M.A. EXAM: GUIDELINES & READING LIST

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BRITISH LITERATURE
(last revised: 6/21/10)

MEDIEVAL

Old English
"The Story of Caedmon"--excerpt from Bede’s Ecclesiastical History of the English People) and "Caedmon's Hymn" (Norton Anthology selections)

Beowulf
The Dream of the Rood (Norton Anthology translation)

Middle English

G. Chaucer: The Canterbury Tales (especially the “General Prologue,” “Knight’s Tale,” “Miller’s Tale, “Nun’s Priest’s Tale,” “Wife of Bath’s Prologue and Tale,” “Franklin’s Tale,” “Pardoner’s Prologue and Tale,” “The Parson’s Prologue” (not the tale), Chaucer’s Retraction

Sir Gawain and the Green Knight
The Pearl
Everyman

The Second Shepherd’s Play
Three plays from a Mystery Cycle (Wakefield, N-Town, etc.; suggested: The Creation/The Fall, Noah, The Crucifixion)

Julian of Norwich: excerpts from A Book of Showings (Norton Anthology selections)

M. Kempe: excerpts from The Book of Margery Kempe (Norton Anthology selections)

RENAISSANCE / EARLY MODERN

Poetry

T. Wyatt: "The long love that in my thought doth harbor" and "Whoso list to hunt"

H. Howard, Surrey: "The soote season" and "Love, that doth reign and live within my thought"

Elizabeth I: "On Monsieur's Departure"

E. Spenser: Amoretti (sonnets 1, 34, 64, 65); Shepheardes Calender (forematter and “January”)

W. Ralegh: "The Nymph's Reply to the Shepherd"

P. Sidney: Astrophel and Stella (sonnets 1, 9, 10, 14)

C. Marlowe: "The Passionate Shepherd to His Love"

W. Shakespeare: sonnets (sonnets 1, 15, 18, 35, 55, 94, 116, 129, 130, 138, 144, 152)

A. Lanyer: “To the Queen’s Most Excellent Majesty”; “Eve’s Apology in Defense of Women” (both from Salve Deus Rex Iudaeorum)

J. Donne: Holy Sonnets (sonnets 10 and 14); “A Valediction Forbidding Mourning,” “The Ecstasy,” “The Canonization,” and “The Flea"

Ben Jonson: “To Penshurst,” “To My Book,” “To the Memory of My Beloved Master William Shakespeare,” and “On My First Son”

M. Wroth: Pamphilia and Amphilanthus (sonnets 1 and 39)

R. Herrick: “To the Virgins, to Make Much of Time,” “Corinna’s Gone A-Maying,” and “Delight in Disorder"


J. Milton: “On the Late Massacre in Piedmont,” “Methought I Saw My Late Espoused Saint,” Lycidas

J. Suckling: “Song” (“Why so pale and wan. . .?”)

R. Lovelace: "To Lucasta. . .", "To Althea . . ."


M. Cavendish: "The Poetess's Hasty Resolution"

K. Philips: “A Married State”; “Upon the Double Murder of King Charles”
Epic
E. Spenser: *The Faerie Queene*, Books I and III
J. Milton: *Paradise Lost*, Books I, III, IV, IX, XII; Bk. VII Invocation of Muse

Drama
C. Marlowe: *Dr. Faustus*
W. Shakespeare: *Hamlet or King Lear, As You Like It or Twelfth Night, Henry IV Part I or Henry V, The Winter’s Tale or The Tempest*
B. Jonson: *Volpone*
J. Webster: *The Duchess of Malfi*
E. Cary: The *Tragedie of Mariam*

Non-Fiction
P. Sidney: *The Defense of Poesy* (Norton Anthology selections)
Elizabeth I: “Speech to the Troops at Tilbury” and "The Golden Speech”)
J. Donne: “Death’s Duel”

RESTORATION AND EIGHTEENTH CENTURY

Poetry
J. Dryden: “Mac Flecknoe”
A. Pope: *The Rape of the Lock or The Dunciad* (especially Books I and IV); *Essay on Criticism*; also, one of the following—*Essay on Man, Epistle I or Epistle to Dr. Arbuthnot*
T. Gray: “Elegy Written in a Country Churchyard”
O. Goldsmith: *The Deserted Village*

