clarity*. New Haven and London: Yale UP, 1992.

Tanner, Tony. *Jane Austen*. Hampshire & London: Macmillan Education LTD,1986.

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Historical Context (History, Society, Politics, Religion and Literary Traditions)

Copeland, Edward."Money". *The Cambridge Companion to Jane Austen*.Copeland, Edward, and McMaster, Juliet (Eds). Cambridge, UK: Cambridge UP, 1997.

---. *Women Writing about Money. Women's Fiction in England, 1790-1820*. Cambridge, UK: Cambridge UP, 1995

Grundy, Isobel. "Jane Austen and Literary Traditions". *The Cambridge Companion to Jane Austen*. Copeland, Edward and McMaster, Juliet (Eds). Cambridge, UK: Cambridge UP, 1997.

Kelly, Garry. *English Fiction of the Romantic Period, 1789-1830*. London & New York: Longman, 1989.

---. "Religion and Politics". *The Cambridge Companion to Jane Austen*. Copeland, Edward, and McMaster, Juliet (Eds). Cambridge, UK: Cambridge UP, 1997.

---. "Romantic Fiction". *Cambridge Companion to British Romanticism*. Stuart Curran (Ed). Cambridge, UK: Cambridge UP, 1993.

Pool, Daniel. *What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist-The Facts of Daily Life in Nineteenth-Century England*. New York: Simon and Schuster, 1993.

Sales, Roger. *Jane Austen and Representations of Regency England*. London and New York: Routledge, 1994.

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## Software

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	English	first semester	morning-mixed
(PAUL) Classroom practices	2	English	first semester	morning-mixed
(PAUL) Classroom practices	3	English	second semester	morning-mixed
(TE) Theory	1	English	first semester	morning-mixed
(TE) Theory	2	English	first semester	morning-mixed
(TE) Theory	3	English	second semester	morning-mixed