
MODULE 4 GUIDEBOOK: AGE OF ROMANTICISM

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Online Version

TABLE OF CONTENTS

MODULE 4 GUIDEBOOK: THE MODERN AGE: ROMANTICS	2
OVERVIEW	2
REQUIRED READING:.....	2
<i>Ch. 12 Romanticism</i>	2
OBJECTIVES:	2
ASSIGNMENT INSTRUCTIONS	3
DUE DATE: Nov 30 TH , 2018.....	3
EXERCISE A	3
LESSON SUMMARY	5
REMOVE THE COLD BURN OF SCIENCE AND EMBRACE LUSHNESS.....	5
RELIGION IS A BUST AND RATIONALIST LOST THEIR MINDS, ENTER THE ROMANTICS & NAUGHTY 90s	6
FRENCH PHILOSOPHER JEAN JACQUE ROUSSEAU	6
ROMANTIC REVIVAL.....	7
NAUGHTY NINETIES (1890s)	9
ERUPTION OF THOUGHT, IDEAS, AND CIVIL MOVEMENTS	9

MODULE 4 GUIDEBOOK: THE MODERN AGE: ROMANTICS

OVERVIEW

The Age of Romanticism opens with a reflection on history when a few key moments completely changed the face of human history. For example, the acceptance of Christianity as the dominant religion changed the face of Rome and Western Civilization. Then, there was the emergence of the Age of Reason which completely destroyed the authority of Christianity. Now, we've come to the final age that transformed the world as we know it, ***and you, yourself, are a direct product of that*** Age of Romanticism.

REQUIRED READING:

CH. 12 ROMANTICISM

OBJECTIVES:

Successful completion of this module will enable you to:

- Analyze the evolving values in a society living in a highly restricted time.
- Objective: Analyze historical artifacts and understand their importance.

ASSIGNMENT INSTRUCTIONS

DUE DATE: Nov 30TH, 2018

Writing Style: Informal, cite all sources, APA or MLA

Worth: 150pts

Task: Critical Assessment Exercise

1. Complete Exercise A on a separate sheet of paper. Students must complete Exercise A #1, #2.
2. In the style of Romanticism, write an original poem that delivers a message addressing the current state of humanity. (meaning, if the Age of Romanticism questioned our existence in an inhumane imperfect world to the point of a romanticized death, what would be the overall theme & message of our current society and issues?) (50pts)

EXERCISE A

1) Read the following quotes from Romantic Era novels. Think about how the following passages are similar to each other. On a separate piece of paper, first, group together elements you feel are similar and then list reasons why, when grouped, these elements resemble the Romanticism Era.

"I know not all that may be coming, but be it what it will, I'll go to it laughing... As for me, I am tormented with an everlasting itch for things remote. I love to sail forbidden seas, and land on barbarous coasts."
Moby Dick

