



# English Department

SYRACUSE UNIVERSITY

## **Ph.D. EXAM READING LISTS**

2014-2015

**English Graduate Office**

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**420 Hall of Languages**

## THEORY READING LIST

Items marked (N) are from *The Norton Anthology of Theory and Criticism*.  
Ed. Vincent B. Leitch et al. New York, London: Norton, 2001.  
(These entries follow the style used in the anthology.)

Some other items marked "From" will include selections to be determined.

Plato (427 BC)

Ion, The Republic, Phaedrus (N)

Aristotle (384 BC)

Poetics (N)

Longinus (first century C.E.)

From On Sublimity (N)

Augustine of Hippo (354-430)

On Christian Doctrine,  
From Bks. 1-2 (N)

Thomas Aquinas (1225-1274)

Summa Theologica,  
From Question I (N)

Sir Phillip Sidney (1554)

Apology for Poetry (N)

Aphra Behn (1640-1689)

The Dutch Lover

Epistle to the Reader (N)

Preface to The Lucky Chance (N)

David Hume (1711-1776)

Of the Standard of Taste (N)

"Of National Character." In his *Selected Essays*. Eds. Stephen Copley and  
Andrew Edgar. New ed. New York and Oxford: Oxford UP, 1998.

Immanuel Kant (1724-1804)

Critique of Judgment (N)

Edmund Burke (1729-1797)

A Philosophical Enquiry into the Origin of Our Ideas of the  
Sublime and the Beautiful (N)

Friedrich Von Schiller (1759-1781)

On the Aesthetic Education of Man (N)

- Mary Wollstonecraft (1759-1797)  
A Vindication of the Rights of Woman (N)
- William Wordsworth (1770-1850)  
Preface to *Lyrical Ballads, with Pastoral and Other Poems* (N)
- Samuel Taylor Coleridge (1772-1834)  
Biographia Literaria (N)
- Percy Bysshe Shelley (1792–1822)  
From A Defence of Poetry, or Remarks Suggested by an Essay Entitled  
“The Four Ages of Poetry” (N)
- Ralph Waldo Emerson (1803–1882)  
From The American Scholar (N)
- Karl Marx (1818-1883) and Friedrich Engels (1820-1895)  
*The German Ideology*. New York: International, 1970.  
*The Marx-Engels Reader*. Ed. Robert C. Tucker. 2d ed. New York:  
Norton, 1978. (selections)  
*The Communist Manifesto*. New ed. London and New York: Penguin,  
2002.
- Charles Baudelaire (1821–1867)  
The Painter of Modern Life  
From I. Beauty, Fashion, and Happiness  
From III. The Artist, Man of the World, Man of the Crowd, and  
Child  
IV. Modernity (N)
- Matthew Arnold (1822-1888)  
The Function of Criticism at the Present Time (N)
- Walter Pater (1839-1894)  
Studies in the History of the Renaissance (N)
- Stéphane Mallarmé (1842–1898)  
Crisis in Poetry (N)
- Henry James (1843-1916)  
“The Art of Fiction” (N)
- Friedrich Nietzsche (1844-1900)  
On Truth and Lying in Non-Moral Sense (N)  
From The Birth of Tragedy (N)

Sigmund Freud (1856-1939)

The Interpretation of Dreams (1900)

From Chapter V. The Material and Sources of Dreams (N)

From Chapter VI. The Dream-Work (N)

The Uncanny (N)

Fetishism (N)

*Civilization and Its Discontents*. New ed. New York: Norton, 2005 [1930]

*Three Essays on the Theory of Sexuality*. Rev. ed. New York: Basic Books, 2000.

*Beyond the Pleasure Principle*. Trans. John Reddick. New ed. London and New York: Penguin, 2003.

Case Histories: Dora, The Wolf-Man

From *The Standard Edition of the Complete Works of Sigmund Freud*. New York: Norton, 2000.

Ferdinand de Saussure (1857-1913)

Course in General Linguistics (N)

W. E. B. Du Bois (1868-1963)

Criteria of Negro Art (N)

Arthur Oncken Lovejoy (1873-1962)

*The Great Chain of Being: A Study in the History of*

*an Idea*. New ed. Cambridge, MA: Harvard UP, 1976 [1936]

Leon Trotsky (1879-1940)

Literature and Revolution (N)

Virginia Woolf (1882-1941)

A Room of One's Own (N)

György Lukács (1885-1971)

Realism in the Balance (N)

From *Theory of the Novel*. Cambridge, MA: MIT P, 1974. [1916]

Boris Eichenbaum (1886- 1959)

The Theory of the 'Formal Method' (N)

T. S. Eliot (1888-1965)

"Tradition and the Individual Talent" (N)

John Crowe Ransom (1888-1974)

Criticism, Inc. (N)

Martin Heidegger (1889–1976)

From *Poetry, Language, and Thought*. New York: Harper, 2001.

Language (N)

- Antonio Gramsci (1891-1937)  
The Formation of the Intellectuals (N)
- Zora Neale Hurston (1891-1960)  
Characteristics of Negro Expression (N)
- Walter Benjamin (1892-1940)  
The Work of Art in the Age of Mechanical Reproduction (1936) (N)  
*Illuminations*. New York: Schocken, 1955.
- Erich Auerbach (1892-1957)  
"Odysseus' Scar." In his *Mimesis: The Representation of Reality in Western Literature*. Trans. Willard R. Trask. 50<sup>th</sup> anniv. ed. Princeton, NJ: Princeton UP, 2003. pp. 3-23.
- Mikhail Bakhtin (1895-1975)  
Discourse in the Novel (N)
- Max Horkheimer (1895-1973) and Theodor Adorno (1903-1969)  
*Dialectic of Enlightenment*. Stanford, CA: Stanford UP, 2002 [1944, 1947]  
*From The Culture Industry: Enlightenment as Mass Deception* (N)
- Edmund Wilson (1895-1972)  
Marxism and Literature (N)
- Kenneth Burke (1897-1993)  
Kinds of Criticism (N)  
"Literature as Equipment for Living." In his *Philosophy of Literary Form*. 3d ed. Berkeley, CA: U of California P, 1974. pp.293-304.
- Georges Bataille (1897-1962)  
"The Notion of Expenditure." In his *Visions of Excess: Selected Writings, 1927-1939*. Minneapolis, MN: U of Minnesota P, 1985.
- Martin Heidegger (1889-1976)  
"The Origin of the Work of Art." In his *Poetry, Language, Thought*. Trans. Albert Hofstadter. New York: Harper, 2001 [1933-34]. Pp.15-86.  
Language (N)  
"The End of Philosophy and the Task of Thinking." In his *On Time and Being*. Trans. Joan Stambaugh. Chicago: U of Chicago P, 2002 [1972]
- C. L. R. James (1901-1989)  
Popular Arts and the Cultural Tradition (Not in N)  
"What Is Art?" In his *Beyond a Boundary*. Durham, NC: Duke UP, 1993 [1963] pp.195-211.

Jacques Lacan (1901-1981)

*Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. New York: Norton, 1998 [1973]

*Écrits: A Selection*. Trans. Alan Sheridan. New York and London: Norton, 1977 [1966]

Georges Poulet (1902-1991)

The Phenomenology of Reading (N)

Émile Benveniste (1902-1976)

"On Subjectivity in Language." In his *Problems in General Linguistics*.

Trans. Mary Elizabeth Meek. Coral Gables, FL: University of Miami Press, 1971. pp. 223-230.

Langston Hughes (1902-1967)

The Negro and the Racial Mountain (N)

F. O. Matthiessen (1902-1950)

*The Responsibilities of the Critic: Essays and Reviews*. New York: Oxford UP, 1952.

