BRITISH LITERATURE

Being British: The Emergence and Evolution of an Identity in British Literature

Being British: Evolving Notions of Self and Society in British Literature
This course examines how British and Britishness came to be represented in literature, along with values presumed to be characteristically British. In this course, students examine the idea of how literary representations can foster a notion of individual or collective identity that is commonly accepted by individuals, groups, and writers. It looks at some of the ways in which myths, archetypes, and narratives shape literature and influence how the reader interprets the text and thus arrives at preferred meanings. Beginning with earliest Anglo-Saxon writings, and ending with contemporary multicultural British writings, this course examines social and institutional structures, gender roles, ethnicity, empire, religion, conflict, monarchy, and myth, within the constructs of prose and poetic forms. Students are expected to analyze the texts closely and to see when and where ideas of identity are presented and how they are appropriated, adapted, incorporated, or undermined in other literatures. Theoretical approaches and historical contexts will be considered. **Note: some key terms are entered in bold face, and students are urged to use an internet search engine to find further material on the topic—and on any other topic which they find problematic.**

Course Type and Delivery: This is an online course designed to maximize flexibility and learning effectiveness for working professionals engaged in a wide variety of professions.

About the Instructor:
Robert Murray Davis is Professor Emeritus from the University of Oklahoma, specializing in British, Western American, and Central European literature. He is the author of numerous books and publications on literature, and has authored several award-winning memoirs. He prepared the following Study Guide: British Culture.

Learning Objectives:
At the end of the course, students will be able to conduct and present the result of research and analysis, and to write coherent, logical, and well-argued focused papers that address the issues that pertain to how an individual or community sense of identify in Britain flows from literary texts. Underlying this is the idea that dominant myths and beliefs inform ways in which British people view themselves and their society, including significant if not always shared values about that society. This course will enable learners to succeed in other Humanities Institute classes that require a close analysis of texts with the goal of finding how people view themselves, and how others view them or will reinforce skills already acquired.

The course will help students in academic endeavors requiring them to apply theory in the interpretation of texts. Further, they will find the knowledge gained to be useful to them in a wide variety of professions that require cross-cultural understanding as well as grounding in humanities. This course will equip students with new analytical skills with which they will analyze historical, contemporary, and theoretical literary texts and then will apply the knowledge to current contemporary issues.

Further, students will be able to demonstrate an ability look at issues of British identity from multiple perspectives, to analyze texts and explain relationships to other texts and/or cultural beliefs, mores, values, identities, or behaviors.

Finally, students will demonstrate an ability to work in groups in the face-to-face sessions where they are expected to respond diplomatically and productively to divergent opinions and ways of thinking.

Students will perform well on assessments, and achieve a rating of at least 80% on their activities based on the following rubric that will be made available before the start of the course.

Course Procedures and Schedule:

Students will participate in online activities and guided study in the distance segment of the course. Course content will be available online, via CD-ROM, printed texts, audio recordings, and, in some cases video. It is not necessary for students to read all the texts. This is a survey, which requires students to be exposed to the writings, and then to select which ones they would like to study in-depth. Flexibility and choice, combined with guided, gradually intensifying instructional activities characterize this approach.

Please access course content. Worksheets and writing activities should be e-mailed to the professor before the posted deadline.

---Worksheets: Some of the activities should also be in a worksheet format, which involves responding to guiding questions and then either saving the responses to email to the instructor, or posting to a group discussion board, depending on whether or not it is independent study or a group-focused collaborated e-learning.

--Final paper / project (e-mail professor): 2,000 words on a topic approved by the professor (minimum of 5 cited references using MLA style)

Required Texts:

Texts are found online, or can be ordered from a variety of sources. Students are responsible for selecting and locating texts to read for this course. Some audio texts will also be available.

Course Modules:

Literature and What It Means to Be "British"

Module 1

Rocks, Trees, and Fur: Early Britons - The Earliest Accounts

    Stonehenge, Artifacts, Early "Texts"

    Roman Britain: Latin accounts of the British Isles

    Other views: Icelandic Sagas

Module 1 Work: An overview of English history

    To prepare for a survey of the idea of Britishness through some twelve centuries, students need to have basic knowledge of the history of the country. In order to do so, they should read a good, if short, book on the subject. Recommended is R. J. A. White's *A Short History of England*, available from used bookdealers, at least in the USA, at very low cost.

    Students who cannot procure this book—and there seems to be no adequate modern substitute—should read the *Encyclopedia Britannica* but should not confine themselves to the article on English History or British History but should read the most significant material cross-referenced at the end of the article.

    Other material available on-line, listed in ascending order of importance, is

http://www.eupedia.com/england/english_history.shtml, Brief history of England; good starting place but far too general.

http://en.wikipedia.org/wiki/England. Brief history of England which, like all Wikipedia articles, is furnished by volunteers and is subject to alteration by other contributors without editorial supervision.

http://britannia.com/history/ Many individual topics which, searched selectively, can give a good overview of English history. See especially "Timeline" and "England: A History" as well as articles on specific periods and guides to further resources.

Worksheet Guiding Questions:

1. From the material you have been able to read, what seem to you to be the distinguishing features of "Britishness"? That is, what activities, customs, myths, and social structures seem to recur over the centuries?

2. What has been the place of the monarchy in the idea of "Britishness"? What changes in the concept have taken place over the centuries? Which kings and queens are accorded the highest honors, and why?

3. Who are the greatest heroes in British history and why have they been accorded this honor?

Guide to On-Line Resources for All Periods

The Norton Anthology of English Literature web-site (www.wwnorton.com/nael) provides supplementary readings and general introductions to each of the periods from Middle Ages to Twentieth Century which would be useless to repeat in course material. This information provides useful background, but it is not a substitute for reading and understanding the primary texts in each module.

http://rpo.library.utoronto.ca/poet/7.html

Representative Poetry Online has links to a number of poets and poems.

luminariam.org. Primary texts as well as essays and supplementary materials are listed for the Medieval period, the Renaissance, and the Seventeenth Century.

web-books.com and plagiarist.com provide access to many prose and poetry texts.

Module 2

Before National Consciousness

Although most people living outside England and many within it may regard the country as unified and indivisible, "Britishness" or "Englishness" is a concept that has been formed, often with great difficulty, over centuries and—like the English language itself—by the assimilation of diverse influences. The Britons, like some of the Scots, Irish, and Welsh today, spoke a Celtic language. Angles, Saxons, and Vikings, speaking various Germanic languages, came from Northern Europe, and in the 11th Century the Norman French William the Conqueror displaced the Anglo-Saxon king Harold.

This unit begins discussion of themes which run throughout British history: external and internal dangers which threaten the person/tribe/country; definitions of heroism and leadership as a means of confronting those dangers; and the peoples' consciousness of itself as a political and cultural unit.

Beowulf, the major text from the Anglo-Saxon period, is set not in the British Isles but in Denmark and Geat-land, but it states most forcefully and most eloquently the questions about the way that these tribes defined the universe in which they lived and the ways which they used to combat it.

Readings (select four or five readings to deal with questions about each narrative; * means required reading):

http://www.gallica.co.uk/celts/contents.htm

See especially the section on The Warrior

Nennius, The History of the Britons: On Britons:
http://www.fordham.edu/halsall/source/nennius.html

Beowulf: Various translations available. Read from the beginning to the lines reading, roughly, "but the greater right / and sway were inherited by the higher born" or, in another translation, "They held in common / land alike by their line of birth, / inheritance, home: but higher the king / because of his rule o'er the realm itself.

