English M.A. READING LIST  
(Effective 1 January 2017 through 31 December 2017)

Note: The student’s individualized reading list will be composed of the items below:
27 asterisked items in each category A-I
15 selected items, 1 each from category A-J (for a total of 10) and
5 items freely elected from elsewhere on this list or from one of the attached ancillary lists

The list will be constructed in consultation with a member of the English Graduate Faculty who agrees to serve as chair of the student’s Examination Committee. Students who elect to focus on Linguistics, Rhetoric and Composition, or Literary Theory are required to choose at least four of their free electives from one of these sub-sections (see section J). These students will be assigned an exam question specific to their chosen field in lieu of the Thematic question. The Graduate Program Committee must approve each individualized list by the last class day of the semester preceding the semester in which the student intends to take the examination. In normal circumstances, the individualized list may not be altered once approved by the Graduate Program Committee.

A. Pre-1500

* 1) The Beowulf Poet, *Beowulf*


* 3) Geoffrey Chaucer, from *The Canterbury Tales*: “General Prologue,” “Knight’s Tale,” “Miller’s Prologue and Tale,” “Wife of Bath’s Prologue and Tale,” “Clerk’s Prologue and Tale,” “Pardoner’s Prologue and Tale,” “Nun’s Priest’s Prologue and Tale,” “Parson’s Prologue”

  4) Geoffrey Chaucer, *Troilus and Criseyde*

*5) The Gawain Poet, *Sir Gawain and the Green Knight*, *Pearl*

  6) William Langland, *The Vision of Piers Plowman* (B-Text)

  7) Julian of Norwich, *A Book of Showings to the Anchoress Julian of Norwich* (“Long Text”)

  8) *Middle English Lyrics and Ballads*, “Sumer Is Icumin In,” “Western Wind,” “Man in the Moon,” “Lenten is Come with Love to Town,” “I Sing of a Maiden,” “Alysoun,” “Jolly Jankyn,” “The Smiths,” “Three Ravens,” “Twa Corbies,” “Sir Patrick Spens,” “A Geste of Robyn Hode”

  Marie de France, *The Lais of Marie de France*

  9) Margery Kempe, *The Book of Margery Kempe*

  10) Sir Thomas Malory, from the *Morte Darthur*, “The Most Piteous Tale of the Morte Arthur Saunz Guerdon” (Caxton’s Books 20 & 21)

  11) *Mystery plays*, *The Chester Play of Noah’s Flood and The Wakefield Second Shepherds’ Play*

  Morality plays, *Everyman and Mankind*

  12) *Creation Narratives*:

  a) Biblical book of *Genesis*, chapters 1-11

  b) Old English “Genesis B”


**B. 1500-1600**

1) **Sir Thomas More,** *Utopia* (*Norton Anthology of Literature*, 8th ed., vol. 1)

2) **Sir Thomas Wyatt,** “The long love that in my thought doth harbor,” “Whoso list to hunt,” “Farewell, Love,” “My galley,” “They flee from me,” “My lute, awake!,” “Mine own John Poins”


3) **Edmund Spenser,** “October” (from *The Shepheards Calender*), Amoretti 1, 34, 54, 68, 75, 79, “Epithalamion”

*4) Edmund Spenser, *The Faerie Queene*: “A Letter of the Authors,” Book I (all), Book III (Cantos 1, 5-6, 9-12)


b) **Lady Mary Wroth,** *The Countess of Montgomerie’s Urania*, Book I

6) a) **Queen Elizabeth I,** “Speech to the Troops at Tilbury” and the “Golden Speech”

b) **Sir Philip Sidney,** *Astrophil and Stella*, Sonnets 1, 7, 9, 20, 29, 45, 106; Second Song, Fourth Song

   c) **Edmund Spenser,** *Amoretti*, Sonnets 1, 34, 37, 54, 64, 67, 68, 74, 75, 79

7) **Mary (Sidney) Herbert, Countess of Pembroke,** “To the Angel Spirit of...Sidney,” Psalms 52 and 139, *The Tragedie of Antonie*

8) **Christopher Marlowe,** *Doctor Faustus and The Jew of Malta*


10) **William Shakespeare,** One history play, one tragedy, and one comedy (including romance) of student's selection (should consult with advisor)

11) **William Shakespeare, Sonnets** 1, 2, 18, 20, 64, 65, 66, 73, 116, 127, 129, 130, 135, 144; *Rape of Lucrece*

