

MA Reading List

(Revised 2022)

Medieval:

Note: **Most** of the texts for the medieval area are represented in the *Norton Anthology of English Literature*, Vol A.

1. *Beowulf* in any of the anthologized or trade translations (e.g., Longman's, Norton, Penguin, Everyman's)—see Dr. Crofts if in doubt.
2. *Battle of Maldon*
3. Anglo-Saxon lyrics and shorter poems: "Wanderer," "Seafarer," "The Husband's Message," "The Wife's Lament," "Deor"
4. Bede: *History of the English Church and People*, Book I (entire); Book II, chapters 12 & 13 (use either Penguin or Oxford World's Classics edition)
5. Geoffrey Chaucer: from *Canterbury Tales*: "General Prologue," "Knight's Tale," "Miller's Tale," "Wife of Bath's Prologue and Tale," "Pardoner's Prologue and Tale," "Nun's Priest's Tale," "Parson's Prologue," "Chaucer's Retraction"
6. Middle English lyrics:
 - a. Chaucer: "To Adam Scivein," "Truth: Balade de Bon Conceyl," "To Rosamonde," "Complaint unto his Purse"
 - b. *anonymous*: "Cuckoo Song," "What is he, this lordling, that cometh from the fight," "Westron Wind," "Sunset on Calvary," "Alison," "Adam Lay Bound," "Corpus Christi Carol"
7. William Langland: *Piers Plowman* B-text: "Prologue," "Passus I," "Passus V"
8. *Sir Gawain and the Green Knight*, trans. of Marie Borroff is recommended, but those of Tolkien, Merwin, Armitage (in the *Norton Anthology*) are acceptable.
9. Marie de France, *Lanval*
10. The York Play of the Crucifixion
11. Sir Thomas Malory: from *Le Morte D'Arthur* (either Eugène Vinaver or P. J.C. Field edition) "The Tale of King Arthur," "The tale of Launcelot and Guinevere," "The Most Piteous Tale of the Morte Darthur Saunz Guerdon" [These titles correspond to Vinaver's edition; if using Field's edition, consult Dr. Crofts].



Renaissance/Early Modern:

Note: **Most** of the texts for the Renaissance/Early Modern area are represented in the *Norton Anthology of English Literature*, Vol B.

Drama

1. William Shakespeare: *The Tempest*, *Othello*, *Hamlet*, *Twelfth Night*, *Henry IV, Part 1*
2. Christopher Marlowe: *Dr. Faustus*

3. Choose One: Ben Jonson: *The Alchemist* or Thomas Middleton: *The Revenger's Tragedy* or Thomas Kyd: *The Spanish Tragedy*

Lyric

4. Elizabethan:
- a. Sir Thomas Wyatt: "Whoso List to Hunt," "The Long Love," "They Flee from Me," "My Galley"
 - b. Henry Howard, Early of Surrey: "The Soot Season," "Love that Doth Reign"
 - c. Sir Philip Sidney: *Astrophil and Stella* 1, 2, 7, 9, 20, 31, 71
 - d. Edmund Spenser: *Amoretti* 1, 30, 34, 54, 64, 67, 75
 - e. William Shakespeare: *Sonnets* 12, 18, 20, 23, 29, 55, 73, 94, 116, 130
5. Jacobean:
- a. John Donne: "The Flea," "The Sun Rising," "Elegy 19: To His Mistress Going to Bed," "A Valediction: Forbidding Mourning," Holy Sonnets 5, 10, 14
 - b. Aemilia Lanyer: "Eve's Apology in Defense of Women" and "The Description of Cookham"
 - c. Ben Jonson: "Song: To Celia," "To Penshurst," "On My First Son," "On My First Daughter," "To the Memory of My Beloved, the Author, Mr. William Shakespeare"
 - d. Mary Wroth: *Pamphilia to Amphilanthus* 1, 16, 25, 39, 40, 68, 77
 - e. George Herbert: "The Altar," "Easter Wings," "The Collar," "Love (III)"
 - f. Robert Herrick: "The Argument of His Book," "Delight in Disorder," "To the Virgins, to Make Much of Time," "Corinna's Going A'Maying"
 - g. Andrew Marvell: "To His Coy Mistress," "The Garden," "An Horation Ode"
 - h. Katherine Phillips, "Upon the Graving of Her Name"
 - i. John Milton: *Lycidas*
 - j. Hester Pulter, "View But this Tulip," "Why Must I Thus Forever Be Confined"