The Battle of Maldon

The Wife's Lament

The Wanderer

The Seafarer: http://alliteration.net/poetry/seafarer.htm

Worksheet Guiding Questions. Please post your response in the discussion board.

(Keep a copy in a course portfolio. You will bring it with you to help you discuss material with other class members in the face-to-face session.)

1. What does Narrative 1 seem to say about the Anglo-Saxon view of the universe (spiritual and psychological as well as physical) in which they lived? Was it benevolent? Dangerous? How far was it knowable by human beings? What are the dominant responses to these perceptions of humanity's place in the universe? Be sure to cite specific material in your answer.

2. Which texts give the strongest sense of the response to the universe? Do any of them differ from the majority view, and if so, how?

3. What means do the characters in *Beowulf* attempt to use to establish conditions—codes of conduct, social structures, physical structures—that may help them resist external threats and the human failings which can cause the society to fail?

4. How do *Beowulf* and "The Battle of Maldon" define the good and effective leader and warrior both by positive and negative example? Who are the leading examples of effectiveness, and why are they effective?

Narrative 1. Fate, Fortune, and Philosophical Responses. A line in an Anglo-Saxon poem can be translated as "Fate is fully determined." A character in the recent film "Brokeback Mountain" says, "If you can't fix it, you have to stand it." The sense of fate and the need to bear up under adversity in a kind of **stoicism** are sometimes perceived as strong elements of the British character.

Narrative 2. The form of government in this period is essentially tribal, based on the establishment of personal rather than legal relationships. What are the means used to ensure that society continues to function?

Module 3

From Chivalry to Law to Society

   The shift from Anglo-Saxon to Norman dominance involved not only major shifts in language, wherein English came to dominate not only official but literary language and thus was accessible to all members of the society but also to concepts of law and custom, including chivalry, the concept of social divisions among the nobility, the Church, and the commons (common people) as each having a place in the whole body politic.

Worksheet Guiding Questions. Please post your response in the discussion board.

1. In *Magna Carta*, the rights of what levels of society are emphasized? Which group or groups are slighted or ignored in this document? What light is thrown on these issues by the *Anglo-Saxon Chronicle*'s account of the reign of King Stephen or the evaluation of William the Conqueror's performance as king? How would the audience of Beowulf judge these two monarchs? What values persist? Which have changed?

2. How do the values embodied by Sir Lancelot in Malory differ from those embodied by Beowulf? Find a definition of "chivalry" to help guide your discussion.

3. What expansion of the definition of society and social classes can be inferred by comparing from *Magna Carta*, "The Prologue" to William Langland's *The Vision of Piers Plowman* and "The General Prologue" of Chaucer's *Canterbury Tales*?

4. Discuss the implications about the position of women in society in *The Book of Margery Kempe* (especially the confrontation with the Archbishop: http://home.infionline.net/~ddisse/kempe.html#anchor459736) and "The Wife of Bath's Prologue and Tale" in Chaucer. What guarantees the two women the social freedoms they seem to enjoy?

Narrative 1: Society moves first from a tribal conception of personal fealty to a concept of codified law at the same time that tales of chivalry from a supposed past Celtic age attempt to establish continuity between past and present.

Codifying Law: *Magna Carta*

Chivalric Tales: *Morte Darthur*: Sir Thomas Malory, Morte Darthur, Book 1, Chapters 8-12; Book 21, Chapters 4-7, http://etext.virginia.edu/toc/modeng/public/Mal1Mor.htm

Narrative 2: An increasing number of people of all classes come to be regarded as essential and important elements in society. The class system becomes more clearly defined.

Chaucer's *Canterbury Tales* listed above.

Margery Kempe, listed above.

William Langland, "The Prologue," as above.

Module 4

Kings, Gentlemen, Courts, and Retirement

Overview:

The sixteenth century marked the end of English attempts to recover what earlier kings had regarded as lost dominions in France and the assertion of Englishness in religion as well as politics with Henry VIII's break with the Roman Catholic Church, the establishment of the Church of England, the assertion of royal privilege, and a connection between religious belief and patriotism in which belief in a different interpretation of religious doctrine or adherence to a different line of royal succession was treasonable and deserved a death sentence. At the same time, aristocrats and men of learning were drawn to the ideas and literature of the continental Renaissance, some of which emphasized the cultivation of individual virtues and withdrawal from active political life. These impulses toward expansiveness and concentration are only two elements in a turbulent century, but they offer insights into the continuing development of a sense of Britishness. See **Dissolution of the Monasteries, English Recusants, Spanish Armada, Cult of Queen Elizabeth (I— though this qualification is superfluous and indicates something about the change in the view of the monarchy.)**

Worksheet Guiding Questions. Please post your response in the discussion board.

(Keep a copy etc.)

1. What does narrative 1 have to say about the definition of the royal leader? How does this differ from definitions in earlier periods? In particular, how does the fact that Queen Elizabeth I was a woman help to qualify the definition? What light does the Earl of Surrey's "Th'Assyrians King"—supposedly alluding to Henry VIII—throw on the issue?

2. What accounts for the failure of Shakespeare's Richard II as king? Why is Henry V a success? What virtues does he share with Anglo-Saxon leaders?

3. Discuss the apparent contradiction between Roger Ascham's condemnation of the Italianate Englishman and Sir Thomas Hoby's endorsement, through his translation of Castiglione, of Italian ideals. Is the different real or merely apparent? Do the two texts reach any common ground?

4. What compensations are to be found in removing oneself from political life and retiring to the country? What is the ideal situation of the country estate?

Readings:

Narrative 1: The royal leader, king or queen, becomes not only the political leader but an icon, standing for the country as a whole. With this glory comes an increased sense of responsibility not only for wise leadership but for unifying the country.

William Shakespeare, *Richard II, Henry V*

Queen Elizabeth I, "The Golden Speech," "Speech to the Troops at Tilbury": mcgees.net/fragments

Henry Howard, Earl of Surrey, "Th'Assyrians King":
http://www.luminarium.org/renlit/assyrian.htm

Francis Bacon, "Of Great Place"

Narrative 2: With the concentration of power in royal hands and with less responsibility for and more danger in pursuing political activities, members of the aristocracy and an increasing number of educated commoners could devote themselves to personal matters, including learning. The concept of the gentleman (and well-educated lady) began to emerge as that of the knight or warrior receded.

Ben Jonson, "To Penshurst"

Sir Thomas Wyatt, "Mine Own John Poynz (or Poins)"
http://rpo.library.utoronto.ca/poem/2405.html

Richard Hooker, The Laws of Ecclesiastical Polity (excerpts):
http://www.luminarium.org/renlit/hookbib.htm

Sir Thomas Hoby, from Castiglione's *The Courtier*, Book I, passage beginning "Bound I am not" to "handes from the table."
http://darkwing.uoregon.edu/%7Erbear/courtier/courtier1.html

Roger Ascham, The Schoolmaster. Text available in luminarium; search "Italianate Englishman" and "Lady Jane Grey"

Module 5

Revolution Once Begun

Overview: Once ideas of religious reformation became established in England, a debate, often furious and even bloody, began about where the rights of individual conscience ended and the limits of government control began. Puritans demanded still more reform; the Establishment, which now included the Church of England and under the Stuarts had begun to insist in the divine right of kings, resisted further religious innovation that threatened to become political—and did during the battles of the Cavaliers and Roundheads that led to the establishment of the Commonwealth under Oliver Cromwell and the beheading of King Charles I. For some, the Commonwealth did not go far enough in granting religious liberty. But a secularist and rationalist tradition provided an undercurrent that was in the long run to prove much more powerful. See **Oliver Cromwell**, **Cavaliers and Roundheads, Overthrow of Charles II.**

Although literacy and formal education are not prerequisites to the creation of memorable literature—Margery Kempe could not read or write—England had been moving from an oral to a written culture since printing was introduced from Europe. Popular literature—ballads on newsworthy topics, criminal tales, confessions, and so on—became widespread in the sixteenth century, and as Module 5 indicated, religious controversy was written not only by the university-educated but by the working classes. Perhaps because effective argument required direct and forceful language and perhaps because writers and readers were more

comfortable with the language as most people spoke it, prose style, like that of Sir Francis Bacon, became more direct than that of Sir Thomas Browne and Elizabethans like John Lyly, who wrote in a Latinate style. This shift is important not only for work of this period but for the development of English prose style in succeeding centuries.