Theodor Adorno (1903-1969)

from *Aesthetic Theory*. Trans. Robert Hullot-Kentor. Minneapolis, MN: U of Minnesota P, 1998.

from *Minima Moralia: Reflections on a Damaged Life*. London: Verso, 2006 [1951].

from *The Culture Industry*. 2d ed. New York: Routledge, 2001

George Orwell (1903-1950)

"Charles Dickens"

"The Art of Donald McGill"

"Politics of the English Language"

(all in *Collected Essays*. London: Secker and Warburg, 1961)

Lionel Trilling (1905-1975)

"Preface." In *The Liberal Imagination: Essays on Literature and Society*. New York: Harcourt, 1979 [1950]

"Hemingway and His Critics"

"Manners, Morals and the Novel"

(last two are in *The Moral Obligation to Be Intelligent: Selected Essays*. New York: Farrar, Strauss, and Giroux, 2001. pp.11-20; 105-119)

Jean-Paul Sartre (1905-1980)

What Is Literature? (N)

Why Write? (N)

from *Search for a Method*. New ed. New York: Vintage, 1968 [1960].

Maurice Blanchot (1909-2003)

From *The Infinite Conversation*. Trans. Susan Hanson. Minneapolis, MN: U of Minnesota P, 1992 [1969]

Cleant Brooks (1906-1994)

The Heresy of Paraphrase (N)

The Formalist Critics (N)

Claude Lévi-Strauss (1908- )

"The Structural Study of Myth." In his *Structural Anthropology*. New ed. New York: Basic Books, 2000 [1958]

The Writing Lesson from *Tristes Tropiques* (N)

Aimé Césaire (1913- )

*Discourse on Colonialism*. New York: Monthly Review P, 1972 [1955].

Roland Barthes (1915-1980)

Mythologies (N)

Soap-powders and Detergents

The Brain of Einstein

Photography and Electoral Appeal

The Death of the Author (N)

From Work to Text (N)

*Elements of Semiology*. Trans. Annette Lavers and Colin Smith.

New York: Hill and Wang, 1968 [1964]

*S/Z: An Essay*. Trans. Richard Miller. New York: Hill and Wang, 1974 [1970]

*The Pleasure of the Text*. Trans. Richard Miller. New York: Hill and Wang, 1975 [1973]

Louis Althusser (1918-1990)

*From Ideology and Ideological State Apparatuses* (N)

"Contradiction and Overdetermination." In his *For Marx*. New York: Verso, 2006.

Paul de Man (1919-1983)

Semiotics and Rhetoric (N)

The Return to Philology (N)

"The Resistance to Theory." In his *The Resistance to Theory*.

Minneapolis, MN: U of Minnesota P, 1986. pp.3-20.

Irving Howe (1920-1993)

History of the Novel (N)

- Raymond Williams (1921–1988)  
 Marxism and Literature (N)  
 From *The Politics of Modernism: Against the New Conformists*. London  
 Verso, 2007 [1989]
- E. P. Thompson (1924-1993)  
 “The Poverty of Theory or An Orrery of Errors.” In his *The Poverty of  
 Theory and Other Essays*. New York: Monthly Review P, 1980 [1978]
- Jean-François Lyotard (1924-1998)  
*The Postmodern Condition*. Trans. G. Bennington and B. Massumi.  
 Minneapolis, MN: U of Minnesota P, 1984 [1979]  
 “The Interest of the Sublime.” In *Of the Sublime: Presence in  
 Question*. Trans. Jeffrey S. Librett. Albany, NY: State U of New  
 York P, 1993. [1988]  
 “Sensus communis.” In *Judging Lyotard*. Ed. Andrew Benjamin.  
 London and New York: Routledge, 1992 [1988] pp.1-25.
- Jean-François Lyotard (1924-1998) and Jean-Loup Thébaud (19??- ).  
*Just Gaming*. Trans. Wlad Godzich. Minneapolis, MN: U of Minnesota  
 P, 1985 [1979]
- Frantz Fanon (1925–1961)  
*Black Skin, White Masks*. Trans. Charles Lam Markmann.  
 New York: Grove P, 1967 [1952]  
*The Wretched of the Earth*. Trans. Constance Farrington. New York:  
 Grove P, 1963 [1961].  
 “Characteristics of Negro Expression.” *The Sanctified Church*. Berkeley,  
 CA: Turtle Island Foundation, 1981 [1934].
- Michel de Certeau (1925-1986)  
 From *The Practice of Everyday Life*. Berkeley, CA: U of California P,  
 2002. [1974]
- Gilles Deleuze (1925-1995)  
*The Logic of Sense*. Ed. Constantine Boundas. Trans. Mark Lester and  
 Charles Stivale. New York: Columbia UP, 1990. [1969]  
 “Critique,” chap. 3 of *Nietzsche and Philosophy*. Trans. Hugh Tomlinson.  
 New York: Columbia UP, 1983.  
*Pure Immanence*. 2d ed. Cambridge, MA: Zone Books, 2005.
- Gilles Deleuze (1925-1995) and Felix Guattari (1930-1992),  
*Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis, MN:  
 U of Minnesota P, 1983. [1972]  
*Kafka: Toward a Minor Literature*. Minneapolis, MN: U of Minnesota  
 P, 1986 [1973]



Gilles Deleuze (1925-1995) and Claire Parnet (19??- )

From *Dialogues*. 2d ed. Trans. Janis Tomlinson et al.  
New York: Columbia UP, 2002 [1977]

Michel Foucault (1926-1984)

What is an Author? (N)

*History of Sexuality, Vol. 1*. New York: Vintage, 1980.

"Nietzsche, Genealogy, History." In his *Language, Counter-Memory, Practice: Selected Essays and Interviews*.

Ed. Donald F. Bouchard. Ithaca, NY: Cornell UP,  
1980 [1971]

"What Is Enlightenment?" In *The Foucault Reader*. Ed. Paul Rabinow.  
New York, Pantheon Books, 1984. pp. 32-50.

"My Body, This Paper, This Fire." In *Aesthetics, Method, and Epistemology: Essential Works of Foucault, 1954-1984*. Ed. James D. Faubion. Trans. Robert Hurley et al. New York: New Press, 1999.

J. Hillis Miller (1928- )

"The Geneva School: The Criticism of Marcel Raymond, Albert Beguin, Georges Poulet, Jean Rousset, Jean-Pierre Richard, and Jean Starobinski" in *Theory Then and Now*. Durham, NC: Duke UP, 1991 [1972]

"Ariadne's Thread: Repetition and the Narrative Line." In *Interpretation of Narrative*. Eds. Mario J. Valdes and Owen J. Miller. Toronto, Buffalo, London: University of Toronto

"Stevens' Rock and Criticism as Cure." In *Wallace Stevens, Modern Critical Views*. Ed. Harold Bloom. New York: Chelsea House Publishers, 1985. pp. 75-95.

"The Critic as Host." *Critical Inquiry*, III, 3 (Spring 1977), 439-447.

"Presidential Address 1986: The Triumph of Theory, the Resistance to Reading, and the Question of the Material Base." *PMLA* 102 (1987): 281-291.

Hayden White (1928- )

"Interpretation in History." In his *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore and London: Johns Hopkins UP, 1978. pp.51-80

Sylvia Wynter (1928- )

After/Word. "Beyond Miranda's Meanings: Un/Silencing the 'Demonic Ground of Caliban's 'Woman.'" *Out of the Kumbia: Caribbean Women and Literature*. Eds. Carole Boyce Davies and Elaine Savory Fide. Trenton, NJ: Africa World P, 1990: 355-372.

“On How We Mistook the Map for the Territory and Re-Imprisoned Ourselves in Our Unbearable Wrongness of Being, of *Désêtre*: Black Studies Toward the Human Project.” *Not Only the Master’s Tools: African-American Studies in Theory and Practice*. Ed. Lewis R. Gordon and Jane Anna Gordon: Boulder and London, Paradigm, 2006. pp.107-169.

Jean Baudrillard (1929-2007)

“A Critique of the Political Economy of the Sign”

“Simulacra and Simulations”

(both in Jean Baudrillard: *Selected Writings*. 2d ed. Ed. Mark Poster. Trans. Jacques Morrain. Stanford, CA: Stanford UP, 2002)

Jürgen Habermas (b. 1929- )

The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society (N)

Adrienne Rich (1929- )

Compulsory Heterosexuality and Lesbian Existence (N)

Pierre Bourdieu (b. 1930-2004)

Distinction: A Social Critique of the Judgement of Taste (N)

“The Field of Cultural Production, or: The Economic World Reversed.”

