

M.A.EXAM READING LIST 2005-2009

The following lists are in effect for the spring 2005 to spring 2009 exams. If you began the program during or after the fall of 2003 these lists apply for your exam.

Medieval period

Patristic period:

Boethius, *The Consolation of Philosophy*. (any modern English translation; e.g. the Penguin translation by Victor Watts, London 1999.)

Old English period:

-Students are not required to read Old English for the MA exam, but those who have Old English are strongly advised to engage with the Old English texts of the assigned poems. All texts for this period are assigned in facing translations.

Beowulf: A Dual-Language Edition. Howell D. Chickering, Jr., ed. and trans. New York: Anchor Books, 1977.

The following texts as printed in *Old and Middle English: An Anthology*. Elaine Treharne, ed. Oxford: Blackwell, 2000.

Bede, Life of Caedmon
The Dream of the Rood
The Wanderer
The Battle of Maldon
The Seafarer
The Wife's Lament
The Husband's Message
The Ruin

Middle English period:

-All texts are to be read in Middle English.

-Translation from the Middle English is a requirement of the exam.

Geoffrey Chaucer: the following texts as printed in *The Riverside Chaucer*, 3rd edition. Larry D. Benson, ed. Boston: Houghton Mifflin, 1987.

The Parliament of Fowles
The Canterbury Tales:
General Prologue
The Knight's Prologue and Tale
The Miller's Prologue and Tale
The Wife of Bath's Prologue and Tale
The Clerk's Prologue and Tale
The Parson's Prologue and Tale.

The Pearl Poet. *Sir Gawain and the Green Knight* (any edition of the Middle English text; e.g. J.R.R. Tolkien's edition, Oxford: Clarendon Press, 1955.)

William Langland, *The Vision of Piers Plowman (B Text)*. Prologue and Passus I & II. A.V.C. Schmidt, ed. London: J. M. Dent; New York: E. P. Dutton, 1978

Middle English Lyrics

Margery Kempe, *The Book of Margery Kemp*.

Everyman and *The Wakefield Second Shepherd's Play*. In *Medieval Drama*, David Bevington, ed. Boston : Houghton Mifflin, 1975.

Sir Thomas Malory, *The Morte D'Arthur*. in *The Works of Sir Thomas Malory*. 3rd ed. Eugene Vinaver, ed.; revised by P.J.C. Field. Oxford: Clarendon Press, 1990.

Secondary Readings:

A Beowulf Handbook. Robert E. Bjork and John D. Niles, eds. Lincoln: University of Nebraska Press, 1997.

C.S. Lewis, *The Allegory of Love*. Oxford, Clarendon Press, 1936.

The Cambridge Chaucer Companion. Piero Boitani and Jill Mann, eds. Cambridge: Cambridge University Press, 1986.

The Renaissance

More, Thomas. *Utopia*. Ed. and trans. Edward Surtz. New Haven: Yale UP, 1964. Also available in *The Collected Works of St. Thomas More*, Yale, 1964-2000.

Philip Sidney, "Defense of Poesy" and *Astrophil and Stella* #s 1,2,5,6,7,9,10,15,16, 18, 20, 21, 28, 31, 37, 39, 41, 45, 47, 49, 52, 53, 56, 61, 69, 71, 72, 74, 81, 83, The Fourth Song, 87, 89, 91, The Eleventh Song, 108.

Queen Elizabeth I, "The Doubt of Future Foes," "On Monsieur's Departure," "Letter to Sir Amyas Paulet," "Letter to Henry III, King of France," "Speech to the Troops at Tilbury," "The 'Golden Speech.'"

Edmund Spenser, *The Faerie Queene*, ed. A.C. Hamilton (Longman, 1999). Read Books I-III and "Letter to Raleigh."