12) **Colonial Narratives:**

   a) Selections from “The Wider World” (Frobisher's Voyages to the Arctic; Drake's *Circumnavigation of the Globe*; Amadas and Barlowe's *Voyage to Virginia*; and Hariat's *Report on Virginia*) in *The Norton Anthology of English Literature*, 8th ed., Vol. 1

b) **Sir Walter Raleigh,** selection from “The discovery of the large, rich, and beautiful Empire of Guiana,” in *The Norton Anthology of English Literature*, 7th ed., Vol. 1

   c) **Christopher Columbus,** “Letter to Luis de Santangel Regarding the First Voyage,” “Letter to Ferdinand and Isabella Regarding the Fourth Voyage (July 7, 1503), in *The Norton Anthology of American Literature*, 7th ed., Vol. A


**C. 1600-1700**

Masques and Triumphs”


*3) a) Ben Jonson, Volpone, The Masque of Blackness, “To Penshurst,” “To…Cary and … Morison,” “To the Memory of…Shakespeare”  
b) Aemilia Lanyer, “The Description of Cooke-ham”

4) John Webster, The Duchess of Malfi  
Elizabeth Cary, The Tragedy of Mariam, the Fair Queen of Jewry


*7) John Milton, Paradise Lost


William Wycherly, The Country Wife


Mary Rowlandson, A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson (including “Preface to the Reader”)

12) a) Aphra Behn, Oroonoko, The Rover  
b) Margaret Cavendish, Blazing World

D. 1700-1800

1) Daniel Defoe, Robinson Crusoe; Defoe, Farther Adventures of Robinson Crusoe

*2) Samuel Richardson, Pamela; Or, Virtue Rewarded

3) Maria Edgeworth, Castle Rackrent, “Letters for Literary Ladies”  
Charles Brockden Brown; Wieland; or The Transformation

4) Jonathan Swift, Gulliver’s Travels


6) Henry Fielding, Tom Jones

Mary Wortley Montagu, Turkish Embassy Letters

8) Sir Richard Steele, The Conscious Lovers  
Richard Sheridan, The Rivals

9) William Blake, “All Religions are One,” “There is No Natural Religion” [a and b]; from

Robert Burns, “The Cotter’s Saturday Night,” “To a Mouse,” “Holy Willie’s Prayer,” “Epistle to John Lapraik”

*10) **Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself**


Jupiter Hammon, “An Address to Miss Phillis Wheatly [sic]”


Thomas Jefferson, Selections from Notes on the State of Virginia: Queries 6 (“Animals”), 8, 11, 14, 17-19

**12) Samson Occom, “A Short Narrative of My Life,” “A Sermon [on Romans 6.23].”**


E. 1800-circa 1850


*3) Herman Melville, Moby-Dick; or The Whale*

4) a) Henry David Thoreau, Walden and “Civil Disobedience”

b) Ralph Waldo Emerson, “The American Scholar,” “Divinity School Address”

*5) a) Frederick Douglass, Narrative of the Life of Frederick Douglass, an American Slave*

b) Harriet Jacobs, Incidents in the Life a Slave Girl

c) Sojourner Truth, “Speech to the Women’s Rights Convention in Akron, Ohio, 1851”


6) Harriet Beecher Stowe, Uncle Tom’s Cabin


8) Mary Wollstonecraft Shelley, Frankenstein; or The Modern Prometheus


b) George Gordon, Lord Byron, Don Juan, canto 1

from the Letters: “To Benjamin Bailey, (Nov. 22, 1817) [The Authenticity of the Imagination],” “To George & Thomas Keats (Dec. 21, 27 [?], 1817) [Negative Capability]”


11) Jane Austen, Pride and Prejudice
12) Charlotte Brontë, Jane Eyre: An Autobiography

F. circa 1850-1915

2) Henry James, The Ambassadors, “The Beast in the Jungle,” “Turn of the Screw”
*3) Mark Twain, Adventures of Huckleberry Finn
4) Theodore Dreiser, Sister Carrie
5) Charles Dickens, Bleak House
*6) George Eliot, Middlemarch
7) Alfred, Lord Tennyson, “Ulysses,” “Tithonus,” “The Lady of Shalott”
   Robert Browning, “My Last Duchess,” “Fra Lippo Lippi,” “Childe Roland to the Dark Tower Came,” “The Bishop Orders His Tomb at Saint Praxed’s Church,” “Andrea Del Sarto,” “Soliloquy of the Spanish Cloister”
8) Joseph Conrad, Heart of Darkness
   Kate Chopin, The Awakening
9) María Amparo Ruiz de Burton, The Squatter and The Don
10) Oscar Wilde, The Importance of Being Earnest
   George Bernard Shaw, Pygmalion
11) Harriet Wilson, Our Nig: Sketches From The Life Of A Free Black

