



Basic Course Information

Semester:	Spring 2021	Instructor Name:	Christina Shaner
Course Title & #:	Survey of British Literature II / ENGL 225	Email:	christina.shaner@imperial.edu
CRN #:	21619	Webpage (optional):	Canvas
Classroom:	n/a	Office #:	n/a
Class Dates:	2.16.21 through 6.11.21	Office Hours:	6:00-7:00 p.m. MTWR
Class Days:	n/a	Office Phone #:	619.658.0707 / Ext. 6162
Class Times:	n/a	Emergency Contact:	email preferred
Units:	3	Class Format:	online

Course Description

Study of works of major writers from the British Isles from the late 18th century to contemporary British and post-colonial texts. May be taken before ENGL 224. (C-ID ENGL 165) (CSU/UC)

Course Prerequisite(s) and/or Corequisite(s)

ENGL 110 with a grade of "C" or better. or
ENGL 105 with a grade of "C" or better

Student Learning Outcomes

Upon course completion, the successful student will have acquired new skills, knowledge, and or attitudes as demonstrated by being able to:

1. Analyze British literature (including genre, themes, and historical contexts) from the late 18th century to contemporary times. (ILO1, ILO2, ILO5)
2. Demonstrate mastery of rules regarding plagiarism and academic ethics. (ILO3)
3. Analyze British literature in the context of the social/historical period. (ILO1, ILO2, ILO3, ILO5)

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Identify and analyze major British texts from the late 18th century to contemporary times.
2. Demonstrate knowledge of the appropriate academic discourse and the conventions of critical literary analysis.
3. Relate the literary works to their historical, philosophical, social, political, and/or aesthetic contexts.
4. Demonstrate familiarity with important authors, works, genres, and themes of the period.
5. Analyze and interpret themes found in the literature and intellectual movements of the period.
6. Demonstrate comprehension of the above through class discussion, written exams, and essays using appropriate citation form.



Textbooks & Other Resources or Links

Black, Joseph, et al, editors. *The Broadview Anthology of British Literature*, concise 3rd ed., vol. B, Broadview, 2019.

Given the current circumstances, I have concerns about the costs of books. However, I have to weigh those concerns with the need to provide a credible, university-equivalent course. The current edition (cited above) is not inexpensive (though the pricing is typical of anthologies due to the permissions involved in use of intellectual property and the expenses/efforts of numerous contributors).

If budgeting is an obstacle for you at this time, my first recommendation would be to consider a *used* copy of the third edition.

Whether buying from the bookstore or some other source, make sure that the book is the *Broadview Anthology of British Literature* and that it is the “**concise**” “**3rd edition**” of volume **B** (or “concise” “3/e” of volume B) with the International Standard Book Number (ISBN) 9781554814374.

While less ideal for our reading schedule, a last resort would be to consider an earlier edition of the concise volume B. An older edition will have a different ISBN and will *not* include some current content from significant writers (such as Shelley, Winterson, and Adichie). In our current environment, it’s not possible to make missing works available to read in a faculty office or the library; so, it will be more difficult for you to fill in gaps.

Course Requirements and Instructional Methods

Readings

As is typical of survey (“breadth” rather than “depth”) courses, we will cover a wide range of material in order to develop a working understanding of the texts themselves as well as the major movements in literature, culture, and human rights that relate to those texts.

While we will edit/cut the reading list during the semester, the number of authors will remain somewhat high because we must include a great deal of poetry—shorter works—for Romantic, Victorian, and Twentieth-century British literature and small fragments of prose works.

Subject Matter Warning

Some of the content we encounter in the British literary canon will include bigoted and/or traumatizing language or claims. I will endeavor to warn you about specific types of content as we proceed. We will analyze the biases and ideology present in such text. Supremacist (identity-based) slurs will be partly redacted using MLA format in any content from me and must be redacted in any writing of yours; however, your textbook authors have preserved such language.

Evaluation

All major projects must be written and submitted by the student according to project instructions. Each essay may be revised and resubmitted one time. (See “Ethics” section for plagiarism exception.) Partially completed essays or projects without all required sources will earn failing grades. Late essays may not be accepted.