Epic

6. Edmund Spenser: *The Faerie Queene*, Book 1 [Cantos 1-12], Book 2 [Canto 12, Bower of Bliss], Book 3 [Canto 6, Garden of Adonis and Cantos 11-12, House of Busyrane], and *Mutabilitie Cantos*
7. John Milton: *Paradise Lost*

Prose

8. Sir Thomas More, *Utopia*
9. Sir Philip Sidney: *An Apology for Poetry*
10. Elizabeth I: "Speech to the Troops at Tilbury," "The 'Golden Speech'"
11. John Donne: *Meditation 17*
12. Francis Bacon: "Of Studies"
13. Montaigne, "Of Cannibals" (Florio trans.)



Restoration & Eighteenth-Century British:

Poetry

1. Rochester's *A Satyr Against Reason and Mankind*
2. Dryden's *Absalom and Achitophel*
3. Swift's "A Lady's Dressing Room" and other selected poems

4. Montague's "The Reasons that Induced Dr. Swift to Write a Poem Called the Lady's Dressing Room"
5. Pope's *Rape of the Lock* and other selected poems
6. Johnson's "Vanity of Human Wishes"
7. Goldsmith's "The Deserted Village"
8. Thomson's *The Seasons* (selected excerpts)

Fiction & Nonfiction Prose

1. Behn's *Oroonoko*
2. Defoe's *Moll Flanders* or *Roxana*
3. Haywood's "Fantomina"
4. Fielding's *Joseph Andrews* or *Tom Jones*
5. Richardson's *Pamela*
6. Swift's "A Modest Proposal" and any book from *Gulliver's Travels*
7. Sterne's *Tristram Shandy*
8. Boswell's *Life of Johnson* (selected excerpts)
9. Inchbald's *A Simple Story*
10. Austen (any of the 6 novels)

Drama

1. Behn's *The Rover*
2. Dryden's *Marriage a la Mode* (or another Dryden play)
3. Wycherley's *The Country Wife*
4. Congreve's *The Way of the World*
5. Centlivre's *A Bold Stroke for a Wife*
6. Gay's *The Beggar's Opera*
7. Sheridan's *School for Scandal*
8. Also be familiar with Collier's "A Short View of the Immorality and Profaneness of the English Stage."



Nineteenth-Century British:

Romantic Period

1. Poetry:
 - a. Anna Letitia Barbauld: "The Mouse's Petition"; "The Rights of Woman"
 - b. Charlotte Smith: "Written in the Church-Yard at Middleton in Sussex"; "On Being Cautioned against Walking on an Headland Overlooking the Sea . . ."
 - c. Mary Robinson: "January, 1795"
 - d. William Blake: "The Marriage of Heaven and Hell"; "The Chimney Sweeper" from *Songs of Innocence* AND from *Songs of Experience*
 - e. Robert Burns: "To a Mouse" AND "Song: For a' that and a' that"
 - f. William Wordsworth: "We Are Seven"; "Ode: Intimations of Immortality" OR "Lines Composed a Few Miles above Tintern Abbey"
 - g. Samuel Taylor Coleridge: "This Lime-Tree Bower My Prison"; "Dejection: An Ode"; "The Pains of Sleep"

- h. Lord Byron: “She Walks in Beauty”; *Manfred*
- i. Percy Bysshe Shelley: “Mont Blanc”; “Ozymandias”; “England in 1819”; “Ode to the West Wind”
- j. John Keats: “Ode to a Nightingale”; “Ode on a Grecian Urn”; “To Autumn”