G. 1915-1945

1) Willa Cather, My Ántonia
2) William Faulkner, The Sound and the Fury
4) Ernest Hemingway, “A Clean, Well-Lighted Place,” “Hills Like White Elephants” “The Short, Happy Life of Frances Macomber,” The Sun Also Rises
5) James Joyce, Ulysses
*6) Virginia Woolf, To the Lighthouse
   Muriel Rukeyser, Book of the Dead
9) Zitkala-Sa, American Indian Stories
10) **Zora Neale Hurston**, “Sweat,” *Their Eyes Were Watching God*
    - **Claude McKay**, “If We Must Die,” “America,” “The White House”
    - **Alain Locke**, “The New Negro”
12) **Henry Roth**, *Call It Sleep*
13) **Américo Paredes**, *George Washington Gómez*
14) **Richard Wright**, *Native Son*

**H. 1945-1968**

1) **Doris Lessing**, *The Golden Notebook*
2) **José Antonio Villareal**, *Pocho*
3) **Samuel Beckett**, *Waiting for Godot*
4) a) **Gwendolyn Brooks**, “Gay Chaps at the Bar,” “Medgar Evers,” “We Real Cool,” “Blackstone Rangers,” “The Boy Died in My Alley,” “To Those of My Sisters Who Kept Their Naturals.”
   b) **Allen Ginsberg**, “Howl: For Carl Solomon,” “Supermarket in California,” “America,”
   c) **Frank O’Hara**, “The Day Lady Died,” “How To Get There,” “Ave Maria,” “Why I Am Not a Painter”
5) **Tennessee Williams**, *A Streetcar Named Desire, The Glass Menagerie*
6) **Arthur Miller**, *Death of a Salesman, The Crucible*
7) **Ralph Ellison**, *Invisible Man*
   b) **Theodore Roethke**, “The Waking,” “I Knew a Woman,” “In a Dark Time,” “Root Cellar,” “My Papa’s Waltz”
9) **Chinua Achebe**, *Things Fall Apart*
10) **Jean Rhys**, *Wide Sargasso Sea*
11) **Truman Capote**, *In Cold Blood*
12) **Flannery O’Connor**, “A Good Man is Hard to Find,” “Good Country People,” “Everything That Rises Must Converge,” “The Artificial Nigger”
13) **James Baldwin**, *Go Tell it on the Mountain; Notes of a Native Son*

**I. 1969-present**

1) **Toni Morrison**, *Song of Solomon*
2) **Salman Rushdie**, *Midnight’s Children*
3) **Maxine Hong Kingston**, *Woman Warrior*
4) a) **Gloria Anzaldúa**, *Borderlands/La Frontera: The New Mestiza*, 2nd ed., Introduction and Chapters 1-7
   b) **Lorna Dee Cervantes**, from *Emplumada*, “Uncle’s First Rabbit,” “Cannery Town in August,” “Beneath the Shadow of the Freeway,” “For Virginia Chavez,” “Poem for the Young Man...”
5) **Leslie Marmon Silko**, *Almanac of the Dead*
   b) Lucille Clifton, “I Am Accused of Tending to the Past,” “at the cemetary, walnut grove plantation, south carolina, 1989,” “Reply,” “poem to my uterus,” “to my last period,” “brothers”
7) David Henry Hwang, M. Butterfly
   Tony Kushner, Angels in America, Part I: Millennium Approaches
8) Tomás Rivera, And the Earth Did Not Devour Him
   “Speaking to You,” “The Time Around Scars,” and “The Cinnamon Peeler”
10) J. M. Coetzee, Disgrace
11) Harold Pinter, The Homecoming
   Tom Stoppard, Rosencrantz and Guildenstern are Dead
12) Margaret Atwood, Alias Grace
13) Philip Roth, American Pastoral: A Novel
14) Vladimir Nabokov, Pale Fire
*15) a) August Wilson, Fences
    b) David Mamet, Glengarry Glen Ross
16) Audre Lorde, Sister Outsider: Essays and Speeches; Zami: A New Spelling of My Name;
    “Coal,” “Sisters in Arms,” “Outlines,” “Call”
17) Junot Diaz, The Brief Wondrous Life of Oscar Wao; “How to date a browngirl, blackgirl, whitegirl, or halfie” and “Aurora” from Drown
J. ADDITIONAL LISTS

As explained on the first page of this document, all students must include at least one numbered item from the following lists on their individual exam list. Some students may (with approval of their committee chair) choose one of these additional lists to constitute an examination area in lieu of the Thematic section of the exam. Students who elect to focus on Linguistics, Rhetoric and Composition, or Literary Theory are required to choose at least four of their free electives from one of these sub-sections. Each list includes instructions for students opting for such a concentration.