Worksheet Guiding Questions

1. Would Coppe and Lilburne agree with each other on any points? Or are they approaching experience from different viewpoints, more or less practical vs. apocalyptic? With which author would Margery Kempe be most in sympathy? These questions deal with the British tradition of dissent, innovation, and protestantism in the root sense of the word.

2. Drawing evidence from Milton's sonnets, Marvell's ode, and Clarendon's history, compare the views of Oliver Cromwell. In what ways are the judgments similar to those of previous leaders, historical or fictional?

3. Compare Hobbes's view of the human condition and of the organization of society with that of Milton in *Aeropagitica*. Which of the authors places more faith in human reason? Which more readily admits the role that religion might play? What are considered the ultimate sources of power, stated or implied, in the two works?

4. Which statements of rights and principles from Lilburne's "Agreement" correspond to those in *Magna Carta* and Hobbes? Which are newly introduced into the discussion?

Narrative 1. Religious enthusiasm moves into the political realm in search of newly defined liberties or moves beyond earthly matters. (See Overview)

Sir Thomas Browne, *Religio Medici*, Part I, paragraphs 1-35:
http://www.luminarium.org/sevenlit/browne/brownebib.htm

John Lilburne, "An Agreement of the Free People of England":
http://www.bilderberg.org/land/leveller.htm

On Lilburne's trial: http://www.mspong.org/percy/bar.htm

Abiezer Coppe, "A Flying Fiery Roll":
http://www.totse.com/en/religion/subgenius/subg_05.html or

http://history.wisc.edu/sommerville/367/Coppe%20Fiery.htm

Narrative 2. Political Ideals and Realities. Some intellectual leaders during this period argued from first principles—of the primacy the search for truth; of a realism about human nature and the necessity for the construction of society; for the necessity of evaluating leaders. John Milton, Areopagitica, paragraphs 1-19. One source is
http://www.bartleby.com/3/3/2.html

"On the New Forcers of Conscience…."
http://www.dartmouth.edu/~milton/reading_room/conscience/index.shtml

"To the Lord General Cromwell" many sources

Thomas Hobbes, Leviathan. Google and see oregonstate.edu/instruct. Read Chapters XIII and XIV

Andrew Marvell, "An Horatian Ode"

Henry Hyde, Earl of Clarendon, The History of the Rebellion, pp. 90-97:
http://books.google.com/books?vid=OCLC01452088&id=9VwNAAAAIAAJ&pg=PA97&vq=tertian+ague&dq=The+History+of+the+Rebellion

Module 6

Creating a Middle Class and Maintaining Old Standards

Overview:

London had for several centuries been the political and intellectual center of England, but after the return of Charles II from France to ascend the throne in 1660, it became self-consciously a center of fashion, manners, and world trade. By 1700 and perhaps by 1688 the mood had changed and economic and to an extent political power had begun to shift to the commercial classes. See **Glorious Revolution, Eighteenth Century Whigs and Tories, mercantalism**. This consciousness affected not only the aristocracy but members of a growing educated class who, as writers, came less and less to rely on aristocratic patronage and more and more on the sale of books—especially the new genre of the novel—to an audience which grew with the spread of literacy. Members of that audience, eager to improve themselves, devoured what would now be called self-help works on manners and morals (some put in fictional terms, some, like Addison and Steele's, in essay form), books on proper grammar and usage, and, with Samuel Johnson's monumental *Dictionary*, guides to the meanings of words they had encountered and new words with which to expand their vocabularies. Although writers like Alexander Pope would have denied that he wrote directly for this audience, his translations of Homer's epics and his *Essay on Criticism* and *Essay on Man* reached the upper levels of the new audience.

This and other social and economic movements gave the British a new sense of pride in their country and in their class and a desire to see their lives and values reflected in literature. *The London Merchant, or The History of George Barnwell* by George Lillo (1731) insisted, in contradiction of the classical doctrine upheld in Sir Philip Sidney's "The Defence of Poesy" that tragedy should deal only with members of the aristocracy, that a mere merchant could be a fit subject for the elevated tone of the genre. Much of the literature directed to the newly literate classes has not survived, but it had an effect even on writing by classically educated writers. Some of that effect was negative, as in the work of John Dryden, Alexander Pope, and John Gay, who used classical forms like the epic poem to ridicule writers and others who did not live up to the standards set by the characters and in some cases to imply a positive code of conduct. Others, like Jonathan Swift, used the popular form of the travel narrative to reflect and reflect on English society.

Toward the end of the eighteenth century, some writers turned away from London to a concern for the economic and social changes affecting the countryside and toward nostalgia for a simpler time.

Worksheet Guiding Questions.....

1. Would Samuel Pepys fit in as member of the Spectator Club? What values might he share with its members, morally, socially, psychologically? Which values or kind of conduct would make him ineligible?

2. Compare Bunyan's vision of Vanity Fair with that of Pope in "The Rape of the Lock" and Johnson in "London." What are the grounds of condemnation in each? Are there any points on which the writers might agree? What particular aspects of style and language help each author to convey the kind and degree of condemnation?

3. What specific values and virtues to be found in the countryside are stated or implied in "The Deserted Village," "The Village," and "Elegy Written in a Country Churchyard"? What forces have led to their destruction and decline? What, if any, remedies do the writers propose?

4. Compare the vision of England in Swift's *Gulliver's Travels* and Pope's *Dunciad* with each other and with James Thomson's "Rule, Britannia." What values do Swift and Pope imply and Thomson state in fairly abstract terms?

Narrative 1. London as center and cesspool.

The language of everyday life can be used for literary purposes. Samuel Pepys was not writing for an audience—some of his diaries are in code—but his language, his attitude as an average sensual man who seeks out and enjoys the pleasures of the flesh, and his habit of making an inventory of his possessions and his accomplishments (derived from the Protestant habit of self-examination but hardly following its spirit) anticipate Daniel Defoe's Robinson Crusoe in the next century, some of the characters in H. G. Wells's novels, and James Joyce's Leopold Bloom in *Ulysses* in the twentieth century. The attitude of John Bunyan is very different, and his style, unlike that of Pepys, is strongly influenced by the Bible, but it derived from colloquial English.

Classically trained writers' view of London could be even more negative than Bunyan's. Samuel Johnson's "London," an imitation of Juvenal's satire on Rome, shows the various ills of the city. Alexander Pope's *The Rape of the Lock* lightly satirizes the follies and extravagance of a particular class. Addison and Steele seek to raise standards of the middle class.

Samuel Pepys, *Diaries*. Read the entries for January 1660 or any passage of comparable length. web-books.com is a good source.

John Bunyan, *The Pilgrim's Progress*, from "Then I saw in my dream [about Vanity Fair] to "spectacle to all the men of the fair."

