English M.A. READING LIST
(Effective January 2013 through December 2014)

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 version)
* 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”
* 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 Shepheardes Calender*), *Amoretti* 1, 34, 54, 64, 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)
5)  a)  **Sir Philip Sidney**, *The Countess of Pembroke’s Arcadia*, Book I (*New Arcadia*; Penguin edition recommended)  
    b)  **Lady Mary Wroth**, *The Countess of Montegomerie’s Urania*, Book I  
*6)  a)  **Sir Philip Sidney**, *The Defense of Poesy*; *Astrophil and Stella* 1, 7, 9, 20, 29, 45, 106, Second Song, Fourth Song  
    b)  **Queen Elizabeth I**, “Speech to the Troops at Tilbury” and the “Golden Speech”  
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*  
*9)  **William Shakespeare**, *Henry IV, Part I, The Tempest, Hamlet*
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 Hariot's *Report on Virginia*) in *The Norton Anthology of English Literature*, 7th ed., Vol. 1
    b)  **Sir Walter Ralegh**, 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

Sonnets 10 (“Death Be Not Proud”), 14 (“Batter my heart”), and 17 (“Since she whom I loved”), “Good Friday, 1613. Riding Westward,” “Meditation 17” (from Devotions upon Emergent Occasions)

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


9) **William Congreve**, The Way of the World
   **William Wycherly**, The Country Wife

10) **John Dryden**, Absalom and Achithophel,” “MacFlecknoe,” “To the Memory of Mr. Oldham, “A Song for St. Cecilia’s Day,” An Essay of Dramatic Poesy

   **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**, Moll Flanders

*2) **Henry Fielding**, Tom Jones

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

4) **Jonathan Swift**, Gulliver’s Travels


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

   **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

*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, “Ar’n’t I a Woman? 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

11) Jane Austen, *Pride and Prejudice*

F. circa 1850-1915

  2) Henry James, “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*
  9) Maria 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) Edith Wharton, *The Age of Innocence*
  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*
  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) Allen Ginsberg, “Howl: For Carl Solomon,” “Supermarket in California,” “America,” “In the Baggage Room at Greyhound”
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*

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) Louise Erdrich, *Tracks*
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*
10) J. M. Coetzee, *Disgrace*
11) Harold Pinter, *The Homecoming*
   Tom Stoppard, *Rosenkrantz and Guildenstern are Dead*
12) Margaret Atwood, *Alias Grace*
13) Philip Roth, *American Pastoral: A Novel*
14) V. Nabokov, *Pale Fire*
*15) a) August Wilson, *Ma Rainey's Black Bottom*  
b) David Mamet, *Glengarry Glen Ross*
16) Audre Lorde, *Sister Outsider: Essays and Speeches; Zami: A New Spelling of My Name*
17) Junot Diaz, *The Brief Wondrous Life of Oscar Wao*
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.

These additional lists (Linguistics, Rhetoric and Composition, Literary Theory) are also intended to allow students to prepare a field of study allied with literature. 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. Each list includes instructions for students opting for such a concentration.

º º º

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.

19) Milroy, James and Lesley Milroy. *Authority in Language: Investigating Standard
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


**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) all of which are available in Vincent Leitch, ed., *The Norton Anthology of Theory and Criticism* (New York: Norton, 2001).

*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:
   Mikhail Bakhtin, From *Discourse in the Novel*
   Roman Jakobson, From *Linguistics and Poetics*: “Two Aspects of Language and Two Types of Aphasic Disturbances,” “The Metaphoric and Metonymic Poles”
   Northrop Frye, “The Archetypes of Literature”

4. Structuralism And Semiotics
   Claude Lévi-Strauss, From *Tristes Tropiques*: “A Writing Lesson”
   Paul de Man, “Semiology and Rhetoric,” “The Return to Philology”
   Ferdinand de Saussure, From *Course in General Linguistics*
   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”
   Tzvetan Todorov, “Structural Analysis of Narrative”

5. Psychoanalysis
Sigmund Freud, From *The Interpretation of Dreams*: “The Material and Sources of Dreams,” “The Dream-Work”; “The Uncanny,” “Fetishism”


Julia Kristeva, From *Revolution in Poetic Language*: “The Semiotic and the Symbolic”

Laura Mulvey, “Visual Pleasure and Narrative Cinema”

6. Marxisms

Antonio Gramsci, “The Formation of the Intellectuals”

Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”

Louis Althusser, “A Letter on Art in Reply to André Daspre”; from *Ideology and Ideological State Apparatuses*

Raymond Williams, From *Marxism and Literature*


7. Deconstruction, Poststructuralism, And Post-Modernism

Jacques Derrida, From *Of Grammatology;* from *Dissemination*

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

Jean-François Lyotard, “Defining the Postmodern”

Jean Baudrillard, From *The Precession of Simulacra*

bell hooks, “Postmodern Blackness”

8. Feminisms

Simone de Beauvoir, From *The Second Sex*

Sandra Gilbert and Susan Gubar, From *The Madwoman in the Attic*

Hélène Cixous, “The Laugh of the Medusa”


9. New Historicism And Cultural Studies

Hayden White, “The Historical Text as Literary Artifact”

Stephen Greenblatt, Introduction to *The Power of Forms in the English Renaissance*

Steven Knapp and Walter Benn Michaels, “Against Theory”

Stuart Hall, “Cultural Studies and Its Theoretical Legacies”

Houston A. Baker, Jr., Introduction to *Blues, Ideology, and Afro-American Literature: A Vernacular Theory*

10. Critical Race Theory

Zora Neale Hurston, “Characteristics of Negro Expression,” “What White Publishers Won’t Print”

Gerald Vizenor, From *Manifest Manners: Postindian Warriors of Survivance*: “Postindian Warriors”


Barbara Smith, “Toward a Black Feminist Criticism”
Gloria Anzaldúa, From *Borderlands/La Frontera: The New Mestiza*: “La conciencia de la mestiza: Towards a New Consciousness”

11. **Post-Colonial Studies**
   - Edward Said, From *Orientalism*
   - Frantz Fanon, From *The Wretched of the Earth*: from “The Pitfalls of National Consciousness”; and from “On National Culture”
   - Homi Bhabha, “The Commitment to Theory”
   - Gayatri Chakravorty Spivak, From *A Critique of Postcolonial Reason* (chapter 3 “History” [Can the Subaltern Speak?])
   - Ngugi Wa Thiong’o, Taban Lo Liyong, and Henry Owuor-Anyumba, “On the Abolition of the English Department”

12. **Gender Studies And Queer Theory**
   - Virginia Woolf, From *A Room of One’s Own*: [Shakespeare’s Sister, Chloe Liked Olivia, Androgyny]
   - Adrienne Rich, From “Compulsory Heterosexuality and Lesbian Existence”
   - Eve Kosofsky Sedgwick, From *Between Men* and *Epistemology of the Closet*
   - Monique Wittig, “One Is Not Born a Woman”

13. **Reader Response Theory**
   - Aristotle, *Poetics*
   - W. K. Wimsatt and Monroe Beardsley, “The Affective Fallacy”
   - Roland Barthes, “From Work to Text”
   - Wolfgang Iser, “Interaction Between Text and Reader”
   - Stanley Fish, “Interpreting the *Variorum*”
**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:**


**History of the English language:**

**Literary history:**


**Rhetorical theory:**