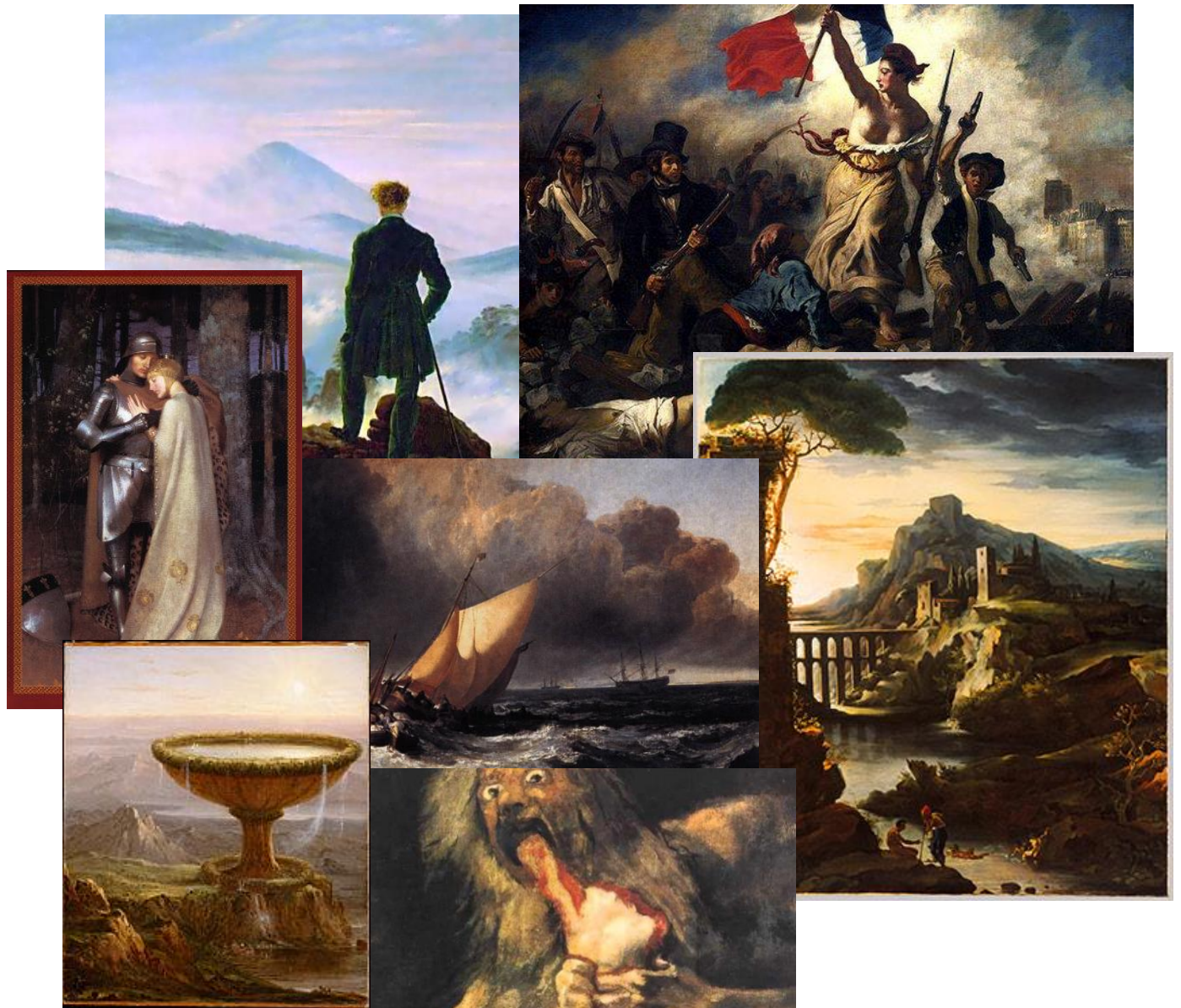
"Nothing is so necessary for a young man as the company of intelligent women... Man cannot possess anything as long as he fears death. But to him who does not fear it, everything belongs. If there was no suffering, man would not know his limits, would not know himself." War and Peace

"The paradise of the rich is made out of the hell of the poor...There is no hypocrisy so great as the words which we say to ourselves, "I wish to know the worst!" At heart we do not wish it at all. We have a dreadful fear of knowing it. Agony is mingled with a dim effort not to see the end. We do not own it to ourselves, but we would draw back if we dared; and when we have advanced, we reproach ourselves for having done so." The Man Who Laughed

"Nothing is so painful to the human mind as a great and sudden change. Beware; for I am fearless, and therefore powerful." Frankenstein

"Whatever you can do or dream you can, begin it.
Boldness has genius, power and magic in it! ...Who holds the devil, let him hold him well, He hardly will be caught a second time." Faust

2) Considering the elements, you identify in question #1, think about how the following images are similar to each other. Again, group together elements you feel are similar and then list reasons why, when grouped, these elements resemble the Romanticism Era.



