

**QUESTIONS FOR THE FINAL COMPREHENSIVE EXAMINATION
TEACHER OF ENGLISH LANGUAGE AND CULTURE (SECONDARY EDUCATION)
(NOB/LOB_AN499S0)**

I. Linguistics

The brief remarks that follow might help you interpret the questions and better understand what we expect you to do and what we do not. Each title, e.g. “Natural language and linguistic theory,” is followed by an annotation, which clarifies what questions and issues may be discussed under that title. We do not expect you to address each such question. Instead, we encourage you to be selective and discuss some of the questions under a title in some depth rather than make a few cursory remarks about each.

1. Natural language and linguistic theory

Naïve beliefs about language and linguistics. What is language? What is a language? Goals of linguistic theory. Criticism of prescriptive approaches to language and grammar. Natural language vs. animal communication systems. Competence vs. performance. Mental grammars and theories of mental grammars. The structure of competence and the structure of grammars. The creative aspect of language use and its implications for a theory of competence. FL/UG and the logical problem of language acquisition. Adequacy conditions on grammars.

2. Phonological theory and the phonological structure of English and Hungarian

The task and goals of phonological theory, its place in (a) grammar. Phonology vs. phonetics. Segmental and suprasegmental phonology. The phoneme inventory of English. Phonological differences between English and Hungarian.

3. Goals and tasks of syntactic theory and the structure of English sentences

The place of syntax in grammar. The goals and tasks of syntactic theory. Constituent structure and structural relations. Identifying sentence constituents: “constituency tests” and assumptions that underlie them. Determining the category of constituents. Traditional syntax vs. generative transformational grammar. The “major English clause types” of traditional grammar. The complementation and subcategories of verbs. Contrasts expressed in the verb phrase/sentence (tense, aspect, mood). The structure of non-monoclausal sentences. Clausal coordination and subordination. Finite and nonfinite clauses as constituents.

4. The structure, meaning and communicative function of linguistic expressions

Word meaning and sentence meaning. The compositionality principle. The content of linguistic communication: sentence meaning versus utterance meaning. The context of utterance interpretation. Inference in utterance interpretation. Criticism of the naïve assumption of a biunique relation between structural sentence types and discourse functions. One-to-many and many-to-one correspondence between structural sentence types and discourse functions. Declaratives and interrogatives as indirect directives.

5. Epistemological foundations of generative (bio)linguistics and (language) pedagogy

The nature of knowledge and learning. Critique of empiricist-objectivist accounts of knowledge and learning. A constructivist theory of knowledge and learning. Implications of constructivist epistemology for foreign language teaching—what a foreign language teacher can and what they cannot do in order to develop their learners' knowledge and use of the foreign language. Foreign/Second language learning/acquisition and foreign language teaching from a constructivist perspective.

6. The design, functions, and evolution of language

The meaning of the term “language” in “the evolution of language”. The apparent discontinuity between animal communication systems and human language. The structure of the faculty of language. The broad and narrow senses of “the faculty of language”. Competing views about the function(s) of language and about its evolution.

7. Language and thought

Language and cognition/thought. Linguistic relativity vs. linguistic/cognitive universalism.

II. Culture

II.1. British civilisation, history and cultural history

In discussing the following topics, you are expected to synthesize the relevant information and ideas from your studies in British Civilisation, the History of Great Britain, and the Cultural History of Britain. The subtopics in parenthesis are merely an indication as to what you should consider while approaching the main topic; under no circumstances should they be discussed in isolation.

1. Some contrasting definitions and interpretations of “culture” (culture vs. nature, culture vs. civilisation, culture in Cultural Historical and Cultural Anthropology) and related terms (cultural ethnocentrism, monocultural nation state, cultural imperialism, Orientalism, cultural relativism, multiculturalism, globalisation)

2. Country, geography, people and political life: *Unbalanced Union: Discuss England’s dominance of Britain and Ireland throughout history; does the Union have a future?* (settlement; invasions; ethnic groups; the North–South divide; sectarianism; national parties: Plaid Cymru, Sinn Fein /DUP, SNP; Devolution)

3. The Monarchy, government and parliamentary system: *The cradle of Democracy: Outline the historical roots and origins of today’s major political institutions* (the Monarchy; the source of parliamentary traditions; the origins of the House of Lords and its role today; the Tudors, their legitimising myth and their enduring legacy; the electoral system; the fight for the franchise)

4. The law: *A very English constitution: Why does Britain not have a written constitution?* (an uncodified constitution; sources of the constitution; Henry II, English Common Law; statute law; foundation documents: the Magna Carta, Provisions of Oxford, Petition of Rights, Bill of Rights, Act of Settlement; 20th-century Acts of Parliament; the future?)