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LINGUISTICS (HISTORICAL AND SOCIOLINGUISTICS)

If the student chooses to respond to a Linguistics question in lieu of the Thematic (see instructions at beginning of Section J), he or she is responsible for four items—two required (with stars) and two electives.


3) **Bucholtz, Mary.** *Gender Articulated: Language and Socially Constructed Self.* Routledge, 1996.


22) **Smitherman, Geneva.** *Talkin that Talk: African American Language and Culture.*


**RHETORIC AND COMPOSITION**

If the student chooses to respond to a Rhetoric and Composition question in lieu of the Thematic (see instructions at beginning of Section J), he or she is responsible for two items from Theory of Rhetoric and Composition (1-5), two items from Practice of Rhetoric and Composition (6-8), and one item from Sustained Focus (9-13).

**Theory of Rhetoric and Composition**


**Cicero,** from *De Oratory Book I,* in Patricia Bizzell and Bruce Herzberg, eds. *The Rhetorical Tradition: Readings from Classical Times to the Present.* 2nd ed. Boston/St. Martin’s, 2001.


**Michael Carter,** “Ways of Knowing, Doing, and Writing in the Disciplines.” *College Composition*


Practice of Rhetoric and Composition


Sustained Focus


**LITERARY THEORY**

If the student chooses to respond to a Literary Theory question in lieu of the Thematic question (see instructions at beginning of Section J), he or she is responsible for all readings in the anthologies which are starred (1-2), and all of the readings in each of two categories below (3-13), which are available in Vincent Leitch, ed., *The Norton Anthology of Theory and Criticism* (New York: Norton, 2001, 2010).

*1. Choose ONE of the handbooks of criticism and theory listed under Recommended References.

*2. Choose ONE of the handbooks of critical terminology listed under Recommended References.

3. **Formalisms:**
   - **T.S. Eliot**, “Tradition and the Individual Talent,” “The Metaphysical Poets” (pp. 955-968)
   - **Mikhail Bakhtin**, From *Discourse in the Novel* (pp. 1076-1106)
   - **Roman Jakobson**, From *Linguistics and Poetics*: “Two Aspects of Language and Two Types of Aphasic Disturbances,” “The Metaphoric and Metonymic Poles” (pp. 1144-1156)
   - **Northrop Frye**, “The Archetypes of Literature” (pp. 1304-1315)

4. **Structuralism And Semiotics**
   - **Claude Lévi-Strauss**, From *Tristes Tropiques*: “A Writing Lesson” (pp. 1277-1286)
   - **Paul de Man**, “Semia and Rhetoric,” “The Return to Philology” (pp. 1365-1378)
   - **Ferdinand de Saussure**, From *Course in General Linguistics* (pp. 850-866)
   - **Roland Barthes**, From *Mythologies*: “Soap-powders and Detergents,” “The Brain of Einstein,” “Photography and Electoral Appeal”; “The Death of the Author” and “From Work to Text” (1320-1331)
   - **Tzvetan Todorov**, “Structural Analysis of Narrative” (pp. 2023-2030)

5. **Psychoanalysis**
   - **Sigmund Freud**, From *The Interpretation of Dreams*: “The Material and Sources of Dreams,” “The Dream-Work”; “The Uncanny,” “Fetishism” (pp. 814-845)
Jacques Lacan, “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience”; from The Instance of the Letter in the Unconscious or Reason, “The Signification of the Phallus” (pp. 1163-1189)

Julia Kristeva, From Revolution in Poetic Language: “The Semiotic and the Symbolic” (pp. 2071-2081)

Laura Mulvey, “Visual Pleasure and Narrative Cinema” (pp. 2084-2095)

6. Marxisms

Antonio Gramsci, “The Formation of the Intellectuals” (pp. 1002-1008)

Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (pp. 1051-1071)