Christopher Marlowe, *Tamburlaine the Great, part 1*

Shakespeare, Sonnets #s 3, 12, 15, 18, 19, 20, 29, 30, 33, 35, 60, 65, 71, 83, 74, 87, 94, 97, 106, 107, 116, 129, 130, 135, 138, 144, 146, 147. *Twelfth Night, Henry 4 part 1, King Lear*

John Donne, from *Poems* (1633). All lyrics may be found in Witherspoon and Warnke, eds., *Seventeenth Century Prose and Poetry* (1982). "The Flea," "The Apparition," "The Good Morrow," "Valediction: Forbidding Mourning," "Song: Go and Catch," "The Ecstasy," "The Undertaking," "The Funeral," "The Sun Rising," "The Relic," "The Indifferent," "Love's Deity," "The Canonization," "Lecture Upon the Shadow," "Song: Sweetest Love," "Air and Angels," "Break of Day," "Valediction: Of Weeping," "Twickenham Garden," "Good Friday 1613: Riding Westward," "Love's Alchemy," "Hymn to Christ," "A Nocturnal," "Hymn to God my God," "The Bait," "Hymn to God the Father," "Elegies IX, XVI, and XIX, Satire III, Holy Sonnets #1, 2, 5, 7, 9, 10, 13, 14, 17 and 18.

Devotions Upon Emergent Occasions (1624):Meditations 4 and 17 Expostulation 19.

Sermons, ed. Potter and Simpson (9 vols., 1953-59): Sermon 23, "For now we see through a glass darkly." Also in Witherspoon and Warnke.

Ben Jonson, from *Epigrams*. All these poems may be found in Ben Jonson, ed. Ian

Donaldson (1995). "To the Reader" "To My Book" "To King James" ("How, best of kings"), "On Something that walks somewhere," "To William Camden," "On My First Daughter," "To John Donne" ('Donne, the delight of Phoebus'), "On Sir Voluptuous Beast" "On Don Surly," "To Robert, Earl of Salisbury" ('What need hast thou'), "On My First Son" "To Fine Lady Would-Be," "On Lucy, Countess of Bedford" ('This morning, timely rapt') "To Elisabeth, Countess of Rutland" ('That poets are far rarer'), "To Sir Thomas Roe"

From *The Forest*: "Why I Write Not of Love," "To Penshurst," "To Sir Robert Wroth," "Song: To Celia ('Come, my Celia')," "Song: That Women are but Men's Shadows" "Song: To Celia ('Drink to me only') Also: "To the Memory of My Beloved, the Author, Mr William Shakespeare" (1623).

The Alchemist

John Milton, *Complete Poems and Major Prose*, ed. Merrit Y. Hughes, *Paradise*

Lost, “Areopagitica,” and the Preface to Book 2 “The Reason of Church and Government”
 George Herbert, from *The Temple* (1633). All lyrics can be found in *The English Poems of George Herbert*, ed. C.A. Patrides (1974). “The Altar,” “Jordan (I),” “Redemption,” “Jordan (II),” “Easter,” “The H. Scriptures,” “Easter Wings,” “Church Monuments,” “Sinne (I),” “The Quidditie,” “Affliction (I),” “Prayer (I),” “The Windows,” “The Holdfast,” “Love (I),” “Deniall,” “Vertue,” “The Pulley,” “The Pearl,” “Paradise,” “Affliction (IV),” “Man,” “The British Church,” “Time,” “The bunch of grapes,” “Love unknown,” “The Collar,” “Love (III),”
 John Webster, *The Duchess of Malfi*

Secondary readings:

Harry Berger, *Revisionary play: Studies in the Spenserian dynamics*

C.L. Barber, *Shakespeare’s Festive Comedy* (chapters 1-4, 8, 10)

Stephen Greenblatt, *Renaissance Self-Fashioning: More to Shakespeare* (Introduction and chapters 1, 5), *Shakespearean Negotiations* (chapters 1, 3, 4)

Kastan, David Scott and Stallybrass, Peter (editors) *Staging the Renaissance* (chapters 1-10, 16, 23)

Annabel Patterson, ed., *John Milton* (Longman’s Critical Reader)

Restoration & Eighteenth Century

For this list, the primary and secondary readings have been combined

John Dryden, “Absalom and Achitophel,” “Mac Flecknoe,” and “An Essay of Dramatic Poesy”

Jonathan Swift, *Gulliver’s Travels*, Riverside Edition, ed. Louis Landa (including critical essays)