5. Society, education and welfare: *Discuss the origins of the education and welfare systems in the UK* (historical overview of the major educational institutions; the current education system; the formation of the current welfare system; the role of the church; the Poor Law; Industrial Revolution; the Liberal government of the 20th century; the Beveridge report, the Welfare State vs. Thatcherism; dismantling welfare; privatising education)

6. International relations and economy: *The 'ruler of the waves': Why a Commonwealth of Nations?* (the story of the British Empire; the development of overseas trade; Henry VIII and the navy; Elizabeth I; American War of Independence; the ‘Second’ Empire; the Jewel in the Crown; scramble for Africa; Chinese Opium Wars; penal colonies; World Wars; break up; legacy)

7. Religion: *Discuss the story of Christianity and its art in Britain* (the Christianisation of Britain; forms and styles of medieval Church Art with examples; the Reformation; John Wycliffe and the Lollards; Henry VIII and the Church of England; Roman Catholicism; Non-Conformism; other religions; religious map of the UK today)

II.2. American Civilization and History

- 8.** Discuss the concept of the American Dream and its manifestations in American high and low culture.
- 9.** Retrace the development of multicultural America with special emphasis on the main aspects of the color multicultural, that is, the main ethnic and racial groups.
- 10.** Discuss the process of the formation of the American colonies.
- 11.** Discuss the historical development of the United States between 1775 and 1865.
- 12.** Discuss the formation and the main aspects of the Constitution of the United States.
- 13.** Discuss the historical development of the United States between 1917 and 1945.
- 14.** Visual arts in the US and Britain (major phases and artists in secular figurative painting in Britain: Renaissance, Neo-Classicism, Academism, Romantic landscape painting, the Pre-Raphaelites, Modernism and Post-modernism; mass media, the collapse of “high” culture)

III. Literature

Preambulum

The comprehensive examination concluding your literary studies is not another end-of-the-semester exam (“kollokvium”). The subjects below demand much broader literary intelligence: integrative skills are needed in handling lecture and seminar materials as well as related required readings.

1. The English Poetry of the 14th century: Chaucer and the Alliterative Revival (the 14th century English and European context, Humanism, Chaucer and his art, the significance and variety of the Alliterative Revival)
2. English Renaissance Drama: Shakespeare and his Contemporaries (the 16th century context, Renaissance and Humanism in England and Europe, Elizabethan Literary Drama, Shakespeare and his varieties of drama)
3. Tendencies and Styles in Lyric and Epic Poetry in the 17th and 18th centuries (Metaphysical poetry. The Miltonic sonnet and Milton's Puritan epic. Neoclassical verse satires and Pope's mock-heroic epic. New trends of pre-romantic poetry)
4. The Rise of the English Novel: Types and Forms (Swift's satire. Defoe's new type of hero/heroine. Richardson's novel of sensibility. Fielding's version of the picaresque novel. Sterne's novel-parody. Austen's novel of manners and Scott's historic novels.)
5. Generations of Romanticism (Form and contents; Political and cultural influences; Blake, Wordsworth, Coleridge, Byron, Shelley, Keats.)
6. The Victorian Novel (Art and reality: Charles Dickens, The Brontë Sisters, W. M. Thackeray, George Eliot).
7. Search for new alternatives in the Late Victorian period. (Victorian Poetry: Tennyson and Robert Browning. New sensibility, experience and technical solutions: Oscar Wilde, Walter Pater, Matthew Arnold, Thomas Hardy)
8. Modern Fiction and the “Re-shaping of the Novel” (innovations of the narrative technique introduced by Henry James, Joseph Conrad, James Joyce, Virginia Woolf, D. H. Lawrence and Aldous Huxley).
9. Modernist Poetry and its aftermath (W. B. Yeats's Symbolism and personal mythology, T. S. Eliot's new classicism through his criticism and poetry, the Auden Generation)
10. Varieties of Drama in Britain from the turn of the 19th and 20th century until the 1950s (the well-made play, Shavian Theatre, the Irish Dramatic Movement and the Abbey Theatre, T. S. Eliot's poetic drama)
11. The changing concept of the American Dream (the myths of American spirit/identity, Benjamin Franklin: the first American, the Manifest Destiny idea, literature of the American frontier: James Fenimore Cooper's romances, Melville's scepticism of American progress and expansionism, the dissolution of the American Dream after the turn of the century, the anti-

hero and the vacuity of American life in Sinclair Lewis, F. Scott Fitzgerald and John Steinbeck)

