

Graduate Exam Reading List : 2019

**BRITISH LITERATURE**

- Beowulf* (Seamus Heaney, trans.) (comp. 975–1025)  
Geoffrey Chaucer, from *The Canterbury Tales*, “The General Prologue,” “The Wife of Bath’s Prologue” and “The Wife of Bath’s Tale” (1387–1400)  
William Shakespeare, *As You Like It* (perf. 1603) and *Macbeth* (perf. 1606)  
John Milton, *Comus* (1645), “Lycidas” (1645), “How Soon Hath Time” (1645), “On the Late Massacre at Piedmont” (1673) and “When I Consider How My Light Is Spent” (1673)  
Aphra Behn, *The Rover* (1677) and *Oroonoko* (1689)  
William Congreve, *The Way of the World* (1700)  
Alexander Pope, *The Rape of the Lock* (1717, 5-canto version)  
Daniel Defoe, *Robinson Crusoe* (1719)  
Frances Burney, *Evelina* (1778)  
Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792)  
William Godwin, *Caleb Williams* (1794)  
Jane Austen, *Pride and Prejudice* (1813)  
John Keats, “On First Looking into Chapman’s Homer” (1816) and “Ode to a Nightingale” (1820)  
Mary Shelley, *Frankenstein* (1818) [not 1831]  
Dante Gabriel Rossetti, “The Blessed Damozel” (1850)  
Christina Rossetti, “In an Artist’s Studio” (1856/1896) and *Goblin Market* (1862)  
Anthony Trollope, *The Warden* (1855)  
Matthew Arnold, from *Culture and Anarchy*, “Sweetness and Light” and “Hebraism and Hellenism” (1867–8)  
Oscar Wilde, *The Picture of Dorian Gray* (1891) and *The Importance of Being Earnest* (1895)  
James Joyce, from *Dubliners*, “The Dead” (1914)  
T. S. Eliot, *The Waste Land* (1922)  
Virginia Woolf, *Mrs. Dalloway* (1925) and *A Room of One’s Own* (1929)  
Philip Larkin, “The Whitsun Weddings” (1964)  
Caryl Churchill, *Cloud Nine* (1979)  
Tom Stoppard, *Arcadia* (1993)  
Kazuo Ishiguro, *Never Let Me Go* (2005)  
Zadie Smith, *Swing Time* (2016)

**AMERICAN LITERATURE**

- Mary Rowlandson, *The Sovereignty and Goodness of God* (1682)  
Benjamin Franklin, *The Autobiography of Benjamin Franklin* (1793)  
Ralph Waldo Emerson, “Self-Reliance” (1841) and “The Poet” (1844)  
Nathaniel Hawthorne, *The Scarlet Letter* (1850)  
Frederick Douglass, “What to a Slave is the 4th of July” (1852)  
Herman Melville, *Benito Cereno* (1855)  
Walt Whitman, “Song of Myself” (1855)  
Emily Dickinson, “There’s a certain Slant of light,” “Safe in their Alabaster Chambers,” “Some keep the Sabbath going to Church—,” “I started Early—Took my Dog—,” “I’m Nobody! Who are you?,” “Tell all the Truth but tell it slant—,” “I felt a Funeral in my Brain,” “After great pain, a formal feeling comes—,” “Because I could not stop for Death—,” “I heard a Fly buzz—when I died—” and “My Life had stood—a Loaded Gun”  
Mark Twain, *Puddn’Head Wilson* (1894)

Henry James, *The Turn of the Screw* (1898)  
Kate Chopin, *The Awakening* (1899)  
Charles W. Chesnutt, *The Marrow of Tradition* (1901)  
W.E.B. Du Bois, from *The Souls of Black Folk*, “Of Our Spiritual Strivings” (1903)  
Willa Cather, *My Ántonia* (1918)  
Claude McKay, “The Harlem Dancer,” “Harlem Shadows,” “The Lynching,” “If We Must Die” and “America” (1922)  
Nella Larsen, *Passing* (1929)  
F. Scott Fitzgerald, *Tender Is the Night* (1934)  
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)  
Tennessee Williams, *The Glass Menagerie* (1945)  
Gwendolyn Brooks, from *A Street in Bronzeville*: “the mother” and “kitchenette building” (1945); “the Anniad” (1949)  
Ralph Ellison, from *Invisible Man* (1952), “Prologue”  
James Baldwin, *The Fire Next Time* (1963)  
Octavia Butler, *Kindred* (1979)  
Louise Erdrich, *Love Medicine* (1984)  
Toni Morrison, *Beloved* (1987)  
David Henry Hwang, *M. Butterfly* (1988)  
Junot Diaz, *Drown* (1996)

## THEORY

Michel Foucault, from *Discipline and Punish*, “The Carceral” (1975); from *The History of Sexuality, Volume 1, An Introduction*, Part Two: “The Repressive Hypothesis” (1976)  
Hélène Cixous, “The Laugh of the Medusa” (1975)  
Dorrit Cohn, “Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction” (1984), in Michael McKeon’s *Theory of the Novel: A Historical Approach* (2000)  
Toni Morrison “Unspeakable Things, Unspoken: The Afro-American Presence in American Literature” (1988)  
Hortense Spillers, “Mama’s Baby, Papa’s Maybe: An American Grammar Book” (1988)  
Homi Bhabha, “The Commitment to Theory” (1989)  
Judith Butler, from *Gender Trouble*, “Preface” and from Chapter 3: “Subversive Bodily Acts,” the “Bodily Inscriptions, Performative Subversions” and “From Interiority to Gender Performatives” sections (1990)  
Lois Tyson, *Critical Theory Today* (2006)