Alexander Pope, “An Essay on Criticism,” “The Rape of the Lock,” and “An Essay on Man”

Samuel Johnson, “The Vanity of Human Wishes,” “The Preface to Shakespeare,” Preface to the *Dictionary of the English Language*, and *Lives of the Poets: Milton and Pope*

Henry Fielding, *Tom Jones* (Norton Critical Edition, including critical essays)

Tobias Smollett, *The Adventures of Humphrey Clinker* (Norton Critical Edition, including critical essays)

William Congreve, *The Way of the World*

Oliver Goldsmith, *She Stoops to Conquer*

Richard Sheridan, *The School for Scandal*

Thomas Gray and Oliver Goldsmith, “Ode on a Distant Prospect of Eton College,” “Elegy Written in a Country Churchyard,” and “The Deserted Village”

Romantic and Victorian

All poetry and essay selections are from the *Norton Anthology of English Literature*, vol. 2. Any edition that contains the following poems and essays is sufficient.

William Blake, from *Songs of Innocence and of Experience* (all), “The Book of Thel,” *The Marriage of Heaven and Hell*, and “Mock on, Mock on, Voltaire, Rousseau”

Lord Byron, “She Walks in Beauty,” “Darkness,” *Childe Harold’s Pilgrimage*, *Don Juan* or Percy Shelley, “Mont Blanc,” “Ozymandias,” “A Song: Men of England,” “Ode to the West Wind,” “Adonais,” from “A Defence of Poetry”

Samuel Coleridge, “The Rime of the Ancient Mariner,” “Kubla Khan,” “Dejection: An Ode,” *Biographia Literaria* (chs. 13, 17), *Lectures on Shakespeare*

John Keats, “On First Looking into Chapman’s Homer,” “The Eve of St. Agnes,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “To Autumn,” letters to George and Thomas Keats and to Richard Woodhouse

Mary Shelley, *Frankenstein*

William Wordsworth, “Expostulation and Reply,” “The Tables Turned,” “Lines Composed a Few Miles above Tintern Abbey,” Preface to *Lyrical Ballads*, “A slumber did my spirit seal,” “Michael,” “Resolution and Independence,” “Ode: Intimations of Immortality,” “The world is to much with us,” *The Prelude* (Book First and Book Fourteenth)

Matthew Arnold, “To Marguerite—Continued,” “The Buried Life,” “The Scholar Gypsy,” “Dover Beach,” “Stanzas from the Grande Chartreuse,” from “The Function of Criticism at the Present Time”

Robert Browning, “My Last Duchess,” “The Bishop Orders His Tomb,” “Love Among the Ruins,” “Childe Roland to the Dark Tower Came,” “Fra Lippo Lippi,” “Andrea Del Sarto,” “Abt Vogler,” “Rabbi Ben Ezra”

Alfred, Lord Tennyson, “Mariana,” “The Lady of Shalott,” “The Lotos-Eaters,” “Ulysses,” “Locksley Hall,” *In Memoriam*, “The Charge of the Light Brigade,” “Crossing the Bar”

Thomas Carlyle, from *Sartor Resartus*

Charles Dickens, *Bleak House* or *Great Expectations*

George Eliot, *The Mill on the Floss* or *Middlemarch*

Thomas Hardy, *Tess of the d’Urbervilles* or *Jude the Obscure*

Secondary readings

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*

Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*

Aidan Day, *Romanticism*

Isobel Armstrong, Introduction to *Victorian Poetry: Poetry, Poetics and Politics*

Carol T. Christ, *Victorian and Modern Poetics*

Michael Wheeler, *English Fiction of the Victorian Period* (2nd ed.)

