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)

Immanuel Kant (17241804)
- 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)
   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)
Case Histories: Dora, The Wolf-Man

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)

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)

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)
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)

Erich Auerbach (1892-1957)

Mikhail Bakhtin (1895-1975)
Discourse in the Novel (N)

Max Horkheimer (1895-1973) and Theodor Adorno (1903-1969)
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)

Georges Bataille (1897-1962)

Martin Heidegger (1889-1976)
Language (N)

C. L. R. James (1901-1989)
Popular Arts and the Cultural Tradition (Not in N)

Georges Poulet (1902-1991)
   *The Phenomenology of Reading* (N)

Émile Benveniste (1902-1976)

Langston Hughes (1902-1967)
   *The Negro and the Racial Mountain* (N)

F. O. Matthiessen (1902-1950)

Theodor Adorno (1903-1969)

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)
   "Hemingway and His Critics"
   "Manners, Morals and the Novel"

Jean-Paul Sartre (1905-1980)
   *What Is Literature?* (N)
   *Why Write?* (N)
Maurice Blanchot (1909-2003)

Cleanth Brooks (1906-1994)
  The Heresy of Paraphrase (N)
  The Formalist Critics (N)

Claude Lévi-Strauss (1908-)
  The Writing Lesson from *Tristes Tropiques* (N)

Aimé Césaire (1913- )

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)

  *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:

Paul de Man (1919-1983)
  Semiology and Rhetoric (N)
  The Return to Philology (N)
  “The Resistance to Theory.” In his *The Resistance to Theory*.

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

Jean-François Lyotard (1924-1998)
“The Interest of the Sublime.” In Of the Sublime: Presence in

Jean-François Lyotard (1924-1998) and Jean-Loup Thébaud (19?– ).
P, 1985 [1979]

Frantz Fanon (1925–1961)
Black Skin, White Masks. Trans. Charles Lam Markmann.
The Wretched of the Earth. Trans. Constance Farrington. New York:
“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

Anti-Oedipus: Capitalism and Schizophrenia. Minneapolis, MN:
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)
“Nietzsche, Genealogy, History.” In his *Language, Counter-
Memory, Practice: Selected Essays and Interviews*.
“My Body, This Paper, This Fire.” In *Aesthetics, Method, and

J. Hillis Miller (1928- )
“The Geneva School: The Criticism of Marcel Raymond,
Albert Beguin, Georges Poulet, Jean Rousset,
Jean-Pierre Richard, and Jean Starowbinski”
“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
“Presidential Address 1986: The Triumph of Theory, the Resistance to

Hayden White (1928- )
“Interpretation in History.” In his *Tropics of Discourse: Essays in Cultural

Sylvia Wynter (1928- )
After/Word. “Beyond Miranda’s Meanings: Un/Silencing the ‘Demonic
Ground of Caliban’s ‘Woman.’” *Out of the Kumbla: Caribbean
Women and Literature*. Eds. Carole Boyce Davies and Elaine

Jean Baudrillard (1929-2007)
“A Critique of the Political Economy of the Sign”
“Simulacra and Simulations”

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.”

Gerard Genette (b.1930- )

Jacques Derrida (1930-2004)
The Pharmakon (N)

Chinua Achebe (b. 1930- )
An Image of Africa: Racism in Conrad’s Heart of Darkness (N)

Guy Debord (1931-1994)

Richard Rorty (1931-2007)


Toni Morrison (1931- )

RICHARD OHMANN (b. 1931- )

Samir Amin (1931- )

Addison Gayle, Jr. (1932-1991)

Stuart Hall (1932- )
Cultural Studies and Its Theoretical Legacies (N)

Barbara Herrnstein Smith (1932- )
Contingencies of Value (N)

Stanley Aronowitz (1933- ) et al.
Susan Sontag (1933-2004)
*Illness and Metaphor and AIDS as Metaphor* [1978, 1989]

Audre Lorde (1934-1992)

Enrique Dussel (1934-)

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)
“Postmodernism and Consumer Society” (N)

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- )

Edward W. Soja (1935- )
David Harvey (1935–)
From The Condition of Postmodernity: An Inquiry into the Origin of

Benedict Anderson (1936–)
From Imagined Communities: Reflections on the Origin and Spread

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

Alain Badiou (1937–)
Manifesto for Philosophy. Trans. Norman Madarasz. Albany, NY:
“Ontology is Mathematics.” In Theoretical Writings. Ed. and Trans.
Ray Brassier and Alberton Toscano. London, New York:

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:

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

Toni Cade Bambara (1939-1995)

Julia Kristeva (1941–)
Revolution in Poetic Language
From Part I. The Semiotic and the Symbolic from (N)

George Jackson (1941-1971)
Laura Mulvey (1941–)
“Narrative Cinema and Visual Pleasure” (N)

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

Gayatri Chakravorty Spivak (1942–)
A Critique of Postcolonial Reason” from (1988) (N)
From Chapter 3. History
[Can the Subaltern Speak]

Molefi Keté Asante (1942–)

Hortense Spillers (1942–)

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–)

Houston Baker, Jr. (1943–)

Stephen Greenblatt (1943–)
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, 7th edition; Cabeza de Vaca, Relation of Alvar Nuñez Cabeza de Vaca; John Smith, General History of Virginia; William Bradford, Of Plymouth Plantation


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


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*


13. James Fenimore Cooper, *The Pioneers*


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


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*


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”


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*


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*


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

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*


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


66. Vladimir Nabokov, Lolita

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

68. Tennessee Williams, The Glass Managerie 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”


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, Whose 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*
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 Anzaldúa, *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 Shephoard to his Love," (Ralegh, "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
3. John Dryden, Annum Mirabilis and Absalom and Achitophel
4. Alexander Pope, Windsor Forest, Rape of the Lock, “Epistle 2. to a Lady”

**Drama:**
8. George Etherege, *The Man of Mode*
11. Richard Steele, *The Conscious Lovers*

**Non-fiction:**
13. Locke, *Two Treatises* (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*
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*
Novels and non-fiction:
9. Gothic novel: Horace Walpole’s *Castle of Otranto* and any one of the following:
10. William Beckford, *Vathek*
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; “Dedictory Epistle to Ivanhoe”
17. Mary Shelley, *Frankenstein or The Last Man*
19. Thomas De Quincey, *Confessions of an English Opium-Eater*

Victorian Poetry:

Nonfiction Prose:
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*. 
14. The Uranians: Oscar Wilde, The Importance of Being Eamest, 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:
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,”
4. Blast (1914), Volume 1; Manifestoes and Poems by Wyndham Lewis and Pound.
   “September 1, 1939,” “In Praise of Limestone,” “The Shield of Achilles”
    “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
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
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:

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