In his *The Field of Cultural Production*. Ed. Randal Johnson. New York; Columbia UP, 1993 [1983]

Gerard Genette (b.1930- )

From *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell UP, 1983 [1972].

“Structuralism and Literary Criticism” from *Figures of Literary Discourse*. Trans. Alan Sheridan. New York: Columbia UP, 1982. pp.3-26.

Jacques Derrida (1930-2004)

The Pharmakon (N)

“Cogito and the History of Madness.” In *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978. pp. 31-78. [1964]

“Structure, Sign, and Play in the Discourse of the Human Sciences” In *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978. pp. 278-294 [1966]

*Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Corr. Ed. Baltimore, MD: The Johns Hopkins UP, 1998. (all of Part I

and “That Dangerous Supplement” in Part II) (1967) (N)

“différance.” In *Margins of Philosophy*. Trans. Alan Bass. Chicago: U of Chicago P, 1982. pp.3-27. [1968]

*Specters of Marx: The State of the Debt, The Work of Mourning, & the New International.* New York and London: Routledge, 2006 [1993] "Before the Law." In *Acts of Literature*. Ed. Derek Attridge. London: Routledge, 1992. pp.181-220.

Chinua Achebe (b. 1930- )

An Image of Africa: Racism in Conrad's *Heart of Darkness* (N)

Guy Debord (1931-1994)

From *Society of the Spectacle*. Trans. Ken Knabb. New ed. London: Rebel P, 2006. [1967]

Richard Rorty (1931-2007)

"From Ironist Theory to Private Allusions: Derrida." In *Contingency, Irony, and Solidarity*. Cambridge, ENG: Cambridge UP, 1989. pp.122-140.

"The Inspirational Value of Great Works of Literature." In his *Achieving Our Country: Leftist Thought in Twentieth-Century America*. Cambridge, MA, and London, ENG: Harvard UP, 1998. pp.125-140.

Toni Morrison (1931- )

"Unspeakable Things Unspoken: The Afro-American Presence in American Literature." *Michigan Quarterly Review* 28 (1989): 1-34.

RICHARD OHMANN (b. 1931- )

From *The Shaping of a Canon: U.S. Fiction, 1960-1975* (N)

Samir Amin (1931- )

*Eurocentrism*. Trans. R. Moore. New York: Monthly Review P, 1989.

Addison Gayle, Jr. (1932-1991)

*The Black Aesthetic*. Garden City, NY: Doubleday, 1971.

Stuart Hall (1932- )

Cultural Studies and Its Theoretical Legacies (N)

"Gramsci's Relevance for the Study of Race and Ethnicity." *Journal of Communication Inquiry* 10:2 (1986): 5-27.

Barbara Herrnstein Smith (1932- )

Contingencies of Value (N)

Stanley Aronowitz (1933- ) et al.

"The Post-Work Manifesto." In Aronowitz, Stanley et al. In *Post-Work: The Wages of Cybernation*. New York and London: Routledge, 1998.

Susan Sontag (1933-2004)

"Against Interpretation." *In Against Interpretation and Other Essays*. New York: Picador, 2001. [1966] pp.3-14.

*Illness and Metaphor and AIDS as Metaphor* [1978, 1989]  
Penguin, 2002.

Audre Lorde (1934-1992)

*Sister Outsider: Essay and Speeches*. Freedom, CA: Crossing P, 1984.

Enrique Dussel (1934- )

*The Invention of the Americas: Eclipse of "the Other" and the Myth of Modernity*. New York: Continuum International Publishing Group, 1995.

Gerald Vizenor (1934-1992)

*Manifest Manners: Postindian Warriors of Survivance* (N)

Fredric Jameson (1934- )

*The Political Unconscious: Narrative as a Socially Symbolic Act*. Introduction and Chapter 1 (N)  
(Ithaca, N.Y.: Cornell University Press, 1981.)

"Postmodernism and Consumer Society" (N)

*Postmodernism, or, The Cultural Logic of Late Capitalism*.  
Durham, NC: Duke University Press., 1991.

From *The Geopolitical Aesthetic: Cinema and Space in the World System*.  
Bloomington, IN: Indiana UP, 1995.

From *Brecht and Method*. New ed. London and New York: Verso, 2000  
[1998].

Edward Said (1935-2003)

*Orientalism*. New York: Vintage, 1978.

From *The World, the Text, the Critic*. Cambridge, MA: Harvard UP,  
1983.

Monique Wittig (1935- )

*One Is Not Born a Woman* (N)

Ernesto Laclau (1935- ) and Chantal Mouffe (1943- )

*Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*.  
London and New York: Verso, 1989.

Edward W. Soja (1935- )

*Thirdspace: Expanding Geographical Imagination*. Malden, MA and  
Oxford, ENG: Blackwell, 1996.

- David Harvey (1935- )  
From *The Condition of Postmodernity: An Inquiry into the Origin of Cultural Change.* Malden, MA and Oxford, ENG: Blackwell, 1990.
- Benedict Anderson (1936- )  
From *Imagined Communities: Reflections on the Origin and Spread Of Nationalism.* Rev. ed. London and New York: Verso, 2006.
- Hélène Cixous (1937- )  
The Laugh of the Medusa (N) (1975)
- Hélène Cixous (1937- ) and Catherine Clement (1939- )  
"The Newly Born Woman." In *The Hélène Cixous Reader.* Ed. Susan Sellers. London and New York: Routledge, 1994 pp.35-46.
- Alain Badiou (1937- )  
*Manifesto for Philosophy.* Trans. Norman Madarasz. Albany, NY: State U of New York P, 1999 [1989]  
"Ontology is Mathematics." In *Theoretical Writings.* Ed. and Trans. Ray Brassier and Alberton Toscano. London, New York: Continuum, 2004.
- Ngugi wa Thiong'o (1938- ). Tabam Lo Liyong (1939- ),  
Henry Owuor-Anyumba (1932-1992)  
On the Abolition of the English Department (N)
- Mas'ud Zavarzadeh (1938- )  
"Post-ality: The (Dis)simulations of Cybercapitalism." In Zavarzadeh et al.,  
*Post-ality: Marxism and Postmodernism.* Washington, DC: Maisonneuve P, 1995. Pp.1-75.
- Paula Gunn Allen (1939- )  
Kochinnenako in Academe: Three Approaches to Interpreting a Keres Indian Tale (N)  
*The Sacred Hoop: Recovering the Feminine in American Indian Traditions.* Boston, MA: Beacon P, 1992.
- Toni Cade Bambara (1939-1995)  
"On the Issue of Roles." *The Black Woman: An Anthology.* Ed. Toni Cade Bambara. New York: Mentor, 1970. pp.101-110.
- Julia Kristeva (1941- )  
Revolution in Poetic Language  
From Part I. The Semiotic and the Symbolic from (N)
- George Jackson (1941-1971)  
*Blood in My Eye.* Baltimore: Black Classic P, [1972] 1990.

Laura Mulvey (1941- )

“Narrative Cinema and Visual Pleasure” (N)

Etienne Balibar (1942- ) and Immanuel Wallerstein (1952- )

From *Race, Nation, Class: Ambiguous Identities*. London and New York: Verso, 1992.

Gayatri Chakravorty Spivak (1942- )

“A Critique of Postcolonial Reason” from (1988) (N)

From Chapter 3. History

[Can the Subaltern Speak]

“Three Women’s Texts and a Critique of Imperialism.” *Critical Inquiry* 12:1 (1985): 243-261. Also in “Race,” *Writing, and Difference*. Ed. Henry Louis Gates, Jr. Chicago: U of Chicago P, 1986. pp. 262-280.

Molefi Kete Asante (1942- )

*The Afrocentric Idea*. Rev. ed. Philadelphia, PA: Temple UP, 1998 [1987]

Hortense Spillers (1942- )

“Mama’s Baby, Papa’s Baby: An American Grammar Book.” *Diacritics* 17:2 (1987): 65-81.

