

SESSION 1

- ◆ VIDEO TO INTRODUCE ROMANTICISM :
https://www.youtube.com/watch?v=XV_q45Otdic
- ◆ KAHOOT:
<https://play.kahoot.it/#/k/6eb472eb-adca-490b-88ca-8aada8422eca>
- ◆ EXCERPT FROM “Los ojos verdes” (*Rhymes and Legends* by Gustavo Adolfo Bécquer)

Mientras ella hablaba así, el joven absorto en la contemplación de su fantástica hermosura, atraído como por una fuerza desconocida, se aproximaba más y más al borde de la roca.

La mujer de los ojos verdes prosiguió así:

-¿Ves, ves el límpido fondo de este lago? ¿Ves esas plantas de largas y verdes hojas que se agitan en su fondo?... Ellas nos darán un lecho de esmeraldas y corales..., y yo..., yo te daré una felicidad sin nombre, esa felicidad que has soñado en tus horas de delirio y que no puede ofrecerte nadie... Ven; la **niebla** del lago flota sobre nuestras frentes como un pabellón de lino...; las ondas nos llaman con sus voces incomprensibles; el viento empieza entre los álamos sus himnos de amor; ven..., ven.

La noche comenzaba a extender sus sombras; la luna rielaba en la superficie del lago; la **niebla** se arremolinaba al soplo del aire, y los ojos verdes brillaban en la oscuridad como los fuegos fatuos que corren sobre el haz de las aguas infectas... Ven, ven... Estas palabras zumbaban en los oídos de Fernando como un conjuro. Ven... y la mujer misteriosa lo llamaba al borde del abismo donde estaba suspendida, y parecía ofrecerle un beso..., un beso...

Fernando dio un paso hacía ella..., otro..., y sintió unos brazos delgados y flexibles que se liaban a su cuello, y una sensación fría en sus labios ardorosos, un beso de nieve..., y vaciló..., y perdió pie, y cayó al agua con un rumor sordo y lúgubre.

Las aguas saltaron en chispas de luz y se cerraron sobre su cuerpo, y sus círculos de plata fueron ensanchándose, ensanchándose hasta expirar en las orillas.

BREVE ANÁLISIS DE "LOS OJOS VERDES" DE GUSTAVO ADOLFO BÉCQUER

Fernando de Argensola persiguiendo a un ciervo herido se adentra en los dominios prohibidos de la fuente de los Álamos donde, según creencia popular, reside un ser maligno. El joven recupera su presa, pero desde ese día su comportamiento cambia. Sale todos los días solo de caza y regresa sin presas y distraído. Su montero, Íñigo le pregunta por su malestar y su señor le contesta que el día de la cacería, en la fuente vio a una hermosa joven de ojos verdes.

Un día que vuelve a buscarla:

"Fernando dio un paso hacia ella, . . . , otro y sintió unos brazos delgados y flexibles que se liaban a su cuello y una sensación fría en sus labios ardorosos, un beso de nieve . . . , y vaciló . . . , y perdió pie, y cayó al agua con un rumor sordo y lúgubre".

En esta leyenda podemos disfrutar de bellas descripciones de **lugares:**

"Mira: la fuente brota escondida en el seno de una peña, y cae, resbalándose gota a gota, por entre las verdes y flotantes hojas de las plantas que crecen al borde de su cuna. Aquellas gotas, que al desprenderse brillan como puntos de oro y . . ."

De **animales:**

"Cuando el más ágil de los lebreles llegó a las carrascas, jadeante y cubiertas las fauces de espuma, ya el ciervo, rápido como una saeta, las había salvado de un solo brinco. . ."

De **sensaciones:**

"La soledad, con sus mil rumores desconocidos, vive en aquellos lugares y embriaga el espíritu en su inefable melancolía".

"Ven . . . y la mujer misteriosa lo llamaba al borde del abismo donde estaba suspendida, y parecía ofrecerle un beso. . . , un beso . . ."

El tema de esta historia es **el amor** idealizado, misterioso y sobrenatural que el protagonista siente por una mujer que habita en los aguas de una fuente enigmática y que acaba engulléndolo en la muerte. Le atrae con su belleza extraordinaria:

"Ella era hermosa, hermosa y pálida como una estatua de alabastro. Y uno de sus rizos caía sobre sus hombros, deslizándose entre los pliegues del velo como un rayo de sol que atraviesa las nubes, y en el cerco de sus pestañas rubias brillaban sus pupilas como dos esmeraldas sujetas en una joya de oro".

Los **espacios** que aparecen son también mágicos acorde con la acción, no podrían ser de otra manera, puesto que el amor de Fernando es etéreo, ilusorio:

"Yo vivo en el fondo de estas aguas, incorpórea como ellas, fugaz y transparente; hablo con sus rumores y ondulo sus pliegues. Yo no castigo a quien osa turbar la fuente donde moro..."

La lengua utilizada está plena de musicalidad y armonía, ensueño y lirismo. La inmaterialidad del amor se agita, vaga en los vocablos de "Los ojos verdes", se manifiesta seleccionando palabras sin adornos, aunque abundan los adjetivos y otras figuras literarias:

"sus pestañas brillaban como hilos de luz"

"La niebla del lago flota sobre nuestras frentes como un pabellón de lino"

"hermosa y pálida como una estatua de alabastro".

Esta leyenda, como casi todas, acaba con la muerte del protagonista. Puede que este final triste esté relacionado con la difícil y afligida vida de Bécquer.