Samuel Johnson, "London"

Alexander Pope, *The Rape of the Lock*; *Dunciad*, lines 579 to the end.

Joseph Addison and Richard Steele, *Spectator*, no. 2, the Spectator's Club; no. 10, aims of the *Spectator*; No 112, Sir Roger at Church

Narrative 2. The price of economic and imperial expansion

Although England was for most of the period becoming more prosperous and establishing the foundations of later empire in America and India, some writers lamented the social cost to the countryside and the moral decay that seemed to accompany prosperity. See **Enclosure Acts**.

Thomas Gray, "Elegy Written in a Country Churchyard"

Oliver Goldsmith, "The Deserted Village"

George Crabbe, "The Village", Book I

Jonathan Swift, *Gulliver's Travels*, Book II, Chapter 6 and first six paragraphs of Chapter 7; Book 4, Chapter 12

James Thomson, "Rule, Brittania"

Module 7

Revolution Political and Industrial

Overview:

While the American Revolution of 1776 and following caused relatively few ripples in the literary consciousness of Britain, the French Revolution, more violent, more sweeping, and closer to home, opened serious debate not only about human rights—and who should be regarded as human--but of the idea of liberty. While the British rejected violent change, many of the principles debated at the end of the eighteenth century were instrumental in leading to the end first of the slave trade in Britain in 1807 and to the First Reform (of Parliament) Bill in 1832. Major English poets like Wordsworth and Shelley championed ideas; Byron actually fought for them in Greece.

Revolutionary changes in poetic practice and theory were supported by and embodied in some of these poets. Poetic imagination was accorded higher status than ever before; Milton was restored to the pantheon of English poets after relative neglect during the previous hundred years, and poetic forms he had used, like the sonnet and the pastoral elegy, were used for personal as well as political _expression.

Worksheet Guiding Questions.

1. Compare Mary Wollstonecraft's view of the rights of women with those enunciated by Margery Kempe. What differences in the arguments depend upon personal assertion, what on assertions of principles?

2. How far beyond Lilburn (Module 5) do Prior and Payne go? How far would Burke disagree with Lilburn? Looking backward, how strongly would Wordsworth in *The Prelude* and Byron in *Childe Harold* agree or disagree with revolutionary principles?

3. In actual poems, how closely do the poets follow the dictates of Wordsworth in "Preface to Lyrical Ballads" and Colderidge in *Biographia Literaria* in subject matter and in choice of poetic language? **OR** compare the picture of London and England presented in the poems

below with that of Pope and Johnson (Module 6). What are the bases of criticism? What are the positive standards implied?

4. What status do Blake and Shelley accord the imagination? (Blake is not speaking specifically about poetry in "Proverbs of Hell," but for him imagination is identical to the prime creative principle.) Is there any difference between their views of the function and status of poetry and those of Sir Philip Sidney (Module 4)?

Narrative 1: Political theorists debate the sources and extent of human political rights, often extending the definition of "political" into new territory. The place of tradition is re-examined and in many cases denounced or replaced by other kinds of authority.

Mary Wollstonecraft, A Vindication of the Rights of Woman: http://www.bartleby.com/144/

Edmund Burke, Reflections on the Revolution in France, from "Kings, in one sense" to "the great conservatories and magazines of our rights and privileges"
http://www.bartleby.com/27/23.html

Richard Prior, A Discourse on the Love of Our Country," from "We are met" to "this world would soon be a heaven."

Thomas Paine, Rights of Man, from "The English Parliament of 1688" to "who is to decide, the living or the dead?"
http://etext.library.adelaide.edu.au/p/paine/thomas/p147r/p1rights.html

Narrative 2: Poets call for new language and new sentiments in poetry and, emboldened by revolutionary spirit and new views of the human mind which further emphasize the belief in the power of the individual mind to imagine and judge, and also to take new approaches to political and personal issues.

Wordsworth, Preface to Lyrical Ballads, begin with "The principal object, then" to "the last stanza of the latter poem"; "Having dwelt thus far" to "no respect differ from that of prose"; "Taking up the subject, then" to "express themselves as other men express themselves."
http://ssad.bowdoin.edu:8668/space/Preface+to+Lyrical+Ballads,+1802

"Composed upon Westminster Bridge, September 3, 1802"

"London, 1802"; "The world is too much with us";

"Steamboats, Viaducts, and Railways": http://www.bartleby.com/145/ww846.html;

"The Prelude," Book XI, lines 105-235.

Coleridge, Biographia Literaria, Chapter XVII:
http://www.gutenberg.org/dirs/etext04/bioli10.txt

"Dejection: An Ode"

William Blake, "London" "Holy Thursday" (both Songs of Innocence and Songs of Experience") "England! Awake! Awake! Awake!" "The Chimney Sweeper" "All Religions Are One"; "Proverbs of Hell"

George Gordon, Lord Byron. "When a man hath no freedom to fight for at home"

Childe Harold, Canto 3, verses 36-45.

Don Juan, Dedication, Canto I, stanzas 1-7

Percy Bysshe Shelley

"To Wordsworth"

"England in 1819"

"To Sidmouth and Castelreagh"

"A Defence of Poetry," from "The functions of the poetical faculty" to "the popular imputations on the lives of poets." http://www.bartleby.com/27/23.html

Felicia Hemans, "The Homes of England," "England's Dead"

Module 8.

Consolidation, Empire, Critique: From Revolutionary to Sage

Overview:

Although the revolutionary fervor of the late eighteenth and early nineteenth centuries had waned even among many of those who most fervently espoused it, writers who came to prominence after the **First Reform Bill** (1832) and the accession of Victoria to the throne of England (1837) continued to be aware of political and economic inequities. Increasingly they tended to base calls for reform or modification not on religion or on purely abstract principles of liberty. The term "sage" should be examined for all of its implications, including detachment, rationality, and balance, and in an influential book titled *The Victorian Sage*, John Holloway examines not only premises but methods of argument.

For a long time, "Victorian" and "complacency" seemed welded together because of the influence of writers like Lytton Strachey, whose *Eminent Victorians* (1918) took a superior attitude towards his predecessors. But it is obvious not only from the prose writers listed in this section but in poets like Tennyson in "In Memoriam" and "Maud" and Arnold in "Dover Beach" that doubt and conflict were central to the Victorian experience.

Not least of these doubts were prompted by newly stated and more sophisticated theories of evolutionary development that contradicted literalist readings of the Bible and by views of society that further threatened traditional views of hierarchy. At the same time, the **British Empire** continued to expand. (See **Crimean War, East India Company, Indian (or Sepoy) Mutiny**.)

Worksheet Guiding Questions:

1. Judging from the selections by Charles Darwin and Edmund Gosse, how revolutionary did Darwin think his theories were or were to be perceived as being? Could Thomas Babington

Macaulay be perceived as a social evolutionist or merely as a traditionalist? How far did Gosse's father and Macaulay go beyond Alexander Pope's view of a coherent universe in the *Essay on Man* selections (see Module 6).

2. Judging from the selections from Mill, Arnold, and Morris, what were the key issues in their debates on individual liberty? Which seem closest, and why, to those of the revolutionaries included in Module 7?

3. Drawing upon material by Henley, Tennyson, Carlyle ("The Hero as King"), and Kipling, discuss Victorian definitions of and attitudes towards the hero and the differences and similarities between these views and those of Britons in previous centuries.