American Literature to 1900

Mary White Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary White Rowlandson*

Benjamin Franklin, *The Autobiography* (Parts I and II)

Edgar Allan Poe (**NOTE: his name is misspelled on current list: Allan has 2 A’s)

“The Raven,” “Annabel Lee,” “Ligeia,” “The Fall of the House of Usher,”

“William Wilson,” “The Tell-Tale Heart,” “The Purloined Letter,” “The Cask of Amontillado,” “The Black Cat”

Frederick Douglass, *Narrative of the Life of Frederick Douglass*

Nathaniel Hawthorne, *The Scarlet Letter* (**NOTE: important not to specify an edition)

Ralph Waldo Emerson, *Nature*, “The American Scholar,” “Self-Reliance,” “The Poet,” “Fate”

Henry David Thoreau, *Walden*

Herman Melville, *Moby-Dick* and “Hawthorne and His Mosses”

Harriet Beecher Stowe, *Uncle Tom’s Cabin*

Walt Whitman, “Song of Myself” (1881 version)

Harriet Jacobs, *Incidents in the Life of a Slave Girl*

Emily Dickinson, poems #s 49, 67, 130, 185, 199, 214, 216, 241, 249, 258, 280, 287, 303, 328, 341, 348, 435, 441, 448, 449, 465, 479, 501, 505, 510, 632, 640, 650, 712, 732, 754, 986, 1072, 1078, 1129, 1463, 1624, 1732

Mark Twain, *Adventures of Huckleberry Finn*

Henry James, "The Art of Fiction," and *Portrait of a Lady*
 Kate Chopin, *The Awakening*

Secondary Reading

F.O. Matthiessen, *American Renaissance*

Jane Tompkins, " 'But Is It Any Good?': The Institutionalization of Literary Value,"
 from *Sensational Designs*

Modernism

Samuel Beckett, *Waiting for Godot*

Henrik Ibsen, *The Wild Duck*

Eugene O'Neil, *Long Day's Journey into Night*

Anton Chekhov, *The Cherry Orchard*

E.M. Forster, *Howard's End*

Joseph Conrad, *Heart of Darkness* or *Secret Agent*

Virginia Woolf, "The Novel of Consciousness" and *Mrs. Dalloway* or *To the Lighthouse*

James Joyce, *A Portrait of the Artist as a Young Man* and "The Dead"

William Faulkner, *The Sound and the Fury* or *Absalom! Absalom!*

Ernest Hemingway, *A Farewell to Arms* or *The Sun Also Rises*

Gertrude Stein, *Autobiography of Alice B. Toklas*

T.S. Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land," "Burnt Norton" from *Four Quartets*, and "Tradition and the Individual Talent"

W.B. Yeats, "The Lake Isle of Innisfree," "Easter 1916," "The Second Coming," "On a Political Prisoner," "Sailing to Byzantium" "Byzantium," "Leda and the Swan,"
 "Among School Children," "Prayer for My Daughter,"

Ezra Pound, "Portrait d'Une Femme," "The Sea Farer," "The Garden," "A Pact," "In a Station of the Metro," "The River Merchant's Wife: A Letter," "Hugh Selwyn Mauberley," *Cantos* I and III,
 "Vorticism" from *A Memoir of Gaudier-Brzeska*

Wallace Stevens, "Of Modern Poetry," "Sunday Morning," "Thirteen Ways of Looking at a Blackbird,"
 "Anecdote of the Jar," "The Snow Man," "The Emperor of Ice-Cream," "The Idea of Order at Key West"

William Carlos Williams, "Tract," "Spring and All," "The Pot of Flowers," "To Elsie," "The Red Wheelbarrow," "At the Ball Game," "Poem," "This is Just to Say," "The Yachts," "The Young Housewife," "The Poor," "The Descent"

W.H. Auden, "Thanksgiving," "Spain," "Easily, my dear, you move," *Musee des Beaux Arts*," "Petition,"
 "Lullaby," "In Memory of W. B. Yeats," "In Praise of Limestone," "The Shield of Achilles"

Secondary readings:

Hugh Kenner, *The Pound Era*

Malcolm Bradbury and James McFarland, eds. *Modernism*

Cleantb Brooks, "The Heresy of Paraphrase" from *The Well-Wrought Urn* and "Irony as a Principal Form of Structure" in *Critical Theory Since Plato*, ed. Hazard Adams