Gloria Anzaldúa (1942-2004)

*Borderlands/La Frontera: The New Mestiza*

Chapter 7. *La conciencia de la mestiza: Towards a New Consciousness* (N)

Giorgio Agamben (1942- )

*Homo Sacer: Sovereign Power and Bare Life*. Stanford, CA: Stanford UP, 1998 [1995]

*State of Exception*. Chicago: U of Chicago P, 2005 [2003]

Houston Baker, Jr. (1943- )

*Blues, Ideology, and Afro-American Literature: A Vernacular Theory*. Chicago: U of Chicago P, 1984.

Stephen Greenblatt (1943- )

Introduction to *The Power of Forms in the English Renaissance* (1982) (N)

“Introduction.” In his *Renaissance Self-Fashioning: From More to Shakespeare*. New ed. Chicago: U of Chicago P, 2005 [1980] pp.1-10.

Terry Eagleton (1943- )  
 Literary Theory: An Introduction  
 From Chapter 1. The Rise of English (N)

Barbara Christian (1943–2000)  
 The Race for Theory (N)

## American Literature

### To 1800

1. Beginnings: **Native American oral literature**, selections from *Norton Anthology of American Literature*, 7<sup>th</sup> edition; **Cabeza de Vaca**, *Relation of Alvar Nuñez Cabeza de Vaca*; **John Smith**, *General History of Virginia*; **William Bradford**, *Of Plymouth Plantation*
2. Puritan Sermons: **John Winthrop**, “A Model of Christian Charity”; **Thomas Shepard**, “New England’s Lamentation for Old England’s Present Errors,” “The Clear Sunshine of the Gospel Breaking out on the Indians of New England”; **Cotton Mather**, from *Magnalia Christi Americana*: “Galeacius Secundus: The Life of William Bradford, Esq.,” “Nehemias Americanus: The Life of John Winthrop, Esq.”; from *Wonders of the Invisible World*: “A People of God in the Devil’s Territories”; **Jonathan Edwards**, “Sinners in the Hands of an Angry God,” “A Divine and Supernatural Light”
3. Puritan Poetry: **Anne Bradstreet**, “The Prologue,” “In Honor of that High and Mighty Princess Queen Elizabeth of Happy Memory,” “Contemplations,” “The Flesh and the Spirit,” “The Author to Her Book,” “Before the Birth of One of Her Children,” “To my Dear and Loving Husband,” “For Deliverance from a Fever,” “Here Follows Some Verses upon the Burning of Our House,” “As Weary Pilgrim,” “To my Dear Children,”; **Edward Taylor**, from *Preparatory Meditations*: “Prologue,” Meditations 8, 16, 22, 38, 42 (first series) and Meditations 26, 150 (second series); from *God’s Determinations*: “The Preface,” “The Soul’s Groan to Christ for Succor,” “Christ’s Reply”; “Upon a Wasp Chilled with Cold,” “Huswifery”; **Michael Wigglesworth**, *The Day of Doom*
4. Conflict and Contact: **Increase Mather**, *A Brief History of the Warr with the Indians in New-England*; **Mary Rowlandson**, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
5. Conversion Narratives: **Jonathan Edwards**, “Personal Narrative,” “Sarah Edward’s Narrative”; **Samson Occom**, *A Short Narrative of My Life*
6. Phillis Wheatley, “On Being Brought from Africa to America,” “To Maeacenas,” “To the Right Honorable William, Earl of Dartmouth,” “To the University of Cambridge, in New England,” “On the Death of the Rev. Mr. George Whitfield, 1770,” “Thoughts on the Works of Providence,” “To S.M., a Young African Painter, on Seeing His Works,” “To His Excellency General Washington”

7. The Revolutionary Generation: **Benjamin Franklin**, *The Autobiography*; **Thomas Paine**, *Common Sense*; *The Crisis*, No.1; **J. Hector St. John de Crèvecoeur**, *Letters from an American Farmer*; **John and Abigail Adams**, selected correspondence in *Norton Anthology of American Literature*, 7<sup>th</sup> edition; **The Federalist**, no. 1, 10; **Thomas Jefferson**, *Declaration of Independence*; *Notes on the State of Virginia*

8. Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*

9. Royall Tyler, *The Contrast*

10. Hannah Foster, *The Coquette* or Susanna Rowson, *Charlotte Temple*

### 1800 to 1865

11. Charles Brockden Brown, *Wieland*

12. Washington Irving, "Rip Van Winkle," "The Legend of Sleepy Hollow"

13. James Fenimore Cooper, *The Pioneers*

14. William Apess, "An Indian's Looking Glass for the White Man"

15. The Transcendentalists: **Ralph Waldo Emerson**, "Nature," "The Divinity School Address," "The American Scholar," "Self-Reliance," "Experience," "Fate," "The Poet"; **Henry David Thoreau**, *Walden*

16. Edgar Allan Poe, "The Fall of the House of Usher," "The Tell-Tale Heart," "The Purloined Letter," "The Man of the Crowd," "The Masque of the Red Death," "The Philosophy of Composition," "The Raven"

17. Nathaniel Hawthorne, *The Scarlet Letter*, *The House of the Seven Gables*; "My Kinsman, Major Molineux," "Young Goodman Brown," "The May-Pole of Merrymount," "Rappacini's Daughter," "The Birthmark"

18. Herman Melville, *Moby-Dick*; "Bartleby, the Scrivener," "Benito Cereno," "The Paradise of Bachelors and the Tartarus of Maids"

19. The Slavery Debate: **David Walker**, *Appeal*; **Sojourner Truth**, "Ain't I A Woman?"; "The Statement of Nat Turner"; Maria W. Stewart, "Religion and the pure principles of Morality"; **George Fitzhugh**, selection from *Southern Thought* and/or *Sociology for the South*; **Abraham Lincoln**, "The Gettysburg Address"; **Frederick Douglass**, "What to the Slave is the Fourth of July?"; **Henry David Thoreau**, "On Civil Disobedience," "Slavery in Massachusetts"; **William Lloyd Garrison**, "To the Public"

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

21. Harriet Beecher Stowe, *Uncle Tom's Cabin*



22. Frank Webb, *The Garies and Their Friends*

23. Harriet Wilson, *Our Nig*

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

25. Walt Whitman, 1855 *Leaves of Grass*; from *Calamus*, "Scented Herbage of My Breast," "Whoever You Are Holding Me Now in Hand"; from *Drum Taps*, "Beat! Beat! Drums!," "Vigil Strange I Kept on the Field One Night," "A Sight in Camp in the Daybreak Gray and Dim," "The Wound-Dresser," "Reconciliation," "As I Lay with My Head in Your Lap Camerado"; "When Lilacs Last in the Dooryard Bloom'd"; "Crossing Brooklyn Ferry"; "Memories of President Lincoln"

26. The Rights of Women: **Judith Sargeant Murray**, *On the Equality of the Sexes* (1792); **Margaret Fuller**, *Woman in the Nineteenth Century* (1845); **Elizabeth Cady Stanton**, *Declaration of Sentiments* (1848); **Charlotte Perkins Gilman**, *The Yellow Wallpaper* (1899)

27. Rebecca Harding Davis, *Life in the Iron Mills*

28. Elizabeth Stuart Phelps, *The Story of Avis*

### 1865 to 1914

29. Emily Dickinson, "I never lost as much but twice," "Safe in their Alabaster Chambers-," "'Faith' is a fine invention," "I taste a liquor never brewed-," "I'm 'wife' -I've finished that," "There's a certain slant of light," "I like a look of Agony," "I felt a Funeral, in my Brain," "A Bird came down the Walk-," "After great pain, a formal feeling comes," "The Soul selects her own Society-," "I died for Beauty-but was scarce," "Because I could not stop for Death-," "This is my letter to the World," "I heard a Fly buzz-when I died-," "Much madness is divinest Sense," "My life had stood-a loaded Gun-," "A narrow fellow in the Grass," "Tell all the Truth but tell it slant-," "My life closed twice before it's close,"