While you should consult the professor with specific questions about your work, it’s up to you to monitor your overall effort, progress, and points. Grades will be determined on a 100-point scale (with the customary letter divisions: 90-100=A; 80-89=B; and, so on).

Course Grading Based on Course Objectives

Assignment point distribution will be as follows:

analysis mini-essays — 20 points
annotated works cited — 5 points
research essay — 20 points
posts — 15 points
quizzes — 30 points
final exam — 10 points

To convert a percentage or letter grade to a point total, multiply the number possible for that assignment by the grade you earned. For example, if you earn a “B” on a project worth 15 points, multiply to find 85% of 15 (.85 x 15 = 12.75 points).

In Canvas you likely will see the points earned rather than percentages. To figure out what letter grade corresponds to the points



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earned, divide the number by the total possible for the assignment ($12.75/15 = .85$ or 85%).

To check your current course grade, divide your overall points earned by the number of points possible for all assignments due by that date. Canvas may count any ungraded assignments already due as “0” scores until grades are posted. In that case, the overall total provided by Canvas will be incorrect.

Course Policies

Email Policy

More immediate replies to email queries will be possible during scheduled office hours. Otherwise, email responses to student queries will be sent intermittently as the professor checks messages. Chat may also be employed, as needed or beneficial.

Emails must be sent from the student's IVC email account--i.e., direct from your IVC account or through Canvas. Email "subject" lines should identify the specific course and the topic of the message in language that you or the recipient would likely use if either were to search for the message at a later time.

Non-IVC email account names, beyond the risk of embarrassment and ethos problems for the student, provide no reliable sender information to a professor or a colleague. They could belong to anyone, so no personal/confidential business--including grades and projects--should be discussed by them without risk of violating privacy law.

If you encounter a technological issue with your IVC email account, notify the professor and work with IT to resolve it.

If you want the convenience of student email fed straight to your phone, consider downloading the Outlook app so that you may access IVC communications without mixing your personal life and your professional/student life.

Ethics

No student may attempt to use this class or its assignments to advocate discriminatory ideology or implement it as a weapon against other students, the professor, or parties/identities not present/represented. Recognizable, historically determined bigotry creates a toxic environment in the classroom and impedes and discourages sound, nuanced reason; self-critique; and, reality-based assessment of a subject.

Plagiarism

Depending on type and severity, an instance of plagiarism may be addressed with a reduced or failing grade for the project or through disciplinary action from an administrator. If the latter, no revision will be accepted. Types of plagiarism include:

False authorship. Obtaining by any means another's work and using that work in an assignment presented for a grade. Common attempts to disguise it include: inserting minor word changes and translating from text in another language.

Unacknowledged collaboration. Allowing outside influence or re-writing of the student's work. Cooperation is irrelevant.

Misrepresentation of source. Distorting or altering the meaning of a source text in order to promote an assumption.

Insufficient citation. Using excerpts or paraphrased content from another's work with faulty, or no, citation.

Recycling. Submitting all or part of a text that was originally prepared by the student for some other purpose.

Attendance

In an online format, attendance must be determined by participation and/or completion of assigned tasks each week. Missing all activities for two weeks will result in removal from the course.

IVC Student Resources

IVC wants you to be successful in all aspects of your education. For help, resources, services, and an explanation of policies, visit <http://www.imperial.edu/studentresources> or click the heart icon in Canvas.

Anticipated Class Schedule/Calendar

Tentative Reading Schedule



Some of the following works may be cut or replaced as needed/appropriate based on student experience and progress. Works marked by an asterisk (*) do not appear in the print copy of the book and will be provided or can be found online.

Feb 16-19

Anna Laetitia Barbauld (38-48)

“The Mouse’s Petition”

“Washing Day”

“Eighteen Hundred and Eleven, A Poem”

“The Rights of Woman”

“The Baby-House”*

“A Summer Evening’s Meditation”*

“On the Expected General Rising of the French Nation, in 1792”*

Charlotte Smith (49-52)

“On being cautioned against walking on an headland overlooking the sea, because it was frequented by a lunatic”

“The Winter Night”

“Composed during a walk on the downs, in November 1787”*

“To a Nightingale”*

“To Dependence”*

Feb 22-26

The Age of Romanticism (1-35)

The French Revolution: Contexts (53-54)