2. Prose:

- a. Mary Wollstonecraft: *A Vindication of the Rights of Women*: Introduction; Chapter 2 (“The Prevailing Opinion of a Sexual Character Discussed”; from Chapter 4 (“Observations on the State of Degradation . . .” in the *Norton Anthology*))
- b. William Wordsworth: Preface to *Lyrical Ballads*: “The Subject and Language of Poetry”; “What Is a Poet?”; “Emotion Recollected in Tranquility”
- c. Jane Austen: *Pride and Prejudice* OR *Sense and Sensibility* OR *Persuasion*

Victorian Age

1. Poetry

- a. Elizabeth Barrett Browning: “The Cry of the Children”; from *Sonnets from the Portuguese*: 22; from *Aurora Leigh*: Books 1, 2, and 5 (excerpted in the *Norton Anthology*)
- b. Alfred, Lord Tennyson: “Ulysses”; from *In Memoriam A.H.H.*: “Obiit MDCCCXXXIII” and the following sections: 1-15, 19, 21-30, 34-35, 39, 47-48, 50, 54-59, 64-67, 70-72, 75, 78, 82-84, 86-89, 91, 93-96, 99, 103-109, 115, 118-121, 123-124, 126-127, 129-131, from “Epilogue” lines 109-144 (in the *Norton Anthology*)
- c. Robert Browning: “My Last Duchess”; “Childe Roland to the Dark Tower Came”; “Fra Lippo Lippi”; “Andrea del Sarto”
- d. Matthew Arnold: “Dover Beach”
- e. Dante Gabriel Rossetti: “The Blessed Damozel”
- f. Christina Rossetti: “In an Artist’s Studio”; “Goblin Market”
- g. Thomas Hardy: “Channel Firing”; “The Convergence of the Twain”; “Hap”; “Drummer Hodge”; “The Darkling Thrush”; “The Ruined Mind”

2. Prose & Drama:

- a. Thomas Carlyle: “Captains of Industry”
- b. John Stuart Mill: *The Subjection of Women* (from Chapter 1 in the *Norton Anthology*)
- c. Charles Dickens: *Great Expectations* OR *Hard Times* OR *Oliver Twist* OR *David Copperfield*
- d. Charlotte Brontë: *Jane Eyre* OR Emily Brontë: *Wuthering Heights*
- e. John Ruskin: from *The Stones of Venice*, [“The Savageness of Gothic Architecture”] in the *Norton Anthology* OR Walter Pater: from *Studies in the History of the Renaissance* (Preface, [“La Gioconda”], Conclusion in the *Norton Anthology*)
- f. George Eliot: *Middlemarch* OR *Daniel Deronda*
- g. Matthew Arnold: from “The Function of Criticism at the Present Time” (*Norton Anthology*); from *Culture and Anarchy* (from Chapter 1: Sweetness and Light; from Chapter 2: Doing As One Likes; from Chapter 5: *Porro Unum Est Necessarium* in the *Norton Anthology*)
- h. Thomas Hardy: *Jude the Obscure*
- i. Oscar Wilde: *The Importance of Being Ernest*
- j. George Bernard Shaw: *Mrs. Warren’s Profession*



17th – 19th-Century American:17th – 18th Century (Colonial & Federal Periods)

1. Poetry

- a. Anne Bradstreet: “The Prologue”; “Contemplations”; “The Author to Her Book”; “Before the Birth of One of Her Children”; “To Her Husband, Absent on Public Employment”; “In Memory of My Dear Grandchild Elizabeth Bradstreet . . .”; “In Memory of My Dear Grandchild Anne Bradstreet . . .”; “On My Dear Grandchild Simon Bradstreet . . .”; “Here Follows Some Verses upon the Burning of Our House . . .”
- b. Edward Taylor: “Prologue” & “Meditation 8 (First Series)” from *Preparatory Meditations*; “Upon Wedlock and the Death of Children”; “Huswifery”
- c. Philip Freneau: “The Wild Honeysuckle”; “The Indian Burying Ground”; “On the Religion of Nature”
- d. Phillis Wheatley: “On Being Brought from Africa to America”; “On the Death of the Rev. Mr. George Whitefield, 1770”; “To S.M., a Young African Painter, on Seeing His Works”; “To His Excellency General Washington”