30. **African American Vernacular Tradition**, selections from *The Norton Anthology of African American Literature*, pp. 3-149

31. Maria Amparo Ruiz de Burton, *Squatter and the Don*

32. Mark Twain, *Huckleberry Finn*, *Pudd'nhead Wilson*, "To a Person Sitting in Darkness"

33. William Dean Howells, *The Rise of Silas Lapham*, *A Hazard of New Fortunes*

34. Henry Adams, *The Education of Henry Adams*

35. Henry James, *Portrait of a Lady*; *The Bostonians*; *The Wings of the Dove* or *The Golden Bowl* ; "Daisy Miller," "The Beast in the Jungle," "The Figure in the Carpet"

36. Kate Chopin, *The Awakening*

37. Booker T. Washington, *Up From Slavery*

38. Edith Wharton, *The House of Mirth; The Age of Innocence* or *The Custom of the Country*

39. W.E.B. DuBois, *The Souls of Black Folk*

40. Theodore Dreiser, *Sister Carrie* or *An American Tragedy*;

41. Stephen Crane, *Maggie, A Girl of the Streets*

42. John Dos Passos, *The Big Money* or *Manhattan Transfer*

43. Charles Chesnutt, *The Wife of His Youth*

44. Ida B. Tarbell, *Southern Horrors*

45. Gertrude Stein, *Three Lives, Tender Buttons*

#### **1914 to 1945**

46. Willa Cather, *My Antonia, The Professor's House*

47. Zitkala-Sa (Gertrude Bonnin), *American Indian Stories*

48. Cleofas Jaramillo, *Romance of the Little Village Girl*

49. Modernist poetry: **Robert Frost**, "Mending Wall," "The Death of the Hired Man," "Home Burial," "After Apple-Picking," "The Road Not Taken," "The Oven Bird," "Fire and Ice," "Nothing Gold Can Stay," "Stopping by Woods on a Snowy Evening," "Departmental," "Design," "Neither Out Far Nor In Deep," "Directive," "The Figure a Poem Makes"; **William Carlos Williams**, "The Young Housewife," "Portrait of a Lady," "Queen-Anne's-Lace," "Spring and All," "The Red Wheelbarrow," "The Dead Baby," "Death," "This Is Just to Say," "A Sort of a Song," "Landscape with the Fall of Icarus"; **Ezra Pound**, "Portrait d'une Femme," "A Virginal," "A Pact," "In a Station of the Metro," Villanelle: "The Psychological Hour," "Hugh Selwyn Mauberley (Life and Contacts)," *Cantos* I, XVII, XLV; **Marianne Moore**, "Poetry," "A Grave," "To a Snail," "What Are Years?," "The Paper Nautilus," "The Mind Is an Enchanting Thing," "In Distrust of Merits"; **T.S. Eliot**, "The Love Song of J. Alfred Prufrock," "Sweeney Among the Nightingales," "The Waste Land," "Gerontion," "The Hollow Men," "Four Quartets," "Tradition and the Individual Talent"; **Wallace Stevens**, *The Palm at the End of the Mind*; **Muriel Ruykeyser**, *Book of the Dead*; **e.e. cummings**, "in Just-," "O sweet spontaneous," "Buffalo Bill's," "the Cambridge ladies who live in furnished souls," "next to of course god america I," "anyone lived in a pretty how town," "my father moved through the dooms of love," "pity this busy monster, manunkind"

50. Eugene O'Neill, *Long Day's Journey Into Night* or *The Iceman Cometh*

52. Poetry of the "Harlem" Renaissance: **Langston Hughes**, "The Negro Speaks of Rivers," "Mother to Son," "I, too," "The Weary Blues," "Mulatto," "Song for a Dark Girl," "Genius Child," "Visitors to the Black Belt," "Note on Commercial Theatre," "Vagabonds," "Words Like Freedom," "Madam and Her Madam," "Freedom [1]," "Madam's Calling Cards," "Silhouette," "Theme for English B"; "The Negro Artist and the Racial Mountain"; **Claude McKay**, "The Harlem Dancer," "The Lynching," "If We Must Die," "Africa," "America," "Outcast," "Moscow"; **Sterling Brown**, "Rent Day Blues," "Sharecroppers," "Southern Cop," "Mister Samuel and Sam," "He Was a Man," "Master and Man," "Break of Day," "Bitter Fruit of the Tree"; **Georgia Douglas Johnson**, "The Heart of a Woman," "Motherhood," "Smothered Fires," "I Want to Die While You Love Me"; **Countee Cullen**, "Yet Do I Marvel," "Incident," "Heritage," "From the Dark Tower," "Uncle Jim"

53. Zora Neale Hurston, *Their Eyes Were Watching God*, "How It Feels to Be Colored Me"

54. Jean Toomer, *Cane*

55. Nella Larsen, *Passing* or *Quicksand*

56. James Weldon Johnson, *Autobiography of an Ex-Colored Man*

57. F. Scott Fitzgerald, *The Great Gatsby*

58. William Faulkner, *The Sound and the Fury* or *Absalom, Absalom; As I Lay Dying*

59. Vladimir Nabokov, *Lolita*

60. Ernest Hemingway, *In Our Time* or *The Sun Also Rises*

61. Nathanael West, *The Day of the Locust* or *Miss Lonelyhearts*

62. Richard Wright, *Native Son*

63. Anzia Yezierska, *The Breadgivers*

64. Ellen Glasgow, *Barren Ground*

### Since 1945

65. Poetry after World War II: **Elizabeth Bishop**, “The Fish,” “Over 2,000 Illustrations and a Complete Concordance,” “The Bight,” “At the Fishhouses,” “Questions of Travel,” “The Armadillo,” “Sestina,” “In the Waiting Room,” “The Moose,” “One Art”; **Robert Lowell**, “Colloquy in Black Rock,” “The Quaker Graveyard in Nantucket,” “Mr. Edwards and the Spider,” “My Last Afternoon with Uncle Devereux Winslow,” “Memories of West Street and Lepke,” “Skunk Hour,” “Night Sweat,” “For the Union Dead”; **Allen Ginsberg**, “Howl,” “Footnote to Howl,” “A Supermarket in California,” “Sunflower Sutra,” “To Aunt Rose,” “Ego Confession”; **Sylvia Plath**, “Morning Song,” “Ariel,” “Daddy,” “Words,” “Blackberrying,” “Purdah,” “The Applicant,” “Child”; **Adrienne Rich**, “Snapshots of a Daughter-in-Law,” “I Am in Danger—Sir—,” “A Valediction Forbidding Mourning,” “Diving Into the Wreck,” “Power,” “Transcendental Etude,” “Five O’Clock, January 2003,” “Wait”; **Gwendolyn Brooks**, from *A Street in Bronzeville*, “kitchenette building,” “the mother,” “a song in the front yard”; “The White Troops Had Their Orders But the Negroes Looked Like Men,” “We Real Cool,” “The Last Quatrain of the Ballad of Emmett Till,” “To the Diaspora”

