

Reading List: MA (for students entering Fall 2006 and later)
Exam format: 90 minutes, four sections

British Literature, Part I

- *Beowulf*
- *Judith*
- Geoffrey Chaucer, from *The Canterbury Tales*: “The General Prologue,” “The Miller’s Tale,” “The Wife of Bath’s Prologue and Tale”
- *Everyman*
- Margery 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”
- Sir Philip Sidney, from *Astrophil and Stella*: Sonnets 1 and 2
- Edmund Spenser, from *Amoretti*: Sonnets 1 and 37
- Christopher Marlowe: *Dr. Faustus*
- William Shakespeare: *Hamlet*; Sonnets 18, 20, 116, 135, 138, 144, 145
- Ben Jonson: *Volpone*
- John 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”
- George Herbert: “The Collar,” “The Pulley”
- John Milton, from *Paradise Lost*: Books 1, 2, 9, and 12
- Andrew Marvell: “To His Coy Mistress,” “The Mower against Gardens”
- Aphra Behn: *The Rover*
- Alexander Pope: “The Rape of the Lock”
- Samuel Johnson: “The Vanity of Human Wishes”
- Jonathan Swift: “A Modest Proposal.” From *Gulliver’s Travels*: Books 1 and 4
- Daniel Defoe: *Robinson Crusoe*
- Henry Fielding: *Joseph Andrews*

Part II

- William Blake: *Songs of Innocence, Songs of Experience*
- William Wordsworth: “Preface to Lyrical Ballads,” “Lines Composed a Few Miles Above Tintern Abbey,” “Ode: Intimations of Immortality from Recollections of Early Childhood”
- Samuel Taylor Coleridge: “The Rime of the Ancient Mariner,” “Kubla Khan,” “Frost at Midnight,” Chapters 13 and 14 from *Biographia Literaria*
- George Gordon, Lord Byron: from *Don Juan*, Canto 1; “Manfred”
- John Keats: “Ode on a Grecian Urn,” “Ode to a Nightingale,” “Lamia.” 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*
- Jane Austen: *Pride and Prejudice*
- Charlotte Brontë: *Jane Eyre*
- Matthew Arnold: “Dover Beach,” “The Function of Criticism at the Present Time”
- Robert Browning: “Fra Lippo Lippi,” “My Last Duchess”
- Charles Dickens: *Great Expectations*
- Thomas Hardy: “Hap,” “The Darkling Thrush,” “The Convergence of the Twain”
- Gerard Manley Hopkins: “God’s Grandeur,” “Pied Beauty,” “Carrion Comfort”
- Joseph Conrad: *Heart of Darkness*
- Oscar Wilde: *The Importance of Being Earnest*

- William Butler Yeats: “Easter, 1916,” “The Second Coming,” “Leda and the Swan,” “Sailing to Byzantium”
- James Joyce: from *Dubliners*, “Araby” and “The Dead.” From *Ulysses*: “Penelope”
- Virginia Woolf: *To the Lighthouse*
- George Shaw: *Saint Joan*
- Samuel Beckett: *Waiting for Godot*
- Philip Larkin: “Church Going,” “The Whitsun Weddings,” “High Windows”
- W. H. Auden: “In Memory of W. B. Yeats,” “Musée des Beaux Arts”
- Harold Pinter: *The Homecoming*
- Seamus Heaney: “Digging,” “Punishment”
- Doris Lessing: *The Grass is Singing*
- Angela Carter, from *The Bloody Chamber*: “The Bloody Chamber”

American Literature, Part I

Fiction

- Nathaniel Hawthorne, *The Scarlet Letter*
- Edgar Allan Poe, “Ligeia,” and “Philosophy of Composition”
- Herman Melville, “Benito Cereno”
- Harriet Beecher Stowe, *Uncle Tom’s Cabin*
- Mark Twain, *Adventures of Huckleberry Finn*
- Stephen Crane, “The Open Boat”
- Chestnut, *The Marrow of Tradition*
- Henry James, “The Real Thing,” and “Preface” to *Portrait of a Lady* (New York Edition).
- Edith Wharton, *The House of Mirth*
- Harriet Wilson, *Our Nig*

