

BA in English and American Studies
Questions and Readings for the Final Examination (2016)

(A) English Studies Specialization

I. English Linguistics

1. Natural language and the goals of linguistic theory

Naïve theories of language and linguistics. Criticism of prescriptive approaches to language and linguistic theory. Distinctive characteristics of natural language. Linguistics as a science. The nature of (natural) language and the goals of linguistic theory. The meanings of the term 'grammar'. Grammars as mental constructs (mental grammars) and as theories of mental grammars. Methodological and general metatheoretical conditions on grammars. Adequacy conditions on grammars. The structure of competence and the structure of grammars. Major components of a grammar. UG and the logical problem of language acquisition.

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. Sentence types and discourse functions

Criticism of the naïve assumption of a biunique relation between sentence types and discourse functions. One-to-many and many-to-one correspondence between sentence types and discourse functions. Declaratives and interrogatives as indirect directives.

5. Meaning in natural language

The task and major issues of semantic and pragmatic theory. The compositionality of meaning. Sentence meaning vs utterance meaning. Aspects of word meaning and sentence meaning. Semantic relations between words and sentences.

6. History of English

The place of Old English in the process of development from Indo-European to Present-day English. The Germanic character of Old English. Major typological changes from Old English to Present-Day English. The origins of English words: native English vocabulary, borrowing from other languages. National and regional vocabularies.

II. British and American 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.

II.1. British Literature

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)

II.2. American Literature and Cultural History

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)

III. British and American Civilisation and History

III.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. 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)

2. Identity: *Outline the rise and demise of the Class System* (Celtic, Roman and Anglo-Saxon societies; Feudalism; the Magna Carta; the Black Death; the English Civil War; revolutions; trade unionism; the Labour Party; Postmodernism; Blair's Meritocracy)

3. Attitudes: *A "green and pleasant land": Describe the role the countryside plays in the English psyche* (agricultural and industrial revolutions and reactions to them; the English landscape garden; Arts and Crafts Movement; Modern Eco Movement; New Age travellers; Stonehenge)

4. 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)

5. 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?)

6. 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)

7. The Arts: *Changing ideals in secular figurative painting in Britain* (Renaissance portrait painting and limning; Neo-Classicism and the emergence of Academism – the “Grand Style”; Romantic reactions against Academism: landscape painting and the Pre-Raphaelites; Art Nouveau)

8. 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)

9. 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)

10. The Media: *How has the media developed and changed over the course of the last Millennium?* (the first printing house in Britain and its policies; the emergence of a middle-class reading audience; journalism; serial publication and libraries; from open-air Renaissance theatre to the cinema; the BBC; Thatcherism and deregulation; ‘dumbing down’; monopolisation of the media)

III.2. American Civilization and History

11. American values: Discuss the American value system and its manifestation in American culture.

12. American colonies: Discuss the process of the formation of the American colonies.

(B) American Studies Specialization

I. English Linguistics

1. Natural language and the goals of linguistic theory

Naïve theories of language and linguistics. Criticism of prescriptive approaches to language and linguistic theory. Distinctive characteristics of natural language. Linguistics as a science. The nature of (natural) language and the goals of linguistic theory. The meanings of the term 'grammar'. Grammars as mental constructs (mental grammars) and as theories of mental grammars. Methodological and general metatheoretical conditions on grammars. Adequacy conditions on grammars. The structure of competence and the structure of grammars. Major components of a grammar. UG and the logical problem of language acquisition.

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II. British and American Literature

II.1. British Literature

1. The characteristics of the English novel in a major phase of its development

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.)

OR

The Victorian Novel (Art and reality: Charles Dickens, The Brontë Sisters, W. M. Thackeray, George Eliot)

OR

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).

2. The central features of poetry in a major phase of English Literature

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)

OR

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)

OR

Generations of Romanticism (Form and contents; Political and cultural influences; Blake, Wordsworth, Coleridge, Byron, Shelley, Keats.)

OR

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)

3. Drama in English – the outline of a major period

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)

OR

18th and 19th century drama (novelties of Restoration Theatre, Dryden's dramatic works, Congreve's and Sheridan's comedies of manners, Oscar Wilde's version of the comedy of manners)

OR

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)

4. Concepts and Ideas of English Literary Criticism (Sidney's Renaissance view of poetry, Dryden's neoclassical drama-theory, Wordsworth's and Coleridge's view of 'romantic' poetry, Victorian notions of art and culture, Woolf's modern fiction-theory, T. S. Eliot on the importance of tradition)

5. Modern and Postmodern Literary Theories (Myth Criticism, Feminist Criticism and Gender Studies, New Historicism, New Marxism and Cultural Materialism, New Criticism and Deconstruction, Postcolonial Criticism)

II.2. American Literature and Cultural History

6. Introduction to American Studies

Major steps in the development of the American nation in the 19-20th century in the view of the Frontier, regions and immigration influences.

7. Introduction to American Studies

Significant forms, notions and features of the development of American Studies; American Studies in Hungary.

8. Introduction to Canadian Studies

The concept of regionalism in Canada, the reasons for its emergence and significance in Canadian national and individual identity formation; major regions and their particular relationships with the rest of Canada.