12. Variations of American Consciousness from 1800 to 1940 (Romanticism, Transcendentalism, Abolitionism, Realism, Regional Realism, Naturalism, Modernism. The nay-sayers: Poe's Gothicism, and the yea-sayers: Ralph Waldo Emerson, the slave issue: F. Douglass's *Narrative*, the female voice in Dickinson's poetry and Chopin's prose, realistic portrayals of 19th century American society in Twain and Crane, the stream-of-consciousness technique in modernist prose: Hemingway and Faulkner)

13. Trends, directions, major themes and narrative alternatives in British and American Fiction of the 1940s and 1950s (J.D. Salinger, Saul Bellow, Jack Kerouac, *Angry Young Men*, William Golding, Iris Murdoch, Lawrence Durrell)

14. Variations of the postmodern imagination and related narrative techniques in fiction from the 1960s to the present time (John Fowles, Doris Lessing, D.M. Thomas, Martin Amis, Julian Barnes, John Barth, Thomas Pynchon, Kurt Vonnegut)

15. History, gender and ethnic perspectives; variations on multiculturalism, feminism, colonialism, post-colonialism, new internationalism and magic(al) realism in the fiction of the second half of the 20th century (Alice Walker, Zora Neale Hurston, Rudolfo Anaya, Bernard Malamud, Maxine Hong Kingston, Paul Scott, Doris Lessing, Salman Rushdie, Kazuo Ishiguro, J.M. Coetzee, Angela Carter, Margaret Atwood, Michael Ondaatje, Irish, Scottish and Welsh voices in contemporary fiction)

16. Developments in contemporary poetries in English (reactions to Modernism and reactions to reactions to Modernism in Britain; American trends and schools; poetry from the periphery: Ireland and Northern Ireland / the poetry of Philip Larkin, Ted Hughes, Thom Gunn, Tony Harrison, Seamus Heaney, John Montague, Derek Mahon, Allen Ginsberg, Gary Snyder, Theodore Roethke, Robert Lowell, John Ashbery, Sylvia Plath)

17. Developments in contemporary dramas in English from the 1960s to the present time (Arthur Miller, Tennessee Williams, Samuel Beckett, Edward Albee, Harold Pinter, Tom Stoppard, Sam Shepard)