2. Prose:

- a. William Bradford: *Of Plymouth Plantation* (selections in the *Norton Anthology*)
- b. John Winthrop: “A Model of Christian Charity”
- c. Anne Bradstreet: “To My Dear Children”
- d. Mary Rowlandson: *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson*
- e. Jonathan Edwards: “Personal Narrative”; “Sinners in the Hands of an Angry God”
- f. Benjamin Franklin: *The Autobiography* [Parts One and Two]
- g. Crèvecoeur: from *Letters from an American Farmer* (selections from Letters III, IX, X, & XII in the *Norton Anthology*)
- h. Thomas Jefferson: *The Declaration of Independence; Notes on the State of Virginia* (selections from Queries XIV, XVII, & XIX in the *Norton Anthology*)
- i. Hannah Webster Foster: *The Coquette; or, The History of Eliza Wharton*
- j. Charles Brockden Brown: “Somnambulism. A Fragment”
- k. Washington Irving: “Rip Van Winkle” OR “The Legend of Sleepy Hollow”

19th Century

1. Poetry

- a. William Cullen Bryant: “Thanatopsis”; “The Prairies”; “The Death of Lincoln”
- b. Ralph Waldo Emerson: “Each and All”; “Merlin”
- c. Henry Wadsworth Longfellow: “Mezzo Cammin”; “The Arsenal at Springfield”; “The Jewish Cemetery at Newport”; “My Lost Youth”; “The Cross of Snow”
- d. Edgar Allan Poe: “To Helen”; “The Raven”; “Annabel Lee”
- e. Walt Whitman: “Song of Myself”; “Crossing Brooklyn Ferry”; “Out of the Cradle Endlessly Rocking”; “Vigil Strange I Kept on the Field One Night”
- f. Herman Melville: “The Portent”; “Shiloh”
- g. Francis Ellen Watkins Harper: “The Slave Mother”; “Bury Me in a Free Land”; “Learning to Read”

- h. Emily Dickinson: R.W. Franklin numbers 124, 225, 320, 347, 353, 359, 365, 407, 409, 446, 448, 466, 591, 648, 656, 659, 760, 764, 857, 895, 1263, 1668
2. Prose:
- a. William Apress: “An Indian’s Looking-Glass for the White Man”
 - b. Ralph Waldo Emerson: *Nature*; “Self-Reliance”; “The Poet”
 - c. Nathaniel Hawthorne: “Young Goodman Brown”; *The Scarlet Letter*
 - d. Edgar Allan Poe: “The Fall of the House of Usher”; “Ligeia”; “Murders in the Rue Morgue” OR “The Purloined Letter”
 - e. Abraham Lincoln: “Address Delivered at the Dedication of the Cemetery at Gettysburg . . .”; “Second Inaugural Address, March 4, 1865”
 - f. Margaret Fuller: “Review of *Narrative of the Life of Frederick Douglass, An American Slave*”; “Fourth of July”
 - g. Harriet Beecher Stowe: *Uncle Tom’s Cabin* OR Harriet Jacobs: *Incidents in the Life of a Slave Girl*
 - h. Henry David Thoreau: *Walden*
 - i. Frederick Douglass: *Narrative of the Life of Frederick Douglass*
 - j. Herman Melville: *Moby-Dick*
 - k. Mark Twain (Samuel L. Clemens): *The Adventures of Huckleberry Finn*
 - l. Henry James: *The Portrait of a Lady*; “The Art of Fiction”
 - m. Kate Chopin: *The Awakening*



20th and 21st-Century British:

Note: The previous version of this list had many either/or reading options, and the poetry selections were imprecise in their requirements. The revised list is shorter in terms of page count, but all selections are now required. “British” is a disputed term, but for purposes of this list, British literature is largely defined (albeit with some exceptions) as writing from the nations of the United Kingdom: England, Scotland, Wales, and Northern Ireland, as well as pre-1922 Ireland.