4. What, in the views of Carlyle in "The Hero as Man of Letters" and Arnold in *The Function of Criticism* at the present time, is or should be the value put upon the critical spirit as expressed in literature? Do the two writers contradict each other? If so, where? And how far are they in agreement? How do their positions differ from previous centuries' views of the value and purpose of literature?

Narrative 1. New theories, like Darwin's and Mill's, however different they may have seemed on the surface, led to re-examinations of human beings' place in the biological (and theological) and social realms.

John Stuart Mill, *On Liberty*, Chapter III, from beginning to "taken from them and given to their relations." http://www.bartleby.com/130/3.html

Matthew Arnold, *Culture and Anarchy*, From Chapter 2, from "When I began to speak of culture" through "never does act."
http://www.victorianweb.org/authors/arnold/writings/contents.html

William Morris, "How I Became a Socialist":
http://www.marxists.org/archive/morris/works/1894/hibs/hibs.htm

Edmund Gosse, *Father and Son*, http://www.gutenberg.org/files/2540/2540.txt

from "through my Father's brain" through "the cause of universal reconciliation."

Thomas Babington Macaulay, from "Southey's *Colloquies*", from "The present moment is one of great distress" to the end. http://www.econlib.org/library/Essays/macS1.html

Narrative 2. The role of the man of action does not entirely give way to the idea of the primacy of the man of thought, but the concept of heroism is more muted than in previous ages and the claims for the importance of the intellectual become almost as strong as those for the poet or imaginative writer during the Romantic period.

Matthew Arnold, *The Function of Criticism at the Present Time*,
http://rpo.library.utoronto.ca/display/displayprose.cfm?prosenum=4, From "A Member of the House of Commons" through "their spiritual horizon would thus gradually widen."

Alfred, Lord Tennyson, "The Charge of the Light Brigade," "The Coming of Arthur"

William Ernest Henley, "England, My England"

Thomas Carlyle, "The Hero as Man of Letters" or "The Hero as King" from *Heroes and Hero-Worship*

Rudyard Kipling, "The Last of the Light Brigade,"
http://www.cs.rice.edu/~ssiyer/minstrels/poems/357.html

Module 9

Decline and Fall

Overview:

Even before the end of Queen Victoria's reign (1903), some of the leading writers of the period had begun to question not merely the bases on which society was constructed but—perhaps influenced by Darwin and Continental philosophers like Frederick Nietzsche—the metaphysical foundations which for centuries had given stability and solace to humanity's way of thinking about itself. Confidence in the rectitude of the British Empire had also begun to wane, partly because of the **Boer War** (from which the term guerilla comes), partly because of revelations about European atrocities in the **Belgian Congo** and elsewhere, partly because of uneasiness about growing European rivalries over acquiring new colonial territories. See **Naval Race** between Germany and England.

Moreover, writers came to prominence who could not be considered British. George Bernard Shaw came from Ireland, although he lived most of his life and had his career in England; Joseph Conrad came from Poland and did not learn English until he was an adult. Others had not had the traditional classical education. Thomas Hardy worked as an architect; H. G. Wells came from the lower middle class and failed to complete his science studies. None of these writers seemed disposed to regard the English social system as divinely ordained or unchangeable.

Misgivings about the stability of society and the wisdom of its leadership became general with the outbreak of **World War I** (1914-1918). Belief in traditional ideas of heroism and of government leadership crumbled before the realities of trench warfare, and writers who did not fight in the war saw in it a symptom rather than a result of the crumbling of morale—or, as the American novelist F. Scott Fitzgerald said of a French battlefield in *Tender Is the Night*, "there was a century of middle-class love spent here. This was the last love battle."

Worksheet Guiding Questions:

1. Compare the views of battle or heroism in the work of the poets (except Kipling) listed in Narrative 1 with those of Lawrence and Kipling, who did not serve in battle. What advantages did each group derive from their very different experiences? How do these views differ from the concept of battle or heroism in previous centuries?

2. Compare the visions of England as viewed from the Thames in Wells and the beginning and end of Conrad's narrative. (The two men knew each other, and it is possible, judging from some of the episodes in *Tono-Bungay*, that Wells had read *Heart of Darkness*.) In what particulars of style and tone do the passages differ? Which of the two focuses more specifically on England and its history? Which takes a more general philosophical view? Cite specific examples to support your answer.

3. Compare the attitudes towards imperialism in the poems of Kipling listed under Narrative 2 with those of Joseph Chamberlain and Conrad. What point of view—economic, military, personal, metaphysical—does each writer take? What, for each, are the effects of conquest on the imperialist?

4. Discuss the psychological effects that led to and resulted from war on both civilians and combatants in Shaw's preface and play and Lawrence's story. Which kind of damage, in these writers' views, was the most serious and long-lasting?

Narrative 1: Slaughter of hundreds of thousands of soldiers on the Western Front in World War I calls into question not only the competence of military and political leaders but also the very concepts of patriotism and heroism.

Rupert Brooke, "The Soldier"

Rudyard Kipling, "Epitaphs of the War," through "The Rebel"

Siegfried Sassoon, eight poems (this and Rosenberg in plagiarist.com)

Isaac Rosenberg, "Dead Man's Dump"

Wilfred Owen, first six poems in http://rpo.library.utoronto.ca/poet/7.html

D. H. Lawrence, "England, Your England" (in a collection of stories with the same title): http://www.gutenberg.org/dirs/etext05/8meng10.txt. Especially the section after the character joins the Army.

Narrative 2: Writers with experience outside the British Isles or outside the conventional Establishment upbringing and education begin to question the foundations of English society, including the Empire, and the solidity of English morale

George Bernard Shaw, *Heartbreak House*, preface and play: http://www.gutenberg.org/etext/3543

Joseph Conrad, *Heart of Darkness*

H. G. Wells, *Tono-Bungay*, Chapter 1, section II; Chapter 14, section II

Joseph Chamberlain, "The True Conception of Empire": http://www.wwnorton.com/nael/victorian/topic_4/chamberlain.htm

http://www.bartleby.com/268/5/14.html

Rudyard Kipling, "The Widow at Windsor," "Recessional," "The White Man's Burden," "Dane-Geld," "The English Flag," "A Song of the White Men," "The Wage-Slaves," http://www.poetryloverspage.com/poets/kipling/kipling_ind.html

Module 10

Things Fall Apart or Civilization and Its Discontents

Overview:

The two halves of the title of Module 10 are taken first from William Butler Yeats's "The Second Coming" and second from the title of a book by Sigmund Freud which attempts to explain the causes of war and develops further his theory of the death instinct or wish which he formulated in an attempt to account for the destruction of World War II.

Other theorists like the German Oswald Spengler in *The Decline of the West* and, less formally, Yeats, T. S. Eliot, and James Joyce, came to see human history as a series of cycles in which a civilization developed, achieved its greatest development, and declined, to be replaced by another cycle. The most dramatic embodiments of this vision dealt with contemporary Western civilization in a state of political, psychological, or spiritual decline.

Worksheet Guiding Questions

1. Aldous Huxley and D. H. Lawrence were friends who sometimes approached modern society in very different ways. Compare Lawrence's view of the transition from paternalistic capitalism to an impersonal management model in the chapter from *Women in Love* with Aldous Huxley's vision of the triumph of assembly-line efficiency in Chapters 16 and 17 of *Brave New World*.

2. Discuss the extent to which Virginia Woolf's view of the position of women in England's past agrees with those of Wollstonecraft (Module 7), of George Eliot in the "Preface" to *Middlemarch* and of people in general in Mill (Module 8).