LESSON SUMMARY

REMOVE THE COLD BURN OF SCIENCE AND EMBRACE LUSHNESS



“The term “Romanticism” describes a movement, a style, and an attitude of mind. As a movement dominating Western culture between roughly 1780 and 1880, Romanticism was a reaction against Enlightenment rationalism, academic authority, and the depersonalizing effects of Western industrialization. Asserting the value of individual experience, it provided a vehicle for nationalism, which worked to identify a nation’s unique character by way of its mythic past. Grand opera, transcendent landscapes, and captivating ballets were typical products of the Romantic era. As a style, Romanticism constituted an alternative to Neoclassical formalism and the objective exercise of the intellect. The Romantics embraced spontaneity and the subjective exercise of the imagination. Glorifying the senses, the emotions, and the heroic self, they looked to nature and the political events of their own time as sources of inspiration. The Romantics were the rebels of their age. They freed themselves from exclusive dependence on the patronage of the Church and the aristocratic court; and their impassioned subjectivity often alienated them from society. Finally, as an attitude of mind, Romanticism exalted the creative imagination and the primacy of feeling in personal, political, and artistic life. This aspect of Romanticism is still with us today.” (Landmarks in Humanities, Overview Ch. 12)



RELIGION IS A BUST AND RATIONALIST LOST THEIR MINDS, ENTER THE ROMANTICS & NAUGHTY 90s

Students dived into the origins of humanity. Surveyed the depth of religion and the wore the mask of rationalism. Now we dive the rabbit hole into the world of the sublime and irrational.

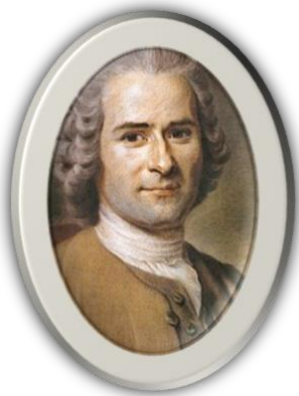


“The term “Romanticism” describes a movement, a style, and an attitude of mind. As a *movement* dominating Western culture between roughly 1780 and 1880, Romanticism was a reaction against Enlightenment rationalism, academic authority, and the depersonalizing effects of Western industrialization. Asserting the value of individual experience, it provided a vehicle for nationalism, which worked to identify a nation’s unique character by way of its mythic past.”
(Chapter 12 Overview)

FRENCH PHILOSOPHER JEAN JACQUE ROUSSEAU

Let me introduce you to French Philosopher Jean Jacque Rousseau who once said,
“Exister, pour nous, c’est sentir” *For us to exist, is to feel.*

Napoleon Bonaparte, usually the butt of short jokes but, he did something not easily accomplished, united the minds and hearts across borders. People were no longer French, Italian, or English. Instead, they were idealists and romantics. They were visionaries, libertarians, and equal partners in the eyes of humanity.

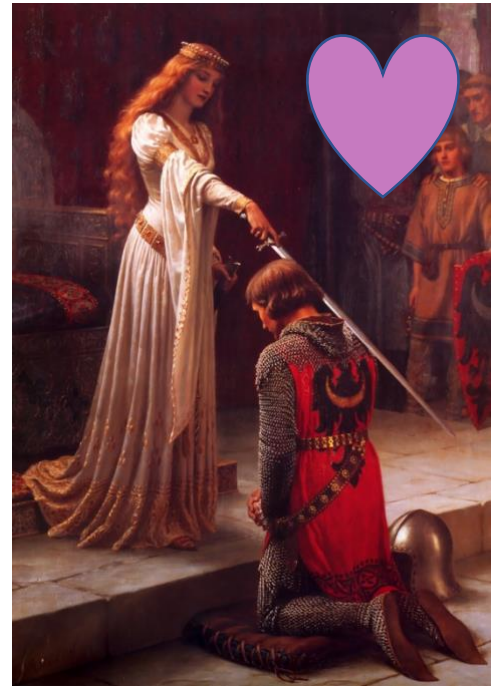


Imagine a world with no political alliances, a world with only one religion, and a world where only the irrational sentiments of emotions exist. - enter the ideas of the Romantics. They outright rejected the cold rational world of science and the oppressive world of the Papacy. An explosion of art, music, and literature flooded Europe and the Americas. Darwin challenges, not only science and god but laws of evolution itself. The skies the limit. There was nothing man could not achieve. The Scientific Revolution exploded and shifted humanity in a different only thought of in science fiction movies.