Drama
*One of the following Restoration dramas:*
A. Behn: *The Rover*
W. Wycherley: *The Country Wife*
W. Congreve: *The Way of the World*

*One of the following eighteenth-century dramas:*
O. Goldsmith: *She Stoops to Conquer*
R. Sheridan: *The Rivals or The School for Scandal*

Fiction
A. Behn: *Oroonoko*
D. Defoe: *Robinson Crusoe or Roxana*
J. Swift: *Gulliver’s Travels*
S. Richardson: *Pamela or Clarissa*
E. Haywood: *Fantomina*
H. Fielding: *Joseph Andrews or Tom Jones*
S. Johnson: *The History of Rasselas*
L. Sterne: *Tristram Shandy*
Other
J. Dryden: *An Essay of Dramatic Poesy* (Norton Anthology selections)
J. Swift: “A Modest Proposal”
J. Addison & R. Steele: *The Spectator* (Norton Anthology selections suggested: 1, 2, 10, 11, 62, 69, 519)
S. Johnson: *Lives of the Poets* (selections including Cowley, Milton, Pope), *Rambler* 4

ROMANTICS

Poetry
S. T. Coleridge: “The Eolian Harp,” “Kubla Khan”
G. Byron: *Childe Harold* Canto III, *Don Juan* Canto I
P. B. Shelley: “Mt. Blanc,” “Ode to the West Wind”
J. Keats: “Ode to Psyche,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “The Eve of St. Agnes,” “To Autumn”

Fiction
J. Austen: *Pride and Prejudice* or *Emma*
M. Shelley: *Frankenstein*

Non-Fiction
M. Wollstonecraft: *A Vindication of the Rights of Woman* (introduction, chp. 2, chp. 4)
W. Wordsworth: Preface to *Lyrical Ballads*
S. T. Coleridge: “Mechanic and Organic Form,” “Poetry Is Ideal” from *Shakespeare Criticism*, “Shakespeare’s Judgment Equal to his Genius,” *Biographica Literaria* Chapter XIV
P. B. Shelley: *A Defence of Poetry*

VICTORIANS AND NINETEENTH CENTURY

Poetry
R. Browning: “My Last Duchess,” “Porphyria’s Lover,” “Fra Lippo Lippi,” “Abt Vogler”
M. Arnold: “Dover Beach,” “Stanzas from the Grand Chartreuse”

Fiction
T. Carlyle: *Sartor Resartus*
C. Brontë: *Jane Eyre*
E. Brontë: *Wuthering Heights*
C. Dickens: *Hard Times*
G. Eliot: *Middlemarch* or *Daniel Deronda*
Non-Fiction
M. Arnold: “The Function of Criticism at the Present Time,” *Culture and Anarchy* (Chapters I-IV)

PRE-WWII BRITISH LITERATURE

Poetry
*Poems by each of the following:*
T. Hardy: “Hap,” “The Convergence of the Twain,” and “The Darkling Thrush”

*Poems by two of the following:*
W. Owen: “Disabled,” “Dulce et Decorum Est,” and “Anthem for Doomed Youth”
S. Sassoon: “They” and “Everyone Sang”
S. Smith: “Not Waving but Drowning” and “Pretty”

Drama
*Plays by each of the following:*
O. Wilde: *The Importance of Being Earnest*
B. Shaw: *Major Barbara* or *Heartbreak House*

*Plays by two of the following:*
J. M. Synge: *The Playboy of the Western World*
W. B. Yeats: *On Baile’s Strand* or *Purgatory*
S. O’Casey: *The Plough and the Stars*

Fiction
*Fictions by each of the following:*
J. Conrad: *Heart of Darkness* and one of *Lord Jim*, *Nostromo*, or *The Secret Agent*
J. Joyce: *A Portrait of the Artist as a Young Man*
V. Woolf: *Mrs. Dalloway* or *To the Lighthouse*

*Fictions by two of the following:*
E. M. Forster: *Howard’s End* or *Passage to India*
D. H. Lawrence: *Sons and Lovers* or *The Rainbow*
E. Waugh: *Vile Bodies* or *Brideshead Revisited*
S. Beckett: *Murphy*, *Watt*, or *Malone Dies*