Readings

I. Linguistics

Foundation Tier

- Akmajian, A. & A.R. Demers & A. K. Farmer & R. M. Harnish. *Linguistics. An Introduction to Language and Communication. Workbook*. MIT Press, Cambridge, Mass., 1996.
- Algeo, J. and Pyles, T. *The Origins and the Development of the English language*. (Fourth Edition) Harcourt, Brace and Jovanovich, New York, 1993.
- András, L. T., and L. Varga (eds.). *Introductory Readings in Modern Linguistics: Szöveggyűjtemény a „Bevezetés az angol nyelvészetbe” című tárgyhoz*. Tankönyvkiadó, Budapest, 1991.
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- Barber, C. *The English Language: A Historical Introduction*. CUP, Cambridge, 1993.
- Bhatia, Vijay K. *Worlds of Written Discourse: A Genre-based View*. Continuum, London/New York, 2004.
- Blakemore, D. *Understanding Utterances*. Basil Blackwell, Oxford, 1992.
- Brinton, L. *The Structure of Modern English. A Linguistic Introduction*. John Benjamins, Amsterdam, 2000.
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- Corbett, E. P.J., R. J. Connors. *Classical Rhetoric for the Modern Student*, fourth edition. OUP, Oxford, 1999.
- Coulthard, M. *An introduction to Discourse Analysis*. London: Longman, 1977/1985.
- Czeglédi, Cs. *Issues in the Syntax and Semantics of Infinitives and Gerunds in English*. Pandora Könyvek 8. Líceum Kiadó, Eger, 2007.
- Durand, J. and P. Siptár. *Bevezetés a fonológiába*. Osiris, Budapest, 1997.
- Fromkin, V. and R. Rodman. *An Introduction to Language*. 6th ed. Harcourt Brace College Publishers, Fort Worth, Tex., 1998.
- Greenbaum, S. & R. Quirk. *A Student's Grammar of the English Language*. Longman, Harlow, 1990.
- Huddleston, R. & G. K. Pullum *A Student's Introduction to English Grammar*. CUP, Cambridge, 2005.
- Huddleston, R. & G. K. Pullum *The Cambridge Grammar of the English Language*. CUP, Cambridge, 2002.
- Hurford, J. R., Heasley, B. and Smith, M. B. *Semantics*. Cambridge: Cambridge University Press, 2007.
- Jackson, H. & Amvela, E. Z. *Words, Meaning and Vocabulary. An Introduction to Modern English Lexicology*. Cassell, London and New York, 2000.
- Kenesei, I. (szerk). *A nyelv és a nyelvek*. 5., javított, bővített kiadás. Akadémiai Kiadó, Budapest, 2004. (Available at: http://www.nytud.hu/nyelv_es_nyelvek/)
- Koster, J. and R. May. "On the Constituency of Infinitives." *Language* 58: 116—43, 1982.
- Kovács, É. *Exploring English Phrasal Verbs*. Pandora Könyvek 7. Eger: Líceum Kiadó, 2007.
- Levinson, S. *Pragmatics*. CUP, Cambridge, 1983.
- Lipka L. *An Outline of English Lexicology*. Max Niemeyer Verlag, Tübingen, 1992.
- Lyons, J. *Introduction to Theoretical Linguistics*. CUP, Cambridge, 1979.
- Millward, C. M. *A Biography of the English Language*. Holt, Rinehart & Winstone Inc., New York, 1989.

- Nádasdy Á. *Background to English Pronunciation : Phonetics, Phonology, Spelling : For Students of English at Hungarian Teacher Training Institutions*. Nemzeti Tankönyvkiadó, Budapest, 2006.
- Palmer, F. *Mood and Modality*. CUP, Cambridge, 1986.
- Radford, A. *English Syntax: An Introduction*. CUP, Cambridge, 2004.
- Quirk, R. et al. *A Comprehensive Grammar of the English Language*. Longman, Harlow, 1985.
- Wells, J. C. *Longman Pronunciation Dictionary*. Longman, Harlow, 1990.

Specialization Tier

- Allright, Dick. 1999. Am I now, have I ever been, and could I ever be – a ‘developer’? *Novelty* 6, no. 1 (1999): 4–19.
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- Barnlund, D. C. 1970. A transactional model of communication. In: Kenneth K. S. and C. D. Mortensen (eds.), *Foundations of Communication Theory*. New York: Harper & Row. 83–102.
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- Corder, S. P. 1973b. The variability of language. In: Corder, S. P. *Introducing Applied Linguistics*. London: Penguin Books. 50-67.
- Czeglédi Csaba. 2008. Constructive Linguistics. In: József Andor, Béla Hollósy, Tibor Lackó, and Péter Pelyvás (eds.) *When Grammar Minds Language and Literature: Festschrift for Prof. Béla Korponay on the Occasion of his 80th Birthday*, 137–145. Debrecen: Institute of English and American Studies, University of Debrecen.
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- Hauser, M. D., Chomsky, N., and Fitch, W. T. 2002. The Faculty of Language: What Is It, Who Has It, and How Did It Evolve? *Science* 298: 1569–1579.
- Hymes, D. H. 1972. On communicative competence. In: Pride, J. B. and Holmes, J. (eds.) *Sociolinguistics*. Harmondsworth: Penguin Books. 5-26.