3. Compare the visions of cultural disintegration and collapse in the poems by William Butler Yeats and T. S. Eliot. Does either poet seem to offer hope for reintegration or some kind of salvation, cultural or otherwise? Does either poet draw from earlier models of social or personal models as a way of mitigating disillusion with the modern world?

4. Discuss attitudes towards the past in Huxley, Woolf, and Eliot. What is to be retained from the past? What criticized? What discarded? And in each case, why?

Narrative 1. Ever since William Blake, British writers have expressed concerns about the growth of industry dominated by assembly-line models of efficiency, and some, like Thomas Carlyle, have lamented the loss of personal bonds between masters and servants for the employer-employee model. But most of these writers concentrated on the effect of the system upon exploited workers. By the third decade of the twentieth century, writers were beginning to examine the effect of the system on those who controlled it, as in the case of D. H. Lawrence, whose father was a coal miner, and of the implications of the efficiency model—personified for Aldous Huxley in *Brave New World* by the automobile manufacturer Henry Ford, the antithesis of the Shakespeare-reading John Savage—for society as a whole. Were all humans doomed to be rendered soulless and mechanical? What, if anything, could or should be done to reverse the process of dehumanization? Or, for those who took a more limited view, could the changes in modern society lead to greater freedom and thus to greater possibilities for all humanity? Like artists in all centuries, they were better at painting pictures than in offering solutions, but their visions influenced many non-literary people to ask questions.

D. H. Lawrence, *Women in Love*, http://www.readprint.com/work-1004/D-H--Lawrence

Chapter XVII, "The Industrial Magnate"

Aldous Huxley, *Brave New World*, Chapters 16-17: http://www.online-literature.com/aldous_huxley/brave_new_world/

Virginia Woolf, *A Room of One's Own*, Chapter 4
http://etext.library.adelaide.edu.au/w/woolf/virginia/w91r/

George Eliot, Preface to *Middlemarch*: http://www.gutenberg.org/dirs/etext94/mdmar11.txt

Narrative 2. Due to whatever causes—the destructive violence of World War I, decline in religious belief or in cultural coherence, psychological disintegration, or patterns deeply embedded either in the human psyche or in human society (or, of course, both)—early twentieth century British writers as well as their counterparts on the European continent questioned the ability of society to maintain itself. This narrative went well beyond the more localized questioning of means and methods more obvious in Narrative 1.

William Butler Yeats, "A Meditation in Time of War," "An Irish Airman Foresees His Death," "Meditations in Time of Civil War," "Nineteen Hundred and Nineteen," "On Being Asked for a War Poem," "The Ghost of Roger Casement," "The Nineteenth Century and After" (cf. Matthew Arnold, "Dover Beach"), "The Second Coming," "The Three Movements": plagiarist.com

T. S. Eliot, "The Waste Land," "Journey of the Magi," "The Hollow Men"

Oswald Spengler, *The Decline of the West*, sections on Civilization, Imperialism, Cities: http://www.duke.edu/~aparks/Spengler.html

Sigmund Freud, passage from *Civilization and Its Discontents*: http://www.primitivism.com/discontents.htm

See also discussions of the death instinct in *Beyond the Pleasure Principle*

Module 11

Note: Relatively few texts from this period on are available on the internet. If students are able to find inexpensive copies of books, marked *, they should do so. Alternatively, if students have access to films based on novels of this period on videotape or DVD, they can be substituted for some of these readings.

A Low Dishonest Decade

Overview:

The leading writers from this period, roughly the 1930s, were born after the beginning of the twentieth century and were too young to serve in World War I but not too young to be disillusioned by the conduct of the war and the handling of peace negotiations. Most of them had excellent educations at **English Public Schools** or **Oxford and Cambridge Universities** or both and thus came from the same kind of upper-middle-class background. All were exposed to popular culture and were part of the first generation of writers to have

grown up with motion pictures, techniques of which influenced the work even of those who did not work in film, as Auden, Isherwood, Greene, and Waugh did.

At first, many of the writers had no interest in politics, although many would have agreed that British society was at best stagnant and at worst dying. As economic depression continued into the 1930s apparently outside the control of politicians and **Fascist** and **Nazi** threats to the peace of Europe and the world increased, some of the writers turned to Communism or at least to a **Popular Front** against right-wing totalitarian governments, especially in the **Spanish Civil War**. After the Spanish Republican forces were defeated and Hitler's expansionist policies in Central Europe posed even more serious threats to democratic regimes, however imperfectly they realized ideals, writers began to prepare for war, some, like W. H. Auden and Christopher Isherwood, by leaving Europe altogether, some by imagining what war would be like.

Worksheet Guiding Questions

1. Judging from the selections by Auden, Spender, and Caudwell, how accurate or just is the judgment of their work rendered in Orwell's "Inside the Whale"?

2. Compare the tone in Auden's "Letter to Lord Byron" and other poems, MacNiece's poems, and Caudwell's prose analysis of British society. Does the humor in some of these poems soften or detract from the political message? Or does its indirectness help to establish a critical detachment more effective than that of more directly political poems? If you can find a Graham Greene novel from the period, does he seem to agree with Caudwell's description of the situation in Britain even if he does not offer solutions?

3. Discuss the decline of the upper class ideal in Waugh's *Decline and Fall* (and even better in *A Handful of Dust*, if you can find it) and H. G. Wells's *Tono-Bungay* (Module 9). Which author's viewpoint is easiest to understand? To put it another way, does Waugh lament or praise the destruction of King's Thursday? Does it have for him the value that Bladesover may at one time have had in Wells's account?

4. Compare the attitude towards war and the possibility of war in Auden's "Spain 1937" and "September 1, 1939" (both, by the way, poems which he later repudiated and omitted from his collected poems) and that in Orwell's *Coming Up for Air*.

Narrative 1. Some writers found in collectivist political philosophies a way to end Britain's economic, intellectual, and moral decline. Some saw in the cause of the Spanish Republic against General Francisco Franco's Falange a chance to join a modern crusade against the forces of repression. Not all of these writers joined the Communist Party, and not all maintained their faith even until the **Molotov-Ribbentrop Pact** that disillusioned many others. But their adherence to left-wing ideas and causes established a major theme in the period. And in any case, all but the most politically committed were interested in creating works of art as well as making statements.

*W. H. Auden and Christopher Isherwood, *The Ascent of F6*.

*Christopher Isherwood, *Berlin Stories* (or separately as *The Last of Mr. Norris* and *Goodbye to Berlin*.

W.H. Auden, "September 1, 1939"—esmational.org has annotations.

Letter to Lord Byron, http://www.emule.com/2poetry/phorum/read.php?4,155760

http://www.arlindo-correia.com/lord_byron.html

(read stanzas across rather than down)

"Epitaph on a Tyrant": http://www.audensociety.org/poems.html

"The Unknown Citizen": http://www.poets.org/viewmedia.php/prmMID/15549

"In Time of War XII": http://www.cs.rice.edu/~ssiyer/minstrels/poems/913.html

"Spain 1937"

http://monkeyfist.com/pipermail/bonobos/Week-of-Mon-20010917/000330.html

Stephen Spender, "I Think Continually of Those Who Were Truly Great," http://www.cs.berkeley.edu/~richie/poetry/html/poem78.html

Christopher Caudwell, *Studies in a Dying Culture*, Pacifism and Violence: A Study in Bourgeois Ethics

http://mia.marxists.org/archive/caudwell/1935/pacifism-violence.htm

or Liberty: http://mia.marxists.org/archive/caudwell/1938/liberty.htm

Louis MacNiece, poems: http://www.artofeurope.com/macneice/index.html

Narrative 2. Some writers were more interested in describing British decline than in prescribing solutions. Even George Orwell, who described himself as a socialist but was in many ways an old-fashioned liberal, rejected repressive authoritarian programs (as his postwar novels *Animal Farm* and *1984* showed even more clearly than his writing in the 1930s).