66. Vladimir Nabokov, *Lolita*

67. Chester Himes, *If He Hollers Let Him Go* or *The End of a Primitive*

68. Tennessee Williams, *The Glass Menagerie* or *A Streetcar Named Desire*

69. Ralph Ellison, *Invisible Man* and “The World and the Jug”

70. Saul Bellow, *The Adventures of Augie March*, *Seize the Day*, or *Herzog*

71. Arthur Miller, *The Crucible* or *Death of a Salesman*

72. James Baldwin, *Go Tell It on the Mountain*, *Giovanni’s Room*, and “Everybody’s Protest Novel”

73. Flannery O’Connor, “The Life You Save May Be Your Own,” “Good Country People,” *Wise Blood*

74. Piri Thomas, *Down These Mean Streets*

75. Derek Walcott, “Omeros”

76. Toni Morrison, *Tar Baby*; *Beloved*; *Sula* or *Song of Solomon*

77. John Updike, *Rabbit*, *Run*

78. Edward Albee, *Who’s Afraid of Virginia Woolf?*, *The American Dream*

79. Philip Roth, *Goodbye, Columbus*; *The Human Stain* or *The Plot Against America*

80. Don DeLillo, *White Noise*; *Underworld* or *Mao II*

81. Thomas Pynchon, *The Crying of Lot 49*
82. Luis Valdez, *Zoot Suit*
83. George Jackson, *Soledad Brother*
84. Ishmael Reed, *Mumbo Jumbo*
85. Maxine Hong Kingston, *China Men* or *The Woman Warrior*
86. Leslie Marmon Silko, *Ceremony*
87. Louise Erdrich, *Love Medicine*
88. Sherley Anne Williams, *Dessa Rose, A Novel*
89. August Wilson, *The Piano Lesson* or *Fences*
90. Assata Shakur, *Assata: An Autobiography*
91. Dorothy Allison, *Bastard Out of Carolina*
92. Edmund White, *The Married Man*
93. Jessica Hagedorn, *Dogeaters*
94. LeAnne Howe, *The Shell Shaker*
95. Karen Tei Yamashita, *Through the Arc of the Rainforest*
96. Greg Sarris, *Watermelon Nights*
97. Chang-Rae Lee, *Native Speaker* or *A Gesture Life*
98. Colson Whitehead, *The Intuitionist* or *Apex Hides the Hurt*
99. Gloria Anzaldua, *Borderlands/La Frontera*
100. Ann Patchett, *Bel Canto*

## British Literature Field

### Medieval and Early Modern

*Canterbury Tales* (Prologue, Knight, Miller, Prioress, Wife, Retraction)

### Early Modern

#### Poetry:

1. Wyatt, "Whoso list to hunt," "My Lute Awake"; Surrey, "Such Wayward Ways Hath Love;"
2. Spenser, *Faerie Queene*, Book I, "Passionate Shepheard to his Love," (Raleigh, "The Nymph's Reply")
3. Shakespeare, *Sonnets* 16, 18, 20
4. Donne, "The Sun Rising," "A Valediction Forbidding Mourning," Holy Sonnets 5, 10, 14, "Good - Friday, 1613, Riding Westward"
5. Herbert, "The Altar," "The Collar"
6. Vaughan, "The Pursuit"; Crashaw, "On the Wounds of our Crucified Lord"
7. Marvell, "Upon a Drop of Dew," "Dialogue between the Soul and Body"
8. Herrick, "Delight in Disorder," "Corinna's Going a Maying"
9. Milton, *Paradise Lost* (books 1, 2, 3, 4, 9, 12)

#### Drama:

10. Shakespeare, *Hamlet*, *Macbeth* (and 2 others: 1 history 1 comedy?)
11. 1 other Elizabethan play (sugg: Kyd, *Spanish Tragedy*, Marlowe, *Faustus*; Edward II; Jonson, *Epicoene*; *Volpone*; *Bartholomew Fair*)
12. 1 other Jacobean play (e.g., Webster, *Duchess of Malfi*; Middleton, *Revenger's Tragedy*; *The Changeling*; *Women beware Women*; Ford, *Tis Pity She's a Whore*)

#### Prose:

13. Sidney, *Defense of Poesie*, selections
14. King James Bible, *Genesis*
15. Bacon, *3 Essays*
16. Milton, *Aeropagitica*

### Restoration and Eighteenth Century

#### Poetry:

1. John Denham, *Cooper's Hill*
2. John Wilmot, Second Earl of Rochester, "A Ramble in St. James' Park," "The Imperfect Enjoyment," "The Disabled Debauchee"; and Aphra Behn, "The Disappointment"
3. John Dryden, *Annus Mirabilis* and *Absalom and Achitophel*
4. Alexander Pope, *Windsor Forest*, *Rape of the Lock*, "Epistle 2. to a Lady"
5. Jonathan Swift, "A Description of a City Shower," "The Lady's Dressing Room," "The Progress of Beauty," "Strephon and Chloe"

6. Thomas Gray, "Ode on a Distant Prospect of Eton College," "Elegy Written in a Country Churchyard" and William Collins, "Ode on the Poetical Character" and "Ode to Evening"
7. Oliver Goldsmith, *The Deserted Village* and George Crabbe, *The Village* (Norton selections)

Drama:

8. George Etherege, *The Man of Mode*
9. William Wycherly, *The Country Wife*
10. William Congreve, *The Way of the World*
11. Richard Steele, *The Conscious Lovers*

Non-fiction:

12. Sprat, *History of the Royal Society*, part I
13. Locke, *Two Treatises* (selections)
14. Alexander Pope, *Essay on Criticism*
15. Joseph Addison and Richard Steele, *The Tatler* and *The Spectator* (selections)
16. Samuel Johnson, either *Preface to the Dictionary* or *Preface to Shakespeare*

Fiction:

17. Aphra Behn, *Oroonoko*
18. Daniel Defoe, *Robinson Crusoe*
19. Jonathan Swift, *Gulliver's Travels*
20. Eliza Haywood, *Love in Excess*
21. Samuel Richardson, *Pamela*
22. Henry Fielding, *Shamela* and *Joseph Andrews*
23. Frances Burney, *Evelina*

Romanticism

Poetry:

1. Charlotte Smith, *Elegiac Sonnets*
2. William Blake, *Songs of Innocence and Experience; Marriage of Heaven and Hell; America*
3. William Wordsworth, longer poems: *Two-Book Prelude*; "Michael"
4. William Wordsworth, shorter poems: *Lyrical Ballads*, including the Preface to the 1800 edition; "Ode: Intimations of Immortality"; "Elegiacs Stanzas"; "Composed on Westminster Bridge," "It is a Beauteous Evening," "The World is Too Much with Us," and "London, 1802"
5. Samuel Taylor Coleridge, *Rime of the Ancient Mariner*, "Kubla Khan," "Dejection, an Ode," "The Pains of Sleep," "The Eolian Harp," "This Lime-Tree Bower..." *Biographia Literaria*, Chs. 14 and 22.
6. Byron, *Don Juan* (Dedication; Canto 1 and one other); plus any one of the following: *Childe Harold* (Cantos 3 and 4); *Manfred*; *The Giaour*; *Vision of Judgment*
7. John Keats, All sonnets and odes; "Eve of St. Agnes," "To Autumn," letters anthologized in the *Norton Anthology*, plus one of the following: *Lamia*; *Hyperion*; *Fall of Hyperion*
8. Percy Shelley, "To Wordsworth," "Alastor," "Mont Blanc," "Ozymandias," "England in 1819," "Ode to West Wind," "Hymn to Intellectual Beauty," *Defense of Poetry*

## Novels and non-fiction:

9. Gothic novel: Horace Walpole's *Castle of Otranto* and any one of the following:
10. William Beckford, *Vathek*
11. Ann Radcliffe, *A Sicilian Romance*, *The Romance of the Forest*, *The Mysteries of Udolpho*, *The Italian* Matthew Lewis, *The Monk*
12. Charles Maturin, *Melmouth the Wanderer*
13. William Godwin, *Caleb Williams*
14. Jane Austen, any one of the following: *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*;
15. *Mansfield Park*; *Emma*; *Persuasion*
16. Walter Scott, any one of the Waverley Novels; "Dedicatory Epistle to *Ivanhoe*"
17. Mary Shelley, *Frankenstein or The Last Man*
18. Mary Wollstonecraft, *A Vindication of the Rights of Woman* (Introduction, plus Chs. 1-4), plus the selections from Price, Burke, Wollstonecraft, and Paine in the "The Revolution Controversy and the 'Spirit of the Age'" section of the *Norton Anthology*
19. Thomas De Quincey, *Confessions of an English Opium-Eater*