Louis Althusser, “A Letter on Art in Reply to André Daspre”; from Ideology and Ideological State Apparatuses (pp. 1335-1361)

Raymond Williams, (The Norton Anthology of Theory and Criticism, New York: Norton, 2001), From Marxism and Literature (pp. 1567-1575)

Frederic Jameson, From The Political Unconscious: Narrative as a Socially Symbolic Act: Preface, from “On Interpretation: Literature as a Socially Symbolic Act”; “Postmodernism and Consumer Society” (pp. 1822-1860)

7. Deconstruction, Poststructuralism, And Post-Modernism

Jacques Derrida, From Of Grammatology: from Dissemination (pp. 1688-1734)

Michel Foucault, “What Is an Author?” from Discipline and Punish; from The History of Sexuality (vol. 1); from Truth and Power (pp. 1475-1521)


Jean Baudrillard, From The Precession of Simulacra (pp. 1556-1566)

bell hooks, “Postmodern Blackness (pp. 2509-2516)

8. Feminisms

Simone de Beauvoir, From The Second Sex (pp. 1265-1273)

Sandra Gilbert and Susan Gubar, From The Madwoman in the Attic (pp. 1926-1938)

Hélène Cixous, “The Laugh of the Medusa” (pp. 1942-1959)

Annette Kolodny, “Dancing Through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism” (pp. 2048-2066)

Susan Bordo, From Unbearable Weight: Feminism, Western Culture, and the Body: “The Body and the Reproduction of Femininity” (pp. 2240-2254)

9. New Historicism And Cultural Studies

Hayden White, “The Historical Text as Literary Artifact” (pp. 1536-1553)


Steven Knapp and Walter Benn Michaels, “Against Theory” (pp. 2491-2506)

Stuart Hall, “Cultural Studies and Its Theoretical Legacies” (pp. 1782-1795)
Lisa Lowe, “Work Immigration, Gender: New Subjects of Cultural Politics” (pp. 2519-2535)

10. Critical Race Theory
Zora Neale Hurston, “Characteristics of Negro Expression,” “What White Publishers Won’t Print” (pp. 1010-1027)
Henry Louis Gates, Jr., “Talking Black: Critical Signs of the Times” (pp. 2430-2438)
Barbara Smith, “Toward a Black Feminist Criticism” (pp. 2223-2237)
Gloria Anzaldúa, From Borderlands/La Frontera: The New Mestiza: “La conciencia de la mestiza: Towards a New Consciousness” (pp. 2098-2109)

11. Post-Colonial Studies
Edward Said, From Orientalism (pp. 1866-1888)
Frantz Fanon, From The Wretched of the Earth: from “On National Culture” (pp. 1440-1446), and “The Pitfalls of National Consciousness,” The Norton Anthology of Theory and Criticism, New York: Norton, 2001, (pp. 1578-1593)
Homi Bhabha, “The Commitment to Theory” (pp. 2353-2372)
Gayatri Chakravorty Spivak, From A Critique of Postcolonial Reason (chapter 3 “History” [Can the Subaltern Speak?]! (pp. 2114-2126)

12. Gender Studies And Queer Theory
Virginia Woolf, From A Room of One’s Own: [Shakespeare’s Sister, Chloe Liked Olivia, Androgyny] (pp. 896-905)
Adrienne Rich, From “Compulsory Heterosexuality and Lesbian Existence” (pp. 1591-1609)
Eve Kosofsky Sedgwick, From Between Men and Epistemology of the Closet (pp. 2466-2477)
Monique Wittig, “One Is Not Born a Woman” (pp. 1906-1913)
Judith Butler, From Gender Trouble: Preface, “Subversive Bodily Acts” (pp. 2540-2553)

13. Reader Response Theory
Aristotle, Poetics (pp. 88-115)
W. K. Wimsatt and Monroe Beardsley, “The Affective Fallacy” (pp. 1246-1261)
Roland Barthes, “From Work to Text” (pp. 1326-1331)
Wolfgang Iser, “Interaction Between Text and Reader” (pp. 1524-1532)
Stanley Fish, “Interpreting the Variorum” (pp. 1974-1992)
**RECOMMENDED REFERENCES** (not required for the MA reading list unless otherwise indicated, as in the Literary Theory section above):

**Handbook of Critical Terminology:**


**Handbook of Criticism and Theory:**


**Linguistics and History of the English language:**


**Literary History:**


**Rhetorical Theory:**