- Janssen, T.& Redeker, G. (eds.) 1999. *Cognitive Linguistics: Foundations, Scope, and Methodology*. Berlin: Mouton de Gruyter.
- Klaudy, K. 2003. The origins of a linguistic theory of translation. In: Klaudy, K. *Languages in Translation*. Budapest: Scholastica. 23-37.
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- Nahalka, István. 1997. Konstruktív pedagógia — egy új paradigma a láthatáron (I). *Iskolakultúra*, no. 2:21–33.
- Nahalka, István. 1997. Konstruktív pedagógia — egy új paradigma a láthatáron (II). *Iskolakultúra*, no. 3:22–40.
- Nahalka, István. 1997. Konstruktív pedagógia — egy új paradigma a láthatáron (III). *Iskolakultúra*, no. 4:3–20.
- Pinker, S. and Jackendoff, R. 2005. The faculty of language: what's special about it? *Cognition* 95: 201–236.
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II. Culture

British history and society

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- Black, J. *A History of the British Isles*. Macmillan, 1997.
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- Hugh Kearney. *The British Isles: A History of Four Nations*. Cambridge: CUP, 1989
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- Powell, T.E.G. *The Celts*. Thames and Hudson, 1991.
- Scullard, H.H. *Roman Britain*. Thames and Hudson, 1979.

Sked, A and C. Cook. *Post War Britain*. London: Penguin, 1984.
Thomas, C. *Celtic Britain*. Thames and Hudson, 1986.
Trevelyan, G.M. *Illustrated English Social History*. Pelican, 1973.

British culture and arts

Arnold, Bruce. *Irish Art*. New York: Thames and Hudson, 1997.
Clifton-Taylor, Alec. *The Cathedrals of England*. Revised edition. London: Thames and Hudson, 1986.
Gaunt, William. *English Painting*. London: Thames and Hudson, 1964.
Gelfert, Hans-Dieter: *Nagy-Britannia rövid kultúrtörténete*. Corvina, Budapest, 2005.
Halliday, F. E. *An Illustrated Cultural History of England*. London: Thames and Hudson, 1981.
Laing, Lloyd and Jennifer. *Medieval Britain*. London: Herbert Press, 1998.
Martindale, Andrew. *Gothic Art*. London: Thames and Hudson, 1967.
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Trevelyan, G. M. *Illustrated English Social History 1-4*. Pelican Books, 1991.
Watkin, David. *English Architecture*. London: Thames and Hudson, 1979.

American history and culture

Bradbury, Malcolm and H. Temperley. *Introduction to American Studies*. Pearson, Harlow, 1998.
Datesman, M.K., J. Crandall and E.N. Kearny. *American Ways: An Introduction to American Culture*. Longman, 2005.
Fiedler, Eckhard et al. *America in Close-Up*. Longman, 2001.
Fuchs, L. H. *The American Kaleidoscope: Race, Ethnicity, and the Civic Culture*. Hanover, NE: Wesleyan UP, 1990.
Luedtke, L.S. (ed.) *Making America: The Society and Culture of the United States*. Washington: USIS, 1988.
O'Callaghan, B. *An Illustrated History of the USA*. Longman, 1990
Tindall, G. B. and Shi, D. E. *America: A Narrative History*. New York: Norton, 1989.

III. Literature

Compulsory Readings

English Literature 1

Pearl; Sir Gawain and the Green Knight

Geoffrey Chaucer, *The Canterbury Tales – General Prologue, The Knight's Tale, The Nun's Priest's Tale, The Pardoner's Tale*

Thomas Kyd, *The Spanish Tragedy*.

Christopher Marlowe, *Doctor Faustus*

William Shakespeare, *A Midsummer Night's Dream; Richard III; Hamlet; Othello; Macbeth; The Tempest*

Ben Jonson, *Volpone*.

English Literature 2

John Donne, "The Blossom", "The Good-Morrow", "The Flea"

Andrew Marvell, "To his Coy Mistress"

John Milton, "On His Deceased Wife", "On His Blindness", *Paradise Lost, The First Book* **and** selections from 3 Books
 John Bunyan, *The Pilgrim's Progress* (extracts)
 Alexander Pope, "The Rape of the Lock" (Cantos 1 and 5)
 Daniel Defoe, *Robinson Crusoe*
 Jonathan Swift, *Gulliver's Travels*; "A Modest Proposal"
 Thomas Gray, "Elegy Written in a Country Churchyard"
 Samuel Johnson, "London" **or** "The Vanity of Human Wishes"
 William Cowper, "The Poplar Field", "The Castaway"
 Robert Burns, "A Red Red Rose", "To a Mouse", "John Anderson My Jo"
 Henry Fielding, *Tom Jones*
 Laurence Sterne, *Tristram Shandy* (Volumes I-II)
 Walter Scott, *Ivanhoe* **or** *Waverley*
 Jane Austen, *Sense and Sensibility* **or** *Pride and Prejudice*