*Graham Greene, *It's a Battlefield*, *Stamboul Train/Orient Express*, *The Confidential Agent* (any of these novels can be useful) [There are film versions of some of these.]

*Evelyn Waugh, *A Handful of Dust* (also released as a film); *Scoop* (there is a very bad and unfunny television film version—avoid it); *Black Mischief*

Cyril Connolly, quotations in http://www.quotationspage.com/quotes/Cyril_Connolly/

http://www.brainyquote.com/quotes/authors/c/cyril_connolly.html

http://www.brainyquote.com/quotes/authors/c/cyril_connolly.html

http://thinkexist.com/quotes/cyril_connolly

Evelyn Waugh, *Decline and Fall*, Part II, Chapter I (King's Thursday) and Part III, Chapter I (Stone Walls Do Not a Prison Make

George Orwell, "Inside the Whale," Part II, from "After the war" to "who are not frightened"

Coming Up for Air, http://gutenberg.net.au/ebooks02/0200031.txt, Search "Down below" and read to the end of the section; search "I looked forward a few years" to "There's no escaping it."

Module 12

The Rigors of War and Privations of Peace

Overview:

Almost all of the casualties in World War I were suffered by military personnel in battle, but **World War II** brought the effects of combat to civilian populations on both sides of the war. After the military debacle and partly successful evacuation of troops from **Dunquerque**, Britain faced the first threat of foreign invasion since the time of Napoleon, and the urban population dealt with heavy aerial bombardment from the German Luftwaffe in the **Battle of the Blitz** and later from unmanned V-1 and V-2 rockets. (The London described in George Orwell's dystopia *1984* is drawn from Orwell's experience in war-time London.)

Rationing of food, clothing, and various luxuries continued well into the decade after the war ended in 1945. The British were abandoning parts of their Empire (see **Indian Independence**) and turning over peace-keeping in the Mediterranean to the United States of America (see **Greek Civil War**), and the beginning of the **Cold War** led to new anxieties.

However, university education was becoming more widely available to a greater segment of the population, and the Labour government which came to power at the end of the war attempted to correct social and economic inequities. But more widespread education seemed to lead to disaffection even among those whom it had benefited when higher incomes and status were not forthcoming.

British morale suffered another blow when the United States refused to support England and France during the **Suez Crisis** in 1956 and these countries were forced to withdraw their troops and concede control of the Suez Canal to Egypt. This symbolic defeat indicated that, at least in international affairs, England could no longer act independently, and in some views, this realization led, by gradual stages, to the creation of the **European Community**.

Worksheet Guiding Questions:

NOTE: In dealing with the questions below, you should consult material, both in print and film, that is not available on the internet. Each student will have access to different resources.

1. Compare the calls to heroic response in Winston Churchill's speech and Keith Douglas's "The Aristocrats" with some of the speeches in *The Battle of Maldon* and *Beowulf*. What are some of the differences in tone? Is Churchill appealing to a warrior tradition. Are Douglas's aristocrats the equivalent of tribal Anglo-Saxon warriors or do they more resemble those of the nostalgic chivalric code set forth in Tennyson's "The Coming of Arthur" (Module 8)?

2. How do the poems of Henry Reed and Keith Douglas compare with those of the World War I poets? On what aspects of soldiering do they focus? How much emphasis do they place on actual combat? What does this indicate about the expectations with which they went into military service compared with their predecessors in 1914-18?

3. Compare the attitude towards political change in Orwell's essays and in the political theorists in modules 8 and 9. What are the menaces feared by each? What are the hopes for success of their ideas?

4. What are the major subjects in the poems by the writers listed under Narrative 2? Do they ignore broader political or religious issues, or do their works imply an awareness of those issues? Find at least one novelist or playwright to use for your discussion.

Narrative 1: England under siege reacted with a strong sense of solidarity in the face of constant bombing and the real possibility of defeat by Hitler's Germany. Successful appeals were made to patriotic sacrifice, and the members of the armed forces, particularly those in the fighter wings of the **Royal Air Force** were given heroic status. Meanwhile there was the general recognition that civilian suffering was on a par with that of the military (which did not have to suffer massive losses in trench warfare), and much significant war poetry came from civilians and, relatively speaking, less from soldiers than in World War I.

Edith Sitwell, "Still Falls the Rain"

Dylan Thomas, "A Refusal to Mourn the Death, by Fire, of a Child in London," "The Hand That Signed the Paper Felled a City"

Winston Churchill, http://www.winstonchurchill.org/i4a/pages/index.cfm?pageid=393

Keith Douglas, "The Aristocrats," http://website.lineone.net/~nusquam/aristos.htm

"Cairo Jag," "The Knife," "How to Kill": http://www.poemhunter.com/keith-douglas/poet-8561/

*Graham Greene, *The Third Man* (also a very fine film); **The End of the Affair* (a not so fine film which seriously distorts the religious theme);

*Evelyn Waugh, *Put Out More Flags*

Henry Reed, "Naming of Parts," "Judging Distances," "Return of Issue," "Chard Whitlow," "Psychological Warfare," "Unarmed Combat," "Movement of Bodies,"

http://www.solearabiantree.net/namingofparts/home.html

*Elizabeth Bowen, *The Heat of the Day* (novel and film versions)

"Went the Day Well?" film based on a Graham Greene story.

"The Cruel Sea" film

"Churchill's Island" film

"The Lion Has Wings" film

"The Battle of Britain" film 1943

Narrative 2: The defeat of Nazi Germany was a major factor in Russian occupation of Central and Eastern Europe and a recognition that the forces of totalitarian political and intellectual control had not been defeated, especially since many intellectuals and others continued to sympathize with Russian Communist aims. This was particularly noticeable in the fiction and essays of George Orwell and the war trilogy, *Sword of Honour*, by Evelyn Waugh, both of whom, from very different perspectives, rejected Stalinist expansionism..

   Many writers and others tended to focus on personal concerns and to avoid large pronouncements in the style of the leading poets cited in modules 7, 9, 10, and 11. Collective action was rejected or not even posited in the work of writers like Larkin, Harrison, and Osborne as well as in films like "I'm All Right Jack" and "The Man in the White Suit."

George Orwell, "Writer and Leviathan," "The Prevention of Literature"

"Notes on Nationalism" http://www.k-1.com/Orwell/index.cgi/work/essays/nationalism.htmlp

Philip Larkin, "Church Going," "MCMXIV," "This Be the Verse"

Les Murray, "Noonday Axeman" (?)

*John Osborne, *Look Back in Anger*

*Graham Greene, *Our Man in Havana* (novel or film)

Tony Harrison, "National Trust," "Long Distance I and II," "V": http://www.poemhunter.com/tony-harrison/poet-11621/

*John Braine, *Room at the Top* (novel and film versions)

*Kingsley Amis, *Lucky Jim*

*Iris Murdoch, *Under the Net*

*Anita Brookner, *Hotel du Lac*

*Anthony Burgess, *A Clockwork Orange* (novel and film)

*Alan Sillitoe, "The Loneliness of the Long Distance Runner"

Seamus Heaney, "Testimony," "From the Frontier of Writing,"
http://plagiarist.com/poetry/poets/288/

"Casualty," http://www.ibiblio.org/ipa/poems/heaney/casualty.php

"I'm All Right Jack" film

"The Man in the White Suit" film

Module 13

Multicultural Britain

Overview:

The idea of a unified British culture had always been a convenient fiction, for writers from Ireland like Jonathan Swift and George Bernard Shaw, from Scotland like Thomas Carlyle, and from Wales like Dylan Thomas as well as thousands of other people had long entered the mix that began with Britons, Saxons, Normans, and others. But although the cultures and in some cases the languages differed, all of these people had a more or less common background.