FRAGMENT OF Kubla Kan (Samuel Taylor Coleridge)

*The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!
A damsel with a dulcimer
In a vision once I saw;
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.*

ANALYSIS:

This poem describes Xanadu, the palace of Kubla Khan, a Mongol emperor and the grandson of Genghis Khan. The poem's speaker starts by describing the setting of Emperor's palace, which he calls a "pleasure dome." He tells us about a river that runs across the land and then flows through some underground caves and into the sea. He also tells us about the fertile land that surrounds the palace. The nearby area is covered in streams, sweet-smelling trees, and beautiful forests.

Then the speaker gets excited about the river again and tells us about the canyon through which it flows. He makes it into a spooky, haunted place, where you might find a "woman wailing for her demon lover." He describes how the river leaps and smashes through the canyon, first exploding up into a noisy fountain and then finally sinking down and flowing through those underground caves into the ocean far away.

The speaker then goes on to describe Kubla Khan himself, who is listening to this noisy river and thinking about war. All of a sudden, the speaker moves away from this landscape and tells us about another vision he had, where he saw a woman playing an instrument and singing. The memory of her song fills him with longing, and he imagines himself singing his own song, using it to create a vision of Xanadu.

Toward the end, the poem becomes more personal and mysterious, as the speaker describes past visions he has had. This brings him to a final image of a terrifying figure with flashing eyes. This person, Kubla Khan, is a powerful being who seems almost godlike: "For he on honey-dew hath fed/And drunk the milk of paradise" (53-54).

SESSION 2

FRANKENSTEIN...A GOTHIC NOVEL?

(from <https://www.cliffsnotes.com/literature/f/frankenstein/critical-essays/frankenstein-as-a-gothic-novel>)

Frankenstein is by no means the first Gothic novel. Instead, this novel is a compilation of [Romantic](#) and Gothic elements combined into a singular work with an unforgettable story. The Gothic novel is unique because by the time [Mary Shelley](#) wrote *Frankenstein*, several novels had appeared using Gothic themes, but the genre had only been around since 1754.

Gothic novels focus on the mysterious and supernatural. In *Frankenstein*, Shelley uses rather mysterious circumstances to have [Victor Frankenstein](#) create the [monster](#): the

cloudy circumstances under which Victor gathers body parts for his experiments and the use of little known modern technologies for unnatural purposes. Shelley employs the supernatural elements of raising the dead and macabre research into unexplored fields of science unknown by most readers. She also causes us to question our views on Victor's use of the dead for scientific experimentation. Upon hearing the story for the first time, Lord Byron is said to have run screaming from the room, so the desired effect was achieved by [Mary Shelley](#).

Gothic novels also take place in gloomy places like old buildings (particularly castles or rooms with secret passageways), dungeons, or towers that serve as a backdrop for the mysterious circumstances. A familiar type of Gothic story is, of course, the ghost story. Also, far away places that seem mysterious to the readers function as part of the Gothic novel's setting. *Frankenstein* is set in continental Europe, specifically Switzerland and Germany, where many of Shelley's readers had not been. Further, the incorporation of the chase scenes through the Arctic regions takes us even further from England into regions unexplored by most readers. Likewise, *Dracula* is set in Transylvania, a region in Romania near the Hungarian border. Victor's laboratory is the perfect place to create a new type of human being. Laboratories and scientific experiments were not known to the average reader, thus this was an added element of mystery and gloom.

Just the thought of raising the dead is gruesome enough. Shelley takes full advantage of this literary device to enhance the strange feelings that *Frankenstein* generates in its readers. The thought of raising the dead would have made the average reader wince in disbelief and terror. Imagining Victor wandering the streets of Ingolstadt or the Orkney Islands after dark on a search for body parts adds to the sense of revulsion purposefully designed to evoke from the reader a feeling of dread for the characters involved in the story.

In the Gothic novel, the characters seem to bridge the mortal world and the supernatural world. Dracula lives as both a normal person and as the undead, moving easily between both worlds to accomplish his aims. Likewise, the Frankenstein monster seems to have some sort of communication between himself and his creator, because the monster appears wherever Victor goes. The monster also moves with amazing superhuman speed with Victor matching him in the chase towards the North Pole. Thus, Mary Shelley combines several ingredients to create a memorable novel in the Gothic tradition.

SCENE FROM FRANKENSTEIN (film): Frankenstein and the little girl:

<https://www.youtube.com/watch?v=v5FtI472O6I>

SCREENSHOTS OF TWILIGHT (The Volturi) **in order**:







SCENE FROM TWILIGHT (The Volturi):

<https://www.youtube.com/watch?v=tV1Ffc2-iso>

PREZI about TWILIGHT as Gothic fiction:

<https://prezi.com/rky5-9ukjpyn/twilight-is-gothic-fiction/>

SESSION 3

ROMANTICISM in painting:



***Fishermen at Sea*, by JMW Turner, 1794.** Turner was fascinated by the mood of nature, her ever changing effects. He was always sketching the clouds, the sky, and his natural surroundings. Turner was particularly fascinated with the power of the ocean and said that he had once asked to be lashed to the mast of a ship in order to “experience the drama” of a mighty storm at sea.

Romantics believed that God’s presence was embodied in nature and evidence of His existence. Turner saw light as a divine emanation and played with it in pictures to evoke that truth.



***Abbey in an Oak Forest*, by Caspar David Friedrich, 1810.** Another captivating painting by Friedrich depicting the ruins of an abbey church which has become a graveyard. It captures several different Romantic elements at once. Like in Turner's abbey piece, nature has reclaimed man's handiwork. Friedrich loved to depict scenes in wintertime; the stark leafless trees and gray pall evoked that sense of melancholy, yearning, and mystery that Romantics so prized.