English Literature 3

Edmund Burke, *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* (On Obscurity); *Reflections on the Revolution in France* (On Englishness, Society is a Contract)
 William Blake, *All Religions Are One*, From *Songs of Innocence* and *Songs of Experience*: "Introduction," "Infant Joy," "Infant Sorrow," "The Chimney Sweeper," "The Lamb," "The Tyger", "London"
 William Wordsworth, "Advertisement" to the *Lyrical Ballads*, "We Are Seven," "Composed upon Westminster Bridge," "The Daffodils," "Tintern Abbey"
 Samuel Taylor Coleridge, From *Christabel*; "Kubla Khan: A Vision," From *Fears in Solitude*: "Frost at Midnight," "France: An Ode", "Rhyme of the Ancient Mariner"
 Percy Bysshe Shelley, "To Wordsworth," "Ode to the West Wind," *Prometheus Unbound, A Lyrical Drama in Four Acts*, "A Defence of Poetry", "Lines to Lord Byron"
 John Keats, "On First Looking into Chapman's Homer," "La Belle Dame Sans Merci," "Ode on a Grecian Urn"
 George Gordon Byron, From *Hebrew Melodies*: "She Walks in Beauty," from *Don Juan* Canto I.
 Alfred Tennyson, "Mariana," "Ulysses," "In Memoriam A. H. H."
 Robert Browning: "Love Among the Ruins," "My Last Duchess"
 Elizabeth Barrett Browning, Sonnets 21 and 43
 Charlotte Brontë, *Jane Eyre*
 Emily Brontë, *Wuthering Heights*
 William Makepeace Thackeray, *Vanity Fair*
 Charles Dickens, *Christmas Carol* **and** *Oliver Twist* **or** *Great Expectations*
 Matthew Arnold, "The Scholar Gipsy," "Dover Beach," "The Function of Criticism at the Present Time", From *Culture and Anarchy*: "Sweetness and Light," "Porro Unum Est Necessarium," "The Study of Poetry"
 Thomas Hardy, *Tess of the d'Urbervilles*, "Hap," "The Convergence of the Twains," "Neutral Tones"
 Oscar Wilde, *The Picture of Dorian Gray* **and** *The Importance of Being Earnest*.

English Literature 4

G. M. Synge, *The Playboy of the Western World* **or** Sean O'Casey, *Juno and the Paycock* **or** W. B. Yeats: *At the Hawk's Well*
 G. B. Shaw, *Pygmalion* **and** *Saint Joan* **or** *Mrs Warren's Profession*

W. B. Yeats, "The Lake Isle of Innisfree," "A Coat," "Easter 1916," "Sailing to Byzantium," "Byzantium," "The Second Coming," "Among School Children," "Leda and the Swan," "The Circus Animals' Desertion,"
 T. S. Eliot, "The Love Song of J. Alfred Prufrock," *The Waste Land*, "Tradition and the Individual Talent," "The Metaphysical Poets"
 W. H. Auden, "In Memory of W. B. Yeats," "In Memory of Sigmund Freud," "The Shield of Achilles," "Miss Gee," "Musée de Beaux Arts"
 Henry James, *The Ambassadors* or *The Portrait of a Lady*
 Joseph Conrad, *Lord Jim* or *Heart of Darkness*
 Virginia Woolf, *To the Lighthouse* or *The Waves* or *Mrs Dalloway*, "Modern Fiction," "Mr. Bennett and Mrs. Brown"
 James Joyce, *A Portrait of the Artist as a Young Man* or *Ulysses* or *Dubliners*
 E. M. Forster, *A Passage to India*
 D. H. Lawrence, *Sons and Lovers* or *Lady Chatterley's Lover* or *Rainbow*