Victorian

## Poetry:

1. Alfred Tennyson: *In Memoriam*, selections from *Idylls of the King* and *Harold*; "Ulysses"; "The Lotos-Eaters"; "Locksley Hall"; "The Lady of Shalott"; "Tithonus"; "Mariana"
2. Robert Browning: "Porphyria's Lover," "My Last Duchess," "Fra Lippo Lippi," "The Bishop Orders His Tomb at St. Praxed's Church," "Pippa Passes," "Love among the Ruins," "Andrea del Sarto," "Two in the Campagna," "A Toccata of Galuppi's," "Childe Roland to the Dark Tower Came"; "A Grammarian's Funeral"; "Caliban upon Setebos," "Rabbi ben Ezra," *The Ring and the Book* (Bk. 10)
3. Elizabeth Barrett Browning "Felicia Hemans," L.E.L.'s Last Question," "The Cry of the Children," To George Sand: A Desire," "To George Sand: A Recognition," "The Runaway Slave at Pilgrim's Point," Sonnets from the Portuguese 14, 22, 28 and 43; Aurora Leigh Book I and 5
4. Matthew Arnold "The Buried Life," "Dover Beach," "Lines Written in Kensington Gardens," "Stanzas from the Grande Chartreuse," "Scholar Gypsy," "To Marguerite," 1853 Preface to Poems, "The Study of Poetry," "The Function of Criticism at the Present Time."
5. Pre-Raphaelite Poetry: Dante Gabriel Rossetti, "The Blessed Damozel," "Jenny," "My Sister's Sleep," "The Sonnet," William Morris, "The Defence of Guinevere," "The Haystack in the Floods"; Christina Rossetti, "Song: When I am Dead My Dearest," "In an Artist's Studio," *Goblin Market*, and Algernon Swinburne, *Poems and Ballads* (selections); and *Hymn to Proserpine*.

## Nonfiction Prose:

6. Thomas Carlyle, *Sartar Resartus*, (*Norton Anthology* selections).
7. John Henry Newman *Apologia Pro Vita Sua*, (selections).
8. John Stuart Mill, *Autobiography*
9. John Ruskin, "The Nature of the Gothic," "Of Queens Gardens," and *Unto this Last* (selections)
10. Matthew Arnold, "The Function of Criticism In the Present Time," *Culture and Anarchy* (*Norton Anthology* selections).
11. Charles Darwin and his predecessors from Appelman's Norton ed. of *Darwin*; Part I. selections by Lyell, Hooker, Darwin; Part II selections from *The Origin of Species*.



12. Herbert Spencer "Development Hypothesis" in *Essays*, "Progress: Its Law and Causes" in Internet History Sourcebook; Thomas Henry Huxley "On the Relation of Man to the Lower Animals" (from Appelman *Darwin* in section III) and "On a Piece of Chalk"
13. Walter Pater, *The Renaissance* (Norton Anthology selections), and "The Child in the House" or "Marius the Epicurus" (selections).
14. The Uranians: Oscar Wilde, *The Importance of Being Earnest*, Preface to *The Picture of Dorian Gray*; *De Profundis* (Norton Anthology selections); Letters ("Epistola: In Carcere et Vinculis" and other selections); John Addington Symonds, *A Problem in Greek Ethics* and *A Problem in Modern* (selections).

Fiction:

15. Charlotte Bronte, *Jane Eyre*
16. George Eliot, *The Mill on the Floss*, *Adam Bede*, *Middlemarch* or *Daniel Deronda*
17. Elizabeth Gaskell, *Mary Barton* or *North and South*
18. Charles Dickens, *Great Expectations*; *Hard Times*; *Little Dorrit* or *Bleak House*
19. William M. Thackeray, *Vanity Fair*
20. Thomas Hardy, *Return of the Native*; *Tess of the d'Urbervilles*; *Jude the Obscure*; *Far From the Madding Crowd* or *The Mayor of Casterbridge*

Twentieth Century

Poetry:

1. Gerard Manley Hopkins: "God's Grandeur," "As Kingfishers Catch Fire," "The Windhover"
2. Poetry of WWI:  
John McRae: "In Flanders Field"  
Siegfried Sassoon: "Repression of War Experience," "On Passing New Menin Gate"  
Wilfred Owen: "Anthem for Doomed Youth," "Dulce Et Decorum Est,"
3. William Butler Yeats: "The Lake Isle of Innisfree," "September 1913," "Easter 1916," "The Second Coming," "Sailing to Byzantium," "Nineteen Hundred and Nineteen," "Leda and the Swan," "Among School Children," "Byzantium," "Lapis Lazuli," "The Circus Animals' Desertion"
4. *Blast* (1914), Volume 1; Manifestoes and Poems by Wyndham Lewis and Pound.
5. T. S. Eliot: "The Love Song of J. Alfred Prufrock," *The Waste Land*, "Tradition and the Individual Talent"
6. Ezra Pound: "The Seafarer," "The River Merchant's Wife: A Letter," "In a Station of the Metro," *Hugh Selwyn Mauberley: Life and Contacts*; a selection of cantos from the *Cantos*
7. Mina Loy: "Songs for Johannes," "The Widow's Jazz," "The Feminist Manifesto"
8. W. H. Auden: "Spain," "Lullaby," "Musee des Beaux Arts," "In Memory of W. B. Yeats," "September 1, 1939," "In Praise of Limestone," "The Shield of Achilles"
9. Ted Hughes: "Relic," "Out," selections from *Crow*, "Orf"
10. Seamus Heaney: "Digging," "Bogland," "The Tollund Man," "Punishment," "Singing School," "The Toome Road," "Casualty," "Station Island"
11. Linton Kwesi Johnson: "It Noh Funny," "Inglan is a Bitch," "Di Great Insohreckshan," "Mi Revalueshannary Fren"

## Drama:

12. George Bernard Shaw: *Man and Superman*
13. Samuel Beckett: *Waiting for Godot*
14. Harold Pinter: *The Birthday Party*
15. Tom Stoppard: *Rosencrantz and Guildenstern Are Dead, Travesties, or Arcadia*

## Fiction:

16. Joseph Conrad: *Heart of Darkness, Nostromo*, preface to *The Nigger of the Narcissus*
17. James Joyce: "The Dead" (from *Dubliners*); *Portrait of the Artist as a Young Man*; *Ulysses*
18. Katherine Mansfield: "The Daughters of the Late Colonel," "The Garden Party"
19. Virginia Woolf: *To the Lighthouse* or *Mrs. Dalloway*, *A Room of One's Own*, "Mr. Bennett and Mrs. Brown" from *Collected Essays*
20. E. M. Forster: *Howards End*; *A Passage to India*
21. D. H. Lawrence: *Sons and Lovers*; *Women in Love*
22. George Orwell: *1984*, "The Politics of the English Language," "Inside the Whale"
23. Contemporary Fiction—Select three novels from the following:
  - Kingsley Amis: *Lucky Jim*
  - Iris Murdoch: *Under the Net*, *The Bell*, or *The Sea, The Sea*
  - Martin Amis: *Money: A Suicide Note* or *Time's Arrow*
  - Hanif Kureishi: *The Buddha of Suburbia*
  - Kazuo Ishiguro: *Remains of the Day* or *Never Let Me Go*
  - Ian McEwan: *Atonement* or *Saturday*
  - Zadie Smith: *White Teeth* or *On Beauty*

The Empire

## Australia and New Zealand:

1. Patrick White, One Novel
2. Keri Hulme, *The Bone People*
3. Peter Carey, *Illywhacker*
4. Christopher Brennan and Adam Lindsay Gordon (selections from *Penguin Book of Australian Poetry*)

## South Africa:

5. Nadine Gordimer, One Novel
6. J. M. Coetzee, *Disgrace* or other novel
7. Athol Fugard and Lewis Nkosi (1 play each)
8. Dennis Brutus, *A Simple Lust*

## Africa:

9. Chinua Achebe, *Things Fall Apart* and the essay "An Image of Africa: Racism in Conrad's *Heart of Darkness*."
10. Wole Soyinka, *Death and the King's Horseman*
11. Christopher Okigbo, *Collected Poems*

## The Caribbean:

12. Jean Rhys, *Wide Sargasso Sea*
13. Kamau Brathwaite: *The Arrivants*
14. V. S. Naipul, *A House for Mr. Biswas*
15. Derek Walcott: "A Far Cry from Africa," "The Sea is History," "The Fortunate Traveller," selections from *Omeros* (consult *Norton Anthology of Contemporary Poetry*)
16. Jamaica Kincaid, *A Small Place* or *Annie John*
17. C. L. R. James, *The Black Jacobins* and Selected Essays
18. George Lamming, *One Novel*