This week, students will read of sublime poets and horror masters. Students will analyze the erotic dark arts and visual images. After such, answering a few questions that survey their understanding of the imperfect world. Then, try their hand on Romanticism in the form of a poem.

Get ready to revolutionize your mind!

ROMANTIC REVIVAL



The cold bitter battle between Science, Reason, and Religion burned people out! They were tired of intellectual debates, crucifying words of damnation, and the harsh reality of the Urbanization and Industrialization. Three groups of people emerge from the ashes of an unspoken holy war – Romantics, Naughty Flappers, and Sublime artists. This week, we begin with the Romantics, a return to the pastels, gothic architecture, love, passion, heart, and raw emotion. Poets include Edgar All Poe, William Blake, Victor Hugo, William Wordsworth



*When on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

William Wordsworth: “Wordsworth was inspired to write it on encountering a long belt of Daffodils while taking a walk with his sister *Dorothy* in April 1802. The poem simply tells about the poet discovering a field of the beautiful flowers while wandering” ([Anirudh](#)).

Poets and Artists stripped the world of rational intellect by putting more emphasis on emotions and passion. They removed the shackles of Reason and God and trotted into unfamiliar macabre. This freedom unleashed onto the world a return to the Classics and turned wisdom inward.



It was French Romantic Philosopher Jean Jacques Rousseau who once said, “*Man is born free, and everywhere he is in chains. One man thinks himself the master of others, but remains more of a slave than they are*” (Social Contact). He challenged humanity by claiming borders only exist in my minds of the selfish, education is a right of all man and woman, inequality was for savages, and if you could not raise your children with honor, you should abandon them to those who could on your behalf. He raised a few eyebrows but his professed love for nature and the darkest elements of the soul championed him the poster boy for the Romantics.

Romantics ¹
Emphasis on Imagination
Free Play of Emotions and Passions
Inspiration sought from country life and nature
Primarily Subjective
Turned to Medieval Age for inspiration

As you read of the Romantic this week, abandon your senses and fall into the ecstasy of your own desires!

NAUGHTY NINETIES (1890s)



"In its simplest definition, "fin de siècle" refers to the end of a century, yet at the end of the 19th century in Britain, the term did not just refer to a set of dates, but rather a whole set of artistic, moral, and social concerns. To describe something as a fin de siècle phenomenon invokes a sense of the old order ending and new, radical departures. The adoption of the French term, rather than the use of the English "end of the century," helps to trace this particular critical content: it was, and continues to be, associated with those writers and artists whose work displayed a debt to French decadent, symbolist, or naturalist writers and artists...Much of the characteristic literature of the fin de siècle is thus closely interrelated with the earlier aesthetic movement and coincides with the zenith of decadence. But the fin de siècle—both at the time and even more so in current critical debate—encompasses a broader set of concerns, social and political, that often stand in tension with aestheticism. Two good examples of this divergence are the rising interest in literary naturalism and the emergence of the New Woman." (Ruth Livesey)

ERUPTION OF THOUGHT, IDEAS, AND CIVIL MOVEMENTS

After reading chapters 13-15, we see an eruption of thought, ideas, and civil movements like no other time in history. Humanities scholar and professor Dr. Delahoyde asked his students if they saw a single thread of 'something' running through the latter half of the 20th century. What was that 'something'? How are all these events connected to the 'something'? How did this 'something' which, you have to identify from your own original thought, impact our present-day events?

On the flipside we see a dive into the darker side of our psyche. Philosophy of Movies and Horror is the study of the human condition as reflected through the medium of fear, fright, dark humor, and critical discussions. The versatility of horror explores how we as a society censor film content, relate to our fears, and the influenced movies on shaping our personal identity. Philosophy of Horror explores everyday life as reflected in movies, questions our beliefs, and demands we assess our view of the darker side of mankind.

This week we survey what scares us... and why!