Nonfiction

- Franklin, from *The Autobiography of Benjamin Franklin*: Parts 1 and 2
- Emerson, “Nature”
- Douglass, *Narrative of the Life of Frederick Douglass*
- Thoreau, from *Walden*: “Economy”; “Where I Lived and What I Lived For”
- Rowlandson, *Narrative of the Captivity and Restoration of...*
- Jacobs, *Incidents in the Life of a Slave Girl*

Poetry

- Bradstreet, “The Prologue”; “Contemplations” “Before the Birth of One of her Children,” and “Verses upon the Burning of Our House.”
- Wheatley “To the Right Honorable William, Early of Dartmouth,”
 - To the Publick
 - To Mæcenas
 - To the University of Cambridge, in New-England
 - On Being Brought from Africa to America
 - On Imagination
 - To S.M., a Young African Painter, on Seeing His Works
 - To Samson Occom
 - To His Excellency General Washington
- Dickinson,
 - 754--“My Life had stood a Loaded Gun,”

- 1129--“Tell All the Truth...,”
- 165--“A Wounded Deer leaps highest,”
- 214--“I taste a liquor never brewed,”
- 216--“Safe in their Alabaster Chambers,”
- 249--“Wild Nights – wild nights,”
- 280--“I felt a Funeral in my Brain,”
- 303--“The Soul selects her own Society,”
- 341--“After great pain, a formal feeling comes,”
- 401--“What Soft—Cherubic Creatures—,”
- 435—“Much Madness is the divinest Sense,”
- 449--“I died for Beauty,”
- 510--“It was not Death,”
- 640--“I cannot live with You—,”
- 986--“A narrow Fellow in the Grass,”
- 1624--“Apparently with no surprise,”
- 1732--“My life closed twice...,”
- letters 260, 261, 265, 271 to Thomas Wentworth Higginson.
- Whitman, “Song of Myself”

American Lit II

Fiction

- Stein, “Melanctha” from *Three Lives*
- Fitzgerald, *The Great Gatsby*
- Hemingway, “A Clean Well-Lighted Place”
- Faulkner, *Light in August*
- Hurston, “The Gilded Six-bits”
- Ellison, *Invisible Man*
- O’Connor, “Good Country People,” “Revelation,” “Parker’s Back”
- Vonnegut, *Slaughterhouse-Five*
- Morrison, *Jazz*
- DeLillo, *Mao II*
- Silko, *Ceremony*

Nonfiction

- Hurston, “How it Feels to be Colored Me”
- Didion, *The White Album*

Drama

- Miller, *Death of a Salesman*
- A. Wilson, *Fences*
- Kushner, *Angels in America*
- Hainsberry, *Raisin in the Sun*

Poetry

- Robert Frost—“Mending Wall,” “Birches”; essay, “The Figure a Poem Makes”
- Wallace Stevens—“Of Modern Poetry,” “Ideas of Order at Key West.”
- T.S. Eliot—“The Waste Land”
- WC Williams— “Paterson, Book I,” “Asphodel that Greeny Flower”; essay, “Edgar Allen Poe.”
- Langston Hughes—“The Negro Speaks of Rivers,” “I, Too,” “Note on Commercial Theater,” “Theme for English B”; essay, “The Negro Artist and the Racial Mountain”

- E.Bishop—“The Map,” “At the Fishhouses,” “The Waiting Room,” “Questions of Travel”
- R. Lowell—“Memories of West Street and Lepke,” “Skunk Hour”
- Gwendolyn Brooks—“We Real Cool,” “Last Rites for Cousin Vit,” “Kitchenette People”
- A. Rich—“Diving into the Wreck,” “Transcendental Etude”; essay, “Vesuvias at Home: The Power of Emily Dickinson.”
- Plath—“Ariel,” “Daddy”
- Amiri Baraka—“Preface to a Twenty-Volume Suicide Note,” “A Poem for Black Hearts.”
- R. Hass—“Meditation at Lagunitas”
- S. Alexie—“How to Write the Great American Indian Novel”