## India:

19. Rudyard Kipling, "The White Man's Burden" and "The Man Who Would be King" or *Kim*
20. Rabindranath Tagore: *Stray Birds*
21. Salman Rushdie: *Midnight's Children* or *The Satanic Verses*
22. Eunice De Souza: *Selected Poems*
23. Arundhati Roy, *The God of Small Things*

**Film and Screen Studies**Filmography

The films are available for screening in the Media Center at Bird Library.  
Asterisk indicates short film (under 60 mins; counts as half a title)

*Landmarks of Early Film* (various, 1895-1913)

*The Cabinet of Dr. Caligari* (Robert Wiene, 1919)

*Way Down East* (D.W. Griffith, 1920)

*Body and Soul* (Oscar Micheaux, 1924)

*Nanook of the North* (Robert Flaherty, 1922)

\**Ballet Mécanique* (Ferdinand Leger & Dudley Murphy, 1924) or \**Entr'acte* (René Clair, 1924)

*Battleship Potemkin* (Sergei Eisenstein, 1925)

\**Anémic Cinéma* (Marcel Duchamp, 1926)

*The General* (Buster Keaton, 1927)

*Metropolis* (Fritz Lang, 1927)

*The Passion of Joan of Arc* (Carl Theodor Dreyer, 1927)

*Man with a Movie Camera* (Dziga Vertov, 1929)

\**Un Chien Andalou* (Luis Buñuel, 1929) or \**The Seashell and the Clergyman* (Germaine Dulac, 1928)

\**Blood of a Poet* (Jean Cocteau, 1930)

*Blonde Venus* (Josef von Sternberg, 1932)

*Gold Diggers of 1933* (Mervyn LeRoy, 1933)

*Modern Times* (Charlie Chaplin, 1936)

\**The Plow That Broke the Plains* (Pare Lorentz, 1936)

*Triumph of the Will* (Leni Riefenstahl, 1937)

\**The Spanish Earth* (Joris Ivens, 1937)

*Bringing Up Baby* (Howard Hawks, 1938)

*Rules of the Game* (Jean Renoir, 1939)

*Citizen Kane* (Orson Welles, 1941)

*Maltese Falcon* (John Huston, 1941)

\**Listen to Britain* (Humphrey Jennings, 1941)  
*Mildred Pierce* (Michael Curtiz, 1945)  
 \**Meshes of the Afternoon* (Maya Deren, 1943)  
*Meet Me in St Louis* (Vincente Minnelli, 1944)  
 \**The Battle of San Pietro* (John Huston, 1945)  
*Rome, Open City* (Roberto Rossellini, 1945) or *Bicycle Thieves* (Vittorio DeSica, 1948) *It's a Wonderful Life* (Frank Capra, 1946)  
*Out of the Past* (Jacques Tourneur, 1947)  
*The Third Man* (Carol Reed, 1949)  
 \**Blood of the Beasts* (Georges Franju, 1949)  
*Sunset Boulevard* (Billy Wilder, 1950)  
*Rashomon* (Akira Kurosawa, 1950) or *Seven Samurai* (Akira Kurosawa, 1954)  
*Awara* (Raj Kapoor, 1951) or *Cairo Station* (Youssef Chahine, 1958)  
*Singin' in the Rain* (Stanley Donen & Gene Kelly, 1952)  
*Ugetsu Monogatari* (Kenji Mizoguchi, 1953)  
*Tokyo Story* (Yasujiro Ozu, 1953)  
*Rear Window* (Alfred Hitchcock, 1954) or *Vertigo* (Alfred Hitchcock, 1958)  
*Written on the Wind* (Douglas Sirk, 1956)  
 \**Night and Fog* (Alain Resnais, 1955)  
*Pather Panchali* (Satyajit Ray, 1955)  
*The Searchers* (John Ford, 1956)  
 \**A Movie* (Bruce Conner, 1958)  
*400 Blows* (Francois Truffaut, 1959)  
*Chronicle of a Summer* (Jean Rouch and Edgar Morin, 1960)  
*Peeping Tom* (Michael Powell, 1960) or *Psycho* (Alfred Hitchcock, 1960)  
 \**La Jetée* (Chris Marker, 1962)  
 \**Window Water Baby Moving* (Stan Brakhage, 1962)  
*8 ½* (Federico Fellini, 1963) or *Blow Up* (Michelangelo Antonioni, 1966)  
 \**Scorpio Rising* (Kenneth Anger, 1963)  
 \**Mothlight* (Stan Brakhage, 1963)  
 \**Blow Job* (Andy Warhol, 1964)  
*A Fistful of Dollars* (Sergio Leone, 1964) or *Dirty Harry* (Don Siegel, 1971)  
*Battle of Algiers* (Gillo Pontecorvo, 1966) or *The War Game* (Peter Watkins, 1965)  
*Daisies* (Věra Chytilová, 1966)  
*Black Girl* (Ousmane Sembene, 1966)  
*Bonnie and Clyde* (Arthur Penn, 1967) or *The Wild Bunch* (Sam Peckinpah, 1969)  
*Titicut Follies* (Frederick Wiseman, 1967) or *Don't Look Back* (D.A. Pennebaker, 1967)  
*Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968)  
*2001: A Space Odyssey* (Stanley Kubrick, 1968)  
*Easy Rider* (Dennis Hopper, 1969) or *The Graduate* (Mike Nichols, 1967)  
*Tom, Tom, The Piper's Son* (Ken Jacobs, 1969)  
 \**Zorns Lemma* (Hollis Frampton, 1970)  
*The Conversation* (Francis Ford Coppola, 1974) or *Chinatown* (Roman Polanski, 1974)  
*Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974)  
*Sholay* (Ramesh Sippy, 1975)  
*Nashville* (Robert Altman, 1975) or *Taxi Driver* (Martin Scorsese, 1976)  
*Harlan County, USA* (Barbara Kopple, 1976)  
*Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1976)  
*Killer of Sheep* (Charles Burnett, 1977)

*\*Daughter Rite* (Michelle Citron, 1978)  
*The Terminator* (James Cameron, 1984)  
*Blue Velvet* (David Lynch, 1986)  
*Yeelen* (Souleymane Cissé, 1987)  
*Akira* (Katsuhiro Otomo, 1988) or *Princess Mononoke* (Hayao Miyazaki, 1997)  
*The Cook, The Thief, His Wife and Her Lover* (Peter Greenaway, 1989)  
*Do the Right Thing* (Spike Lee, 1989)  
*\*Tongues Untied* (Marlon Riggs, 1989)  
*\*Pièce Touchée* (Martin Arnold, 1989)  
*Close Up* (Abbas Kiarostami, 1989)  
*Silence of the Lambs* (Jonathan Demme, 1991)  
*Thelma and Louise* (Ridley Scott, 1991)  
*My Own Private Idaho* (Gus van Sant, 1991)  
*Daughters of the Dust* (Julie Dash, 1991)  
*The Puppetmaster* (Hou Hsiao Hsien, 1993)  
*Three Colors: Blue* (Krzysztof Kieslowski, 1993)  
*Pulp Fiction* (Quentin Tarantino, 1994)  
*\*Chile, Obstinate Memory* (Patricio Guzman, 1997)  
*\*Maelstrom* (Péter Forgács, 1997)  
*All About My Mother* (Pedro Almodóvar, 1999) or *Women on the Verge of a Nervous Breakdown*  
(Pedro Almodóvar, 1988)  
*eXistenZ* (David Cronenberg, 1999)  
*Gleaners and I* (Agnes Varda, 2000)  
*In the Mood for Love* (Wong Kar Wai, 2000)  
*Memento* (Christopher Nolan, 2000)

### Bibliography

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4. O'Pray, Michael, *Avant Garde Film: Forms, Themes, Passions* (London: Wallflower Press, 2003).