Contemporary

Bertold Brecht, *Mother Courage and Her Children*

Caryl Churchill, *Cloud Nine*

Harold Pinter, *The Homecoming* or *Ashes to Ashes*

Vladimir Nabokov, *Pale Fire* or *Lolita*

Toni Morrison, *Sula*

Alasdair Gray, *Poor Things*

J.M. Coetzee, *Disgrace* and *Lives of Animals*

Andurhati. Roy, *God of Small Things*

Salman Rushdie, *Midnight's Children*

A.S. Byatt, *Possession*

Don DeLillo, *White Noise*

Short Story: James Baldwin, "Sonny's Blues"; Raymond Carver, "What We Talk about When We Talk about Love," "Cathedral," "A Small, Good Thing"; John Cheever, "Good-Bye, My Brother," "The Country Husband," "The Swimmer"; Flannery O'Connor, "A Good Man is Hard to Find," "Everything That Rises Must Converge," "Good Country People"

Poetry: Robert Lowell, "The Quaker Graveyard in Nantucket," "Memories of West Street and Lepke," "To Speak of Woe That is in Marriage," "Skunk Hour," "For the Union Dead"

Philip Larkin, "Church Going," "MCMXIV," "Talking in Bed," "Ambulances," "High Windows," "Sad Steps," "The Explosion," "Aubade," "Mr. Bleaney," "The Whitsun Weddings," "Here," "Sunny Prestatyn," "Essential Beauty," "Arundal Tomb"

Seamus Heaney, "Digging," "The Forge," "Punishment," "Casualty," "The Skunk," "Station Island" "A Ship of Death," "Churning Day," "The Graubelle Man," "An Open Letter"

Sylvia Plath: "Daddy," "Lady Lazarus"

Elizabeth Bishop: "In the Waiting Room," "One Art"

Allen Ginsberg: "Howl," "Kaddish"

Frank O'Hara: "The Day Lady Died"

Robert Hass: "Meditation at Lagunitas"

John Ashbery: "They Dream Only of America"

Adrienne Rich: "An Atlas of the Difficult World"

Rita Dove: "Parsley"

Secondary readings:

Edward Said, "Orientalism" in *The Post-Colonial Studies Reader*

Jean-Francois Lyotard, *The Postmodern Explained*

Fredric Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism"

Jacques Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" in *Critical Theory Since Plato*, ed. Hazard Adams and also *The Structuralist Controversy*, eds. Macksey and Donato

Ihab Hassan, "Toward a Concept of Postmodernism" in *The Postmodern Turn*

Creative Writing Track (proposed- approval expected in fall 2003)

Aristotle. *Poetics* (Adams)

Horace. "On the Art of Poetry" (Adams)

Longinus. "On the Sublime" (Adams)

Sidney. "Defense of Poetry" (Adams)

Dryden. "An Essay of Dramatic Poesy" (Adams)

Kant. *Critique of Judgment* (selections in Adams).

Wordsworth. "Preface to the *Lyrical Ballads*" (Adams)

Freud. "Fragment of an Analysis of a Case of Hysteria" (Case Histories I)

Eliot. "Tradition and the Individual Talent" and "Hamlet and His Problems"

(both in Adams)

Shklovsky, "Art as Technique" (Adams; also in Lodge)

Tomashevsky, "Thematics." (Lemon and Reis, eds., *Russian Formalist Criticism*)

Benjamin. "The Work of Art in the Age of Mechanical Reproduction." (in

Benjamin, _Illuminations_, ed. Hannah Arendt)

Bakhtin. "From the Prehistory of Novelistic Discourse" (Lodge ed., _Modern Criticism and Theory_)

Burke, Kenneth. "Revolutionary Symbolism in America." Kenneth Burke, "Revolutionary Symbolism in America," American Writers' Congress, ed. Henry Hart (New York: International Publishers, 1935), 87-94.

