

M.A. CANDIDACY EXAM READING LIST
(effective for students entering fall 2013)

I. MEDIEVAL - RENAISSANCE (to c. 1660)

1. *Beowulf* (8th -10th century). The Heaney translation (New York: Norton, 2000) is recommended.
2. Four Anglo-Saxon lyrics: "The Wanderer," "The Seafarer," "Wulf and Eadwacer," "Deor" (8th-10th century).
3. Geoffrey Chaucer, *The Canterbury Tales*: General Prologue; prologues and tales of the Knight, the Pardoner, the Miller, the Wife of Bath, and the Franklin (Late 1380s).
4. William Langland, *Piers Plowman*: (B text), Prologue and Passus 1-VII. (Probably 1377-79).
5. Julian of Norwich, *Revelations of Divine Love* (short text: Penguin, 1999) (c. 1393).
6. Sir Thomas Malory (died 1471). *The Most Piteous Tale of the Morte Arthur Sanz Guerdon* (the last chapter of Malory's Arthur stories).
7. Anon., *Joseph's Trouble About Mary* (from the York cycle, 15th century).
8. Thomas More, *Utopia* (1516).
9. Edmund Spenser, *The Faerie Queene*, Book One (1590).
10. Francis Bacon, *Essays*: "Of Revenge," "Of Gardens," "Of Atheism," "Of Studies" (1597).
11. Christopher Marlowe, *Dr Faustus* (1594).
12. William Shakespeare, *The Taming of the Shrew, Hamlet, King Lear, Coriolanus, Anthony and Cleopatra, The Tempest* (c. 1592-1612).
13. Benjamin Jonson, *Volpone* (1605).
14. John Donne, *Songs and Sonnets* (c. 1603-1612): "Go and Catch a Falling Star," "The Sun Rising," "The Indifferent," "The Flea," "The Ecstasy," "The Canonisation," "A Valediction Forbidding Mourning"; *Divine Poems*, "Death be not Proud" (1609), "Batter My Heart, Three-Personed God" (c.1609), "Good Friday, 1613, Riding Westward"(1613), "Hymn to God, My God, in My Sickness"(1623).
15. John Webster, *The White Devil* (c.1612.)
16. John Milton, "L'Allegro" and "Il Penseroso" (c.1631); *Paradise Lost* (1658-1665).
17. Elizabeth Cary, *The Tragedy of Mariam* (1613).
18. Andrew Marvell, "The Garden," "Damon the Mower," "The Mower's Song," "The Mower to the Glow-worms," "The Mower against Gardens" (all probably early 1650s.)
19. John Winthrop (1588-1649), "A Model of Christian Charity" (in *The Norton Anthology of American Literature*, 8th ed., ed. Nina Baym et al., vol. A (New York: Norton, 2011).
20. Anne Bradstreet (c. 1612-1672), "The Prologue," "The Author to Her Book," "To My Dear and Loving Husband," "Before the Birth of One of Her Children," "In Memory of My Dear Grandchild Elizabeth Bradstreet," "Upon the Burning of Our House," "A Dialogue between Old England and New," "To my Dear Children" (in *Norton*).

Critical Readings:

1. David Wallace, *The Cambridge History of Medieval English Literature* (Cambridge: Cambridge University Press, 1999), chapters 21 ('Geoffrey Chaucer'); and 28 ('English Drama').

2. Michael Hattaway, ed., *A Companion to English Renaissance Literature and Culture* (London: Blackwell, 2000), chapters 30 ('Epic') and 34 ('Love Poetry').
3. Jonathan Dollimore, *Radical Tragedy: Religion, Ideology, and Power in The Drama of Shakespeare and his Contemporaries* (any edition), chapters 1 ('Contexts: Secularism, Censorship,' etc); 5 ('The Disintegration of Providentialist Belief'); 12 ('*King Lear*').

Recommended as contextual reading (but not mandatory):

1. Wallace, *Cambridge History of Medieval English Literature*, chapters 16 ("Vox Populi and the Literature of 1381"); 19 ("*Piers Plowman*"); 20 ("The Middle English Mystics"); 26 ("Romance after 1400").
2. Hattaway, *Companion to English Renaissance Literature and Culture*, chapters 2 ('Early Tudor Humanism'); 29 ('Romance'); 11, 40, 42, 45 ('Drama'); and 50 ('Essays').

II. TRANSATLANTIC BRITISH & AMERICAN (c. 1660- c. 1800)

Readings in Colonial, Restoration and Eighteenth-Century Literature:

Most of these readings, except for the novels, plays, and autobiographies, are available in *The Broadview Anthology of British Literature. Vol. 3: The Restoration and the Eighteenth Century*, ed. Joseph Black et al. (Broadview Press, 2006), or in *Eighteenth-Century Poetry, An Annotated Anthology*, 2nd ed., eds. David Fairer and Christine Gerrard (Blackwell, 2004), or in *The Norton Anthology of American Literature*, 8th ed., eds. Nina Baym et al., vol. A (Norton, 2011).