9. Introduction to Canadian Studies

Ethnic pluralism: minorities, clashing interests v. the values and opportunities of contemporary multicultural Canada.

10. American Literature and Culture

The historical and social relevance of Puritanism and conjoining American values in the view of selected pieces of literature.

11. American Literature and Culture

Major streams of consciousness, literary figures and tendencies in the 19th century and at the turn of the century (Transcendentalism, Realism and Naturalism).

12. American Literature and Culture

Outstanding pieces of literature and authors in 20th century Modernist American literature (poetry, prose, drama).

13. American Literature and Culture

The appearance and challenge to the American Dream in selected pieces of American prose, drama, poetry.

14. American Literature and Culture

Major trends in recent American literature (Non-conformism, Postmodernism, Minimalist fiction) and the expressions of ethnic and gender minority identity.

15. Canadian Literature and Culture

Questions of identity formation (individual, communal, national, ethnic, gender and regional) in recent Canadian literature.

III. British and American Civilisation and History

III.1. British Civilisation, History and Cultural History

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1. 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)*

2. 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?)

3. 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)

4. 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)

III.2. American Civilization and History

5. American civilization

Discuss the American value system and its manifestation in American culture.

6. American civilization

Discuss the concept of the American Dream and its manifestations in American high and low culture.

7. American society and ethnic, racial issues

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.

8. American society and ethnic, racial issues

Describe the main problems impacting the African-American and Native American community today.

9. American history

Discuss the process of the formation of the American colonies.

10. American history

Discuss the historical development of the United States between 1787 and 1861.

11. American political system

Discuss the formation and the main aspects of the Constitution of the United States.

12. American political system

Describe the details and social impact of the following main decisions of the United States Supreme Court (Marbury v. Madison, Brown v. Board of Education, Roe v. Wade).

Readings

I. English Linguistics

- 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.
- Baloghné Bérczes, K. and Szentgyörgyi, Sz. *The Pronunciation of English*. 2006. Budapest: Bölcsész Konzorcium. (Available at: <http://mek.oszk.hu/04900/04910/04910.pdf>)
- 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.
- Carter, R. & McCarthy, M. *The Cambridge Grammar of English*. CUP, Cambridge, 2006.
- Chomsky, N. *Aspects of the Theory of Syntax*. MIT Press, Cambridge, Mass., 1965.
- Comrie, B. *Tense*. CUP, Cambridge, 1973.
- 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.
- 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. (Elérhető itt is: 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.

II. British and American Literature

For students in the American Studies Specialization the compulsory material includes, apart from the American Literature courses, (any) 2 of the 4 English Literature courses plus Introduction to Literary Criticism and Literary Theory.

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*

Introduction to Literary Criticism and Literary Theory

The Norton Anthology of Theory and Criticism. Ed. Vincent B. Leitch, W. W. Norton, 2001. (See selected works and the introductory chapters):

Sir Philip Sidney, *The Defence of Poesy* (excerpts)

John Dryden, *An Essay of Dramatic Poesy* (excerpts)

Alexander Pope, *An Essay on Criticism*

Edmund Burke, from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

William Wordsworth, "Preface" to the Second Edition of *Lyrical Ballads*

Samuel Taylor Coleridge, from *Biographia Literaria*

Matthew Arnold, from *Chapter 1. Culture and Anarchy*

Walter Pater, "Preface" and "Conclusions" to *Studies in the History of the Renaissance*

T. S. Eliot, "Tradition and the Individual Talent"

Virginia Woolf, "Modern Fiction"; "Professions for Women"

Northrop Frye, "The Archetypes of Literature"

Raymond Williams, from *Marxism and Literature*

Terry Eagleton, from *Literary Theory: An Introduction*

Monique Wittig, "One Is Not Born a Woman"

Cleane Brooks, "The Heresy of Paraphrase"

Paul de Man, "Semiology and Rhetoric"

Michel Foucault, from *Truth and Power*

Stephen Greenblatt, from *The Power of Forms in the English Renaissance*

Homi Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse"

Edward Said, from *Orientalism*

American Literature

Benjamin Franklin: *Autobiography*

Crèvecoeur: Letters from an American Farmer

James Fenimore Cooper: *The Last of the Mohican*

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*

Recommended Sources:

English Literature 1

- Baugh, A. (ed.) *A Literary History of England*. London and Henley: Routledge, 1976.
- Daiches, D. *A Critical History of English Literature*. London: Mandarin, 1994 (1969).
(Relevant chapters)
- Bolton, W. F. (ed.) *The Middle Ages*. The Penguin History of Literature. Vol. 1. Harmondsworth: Penguin, 1993 (1986).
- Boyce, C. *The Wordsworth Dictionary of Shakespeare*. Wordsworth Reference. Ware: Wordsworth Editions, 1996 (1990).
- Cook, W.R., Herzman, R.B. *The Medieval World View*. New York/Oxford: Oxford University Press, 1983.
- Ford, B. (ed.) *Medieval Literature*. The New Pelican Guide to English Literature. Vol.1. Harmondsworth: Penguin, 1984.
- Ford, B. (ed.) *The Age of Shakespeare*. The New Pelican Guide to English Literature. Vol.2. Harmondsworth: Penguin, 1984.
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