Barthes, "Death of the Author" and "From Work to Text" ("Author" is in both Adams and in Lodge; "Work" in Richter ed., _The Critical Tradition_; both widely reprinted elsewhere)

Booth, Wayne. The Rhetoric of Fiction. (Part I only)

Todorov. "The Typology of Detective Fiction" (Lodge)

Forster, E.M. "Aspects of the Novel" (chapters 3 and 4 "People" only)

Olson, Charles. Projective Verse. A Poetics. Cambridge: Harvard UP, 1992. 9-89

Bernstein, Charles. Artifice of Absorption. Postmodern American Poetry: A Norton Anthology. Ed. Paul Hoover. NY: WWNorton, 1994.

Gioia, Dana. "Can Poetry Matter?"

Steele, Timothy. "Tradition and Revolution: The Modern Movement and Free Verse."

Leithauser, Brad. "Metrical Illiteracy"

Rothenberg, Jerome. New Models, New Visions: Some Notes Toward a Poetics of Performance. Postmodern American Poetry: A Norton Anthology. NY: WW Norton, 1994.

Secondary Material

Lodge, David. The Art of Fiction.

Jameson, Fredric. The Prison House of Language.

Eagleton, Terry. Introduction to Literary Theory.

Note: in the above "Adams" and "Lodge" refer to:

Adams, Hazard. Critical Theory Since Plato. New York: Harcourt Brace Jovanovich, 1971.

Lodge, David. 20th Century Literary Criticism: A Reader. London: Longman, 1972.

Rhetoric and Composition Track (proposed –approval expected in fall 2003)

History and Theory

Aristotle. *On Rhetoric: A Theory of Civic Discourse*. Trans. George A. Kennedy. New York:Oxford UP, 1991.

Bartholomae, David. "Inventing the University."

Bartholomae and Elbow Debate

Bartholomae, David. "Writing with Teachers: A Conversation with Peter Elbow."

Elbow, Peter. "Being a Writer vs. Being an Academic: A Conflict in Goals."

Bartholomae and Elbow: "Interchanges: Responses to Bartholomae and Elbow"

Berthoff, Ann. *The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers*. Boyton/Cook P, 1981.

Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know About Writing."

Bruffee, Kenneth. "Collaborative Learning and the 'Conversation of Mankind.'"

Elbow, Peter. From *Everyone Can Write*. New York: Oxford UP, 2000.

"The Shifting Relationship Between Speech and Writing," 149-167

“Reflections on Academic Discourse” 235-256

“The War Between Reading and Writing and How to End It” 281-299.

Emig, Janet. “Writing as a Mode of Learning.”

Faigley, Lester. *Fragments of Rationality: Postmodernity and the Subject of Composition*.

Pittsburgh: U of Pittsburgh P, 1992.

Flower, Linda and John Hayes. “A Cognitive Process Theory of Writing.”

Hairston, Maxine. “Diversity, Ideology, and Teaching Writing.”

Harris, Joseph. *A Teaching Subject: Composition Since 1966*. Pittsburgh: U of Pittsburgh P, 1966.

Jarratt, Susan. “Rhetorical Power: What Really Happens in Politicized Classrooms.”

Miller, Susan. *Textual Carnivals: The Politics of Composition*.

Murphy, James M., ed. *A Short History of Writing Instruction: From Greece to Twentieth Century America*. Davis: Hermagoras P, 1990.

Reynolds, Mark. Ed. *Two-Year College English: Essays for a New Century*. Urbana: NCTE, 1994.

The Composing Process

Booth, Wayne C. “The Rhetorical Stance.”

Ede, Lisa and Andrea Lunsford. “Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy.”

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1997.

Lindemann, Erika. *A Rhetoric for Writing Teachers*. 3rd Ed. New York: Oxford UP, 1995.

Welch, Nancy. “Toward an Excess-ive Theory of Revision.”

Responding to and Evaluating Student Writing

Delpit, Lisa. “The Silenced Dialogue: Power and Pedagogy in Educating Other People’s Children.”

Flynn, Elizabeth. “Composing as a Woman.”

Hartwell, Patrick. “Grammar, Grammars, and the Teaching of Grammar.”

Ronald, Kate. “Style: The Hidden Agenda.”

Shaugnessy, Mina P. “Diving In: An Introduction to Basic Writing.”

Sommers, Nancy. “Responding to Student Writing.”

Williams, Joseph. “The Phenomenology of Error.”