Richard Price (55-56)

fragment from *A Discourse on the Love of Our Country*

Edmund Burke (56-63)

fragment from *Reflections on the Revolution in France*

Mary Wollstonecraft (63-65)

fragment from *A Vindication of the Rights of Men*

Thomas Paine (65-69)

fragment from *Rights of Man*

William Godwin (69-73)

fragment from *An Inquiry Concerning Political Justice*

Mary Robinson

“January, 1795”*

“Stanzas Written After Successive Nights of Melancholy Dreams”*

William Blake (74-102)

“The Little Black Boy”

“The Chimney Sweeper” (both versions, “Innocence” and “Experience”)

“Holy Thursday” (both versions, “Innocence” and “Experience”)

“The Tyger”

“London”

“A Poison Tree”

Mar 1-5

Mary Wollstonecraft (103-21)

fragments from *A Vindication of the Rights of Woman*
contemporary reviews

Women in Society: Contexts (125-27)

Catharine Macaulay (127-29)

fragments from *Letters on Education*

Olympe de Gouges (130-32)

fragments from *The Rights of Woman*

Richard Polwhele (136-37)

fragment from “The Unsexed Females: A Poem, Addressed to the Author of *The Pursuits of Literature*”

William Thompson and Anna Wheeler (139-40)

fragment from *Appeal of One Half the Human Race, Women, Against the Pretensions of the Other Half, Men, to Retain Them in Political, and Thence in Civil and Domestic Slavery*

Gothic Literature, 1764-1830: Contexts (148-51)

Ann Radcliffe (158-60)

fragment from *The Mysteries of Udolpho, a Romance*

Matthew Gregory Lewis (160-63)

fragment from *The Monk: A Romance*

Mar 8-12

William Wordsworth (174-260)

“We Are Seven”

“Lines Written a Few Miles above Tintern Abbey: On Revisiting the Banks of the Wye during a Tour, July 13, 1798”

Preface to *Lyrical Ballads*

“I wandered lonely as a cloud”

The Natural and the Sublime: Contexts (279-80)

Dionysius Longinus (280-81)

fragments from *On the Sublime*

Sir Jonathan Richardson the Elder (281-82)

fragment from *An Essay on the Theory of Painting*

Edmund Burke (283-89)

fragment from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

Immanuel Kant (290-92)

fragments from *Observations on the Feeling of the Beautiful and Sublime*

Mary Wollstonecraft (292-95)

fragments from *A Vindication of the Rights of Men and Letters Written during a Short Residence in Sweden, Norway, and Denmark*

Samuel Taylor Coleridge (311-54)

Christabel

“Kubla Khan: Or, A Vision in a Dream. A Fragment”

fragment from Chapter 13 of *Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions*

Mar 15-19

Mary Prince (381-98)

The History of Mary Prince A West Indian Slave, Related by Herself

Slavery and its Abolition: Contexts (399)

John Newton (400-01)
 fragments from *A Slave Trader's Journal*

Quobna Ottobah Cugoano (401-02)
 fragment from *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species*

Alexander Falconbridge (402-03)
 fragment from *Account of the Slave Trade on the Coast of Africa*

William Wilberforce (404-05)
 fragment from "Speech to the House of Commons"

Reverend Robert Boncher Nicholls (405-06)
 fragment from *Observations, Occasioned by the Attempts Made in England to Effect the Abolition of the Slave Trade*

Author unknown (406-07)
 fragment from *Thoughts on the Slavery of Ne[. . .]s, as It Affects the British Colonies in the West Indies: Humbly Submitted to the Consideration of Both Houses of Parliament*

Mary Wollstonecraft (414)
 fragment from *A Vindication of the Rights of Men*

Anna Laetitia Barbauld (415-16)
 "Epistle to William Wilberforce, Esq., on the Rejection of the Bill for Abolishing the Slave Trade"

Mary Robinson (421-24)
 "The African"
 "The Ne[. . .]o Girl"

The Haitian Revolution (434-35)

Baron de Wimpffen (435-36)
 fragments from Letter 12 and Letter 23

Jean-Jaques Dessalines (438-39)
 "Liberty or Death. Proclamation. Jean-Jacques Dessalines, Governor General, to the People of Haiti"

