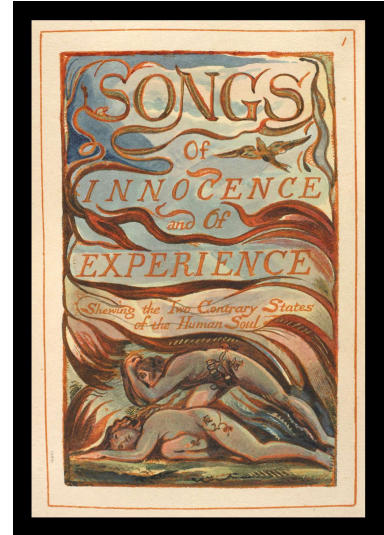


# British Literature II

Dr. Jenny C. Bledsoe

This survey course is designed to give students a basic understanding of later British literary history, from the late eighteenth century to the present. Along with reading a wide variety of literary works, we will consider the historical, political, social, and cultural contexts for later British literature from the eighteenth century to the Romantic, Victorian, modern, and contemporary periods. Our units range from “The Eighteenth-Century Novel” to “The Pre-Raphaelites and the Arts and Crafts Movement” to “Contemporary British Poetry, Colonialism, and Cultural Identity.” Focusing on publication history and the material circulation of literary texts, we will read novels, poetry, drama, and prose treatises.



William Blake, *Songs of Innocence and Experience*, 1794 edition, London, British Library

## BOOKS

- *The Broadview Anthology of British Literature: Concise Volume B*, ed. Joseph Black, et al., 3<sup>rd</sup> edition (Broadview, 2019). ISBN: 9781554814374.
- Mary Shelley, *Frankenstein: 1818 Text* (Oxford, 1993). ISBN: 9780199537150.
- Zadie Smith, *White Teeth* (Penguin, 2000). ISBN: 9780375703867.
- All other readings will be available via a link or PDF on the course website.

## ASSIGNMENTS

Requirement	Deadline	Percentage of final grade
Attendance	ongoing	10%
Participation including contributions during class (4%) and in weekly online discussion (9x, 1% each)	ongoing	13%
Quizzes Reading comprehension quizzes. Most quizzes have two multiple choice and three fill-in-the-blank reading comprehension questions (each question is worth 10 points). The two lowest quiz grades will be dropped.	Weeks 2–16	26% (2% each)
Illustration of a poem from William Blake’s <i>Songs of Innocence and Experience</i> . Your creation: 2D, 3D, by hand, using a digital program, etc. and accompanying close reading and reflection	Sunday of Week 4, 11:59pm	5%
Short essay, 3–4 pages	Sunday of Week 9, 11:59pm	10%

A close reading and literary analysis incorporating research on the text's and author's publication history (choose any text from weeks 1–8)		
Cumulative exam Multiple choice based on basic information about our readings (42 pts); passage identification (24 pts); literary period explanation paragraphs (10 pts); four close readings of one paragraph each (24 pts).	During class, Week 13	15%
Final essay A literary analysis paper focusing on at least 3 primary sources from the course readings; the paper will use 3 scholarly sources to support the writer's interpretations of the primary sources.		
• Rough draft of proposal (1 paragraph, including at least 2 primary sources)	Due in class for peer review during Week 12 (submit on Blackboard for participation grade)	part of participation
• Proposal (1 page) plus annotated bibliography of 3 primary and 3 scholarly sources	Friday of Week 12	4%
• Lightning presentation, 2 min	During class, Week 16	2%
• Final essay, 7–8 pages	Week 17	15%

## **COURSE SCHEDULE**

### **Week 1: The Eighteenth-Century Novel**

ELIZA HAYWOOD, 1693–1756, *Fantomina: Or, Love in a Maze* (PDF)

Blog post: “The Rise of the Novel” by John Mullan, *The British Library*, 2018 ([link](#))

### **Week 2: The Turn of the Nineteenth Century**

#### **Quiz 1**

#### Part 1. Political and Social Theory

MARY WOLLSTONECRAFT, 1759–1797 (bio: 103–5), *A Vindication of the Rights of Woman* (105–21) (rec: 122–5), *A Vindication of the Rights of Men* (63–5)

THOMAS PAINE, 1737–1809, *Rights of Man* (65–9)

WILLIAM GODWIN, 1756–1836, “Of Revolutions,” from *An Enquiry Concerning Political Justice* (69–71)

#### Part 2. Gothic Literature

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

MATTHEW GREGORY LEWIS, 1775–1818, *The Monk: A Romance* (160–3)