*Short fictions by each of the following:*
D. H. Lawrence: “Odour of Chrysanthemums” and “The Horse Dealer’s Daughter”
J. Joyce: “The Dead” and one of the following: “Araby,” “Eveline” or “Clay”
POST-WWII BRITISH LITERATURE

Poetry
Poems by each of the following:
D. Thomas: “The Force That Through the Green Fuse Drives the Flower,” and “Fern Hill”
W. H. Auden: “Musée des Beaux Arts” and “In Memory of W. B. Yeats”
E. Boland: “The Rooms of Other Women Poets,” “The Unlived Life,” “Anorexic,” “What Language Did,” and “That the Science of Cartography is Limited”
S. Heaney: “Digging,” “Death of a Naturalist,” “The Bog Queen,” and “Alphabets”

Poems by one of the following:
P. Larkin: “Church Going,” “High Windows,” and “MCMXIV”
T. Hughes: “The Thought Fox” and “Crow’s First Lesson”

Drama
Plays by each of the following:
S. Beckett: Waiting for Godot or Endgame
T. Stoppard: Arcadia or Rosencrantz and Guildenstern Are Dead

Plays by two of the following:
J. Osborne: Look Back in Anger
H. Pinter: The Homecoming
C. Churchill: Cloud Nine
B. Friel: Translations or Dancing at Lughnasa
M. McDonagh: The Beauty Queen of Leenane or The Lieutenant of Inishmore
D. Edgar: Pentecost
D. Hare: Plenty or Pravda (by Howard Brenton & David Hare)

Fiction
Fictions by each of the following:
G. Orwell: Nineteen Eighty-Four or Animal Farm
G. Greene: The End of the Affair or The Heart of the Matter
S. Rushdie: Midnight’s Children or The Satanic Verses

Fictions by two of the following:
J. Rhys: Wide Sargasso Sea
K. Amis: Lucky Jim
M. Atwood: The Handmaid’s Tale
K. Ishiguro: The Remains of the Day
J. Banville: Copernicus or The Book of Evidence
J. M. Coetzee: Waiting for the Barbarians

Short fictions by each of the following:
N. Gordimer: “The Moment before the Gun Went Off”
D. Lessing: “To Room Nineteen”
A. Carter: “The Bloody Chamber”
AMERICAN LITERATURE
(last revised: 4/30/10)

COLONIAL AND EIGHTEENTH CENTURY

Poetry
E. Taylor: "Prologue" to Preparatory Meditations, "Meditation 8 (First Series),” “Meditation 22 (First Series),” “Meditation 42 (First Series),” “Meditation 150 (Second Series),” “The Soul’s Groan to Christ for Succor,” “Christ’s Reply,” “Upon Wedlock, and Death of Children,” and “Huswifery”
P. Freneau: “The Indian Burying Ground”
P. Wheatley: “On Being Brought Africa to America,” “To the Right Honorable William, Earl of Dartmouth,” and “To the University of Cambridge, in New England”

Fiction
C. B. Brown: Wieland

Non-Fiction
W. Bradford: Of Plymouth Plantation: Book I, chps IV, IX, and X; Book II, chps XI, XII, IXX, XXIII
J. Winthrop: “A Model of Christian Charity”
M. Rowlandson: “A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson”
J. Edwards: “A Divine and Supernatural Light” and “Sinners in the Hands of an Angry God”
B. Franklin: Autobiography
T. Paine: “Common Sense” or “The Crisis, No. 1” and The Age of Reason: chp 1
O. Equiano: The Interesting Narrative of the Life of Olaudah Equiano: chp 1

NINETEENTH CENTURY

Poetry
E. Dickinson: “I never lost as much but twice -,” “Success is counted sweetest,” “‘Faith’ is a fine invention,” “I’m Nobody! Who are you?,” “Wild Nights – Wild Nights!,” “There’s a certain Slant of light,” “I felt a Funeral, in my Brain,” “After great pain, a formal feeling comes -,” “One need not be a Chamber – to be Haunted,” “The Soul selects her own Society -,” “I died for Beauty – but was scarce,” “I dwell in Possibility,” “Because I could not stop for Death,” “This is my letter to the World,” “Much Madness is divinest Sense -,” “My Life had stood – a Loaded Gun -,” “Publication – is the Auction,” “Tell all the Truth but tell it slant,” and “I heard a Fly Buzz”
P. L. Dunbar: “We Wear the Mask” and “Sympathy”
Fiction

