

## Novels by British Authors – English Literature Honors

The following novels will be read as a class: Jane Austen's Pride and Prejudice and Oscar Wilde's The Picture of Dorian Gray. Aldous Huxley's Brave New World or Thomas Hardy's Tess of the D'Urbervilles or Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde are the selections for summer reading for English Literature Honors. These novels may not be chosen for independent reading.

Students will be responsible for independent reading each quarter. Coronado High School has chosen to focus on the great literary classics; therefore, students must choose each of their independent novels from the list below. No other novels may be substituted.

Be sure to obtain **UNABRIDGED** versions! Many of these classic novels have been abridged for use with younger students. You must read the unabridged, complete version of the novel. **Movie Versions – A word of caution!** Many of the classics have been adapted for movies and television. Do NOT assume that the novel and the movie will be the same. Some of them are **drastically** different. Do not assume that you can watch a movie and write an intelligent and accurate reading journal and essay! You may certainly watch the movie after reading the novel to add to your literary experience, but then you will be able to note the differences. ALWAYS use the plot and characters as stated **IN THE WRITTEN NOVEL!**  
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Brontë, Charlotte, 1816-1855. Jane Eyre

A shy English orphan falls in love with a strange, violent man who is married to an insane woman. A piercing and radical social analysis of what it meant to be female, poor, intelligent, and passionate in mid-Victorian England.

Burgess, Anthony, A Clockwork Orange (1962)

Tale of consequences and individual responsibility in a futuristic, totalitarian society

Carroll, Lewis, 1832-1898. Alice's Adventures in Wonderland and Through the Looking-Glass\*\*

\*\*BOTH titles must be read to count as one book!

(Often found in a single volume) By falling down a rabbit hole and stepping through a mirror, Alice experiences unusual adventures with a variety of nonsensical characters.

Conrad, Joseph. Heart of Darkness (1902)

Heart of Darkness exposes the tenuous fabric that holds "civilization" together and the brutal horror at the center of European colonialism. Conrad's crowning achievement recounts Marlow's physical and psychological journey deep into the heart of the Belgian Congo in search of the mysterious trader Kurtz.

Conrad, Joseph. Lord Jim (1900)

An English boy in a simple town has dreams bigger than the outdoors and embarks at an early age into the sailor's life. The waters he travels reward him with the ability to explore the human spirit.

Defoe, Daniel, 1661(?) -1731. The Life and Adventures of Robinson Crusoe.

Robinson Crusoe runs away to sea, is wrecked, and leads a solitary existence on an uninhabited island near the Orinoco River for 24 years. Saving a young native from cannibals, he names him "Man Friday," and together they capture a mutinous ship and return to England. The novel examines the qualities of man which characterize civilization: courage, patience, ingenuity, and industry.

Eliot, George. Silas Marner. (1861)

*Preface: "A child, more than all other gifts  
That earth can offer to declining man,  
Brings hope with it, and forward-looking thoughts."  
--WORDSWORTH.*

This 19th-century classic is a tale of betrayal, gold, and love, encased in the elegant symmetrical structure so popular in traditional English fiction. The plot features Marner, the weaver, who is framed for theft by his best friend and becomes a recluse, focusing his strong affections only on the store of golden coins he receives in payment for his work. His contact with an orphan girl changes his life forever. In her lifetime, Marian Evans (1819-80) was celebrated under her pen name of George Eliot as England's greatest living novelist.

Fowles, John. The Collector (1963)

The Collector was John Fowles' first published novel, but it reads like the work of someone far more experienced. The title character is Frederick, a butterfly collector (who prefers to be called Ferdinand), who decides to "collect" the long-admired-from-a-distance object of his fantasy, an art student named Miranda.

Gardner, John. Grendal\*\* (1972)

Grendal tells the story of Beowulf from the monster's (Grendal) point of view.

Greene, Graham. The Power and the Glory (1940)

In a poor, remote section of southern Mexico, the Red Shirts have taken control. God has been outlawed, and the priests have been systematically hunted down and killed. Now, the last priest strives to overcome physical and moral cowardice in order to find redemption.

Hardy, Thomas, 1840-1928. The Return of the Native

Clym Yeobright returns from Paris to Egdon Heath (Cornwall) disappointed to open a school for the poor, but alas enters a fatal liaison with a local, Eustacia Vye.