“Gothic Chapbooks and Bluebooks” (163–4)

JANE AUSTEN, 1775–1817 (bio: 355–6), *Northanger Abbey* (166–9)

GEORGE GORDON, LORD BYRON, 1788–1824 (bio: 440–3), *Don Juan*, Canto 16 (169–73)

[Online discussion #1 due Friday](#)

## Weeks 3-4: Romantic Poetry

### Quiz 2

“Introduction to the Age of Romanticism” (rec: 1–35)

“History of the Language and of Print Culture” (36–7: look through illustrations on list in order, noting how print culture and conventions change over time)

WILLIAM BLAKE, 1757–1827 (bio: 74–6), *Songs of Innocence and Experience* (76–88)

WILLIAM WORDSWORTH, 1770–1850 (bio: 174–6), “Lines Written in Early Spring” (178), “The Tables Turned” (183), “Lines Written a Few Miles Above Tintern Abbey” (183–5), “Preface” to *Lyrical Ballads* (186–94), “‘I wandered lonely as a Cloud’: Stages in the Life of a Poem” (210–2), “Ode [Intimations of Immortality]” (214–7)

DOROTHY WORDSWORTH, 1771–1855 (bio: 262–3), “Floating Island” (277), “Thoughts on My Sick-Bed” (277–8)

[Online discussion #2 due Friday](#)

### (Week 4)

### Quiz 3

SAMUEL TAYLOR COLERIDGE, 1772–1834 (bio: 311–3), from *The Rime of the Ancient Mariner. In Seven Parts* (318–29)

LORD BYRON, “She walks in beauty” (443), “Prometheus” (446)

PERCY BYSSHE SHELLEY, 1792–1822 (bio: 464–5), “To Wordsworth” (466), “Mont Blanc” (466–8), “Ode to the West Wind” (470–1), “To a Skylark” (473–4), from *A Defence of Poetry* (485–94)

JOHN KEATS, 1795–1821 (bio: 513–5), “On Seeing the Elgin Marbles” (522), “On Sitting Down to Read King Lear Once Again” (522), “La Belle Dame Sans Merci/y” (531–2, both versions), “Ode to a Nightingale” (534–5), “Ode on a Grecian Urn” (536), “Ode on Melancholy” (537)

**Illustration, close reading, and reflection due Sunday**

## Weeks 5-6: Mary Wollstonecraft Shelley’s *Frankenstein*

### Quiz 4

MARY SHELLEY, 1797–1851 (intro: ix–xv, xxi, lii–liii),  
*Frankenstein: 1818 Text* (1–92, incl. epigraph, preface)

[Online discussion #3 due Friday](#)

### (Week 6)

### Quiz 5

Shelley, *Frankenstein* (92–191)

“The Strange and Twisted Life of ‘Frankenstein’” by Jill Lepore,  
*The New Yorker*, pub. Feb. 5, 2018 (PDF)

[Online discussion #4 due Friday](#)

## Week 7: The Victorian Era

### Quiz 6

“Introduction to the Victorian Era” (rec: 580–626)

“History of the Language and of Print Culture” (627–8)

### Part 1. Poetry

ELIZABETH BARRETT BROWNING, 1806–1861 (bio: 783–5), “The Young Queen” (785–86), from *Sonnets*



An illustration of the creature in an 1831 edition of *Frankenstein*, Atlanta, Emory University, Rose Library

*from the Portuguese*, sonnets 1 (793–94), 24 (794–95), 28 (795), 43 (795)  
ALFRED, LORD TENNYSON, 1809–1892 (bio: 822–3), “Mariana” (824–5), “The Lady of Shalott” (825–8)  
“In Context: Victorian Images of Arthurian Legend” (861–63)

ROBERT BROWNING, 1812–1889 (bio: 908–9), “Porphyria’s Lover” (910), “My Last Duchess” (912)

### Part 2. Drama

OSCAR WILDE, 1854–1900 (bio: 1157–9), *Importance of Being Earnest* (1163–96)

[Online discussion #5 due Friday](#)

## **Week 8: The Pre-Raphaelites and the Arts and Crafts Movement**

### **Quiz 7**

JOHN RUSKIN, 1819–1900 (bio: 995–6), “The Nature of Gothic,” *The Stones of Venice* (999–1006)

“In Context: Pre-Raphaelite Principles” (1047)

DANTE GABRIEL ROSSETTI, 1828–1882 (bio: 1033–5), “The Blessed Damozel” (1035–7), “Lady Lilith” (1044–5)

CHRISTINA ROSSETTI, 1830–1894 (bio: 1048–9), “Goblin Market” (1050–57, including illustrations)

WILLIAM MORRIS, 1834–1896, “The Beauty of Life,” *News from Nowhere* ch 1–2 (textbook website)

“In Context: William Morris and Edward Burne-Jones” (textbook website)

*In class.* Paintings, textiles, embroidery, and book arts made by artists such as William Morris, Edward Burne-Jones, Elizabeth Siddal, Evelyn De Morgan, Jane Morris, May Morris, et al.