W. Irving: “Rip Van Winkle”
J. F. Cooper: The Pioneers: Vol II, chps II, III and The Last of the Mohicans: Vol I, chps I, III
E. A. Poe: “The Fall of the House of Usher” and “The Purloined Letter”
H. B. Stowe: Uncle Tom’s Cabin
H. Melville: Moby-Dick and “Billy Budd” or “Benito Cereno”
M. Twain: The Adventures of Huckleberry Finn
H. James: The Portrait of a Lady
J. C. Harris: “The Wonderful Tar-Baby Story” and “How Mr. Rabbit Was Too Sharp for Mr. Fox”
S. O. Jewett: The Country of the Pointed Firs
K. Chopin: The Awakening
C. Chesnutt: “The Goophered Grapevine” and “The Passing of Grandison”
T. Dreiser: Sister Carrie
S. Crane: The Red Badge of Courage or “The Open Boat”

Non-fiction

E. A. Poe: “The Philosophy of Composition”
W. Whitman: “Preface” to the 1855 “Song of Myself”
H. Jacobs: Incidents in the Life of a Slave Girl
H. D. Thoreau: Walden and “Civil Disobedience” (“Resistance to Civil Government”)
F. Douglass: Narrative of the Life

TWENTIETH CENTURY

Poetry

R. Frost: “The Road Not Taken” and “Mending Wall”
W. Stevens: “Sunday Morning” and “Of Modern Poetry”
W. C. Williams: “The Red Wheelbarrow” and “Tract”
E. Pound: “In a Station of the Metro” and “Mauberly”
R. Hayden: “Those Winter Sundays”
R. Lowell: “The Quaker Graveyard at Nantucket” and “Memories of West Street and Lepke”
G. Brooks: “The Blackstone Rangers” and “We Real Cool”
A. Ginsberg: “Howl”

Selections from two or more of the following:
T. Roethke: “My Father’s Waltz” or “The Far Field”
E. Bishop: “One Art” or “In the Waiting Room”
J. Dickey: “Falling” or “Cherrylog Road”
J. Ashbery: “Self-Portrait in a Convex Mirror” or “Syringa”
G. Kinneil: “Little Sleep’s Head Sprouting Hair in the Moonlight” or “The Bear”
A. Sexton: “Mr. Mine” or “What the Dead Know”
A. Rich: “Diving into the Wreck” or “Planetarium”
G. Snyder: “Smokey the Bear Sutra” or “The Bath”
S. Plath: “Daddy” or “Fever 103”
R. Hass: “Meditation at Lagunitas” or “Privilege of Being”  
L. Gluck: “Mock Orange” or “The Drowned Children”  
L. D. Cervantes: “Under the Shadow of the Freeway” or “Uncle’s First Rabbit”  
L-Y. Lee: “This Room and Everything In It”

**Drama**

*One play by each of the following:*

E. O’Neill: *A Long Day’s Journey into Night* or *Desire Under the Elms*  
T. Williams: *A Streetcar Named Desire*  
A. Miller: *Death of a Salesman*  
E. Albee: *Who’s Afraid of Virginia Woolf*

*One play by two of the following:*

L. Hansberry: *A Raisin in the Sun*  
S. Shepard: *True West*  
A. Wilson: *Fences*  
D. Mamet: *American Buffalo*  
T. Kushner: *Angels in America* (both *Millenium Approaches* and *Perestroika*)  
D. H. Hwang: *M. Butterfly*  
N. Cruz: *Anna in the Tropics*

**Fiction**

*One novel by each of the following:*

E. Wharton: *The House of Mirth* or *The Age of Innocence*  
F. S. Fitzgerald: *The Great Gatsby*  
W. Faulkner: *The Sound and the Fury* or *Absalom, Absalom!*  
E. Hemingway: *The Sun Also Rises* or *A Farewell to Arms*  
R. Ellison: *Invisible Man*  
T. Morrison: *Beloved*  