1. WWI:

Poetry: Rupert Brooke: “The Soldier”; May Wedderburn Cannan: “Rouen,” “Lamplight”; Margaret Postgate Cole, “Præmaturi,” “The Falling Leaves”; Ivor Gurney: “Pain,” “To His Love,” “The Bugle,” “Strange Hells,” “*Joyeuse et Durandal*”; David Jones: *In Parenthesis* (Part I); Charlotte Mew: “The Cenotaph,” “May, 1915”; Wilfred Owen: “Anthem for Doomed Youth,” “Futility,” “Strange Meeting,” “*Dulce et Decorum Est*,” “Disabled,” “Insensibility,” “Mental Cases,” “*Apologia pro Poemate Meo*,” “The Send-Off,” “The Parable of the Old Man and the Young,” “Spring Offensive”; Jessie Pope: “Who’s For the Game?” “War Girls,” “The Call”; Isaac Rosenberg: “Dead Man’s Dump,” “Break of Day in the Trenches,” “Returning, we hear the larks,” “Louse Hunting”; Siegfried Sassoon: “The Redeemer,” “They,” “Glory of Women,” “The Rear-Guard,” “A Night Attack,” “Repression of War Experience,” “Everyone Sang,” “The General”; Charles Sorley: “All the hills and vales along,” “To Germany,” “When you see millions of the mouthless dead”; Edward Thomas: “The Owl,” “Rain,” “As the team’s head-brass,” “No one cares less than I,” “This is no case of petty right or wrong”

Prose: Mary Borden: “Blind”; Vera Brittain: *Testament of Youth*; Rudyard Kipling: “Mary Postgate”; Katherine Mansfield: “The Fly”; R.C. Sherriff: *Journey’s End*; Rebecca West: *The Return of the Soldier*

2. **Drama:**

Samuel Beckett: *Waiting for Godot*; Caryl Churchill: *Cloud Nine*; John Osborne: *Look Back in Anger*; Harold Pinter: *The Birthday Party*; Terrance Rattigan: *The Winslow Boy*; Tom Stoppard: *Arcadia*

3. **Poetry:**

England: Kingsley Amis: “Against Romanticism”; W. H. Auden: “September 1, 1939,” “In Memory of W.B. Yeats,” “The Shield of Achilles,” “Musée des Beaux Arts”; Donald Davie: “Rejoinder to a Critic”; T. S. Eliot: *The Waste Land*, *Four Quartets*, “Preludes,” “The Love Song of J. Alfred Prufrock”; Geoffrey Hill: “Genesis,” “History as Poetry,” “I Had Hope When Violence Was Ceas’t,” “September Song”; Ted Hughes: “Pike,” “View of a Pig,” “Wodwo,” “Hawk Roosting,” “The Jaguar,” “The Thought-Fox,” “Crow’s First Lesson,” “Crow’s Theology,” “Relic,” “Theology”; Philip Larkin: “Church Going,” “An Arundel Tomb,” “Aubade,” “Toads,” “MCMXIV,” “Going, Going,” “Deceptions,” “A Study of Reading Habits”; Stevie Smith: “Our Bog Is Dood,” “Souvenir de Monsieur Poop,” “Bog-Face,” “Not Waving but Drowning,” “My Hat,” “To Carry the Child”