1. Jonathan Swift (1667-1745), *Gulliver's Travels*; "A Modest Proposal"; "A Description of the Morning," "A Description of a City Shower," "Stella's Birthday, 13 March 1727," "The Lady's Dressing Room."
2. Sarah Fyge Egerton (1670–1723), "The Liberty," "On My Leaving London, June the 29th," "To One Who Said I Must Not Love," "The Emulation."
3. Mary Rowlandson, *The Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682).
4. Alexander Pope (1688-1744), "The Rape of the Lock," "Eloisa to Abelard," "An Epistle from Mr. Pope to Dr. Arbuthnot," "Essay on Criticism."
5. Aphra Behn, *Oroonoko, or, The Royal Slave* (1688).
6. Lady Wortley Montagu (1689-1762), "Saturday. The Small Pox," "The Reasons that Induced Dr. S. to write a Poem called The Lady's Dressing Room."
7. Thomas Southerne, *Oroonoko* (1696).
8. Jonathan Edwards (1703-1758), "Sinners in the Hands of an Angry God," and from the *Personal Narrative* (the essay first published 1740-42).
9. Samuel Johnson (1709-1784), *The Rambler* #4 [On Fiction]; *The Idler* #81 [On Native Americans]; "The Vanity of Human Wishes," "On the Death of Dr. Robert Levett."
10. Joseph Addison and Richard Steele, from *The Spectator*: #11, "Inkle and Yarico" (1711).
11. Daniel Defoe, *The Strange Surprising Adventures of Robinson Crusoe* (1719).
12. Mary Leapor (1722–1746), "An Epistle to a Lady," "Man the Monarch."
13. John Gay, *The Beggar's Opera* (1728).

14. Stephen Duck, "The Thresher's Labour" (1730) and Mary Collier, "The Woman's Labour" (1739).
15. Samuel Richardson, *Pamela, or Virtue Rewarded* (1740).
16. Henry Fielding, *Tom Jones* (1749).
17. Phillis Wheatley (c. 1753-1784), "On being brought from Africa to America," "A Farewell to America."
18. Samson Occom, *A Short Narrative of My Life* (1768).
19. Thomas Paine, *Common Sense* (1776).
20. Frances Burney, *Evelina* (1778).
21. Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (1789).
22. Susanna Rowson, *Charlotte: A Tale of Truth* (Charlotte Temple) (1791).
23. Benjamin Franklin, *The Autobiography* (1793).
24. Charles Brockden Brown, *Wieland* (1798).

Critical Readings

1. J. Paul Hunter, "The Novel and Social Cultural History" and Jane Spencer, "Women Writers and the Eighteenth-Century Novel," in *The Cambridge Companion to the Eighteenth-Century Novel*, ed. John Richetti (Cambridge, England: Cambridge University Press, 1996).
2. Philip Gould, "Liberty, Slavery, and Black Atlantic Autobiography," chap. 8 in *Barbaric Traffic Commerce and Antislavery in the Eighteenth-Century Atlantic World* (Cambridge, Mass.: Harvard University Press, 2003).
3. Laura Doyle, "Founding Fictions of Liberty," pt. 2 in *Freedom's Empire: Race and the Rise of the Novel in Atlantic Modernity, 1640-1940* (Durham: Duke University Press, 2008).

III. NINETEENTH CENTURY (ROMANTIC, VICTORIAN & AMERICAN)

1. Mary Wollstonecraft, Introduction and chapter 9, *A Vindication of the Rights of Woman* (1792).
2. William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798) & 1802 preface.
3. Jane Austen, *Pride and Prejudice* (1813).
4. Mary Shelley, *Frankenstein* (1818) and Percy Bysshe Shelley (b. 1792–1822), "Mont Blanc."
5. William Apess, *A Son of the Forest: The Experience of William Apes, A Native of the Forest, Comprising a Notice of the Pequod Tribe of Indians, Written by Himself* (1829).
6. Ralph Waldo Emerson, "The American Scholar" (1837).
7. Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845).
8. Edgar Allan Poe, "Philosophy of Composition" (1846).
9. Charlotte Brontë, *Jane Eyre* (1847).
10. Harriet Beecher Stowe, *Uncle Tom's Cabin; or, Life Among the Lonely* (1852).
11. Herman Melville, "Benito Cereno" (1855).
12. Charles Dickens, *Great Expectations* (1860-1861).
13. Elizabeth Barrett Browning, *Aurora Leigh* (1857).

14. Harriet Jacobs, *Incidents in the Life of a Slave Girl: Written by Herself* (1861).
15. Louisa May Alcott, *Little Women* (1868-1869).
16. George Eliot, *Middlemarch* (1874).
17. Mark Twain, *Pudd'nhead Wilson* (1894).
18. Kate Chopin, *The Awakening* (1899).
19. Zitkala-Ša, "Impressions of an Indian Childhood" (1900).
20. William Blake (1757–1827), "The Tyger," "The Chimney Sweeper."
21. Robert Browning (1812–1889), "My Last Duchess," "Fra Lippo Lippi."
22. Walt Whitman (1819–1892), "Song of Myself," "Out of the Cradle Endlessly Rocking," "When Lilacs Last in the Dooryard Bloom'd."
23. Christina Rossetti (1830-1894), "Goblin Market."
24. Emily Dickinson (1830–1886), "Some keep the Sabbath going to Church" (P324), "I felt a Funeral, in my Brain" (P280); "After great pain, a formal feeling comes--" (P341); "I heard a Fly buzz--when I died--" (P465); "Because I could not stop For Death--" (P712); "My Life had stood--a Loaded Gun--" (P754); "Tell all the Truth but tell it slant--" (P1129).