After the formal collapse of the British Empire and the establishment of the **Commonwealth**, however, people from former dependencies began to move to England, bringing with them customs and ethnicities that mixed less readily with what had for centuries been thought of as British culture. Some of the newcomers attempted to form enclaves where they could continue to follow other own cultures. Others made often uneasy attempts to accommodate to British ways. For them and for the British who had lived in the country for generations, life and the definition of "Britishness" could never be the same.

Worksheet Guiding Questions:

At this point, the British, the instructor, and the student are entering relatively unexplored territory. Fiction and poetry are rarely available on the internet because of copyright considerations. A number of films deal with the issues of immigrant conditions in England, but they may not be readily available. Some music may deal with the issues.

Therefore, each student must develop an approach as best he or she can. Listed below are some internet sources with which students can begin, and more can be found through searching google or other internet search engines. Find at least one work of fiction (the *Granta* site is one sure resource) and one film to provided evidence for your discussion of two or three major issues concerning multi-cultural Britain.

Post-World War II British Immigration Policy:

http://www.findarticles.com/p/articles/mi_m2242/is_n1583_v271/ai_20418026. "England, Whose England? - England's Search for a New National Identity"

British Immigration Policy Since 1939: The Making of Multi-Racial Britain (ISBN: 0415136954)
Spencer, Ian

http://72.14.203.104/search?q=cache:sdOVirYo9CUJ:www.ier.org.uk/DFpaper.pdf+Post+world+war+2+British+immigration+policy&hl=en&gl=us&ct=clnk&cd=55

http://www.sterlingtimes.co.uk/powell_press.htm or http://theoccidentalquarterly.com/vol1no1/ep-rivers.html This is Enoch Powell's famous speech about the dangers of immigration. See the recent commentary in an American conservative magazine, http://www.newcriterion.com/archives/25/09/have-spoken/

Immigration policy and labor issues.

http://www.answers.com/topic/british-nationalism

British nationalism—anti-immigrant movements

http://www.samuelbrittan.co.uk/spee32_p.html

Argument for unlimited immigration

http://www.vdare.com/pb/time_to_rethink.htm

This is mostly about the USA but has valuable sidelights on Britain.

Derek Walcott, "A Far Cry from Africa,"

http://plagiarist.com/poetry/7750/

V.S. Naipaul, "I will not write fiction any longer," http://www.hindustantimes.com/news/181_1464868,00110004.htm

Postimperial and Postcolonial Literature in English, http://www.postcolonialweb.org/uk/genre.html

Granta 81: Best of Young British Novelists 2003, http://www.granta.com/back-issues/81?usca_p=t. See also the links for the selections in 1983 and 1993.

http://www.screenonline.org.uk/film/id/475617/index.html. Immigrant films

http://www.commongroundnews.org/article.php?mode=8&id=1063 on immigrants in fiction.

black British fiction
http://www.cwrl.utexas.edu/~bump/E388M2/students/meraz/selvon.html

George Lamming, The Emigrants; Abdulrazak Gurnah, By the Sea; Meera Syal, Life Isn't All Ha Ha Hee Hee; Rukshana Ahmad, The Hope Chest; James Procter, ed., Writing Black Britain, 1948-1998.

Gordon Brown on Britishness

http://www.fabian-society.org.uk/press_office/news_latest_all.asp?pressid=520

Prospect Magazine: Issue 127, 2006-10-21 Myths of British ancestry EVERYTHING YOU KNOW ABOUT BRITISH AND IRISH ANCESTRY IS WRONG. OUR ANCESTORS WERE BASQUES, NOT CELTS. THE CELTS WERE NOT WIPED OUT BY THE ANGLO-SAXONS, IN FACT NEITHER HAD MUCH IMPACT ON THE GENETIC STOCK OF THESE ISLANDS Stephen Oppenheimer Stephen Oppenheimer's books "The Origins of the British: A Genetic Detective Story" and "Out of Eden: The Peopling of the World" are published by Constable & Robinson The fact that the British and the Irish both live on islands gives them a misleading sense of security about their unique historical identities. But do we really know who we are, where we come from and what defines the nature of our genetic and cultural heritage? Who are and were the Scots, the Welsh, the Irish and the English? And did the English really crush a glorious Celtic heritage? Everyone has heard of Celts, Anglo-Saxons and Vikings. And most of us are fami... -- You can see the entire article at: http://www.prospect-magazine.co.uk/article_details.php?id=7817

Black and Asian British Fiction Writers http://www.birmingham.gov.uk/text/GenerateContent?CONTENT_ITEM_ID=1865&CONTENT _ITEM_TYPE=0&MENU_ID=10596

selecting best young British novelists for Granta, http://www.granta.com/extracts/1949

http://www.granta.com/extracts/1949, Best young British novelists 2003

Granta with some immigrant writers http://www.granta.com/extracts/

Incl. "The End of the English Novel"

http://www.lehigh.edu/~amsp/2005/08/hanif-kureishi-and-british.html. On British multiculturalism

Katzuo Ishiguru, *The Remains of the Day* (novel and film, both useful for retrospective view of British aristocratic life—good to compare with Wells's *Tono-Bungay* passage)

"My Son the Fanatic" film

"Bend It Like Beckham" film

"Sammy and Rosie Get Laid" film

"My Beautiful Laundrette" film

"Dirty Pretty Things"

"East Is East" film

"Wondrous Oblivion" film

Hanan Al-Shaykh, *Only in London*, novel

Zadie Smith, fiction writer

Monica Ali, fiction writer

Review of the relationship of literary text and national identity

Module 14:

Literary Text and National Identity

Overview:

Using literature as a reflection of life or as a thorough analysis of any topic is always subject to many qualifications. Perhaps more than most thinkers, literary artists shape material to aesthetic as well as practical ends. However, they do provide a more or less coherent vision of the topic—sometimes too coherent—and, as Evelyn Waugh and other writers have argued, they may sometimes be ahead of the politicians.

Students should by this point in the course be able to make some distinctions between fact and imagination in definitions and descriptions of "Britishness." Obviously, there will be some overlap, and even the most factual attempts to define the term will be to some, perhaps a high, degree subjective.

There are three ways, among many to test the generalizations drawn from readings in the previous modules. One is to compare your inferences from your reading with the generalizations in George Orwell's "England, Your England?" This essay deals with Englishness from the point of view of a socialist writer in the early years of World War II, when victory over the Germans was far from certain. It deals more with the common people than with the aristocracy. http://www.mustrad.org.uk/articles/england.htm

Another way of testing not only generalizations but categories is to compare the reading list, guiding principles, and topics in a course on Englishness at Bristol University. See http://www.bris.ac.uk/english/undergraduate/current/year3/special-subject-units/englishness.html

A third way is to google the terms "Britishness" and "Englishness" and compare the analysis in these essays and books with generalizations you have been making as you have progressed through the course.

Choose one of these methods and prepare your discussion notes as usual.

Module 15

Final Paper

2,000 words on a topic that you have discussed with your instructor. It may be on a single topic, or a synthesis of some of the worksheet topics you have written about earlier in the course.