Mar 22-26

George Gordon, Lord Byron (440-63)
 "Darkness"
 "Prometheus"
 "Epistle to Augusta"

Percy Bysshe Shelley (464-94)
 "Mont Blanc: Lines Written in the Vale of Chamouni"
 "Ozymandias"
 "Song to the Men of England"
 "England in 1819"
 fragment from *A Defense of Poetry, or Remarks Suggested by an Essay Entitles "The Four Ages of Poetry"*

Felicia Hemans (495-505)
Properzia Rossi
 "The Rock of Cader-Idris, A Legend of Wales"*

John Keats (513-60)

The Eve of St. Agnes

“Bright Star”

“*La Belle Dame sans Mercy*”

“Ode to a Nightingale”

“Ode on Melancholy”

Politics, Poetry, and the “Cockney School Debate” (554)

Mary Shelley (561-79)

fragments from *Frankenstein; or, the Modern Prometheus*

Mar 29-Apr 2

The Victorian Era (580-626)

Ireland, Scotland, and Wales: Literary Currents in the Long Nineteenth Century (651-56)

Irish Rebel Songs (656-657)

Slievenamon

Lady Jane Wilde (known as Speranza) (674-75)

“The Famine Year”

John Keegan Casey (685)

“The Rising of the Moon”

Eva Gore-Booth (687-88)

“Women’s Rights”

Janet Hamilton (698-704)

“Lines on the Summer of the Cattle Plague, 1865”

“Rhymes for the Times IV—1865”

“Auld Mother Scotlan: A Lay of the Doric”

Urban Work and Poverty: Contexts (723-43)

Friedrich Engels (734-38)

fragment from *The Condition of the Working Class of England in 1844*

Elizabeth Gaskell (738-39)

fragment from *Mary Barton*

Henry Mayhew (741-43)

fragment from *London Labour and the London Poor*

John Stuart Mill (744-56)

fragment from *The Subjection of Women*

The Place of Women in Society: Contexts (757-59)

Sarah Stickney Ellis (759-61)

fragment from *The Daughters of England: Their Position in Society, Character and Responsibilities*

Henry Mayhew (765-66)

“Labour and the Poor: The Metropolitan Districts”

Harriet Taylor (766-68)

fragment from *The Enfranchisement of Women*

Coventry Patmore (769)
The Angel in the House

William Rathbone Greg (769-70)
“Why are Women Redundant?”

Sarah Grand (780-81)
fragment from “The New Aspect of the Woman Question”

Apr 5-9
Spring Break (holiday)

Apr 12-16

Elizabeth Barrett Browning (783-821)
“To George Sand, A Recognition”
“The Runaway Slave at Pilgrim’s Point”
Sonnet 43

Alfred, Lord Tennyson (822-64)
“The Lady of Shalott”
“The Lotos-Eaters”
Morte d’Arthur
“The Charge of the Light Brigade”
“The Higher Pantheism”* (and Swinburne’s response, “The Higher Pantheism in a Nutshell”)

Elizabeth Gaskell (891-907)
“The Manchester Marriage”

Charles Dickens (931-955)
“A Walk in the Workhouse”

George Eliot (988-94)
fragment from *Middlemarch*

Apr 19-23

John Ruskin (995-1006)
fragment from “The Stones of Venice”

Matthew Arnold (1007-32)
fragment from “The Function of Criticism at the Present Time”

Dante Gabriel Rossetti (1033-46)
“The Blessed Damozel”

Christina Rossetti (1048-67)
“Goblin Market”

Algernon Charles Swinburne (1075-80)
“Hymn to Proserpine”
“Faustine”*
“Fragoletta”*

Walter Pater (1081-87)
fragment from “The Renaissance: Studies in Art and Poetry”

Michael Field (Katharine Bradley and Edith Cooper) (1114-18)
“*La Gioconda*”
“Drawing of Roses and Violets”*
“A Portrait”*

“The Birth of Venus”*
“LII”*

Apr 26-30

Oscar Wilde (1157-1208)
fragment from *The Critic as Artist*
The Importance of Being Earnest, Act I
“The Ballad of Reading Gaol”*

Sir Arthur Conan Doyle (1209-25)
“The Adventure of the Speckled Band”