American Literature

Benjamin Franklin: *Autobiography*
 Crèvecoeur: Letters from an American Farmer
 James Fenimore Cooper: *The Last of the Mohicans*
 Herman Melville: *Moby-Dick*
 Sinclair Lewis: *Babbitt*
 F. Scott Fitzgerald: *The Great Gatsby*
 John Steinbeck: *Of Mice and Men*
 Edgar Allan Poe: "The Fall of the House of Usher"
 Ralph Waldo Emerson: "Self-Reliance", "Nature"
 Frederick Douglass: *Narrative*
 Nathaniel Hawthorne: *The Scarlet Letter*
 Walt Whitman: "Song of Myself"
 Emily Dickinson: "Because I could not stop for Death", "I'm Nobody! Who are you?", "I heard a Fly buzz – when I died", "The Bustle in the House", "This is my letter to the World"
 Mark Twain: *The Adventures of Huckleberry Finn*
 Kate Chopin: *The Awakening*
 Jack London: "To Build a Fire"
 Stephen Crane: *The Red Badge of Courage*
 Ernest Hemingway: "The Snows of Kilimanjaro"
 William Faulkner: "Barn Burning"
 Richard Wright: *Native Son*

Literatures in English after 1945

Fiction: Read any one item of each category below.

NONCONFORMIST FICTION

J. D. Salinger, *The Catcher in the Rye*
 Jack Kerouac, *On the Road*
 Ken Kesey, *One Flew Over the Cuckoo's Nest*

AFRICAN AMERICAN FICTION

Alice Walker, *The Color Purple*

Zora Neale Hurston, *Their Eyes Were Watching God*

POST-MODERN FICTION, BLACK HUMOR

Kurt Vonnegut, *Slaughterhouse-Five*

Thomas Pynchon, *The Crying of Lot 49*

ETHNIC, IMMIGRANT, POSTCOLONIAL FICTION

Rudolfo A. Anaya, *Bless Me, Ultima*

Maxine Hong Kingston, *The Woman Warrior*

MAGIC REALISM

Salman Rushdie, *Midnight's Children, Shame, The Satanic Verses*

Graham Swift, *Waterland*

Angela Carter, *Nights at the Circus*

Jeanette Winterson, *The Passion*

Toni Morrison, *Song of Solomon, Beloved*

NEW INTERNATIONALISM, ETHNIC AND POSTCOLONIAL FICTION (COMMONWEALTH)

Doris Lessing, *The Grass is Singing*

J.M. Coetzee, *Foe*

Michael Ondaatje, *The English Patient*

Yan Martel, *The Life of Pi*

Kazuo Ishiguro, *The Remains of the Day*

Irvin Welsh, *Trainspotting*

Raymond Williams, *The People of the Black Mountains II: The Eggs of the Eagle*

Roddy Doyle, *Paddy Clarke Ha Ha Ha*

Colm Tóibín, *Brooklyn*

BRITISH POSTMODERNIST FICTION

Doris Lessing, *The Golden Notebook*

John Fowles, *The Magus*

D.M. Thomas, *The White Hotel*

Julian Barnes, *The Sense of an Ending*

Martin Amis, *Time's Arrow*

POST-VICTORIAN FICTION

Jean Rhys, *Wide Sargasso Sea*

D.M. Thomas, *Charlotte*

John Fowles, *The French Lieutenant's Woman*

Michael Cunningham, *The Hours*

DYSTOPIAN FICTION

Ray Bradbury, *Fahrenheit 451*

Anthony Burgess, *A Clockwork Orange*

Margaret Atwood, *The Handmaid's Tale*

Kazuo Ishiguro, *Never Let Me Go*

Poetry: You should be prepared to discuss in detail the art and the particular poems of at least three American and three British poets enlisted below.

British

Thomas, Dylan
Duffy, Carol Ann
Heaney, Seamus
Hughes, Ted
Larkin, Philip

American

Lowell, Robert
Sexton, Anne
Plath, Sylvia
Ginsberg, Allen
Snyder, Gary
Bly, Robert

Drama: You should be prepared to discuss in detail the art and at least one drama of three American and three British dramatists enlisted below.

BRITISH DRAMA

Beckett, Samuel, *Waiting for Godot*
Friel, Brian, *Translations*
Osborne, John, *Look Back in Anger*
Pinter, Harold, *The Birthday Party, The Dumb Waiter*
Stoppard, Tom, *Rosencrantz and Guildenstern are Dead*

AMERICAN DRAMA

Miller, Arthur, *Death of a Salesman*,
Williams, Tennessee, *A Streetcar Named Desire, Cat on a Hot Tin Roof, The Glass Menagerie*
Albee, Edward, *The Zoo Story, Who's Afraid of Virginia Woolf*

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