

**Reading List: MA (for students entering prior to Fall 2006)**  
**Exam format: 60 minutes, four sections**

*British Literature, Part I*

- Beowulf
- Chaucer, from *The Canterbury Tales*: “The General Prologue”; “The Miller’s Tale”; “The Wife of Bath’s Prologue and Tale”
- Everyman
- Kempe, from *The Book of Margery Kempe*: “Her Pride and Attempts to Start a Business”; “Margery and Her Husband Reach a Settlement”; “A Visit with Julian of Norwich”
- Sidney, *Astrophil and Stella* (sonnets 1 and 2)
- Spenser, *Amoretti* (sonnets 1 and 37)
- Marlowe, *Dr. Faustus*
- Shakespeare, *Sonnets* 18, 20, 116, 135, 138, 144, 145; *Hamlet*; *King Lear*
- Donne, “The Flea”; “A Valediction: Forbidding Mourning”; “The Relic”; “Death, be not proud, though some have called thee”; “Batter my heart, three-personed God”; “Good Friday, 1613, Riding Westward”
- Herbert, “The Collar”; “The Pulley”
- Bacon, from *Novum Organum*: “Of Studies: The Idols”
- Milton, from *Paradise Lost*: Books 1, 2, 9, and 12
- Marvell, “To His Coy Mistress”; “The Mower against Gardens”
- Behn, *Oroonoko, or the History of the Royal Slave*
- Swift, from *Gulliver’s Travels*: Books 1 and 4; “A Modest Proposal”
- Defoe, *Robinson Crusoe*
- Fielding, *Joseph Andrews*
- Congreve, *The Way of the World*

*Part II*

- Blake, *Songs of Innocence*; *Songs of Experience*
- Wordsworth, *Preface to Lyrical Ballads*; “Tintern Abbey”; “Intimations of Immortality from Recollections of Early Childhood”
- Coleridge, “The Rime of the Ancient Mariner”; “Kubla Khan”; “Dejection: An Ode”
- Byron, *Manfred*; from *Don Juan*: Canto 1
- Keats, “Ode on a Grecian Urn”; “Ode to a Nightingale”; from the *Letters*: “negative capability (from letter to George and Thomas Keats, Dec. 21 (?27), 1817),” “the vale of soul-making (from letter to George and Georgiana Keats, April 15, 1819),” and definition of poetry (from letter to John Taylor, Feb. 27, 1818)
- (Mary) Shelley, *Frankenstein*
- Austen, *Pride and Prejudice*
- Arnold, “Dover Beach”; “Stanzas from the Grande Chartreuse”; excerpts from “The Function of Criticism at the Present Time”
- Browning, “Fra Lippo Lippi”; “My Last Duchess”; “Andrea del Sarto”
- Dickens, *Great Expectations*
- Hardy, *Tess of the D’Urbervilles*; “Hap,” “Neutral Tones”; “The Darkling Thrush”
- (Charlotte) Bronte, *Jane Eyre*
- Yeats, “Easter 1916”; “Second Coming”; “Leda and the Swan”; “Sailing to Byzantium”
- Joyce, from *Dubliners*: “Araby”; “The Dead”; “Eveline”
- Woolf, *To the Lighthouse*
- Conrad, *The Heart of Darkness*
- Shaw, *Saint Joan*

- Beckett, *Waiting for Godot*
- Larkin, “Church Going”; “The Whitsun Weddings”; “High Windows”
- Heaney, “Mid-Term Break”; “The Tollund Man”; “Glanmore Sonnets”

### *American Literature, Part I*

- Bradstreet, “The Prologue”; “Contemplations”
- Taylor, from *Preparatory Meditations*: “Prologue”; “Meditation 8 [First Series]”
- Franklin, from *The Autobiography*: Parts 1 and 2
- Emerson, “Self-Reliance”
- Douglass, *Narrative of the Life of Frederick Douglass*
- Hawthorne, *The Scarlet Letter*
- Melville, “Benito Cereno”
- Thoreau, from *Walden*: “Economy”; “Where I Lived and What I Lived For”
- Dickinson, 249 (“Wild Nights”); 303 (“The Soul selects her own society”); 341 (“After great pain a formal feeling comes”); 712 (“Because I could not stop for Death”); 754 (“My Life has stood a Loaded Gun”); 986 (“A narrow fellow in the grass”); 1129 (“Tell all the truth”)
- Whitman, “Song of Myself”
- James, *Daisy Miller*
- Twain, *Adventures of Huckleberry Finn*

### *Part II*

- Crane, *The Red Badge of Courage*
- Chopin, *The Awakening*
- Chesnut, *The Marrow of Tradition*
- Frost, “Mending Wall”; “West-running Brook”; “Birches”
- Eliot, “The Waste Land”
- Stevens, “Sunday Morning”; “Of Modern Poetry”
- Williams, “The Red Wheelbarrow”; “This Is Just to Say”; “Spring and All”; “Landscape with the Fall of Icarus”
- Fitzgerald, *The Great Gatsby*
- Hemingway, *The Sun Also Rises*
- Faulkner, *As I Lay Dying*
- Hughes, “Harlem”; “Theme for English B”
- Hurston, *Their Eyes Were Watching God*
- Miller, *Death of a Salesman*
- Ellison, *Invisible Man*
- Plath, “Daddy”; “Ariel”; “Lady Lazarus”
- Bishop, “In the Waiting Room”; “Sestina”; “The Fish”
- Levertov, “The Mutes”; “Ache in Marriage”; “Zeroing In”
- O’Connor, “A Good Man Is Hard to Find”; “Revelation”
- Vonnegut, *Slaughterhouse-Five*
- Kingston, from *The Woman Warrior*: “No Name Woman” (chapter 1)

### *Criticism/Theory*

Students will be responsible for the general principles and practices of the major critical theories and methods developed in the course of the twentieth century: New Criticism/Formalism, Marxism, Feminism, Historicism, Cultural Studies, Postmodernism/Poststructuralism, etc.). They should be able to explain how these various approaches might be applied to texts from the lists above.

To prepare for this part of the exam, the department recommends the following texts for building a sense of the history of recent criticism and the assumptions/methodologies of the various movements:

- Adams, Hazard. *Critical Theory since Plato*. 2nd ed. New York: Harcourt, 1992.
- Eagleton, Terry. *Literary Theory: An Introduction*. 2nd ed. Minneapolis: U of Minnesota P, 1996.
- Lodge, David, ed. *Modern Criticism and Theory: A Reader*. 2nd rev. & ex. ed. London: Longman, 1999.
- Richter, David, ed. *The Critical Tradition: Classic Texts and Contemporary Trends*. 2nd ed. New York: Bedford, 1998.