



IMPERIAL VALLEY COLLEGE

Basic Course Information

Semester:	spring 2023	Instructor Name:	Christina Shaner
Course Title & #:	Survey of British Literature II 225	Email:	christina.shaner@imperial.edu
CRN #:	ENGL 225.20890	Webpage (optional):	Canvas
Classroom:	2727	Office #:	2785
Class Dates:	2/14/23 to 6/6/23	Office Hours:	9:30 to 11:00 a.m. MW 9:00 to 9:30 a.m. TR
Class Days:	T	Office Phone #:	760.355.6162
Class Times:	6:00 to 9:10 p.m.	Emergency Contact:	email
Units:	3	Class Format:	in person

Course Description

(Content as in course description. Not written/edited by the professor in this class.)

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)

(Content as in course description. Not written/edited by the professor in this class.)

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

Student Learning Outcomes

(Content as in course description. Not written/edited by the professor in this class.)

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.
2. Demonstrate mastery of rules regarding plagiarism and academic ethics.
3. Analyze British literature in the context of the social/historical period.

Course Objectives

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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.

If budgeting is an obstacle for you at this time, you might try the following:

- Schedule time to read in the library. I bought an extra copy to place on reserve in the library so that you can read the assignments even if you don't (yet) have other access to the book.
- Check prices for new or used copies via other booksellers. Our bookstore has charged more than others in the past for course books. To be sure that you've found the correct book, look for the International Standard Book Number (ISBN) 9781554814374.
- Check prices for a copy of the second edition. You may have to supplement a few readings not included in a prior version, but older editions can be made to work.

Course Requirements and Instructional Methods

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 ideological shifts that relate to those texts.

All assignments must be written and submitted by the student according to project instructions.

Instructions for the preparation of any essay revisions will be provided.

Partially completed essays or projects without all required sources will lead to significant point reductions.

Late essays may not be accepted. If you have difficulty with a project and wish to request an extension, do so before the deadline for the essay.

Course Grading Based on Course Objectives

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). Assignment distribution will be as follows:

- mini-essays - 30 points
- research project - 20 points
- MLA quiz - 5 points
- exams - 45 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 ($.85 \times 15 = 12.75$ points).

In Canvas you likely will see the points earned rather than percentages. To figure out what letter grade corresponds to the points 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 while I grade them or while you complete multi-part assignments. In that case, the overall total provided by Canvas will be incorrect. It is, once again, up to you to keep track of what assignments will be required this semester and your totals for each one.

Course Policies

Announcements

There will be some announcements about upcoming course deadlines, professor sick days (if any), and new materials. Be sure to check your notification settings in Canvas so that you don't miss them. (There is a section in Canvas to help you.)

Email

Face-to-face communication is usually best. While office hours and appointments are best for lengthy conversations about course projects, email is the most efficient means of communication between class meetings for specific questions with focused answers.

• Guidelines:

1. Emails should be sent through Canvas or direct from the student's college email account.
2. The email "subject" line should identify the specific purpose of the message.
3. If emailing direct from your college email account, rather than through Canvas, it can be helpful to indicate the course.

• It's Not "Personal" Communication:

4. Personal (non-IVC) email accounts often have account names that would diminish the sender's credibility.

5. Personal email accounts provide no reliable sender information. In other words, the instructor won't know if they're communicating with a specific student. The sender could be anyone - even if the address includes some version of your legal name.
6. If the identity of the sender is uncertain, no confidential business (including grades and projects) may be discussed by that account without risk of violating federal privacy law.

- **Technology:**

7. If you encounter a technological issue with your IVC email account, notify the professor right away and work with IT to resolve it.
8. If you want the convenience of official student email fed straight to your smartphone, consider downloading the Microsoft 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 someone else'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 someone else's work with faulty, or no, citation.
- **Recycling.** Submitting all or part of a text prepared by the student for some other purpose.

Attendance Policy

For absences due to required attendance at an IVC event, make arrangements in advance with the professor. Personal meetings with IVC staffers/faculty do not apply and would count against you for drop.

If you skip a class, contact a classmate (not the professor) to request notes or updates. There is no need to notify the professor or provide explanations/evidence. The professor has no authority to determine whether an absence not for an IVC event was for a "good reason."

According to current school policy, a student may be removed from the roster for consecutive absences in excess of the unit value for that course. In this case, a student would be eligible for removal after two weeks of missed class meetings.

Other Course Information

Subject Matter Warning

Some of the content we encounter 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 biases and ideology. Any supremacist (identity-based) slurs you try to analyze must be partly redacted in MLA format. Details will be provided.

IVC Student Resources

(Content as in course description. Not written/edited by the professor in this class.)

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

While most are very short, some of the following works will be cut to make time in our schedule and based on student experience and progress. Updates will be provided in class.

Works marked by an asterisk (*) do not appear in the print copy of the book and will be provided or can be found online.

WEEK 1

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”*

WEEK 2

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”

WEEK 3

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*

WEEK 4

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*

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*

WEEK 5

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”

WEEK 6

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*

EXAM 1

WEEK 7

The Victorian Era (580-626)

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

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”

WEEK 8

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*

SPRING BREAK

WEEK 9

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”*

WEEK 10

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”*

WEEK 11

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

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

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 (1352-53)



WEEK 12

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” (or “Eveline”)

DH Lawrence (1488-1502)

“Snake”

“Odour of Chrysanthemums”

Katherine Mansfield (1503-12)

“The Garden Party”

WEEK 13

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”

EXAM 2

WEEK 14

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"

Margaret Atwood (1726-29)
"The Immigrants"
"The Door"

Angela Carter (1730-33)
"The Werewolf"
"The Snow Child"

Salman Rushdie (1744-53)
"Is Nothing Sacred?"

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"

WEEK 15

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

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

Liz Lochhead (1819-20)
"Men Talk"

Grace Nichols (1820-21)
"Epilogue"
"White"

Moniza Alvi (1824-25)
"And If"

Jackie Kay (1830)
"In My Country"
"Extinction"

WEEK 16

Revisions Due



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EXAM 3