**Bring to class: notes on your “deep reading” of the primary source for your short essay**

**Short essay due Sunday**



John William Waterhouse, *The Lady of Shalott*, 1888, London, The Tate Britain

## **Week 9: Modernism**

### **Quiz 8**

“Introduction to the Early Twentieth Century” (rec: 1277–1308)

“History of the Language and of Print Culture” (1309)

W. B. YEATS, 1865–1939, (bio: 1367–9), “The Lake Isle of Innisfree” (1369), “Easter 1916” (1371–2), “The Second Coming” (1378)

T. S. ELIOT, 1888–1965 (bio: 1513–5), “The Love Song of J. Alfred Prufrock” (1516–8), *The Waste Land* (1522–33)

VIRGINIA WOOLF, 1882–1941 (bio: 1384–6), from *A Room of One’s Own* (1403–27)

W. H. AUDEN, 1907–1973 (bio: 1598–1600), “Musée des Beaux Arts” (1601–2), “In Memory of W. B. Yeats” (1602–3), “September 1, 1939” (1603–5)

[Online discussion #6 due Friday](#)

## **Week 10: Imagism, Futurism, and Absurdism**

### **Quiz 9**

“Introduction to the Late Twentieth & Twenty-First Centuries” (rec: 1626–47)

### Part 1. Poetry

EZRA POUND, 1885–1972 (bio: 1552), “In a Station of the Metro” (1552), “A Few Don’ts by an

Imagiste” (1555–6)

H.D., 1886–1961 (bio: 1552), “Oread,” (1552–3), “The Pool” (1553)

MINA LOY, 1882–1966 (bio: 1553), “1. One O’Clock at Night” (1553–4)

### Part 2. Drama

SAMUEL BECKETT, 1906–1989 (bio: 1648–50), *Endgame* (1650–73)

[Online discussion #7 due Friday](#)

## **Week 11: Contemporary British Poetry, Colonialism, and Cultural Identity**

### **Quiz 10**

“Literature, Politics, Cultural Identity in the Late Twentieth and Twenty-First Centuries” (1803–5)

DEREK WALCOTT, 1930–2017 (bio: 1699–1700), “A Far Cry from Africa” (1701)

SEAMUS HEANEY, 1939–2013 (bio: 1711–2), “Englands of the Mind” (PDF on BB)

LOUISE BENNETT, 1919–2006 (bio: 1810), “Colonization in Reverse” (1810)

SALMAN RUSHDIE, b. 1947 (bio: 1744–5), “Is Nothing Sacred?” (1746–53)

GRACE NICHOLS, b. 1950 (bio: 1820), “White” (1821)

LINTON KWESI JOHNSON, b. 1952 (bio: 1823), “Inglan Is a Bitch” (1823–4)

MONIZA ALVI, b. 1954 (bio: 1824), “And If” (1824–5)

GWYNETH LEWIS, b. 1959 (bio: 1826), “Mother Tongue” (1826)

SIMON ARMITAGE, b. 1963 (bio: 1830), “The English” (1830–1)

WARSAN SHIRE, b. 1988 (bio: 1834), from *Conversations about Home (at the Deportation Centre)* (1834), “Backwards” (1835)

[Online discussion #8 due Friday, Apr. 2](#)

## **Weeks 12-16: The Contemporary British Novel, *White Teeth***

### **Quiz 11**

ZADIE SMITH, b. 1975, *White Teeth* (ch 1–5)

[Draft of final essay proposal for peer review in class](#)

[Final essay proposal due Friday](#)

### **(Week 13)**

[Cumulative exam](#)

### **(Week 14)**

#### **Quiz 12**

*White Teeth* (ch 6–10)

[Online discussion #9 due Friday](#)

### **(Week 15)**

#### **Quiz 13**

*White Teeth* (ch 11–15)

### **(Week 16)**

#### **Quiz 14**

*White Teeth* (ch 16–20)

[Lightning presentations on final paper topics in class](#)

## **Week 17**

Final paper due