Ireland/Northern Ireland: Ciaran Carson: “Belfast Confetti,” “Fear,” “Dresden,” “Patchwork”; Seamus Heaney: “Digging,” “Death of a Naturalist,” “Blackberry Picking,” “Bogland,” “North,” “The Grauballe Man,” “Strange Fruit,” “Punishment,” “The Toome Road,” “The Haw Lantern”; Derek Mahon: “The Snow Party,” “Courtyards in Delft,” “A Disused Shed in Co. Wexford,” “A Garage in Co. Cork”; Medbh McGuckian: “Slips,” “The Albert Chain,” “The Feast-Day of Peace,” “The ‘Singer,’” “She Is in the Past, She Has This Grace”; W.B. Yeats: “The Song of the Happy Shepherd,” “The Lake Isle of Innisfree,” “To Ireland in the Coming Times,” “The Song of Wandering Aengus,” “Adam’s Curse,” “September, 1913,” “The Wild Swans at Coole,” “An Irish Airman foresees his Death,” “Easter, 1916,” “The Second Coming,” “A Prayer for My Daughter,” “Sailing to Byzantium,” “Leda and the Swan,” “The Circus Animals’ Desertion,” “Under Ben Bulbin”

Wales: Ruth Bidgood: “Little of Distinction,” “Burial Path,” “All Souls,” “Church in Rain,” “Hawthorn at Digiff,” “Olchon Valley”; Gillian Clarke: “Lunchtime Lecture,” “Harvest at Mynachlog,” “The Hare,” “Translation,” “Lament”; Peter Finch: “We Can Say That”; South East Wales as Characterized by its Phone Book”; Leslie Norris: “Autumn Elegy,” “Early Frost,” “The Ballad of Billy Rose,” “Elegy for David Beynon,” “Borders,” “His Father, Singing”; Dylan Thomas: “Fern Hill,” “Do Not Go Gentle into that Good Night,” “The Force that through the Green Fuse Drives the Flower,” “And Death Shall Have No Dominion,” “Poem in October,” “A Refusal to Mourn the Death, By Fire, of a Child in London”; R.S. Thomas: “A Peasant,” “The Welsh Hill Country,” “Welsh Landscape,” “Evans,” “Those Others,” “The Moor,” “In Church,” “Reservoirs,” “Kneeling,” “Via Negativa,” “The Bright Field,” “The Other,” “The White Tiger,” “Pilgrimages”; Harri Webb: “Valley Winter,” “Synopsis of the Great Welsh Novel”

Scotland: Carol Ann Duffy: “Prayer,” “Warming Her Pearls,” “Standing Female Nude,” “Words, Wide Night,” “Text,” “In Mrs Tilscher’s Class,” “Havisham,” “Anne Hathaway,” “Mrs. Midas”; Kathleen Jamie: “St. Bride’s,” “The Queen of Sheba,” “Glamourie”; Jackie Kay: “Brendon Gallacher,” “Dusting the Phone,” “Keeping Orchids,” *The Adoption Papers*

Part 7: “Black Bottom”; Liz Lochhead: “Mirror’s Song,” “Something I’m Not,” “Kidspoem/Bairnsong,” “What the Pool Said on Midsummer’s Day,” “Heartbreak Hotel”; Hugh MacDiarmid: “The Bonnie Broukit Bairn,” “The Watergaw,” “The Eemis Stane,” “Scotland Small?”; Edwin Morgan: “The Loch-Ness Monster’s Song,” “The First Men on Mercury,” “King Billy,” “The Coin”; Edwin Muir: “Scotland, 1941,” “Scotland’s Winter,” “The Old Gods,” “The Horses”

Translocal Poetry: Louise Bennett: “Dry-Foot Bwoy,” “Colonization in Reverse”; Jean Binta Breeze: “Riddym Ravings (The Mad Woman’s Poem)”; Linton Kwesi Johnson: “Mi Revalueshanary Fren,” “If I Woz a Tap-Natch Poet,” “Sonny’s Lettah,” “Inglan Is a Bitch”; E. A. Markham: “Grandmotherpoem,” “The Sea”; Daljit Nagra: “A Black History of English-Speaking Peoples,” “Look We Have Coming to Dover,” “In a White Town”; Grace Nichols: “Wherever I Hang,” “The Fat Black Woman Remembers,” “The Fat Black Woman Versus Politics,” “The Fat Black Woman Goes Shopping”; Benjamin Zephania: “Money,” “The SUN,” “What If?”