Maugham, Somerset. Of Human Bondage (1915)

This classic novel tells the story of Philip Carey, a sensitive boy born with a clubfoot who is orphaned and raised by a religious aunt and uncle. Philip yearns for adventure, and at eighteen leaves home, eventually pursuing a career as an artist in Paris. When he returns to London to study medicine, he meets the androgynous but alluring Mildred and begins a doomed love affair that will change the course of his life.

Orwell, George. 1984 (1949)

The tale of a futuristic society where Big Brother is always watching.

Scott, Walter, Sir, 1771-1832. Ivanhoe.

Wilfred, Knight of Invanhoe and son of Cedric the Saxon, is in love with his father's ward Rowena. Cedric, however, wishes her to marry Athelstane, who is descended from the Saxon royal line and may restore the Saxon supremacy. A colorful entourage of chivalric knights and fair ladies during the period following the Norman Conquest makes this novel stand out.

Shaw, George Bernard. Saint Joan (play) (1923)

With Saint Joan, Shaw reached the height of his fame as a dramatist. In this magnificent play he distilled many of the ideas he had been trying to express in earlier works on the subjects of politics, religion and creative evolution. Fascinated by the story of Joan of Arc, but unhappy with the way she had traditionally been depicted, Shaw wanted to remove 'the whitewash which disfigures her beyond recognition'. He presents a realistic Joan: proud, intolerant, naive, foolhardy, always brave -- a rebel who challenged the conventions and values of her day.

Shaw, George Bernard. Pygmalion (play) (1914)

The Pygmalion of legend falls in love with his perfect statue and persuades Venus to bring her to life so that he can marry her. But Shaw radically reworks Ovid's tale to give it a feminist slant: while self-absorbed phoneticist Henry Higgins agrees to teach flower girl Eliza Dolittle to speak and act like a duchess only in order to fulfill his mentorial whim, she asserts her independence, adamantly refusing to be his creation.

Shelley, Mary. Frankenstein (1818) *Original title: Frankenstein, or The Modern Prometheus*

It's alive... When obsessed university student Victor Frankenstein finds the secret of animating dead flesh, he tries to create the first of a master race, stitching rotting corpses into a superhuman giant. Then the ghastly thing opens its hideous, soulless eyes and Frankenstein flees into the night, shrieking with horror - **It's alive...** --leaving a being who wants love and finds hate, wants friends and finds enemies, wants another and finds no one. Frankenstein is its father, mother, maker and living god, and Frankenstein has abandoned his own monster to a living hell of unutterable isolation. But now, unstoppable, the creature means to get revenge for having been born, not by killing its creator, but by destroying everything Frankenstein holds dear, and everyone Frankenstein loves...

Stevenson, Robert Louis, 1850-1894. Treasure Island

While going through the possessions of a deceased guest who owed them money, the mistress of the inn and her son find a treasure map that leads to a pirate fortune as well as great danger.

Stoker, Bram. Dracula (1897)

A naive young Englishman travels to Transylvania to do business with a client, Count Dracula. After showing his true and terrifying colors, Dracula boards a ship for England in search of new, fresh blood. Unexplained disasters begin to occur in the streets of London before the mystery and the evil doer are finally put to rest. Told in a series of news reports from eyewitness observers to writers of personal diaries, this has a ring of believability that counterbalances nicely with Dracula's too-macabre-to-be-true exploits.

Wells, H. G. The Invisible Man (1897) (**NOT** The Invisible Man by **Ralph Ellison!!!**)

A mysterious stranger wrapped in bandages from head to toe arrives in town, and mysterious, terrible things begin happening. No one knows if he's responsible until he becomes invisible . . . right before their eyes.

Woolf, Virginia. Mrs. Dalloway (1925)

Clarissa Dalloway, in her fifties, wife of an English MP, emerges from her house in Westminster one fine June morning to buy flowers for her party. And by that simple act she entwines her life with the lives of others who will hear, with her, Big Ben toll away the hours of their destinies that day.

\*\*John Gardner is American by birth. However, the subject matter of his novel is inherently British which is why it is included on this list of **British** authors.