Amy Levy (1226-31)
“Xantippe (A Fragment)”
“To Vernon Lee”
“A Minor Poet”*
“*Felo de Se*”*
“A London Plane-Tree”*
“On the Threshold”*

May 3-7

Rudyard Kipling (1234-37)
“The White Man’s Burden”

Britain, Empire, and a Wider World: Contexts (1243-44)

John Stuart Mill (1249-53)
fragment from “The Ne[. . .]o Question”

The Great Exhibition of 1851 (1253)

fragment from *The Art Journal Illustrated Catalogue of the Great Exhibition of The Industry of All Nations* (1255-62)

Charles Dickens (1262-66)
“The Noble Savage”

The Early Twentieth Century: From 1900 to Mid-Century (1277-1308)

Siegried Sassoon (1336-40)
“They”
“Glory of Women”
“The General”*
“The Rear-Guard”*

Isaac Rosenberg (1341-44)
“Break of Day in the Trenches”
“Dead Man’s Dump”
“Louse Hunting”

Wilfred Owen (1345-51)
“A Terre”
“The Sentry”
“Disabled”
“Anthem for Doomed Youth”
“*Dulce et Decorum Est*”

Rupert Brooke
“The Dead”*
“The Soldier”*

The Great War: Contexts (1352-33)

May 10-14

William Butler Yeats (1367-83)

“No Second Troy”

“Easter 1916”

“Nineteen Hundred and Nineteen”

“Leda and the Swan”

Virginia Woolf (1384-1427)

fragment from *A Room of One's Own*

In Context: Woolf and Bloomsbury (1428-30)

James Joyce (1432-86)

“The Dead”

DH Lawrence (1488-1502)

“Snake”

“Odour of Chrysanthemums”

Katherine Mansfield (1503-12)

“The Garden Party”

May 17-21

TS Eliot (1513-48)

“The Waste Land”

In Context: TS Eliot and Antisemitism (1546-48)

Modernism and Modernity: Contexts (1549-50)

Imagist and Futurist Poetry (1552-54)

Ezra Pound (1555-57)

“A Few Don'ts by an Imagiste”

“Vorticism”

Jean Rhys (1568-78)

“Let Them Call it Jazz”

World War II: Contexts (1606-07)

Life at Home (1616-20)

Antisemitism and World War II (1620-21)

Ezra Pound (1621)

fragment from “Speech to the English”

George Orwell (1622-23)

fragment from “Anti[s]emitism in Britain”

Rebecca West (1623-24)

fragment from “Greenhouse with Cyclamens”

May 24-28

The Late Twentieth and Twenty-First Centuries: From 1945 Onward (1626-47)

Chinua Achebe (1690-98)
fragment from “An Image of Africa: Racism in Conrad’s Heart of Darkness”

Derek Walcott (1699-1710)
“A Far Cry from Africa”
“Love after Love”

Seamus Heaney (1711-18)
“Digging”
“Punishment”

Ngũgĩ wa Thiong’o (1719-1725)
fragment from *Decolonising the Mind*

Margaret Atwood (1726-29)
“The Immigrants”
“The Door”

Angela Carter (1730-33)
“The Werewolf”
“The Snow Child”

Kazuo Ishiguro (1765-72)
“A Village After Dark”

Jeanette Winterson (1778-83)
fragment from *Oranges Are Not the Only Fruit*

Zadie Smith (1784-94)
“The Waiter’s Wife”

Chimamanda Ngozi Adichie (1795-1802)
“A Private Experience”

May 31-Jun 4
Memorial Day (holiday on Monday, May 31)

Literature, Politics, and Cultural Identity in the Late Twentieth and Twenty-First Centuries (1803-04)

Louise Bennett (Coverley) (1810)
“Colonization in Reverse”

Kamau Brathwaite (1811-17)
fragment from *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry*

Gillian Clarke (1817-18)
“Polar”

Liz Lochhead (1819-20)
“Men Talk”

Grace Nichols (1820-21)
“Epilogue”
“White”

Linton Kwesi Johnson (1823-24)
“Inglan Is a Bi[. . .]h”

Moniza Alvi (1824-25)
“And If”

Jackie Kay (1830)

"In My Country"
"Extinction"

Jun 7-11

Essay revisions
Final exam