4. **Modern Fiction:**

Joseph Conrad: *Heart of Darkness*; E. M. Forster: *Howards End*; James Joyce: *The Portrait of the Artist as a Young Man*, *Dubliners*; D. H. Lawrence: *The Rainbow*; Katherine Mansfield: “Mr. and Mrs. Dove,” “The Garden Party,” “The Doll’s House,” “At the Bay”; Virginia Woolf: *To the Lighthouse*, *Mrs. Dalloway*

5. **Midcentury Fiction:**

Ford Madox Ford: *The Good Soldier*; Graham Greene: *The Power and the Glory*; Barbra Pym: *Excellent Women*; Jean Rhys: *Wide Sargasso Sea*; Muriel Spark: *The Prime of Miss Jean Brodie*; Elizabeth Taylor: *Mrs. Palfrey at the Claremont*; Evelyn Waugh: *Brideshead Revisited*

6. **Dystopian Fiction:**

Anthony Burgess: *A Clockwork Orange*; Aldus Huxley: *Brave New World*; Kazuo Ishiguro: *Never Let Me Go*; George Orwell: *1984*; Alan Moore and David Lloyd: *V for Vendetta*; Sophie Mackintosh: *The Water Cure*

7. **Postmodern Fiction:**

Pat Barker, *Regeneration*; Julian Barnes: *Flaubert’s Parrot*; A. S. Byatt: *Possession*; Angela Carter: *The Bloody Chamber*; David Mitchell: *Cloud Atlas*; Ian McEwan: *Atonement*; Zadie Smith: *White Teeth*; Ali Smith: *How to Be Both*; Graham Swift: *Waterland*; Jeanette Winterson: *Oranges Are Not the Only Fruit*



20th and 21st Century American:

Poetry

1. Robert Frost: “Birches”; “Design”; “Directive”
2. Wallace Stevens: “Sunday Morning”; “Thirteen Ways of Looking at a Blackbird”; “Of Modern Poetry”
3. William Carlos Williams: “To Elsie”; “The Red Wheelbarrow”
4. T.S. Eliot: “The Love Song of J. Alfred Prufrock”; “The Wasteland”

5. Langston Hughes: “The Weary Blues”; “The Negro Speaks of Rivers”; “Harlem”
6. Elizabeth Bishop: “One Art”; “In the Waiting Room”
7. Robert Hayden: “Those Winter Sundays”; “Middle Passage”
8. Robert Lowell: “For the Union Dead”; “Skunk Hour”
9. James Dickey, “Cherrylog Road”; “The Firebombing”
10. James Wright: “A Blessing”; “Lying in a Hammock at William Duffy’s Farm, in Pine Island, Minnesota”
11. Allen Ginsberg: “Howl”
12. Adrienne Rich: “Diving into the Wreck”
13. Sylvia Plath: “Ariel”; “Daddy”
14. Mary Oliver: “The Kingfisher”; “Wild Geese”
15. Joy Harjo: “She Had Some Horses”; “I Give You Back”; “Call It Fear”; “When the World as We Knew It Ended—”
16. Sherman Alexie: “13/16”; “How to Write the Great American Indian Novel”