*Fictions by two or more of the following:*

W. Cather: *My Antonia*  
S. Anderson: *Winesburg, Ohio*  
Z. N. Hurston: *Their Eyes Were Watching God*  
J. Steinbeck: *Of Mice and Men* or *The Grapes of Wrath*  
N. West: *The Day of the Locust* or *Miss Lonelyhearts*  
R. Wright: *Native Son*  
J. Baldwin: *Go Tell It on the Mountain*  
F. O’Connor: “A Good Man is Hard to Find” and “Good Country People”

*Novels by two or more of the following:*

V. Nabokov: *Lolita*  
S. Bellow: *Seize the Day*  
J. Kerouac: *On the Road*  
C. McCarthy: *The Road*  
D. DeLillo: *White Noise*  
T. Pynchon: *The Crying of Lot 49*  
M. H. Kingston: *The Woman Warrior*  
M. Robinson: *Housekeeping*  
S. Cisneros: *House on Mango Street*  
L. Erdrich: *Tracks*
Short fictions by two or more of the following:
E. Welty: “A Worn Path” or “Why I Live at the P.O.”
J. Cheever: “The Swimmer”
J. Updike: “A & P” or “Separating”
P. Roth: “The Defender of the Faith”
R. Carver: “Cathedral” or “What We Talk About When We Talk About Love”

CRITICISM
(last revised: winter 2012)

Plato: The Republic: Book II and X
Aristotle: The Poetics
Longinus: “On the Sublime”
P. Sidney: “Apology for Poetry”
S. Johnson: “Preface to Shakespeare”
W. Wordsworth: “Preface to the Lyrical Ballads”
S. T. Coleridge: Biographia Literaria: Chapter 13
M. Arnold: Function of Criticism
T. S. Eliot: “Tradition and the Individual Talent”

NEW CRITICISM/FORMALISM
Brooks: “The Formalist Critics”
Ransom: “Criticism, Inc.”
Wimsatt & Beardsley: “The Intentional Fallacy” (through Part I), “The Affective Fallacy” (through Part I)

PSYCHOANALYTIC CRITICISM
Freud: “The Material and Sources of Dreams”
Lacan: “The Mirror Stage...”

STRUCTURALISM
Saussure: “Nature of the Linguistic Sign” and “Linguistic Value”

DECONSTRUCTION & POST-STRUCTURALISM
Derrida: “Differance”
Baudrillard: “The Precession of Simulacra”
Lyotard: “Defining the Postmodern”

MARXISM
Marx: “Economic and Philosophic...”
“The Communist Manifesto”
“Preface to A Contribution...”
“The Working Day”
Williams: “Base and Superstructure...”
Althusser: “Ideology and ISA’s”
Foucault: from Discipline and Punish

FEMINISM & GENDER STUDIES
Gilbert & Gubar: “The Madwoman in the Attic”
Cixous: “The Laugh of the Medusa”
Lorde: “Age, Race, Class, and Sex”
Sedgwick: “Between Men..”
Foucault: “The History of Sexuality”
Butler: “Preface” + “Subversive Acts...”

NEW HISTORICISM & CULTURAL STUDIES
Greenblatt: “Resonance and Wonder”
Hall: “Cultural Studies and Its Theoretical Legacies”
Hebdige: “Subculture”

CRITICAL RACE THEORY
Lopez: “The Social Construction of Race”
Christian: “The Race for Theory”
hooks: “Talking Back”

POSTCOLONIAL CRITICISM
Loomba: “Situating Postcolonialism”
Said: “Orientalism”
Bhaba: “On Mimicry...”
COMPOSITION
(last revised: 4/22/10)

Contemporary Theory

Classical Rhetoric

Twentieth-Century Rhetoric

One of the following literacy narratives:

THREE additional texts of at least 12 pages in length from ENGL 505 OR 506.

LINGUISTICS
(last revised: 5/6/10)

Finegan, Edward. Language: Its Structure and Use. Publishers: Thomson and Wadsworth. 2008. [NOTE: Chapters 7 (language universals), 12 (writing), and 13 (historical linguistics) are NOT subject to testing.]