Critical Works:

1. Jerome McGann, Introduction, *The Romantic Ideology: A Critical Investigation* (Chicago: University of Chicago Press, 1983).
2. Nathaniel Hawthorne, Preface, *The House of Seven Gables*.
3. Jane Tompkins, chapter 5, "Sentimental Power: *Uncle Tom's Cabin and the Politics of Literary History*," *Sensational Designs: The Cultural Work of American Fiction, 1790-1860* (New York: Oxford University Press, 1985).

IV. TWENTIETH CENTURY--PRESENT (MODERNIST & POST-COLONIAL)

Note: PDF files of selected titles may be found under Resources on the MA Program sakai site. Please check these files for hard-to-find titles and recommended translations or editions.

Link: <https://sakai.rutgers.edu/portal/site/6ff268a6-3c91-4667-84dc-c60aa508cf87>

1. W. B. Yeats (1865-1939), "The Lake Isle of Innisfree," "When You Are Old," "The Wild Swans at Coole," "Easter 1916," "The Second Coming," "A Prayer for My Daughter," "Leda and the Swan," "Sailing to Byzantium," "Among School Children," "Lapis Lazuli."
2. Joseph Conrad, *Heart of Darkness* (1899/1902).
3. James Joyce, *Dubliners* (1914).
4. Robert Frost (1874-1963), "After Apple-Picking," "Birches," "Design," "Directive," "For Once, Then, Something," "Home Burial," "Mending Wall," "Mowing," "An Old Man's Winter Night," "Out, Out--," "The Oven Bird," "The Wood-Pile."
5. Marianne Moore (1887-1972), "Critics and Connoisseurs," "The Fish," "An Octopus," "The Pangolin," "Poetry," "To a Snail," "To a Steam Roller."
6. Edith Wharton, *The Age of Innocence* (1920).
7. Virginia Woolf, *To the Lighthouse* (1927).
8. William Faulkner, *As I Lay Dying* (1930).
9. Faiz Ahmed Faiz (1911–1984), "A Prison Evening," "Loneliness," "Do Not Ask, My Love, for our Past Love," "Be Near Me," "The Season of Fetters and Gallows."

10. Ralph Ellison, *Invisible Man* (1952).
11. Samuel Beckett, *Waiting for Godot* (1953, English premiere 1955).
12. Naguib Mahfouz, "Zabalaawi," in Naguib Mahfuz, *God's World (Dunya Allah)*, 1963).
13. Jean Rhys, *Wide Sargasso Sea* (1966).
14. Gwendolyn Brooks (1917-2000), "The Bean Eaters," "The Blackstone Rangers," "A Bronzeville Mother Loiters in Mississippi . . .," "The Chicago Defender Sends a Man to Little Rock," "The Lovers of the Poor," "The Mother," "A Song in the Front Yard," in *The Essential Gwendolyn Brooks*, ed. Elizabeth Alexander (Literary Classics of the United States, 2005).
15. Derek Walcott (1930-), "A Far Cry from Africa," "The Schooner 'Flight'" (complete), "The Sea is History," in *Collected Poems of Derek Walcott* (Farrar, Straus, and Giroux, 1986).
16. Tom Stoppard, *Travesties* (1974).
17. Leslie Silko, *Ceremony* (1977).
18. Nadine Gordimer, *July's People* (1981).
19. Toni Morrison, *Song of Solomon* (1977).
20. David Henry Hwang, *M. Butterfly* (1988).
21. Sandra Cisneros, "Woman Hollering Creek," in *Woman Hollering Creek and Other Stories* (1992).
22. Fatima Mernissi, "The Harem Within," in *Dreams of Trespass: Tales of a Harem Girlhood* (1995).
23. Eavan Boland (1946-), "The Journey," "Lava Cameo," "Mise Eire," "The Pomegranate," "Quarantine," "That the Science of Cartography is Limited," "The Women."

Critical Readings:

1. W. E. B. Dubois, chapter 1, "Of Our Spiritual Strivings," in *The Souls of Black Folk* (1903).
2. T. S. Eliot, "Tradition and the Individual Talent" (1919).
3. Virginia Woolf, "Modern Fiction" (1919) and *A Room of One's Own* (1929), chapters 3 and 6.
4. David Perkins, "British Poetry in the 1890s." *A History of Modern Poetry: From the 1890s to the High Modernist Mode* (Cambridge, Mass.: Harvard University Press, 1976). 3-14.
5. Fredric Jameson, "Postmodernism and Consumer Society." *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (1983). 111-25.
6. Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book." *Diacritics* 17.2 (1987): 64-81.
7. Gayatri Chakravorty Spivak, "Imperialism and Sexual Difference" *Oxford Literary Review* 8 (1986): 225-240.