Fiction

1. Kate Chopin: *The Awakening*
2. Henry James: “The Beast in the Jungle”
3. Edith Wharton: *The House of Mirth*
4. Zora Neale Hurston: *Their Eyes Were Watching God*
5. F. Scott Fitzgerald: “Winter Dreams”; “Babylon Revisited”; *The Great Gatsby*
6. William Faulkner: *The Sound and the Fury* OR *As I Lay Dying* OR *Light in August*
7. Ernest Hemingway: “The Snows of Kilimanjaro” OR “The Short, Happy Life of Francis Macomber”; “Hills Like White Elephants”; “A Clean, Well-Lighted Place”; *The Sun Also Rises*
8. James Still: *River of Earth* OR Harriet Arnow *The Dollmaker*
9. Richard Wright: *Native Son* OR *Black Boy*
10. John Cheever: “The Swimmer”
11. Ralph Ellison: *Invisible Man*
12. James Baldwin: “Sonny’s Blues”
13. Flannery O’Connor: “A Good Man Is Hard to Find”; “Everything That Rises Must Converge”
14. Toni Morrison: *The Bluest Eye* OR *Beloved*
15. Cormac McCarthy: *Blood Meridian* OR *All the Pretty Horses* OR *The Road*
16. Raymond Carver: “Cathedral”
17. Tim O’Brien: “The Things They Carried”
18. Leslie Marmon Silko: *Ceremony* OR Louise Erdrich *Love Medicine*
19. Sandra Cisneros: “Woman Hollering Creek”

Drama (Two of the Following)

1. Eugene O’Neill: *Long Day’s Journey into Night*
2. Tennessee Williams: *A Streetcar Named Desire* OR *The Glass Menagerie*
3. Arthur Miller: *Death of a Salesman* OR *All My Sons*
4. Lorraine Hansberry: *A Raisin in the Sun*
5. Amiri Baraka: *Dutchman*
6. Sam Shepard: *True West*
7. Suzan-Lori Parks: *Topdog/Underdog*



Linguistics

Note: All students choosing to be examined in linguistics are expected to be familiar with the following categorized lists—their required readings and their choices from the options as offered. Students wanting to test in a specialized area of linguistics should meet with a linguistics professor and develop a reading list for that area.

General Linguistics

Read all:

- Cruz-Ferreira, Madalena, and Sunita Abraham. *The Language of Language: A Linguistics Course for Starters*. 3rd ed., CreateSpace Independent Publishing Platform, 2011.
- Honda, Maya, and Wayne O'Neil. *Thinking Linguistically: A Scientific Approach to Language*. Malden, MA, Blackwell, 2008.
- Labov, William. "The Social Stratification of (r) in New York City Department Stores." *Sociolinguistic Patterns*, Ed. William Labov, Philadelphia, U of Pennsylvania Press, 1972, pp. 43-69.
- Milroy, James, and Lesley Milroy. "Linguistic Change, Social Network, and Speaker Innovation." *Journal of Linguistics*, vol. 21, 1985, pp. 339-84.
- Pinker, Steven. *The Language Instinct: How the Mind Creates Language*. New York, William Morrow, 1994.
- Pinker, Steven. *Words and Rules*. New York, Perennial, 1998
- de Saussure, Ferdinand. *Course in General Linguistics* (either translation is fine)
- Wolfram, Walt, and Natalie Schilling-Estes, 3rd ed., *American English: Dialects and Variation*. Hoboken, Wiley-Blackwell, 2016.
- Yavaş, Mehmet. *Applied English Phonology*, 3rd ed., Malden, MA, Blackwell, 2016.

One of these:

- Finnegan, Edward. *Language: Its Structure and Use*. 6th ed., Boston, Wadsworth Cengage Learning, 2012.
- O'Grady, William, John Archibald, Mark Aronoff, and Janie Rees-Miller. *Contemporary Linguistics: An Introduction*. 7th ed., Boston, St. Martin's, 2017.
- Department of Linguistics at The Ohio State University. *Language Files: Materials for an Introduction to Language and Linguistics*. 12th ed., Columbus, The Ohio State U, 2016.

Grammar

One of these:

- Huddleston, Rodney, and Geoffrey Pullum. *A Student's Introduction to English Grammar*. Cambridge, Cambridge UP, 2005.
- Klammer, Thomas, Muriel Schulz, and Angela della Volpe. *Analyzing English Grammar*. 7th ed., New York, Longman, 2012.

History of English

One of these:

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