**MA Comp-Exam Reading List: Fall Semester 2015**

***Medieval***

Old English Literature:

*Beowulf*

Middle English Literature:

*Sir Gawain and the Green Knight*

Chaucer: “General Prologue,” “Words of the Host to the Physician and Pardoner,”

 “The Pardoner’s Prologue and Tale”

Malory: *Morte Darthur*, Caxton Books XX, XXI

***Renaissance and Seventeenth Century***

The Sonnet Tradition

* Spenser: *Amoretti,* 1 (“Happy ye leaves when as those lilly hands”), 34 (“Lyke as a ship that through the Ocean wyde”), 37 (“What guile is this, that those her golden tresses”), 67 (“Lyke as a huntsman after weary chace”), 68 (“Most glorious Lord of lyfe, that on this day”), 75 (“One day I wrote her name upon the strand”), 79 (“Men call you fayre, and you doe credit it”)
* William Shakespeare: Sonnets 3 (“Look in thy glass and tell the face thou viewest”), 18 (“Shall I compare thee to a summer’s day?”), 20 (“A woman’s face with nature’s own hand painted”), 29 (“When, in disgrace with Fortune and men’s eyes”), 30 (“When to the sessions of sweet silent thought”), 55 (“Not marble, nor the gilded monuments”), 60 (“Like as the waves make towards the pebbled shore”), 71 (“No longer mourn for me when I am dead”), 73 (“That time of year thou mayst in me behold”), 94 (“They that have power to hurt and will do none”), 116 (“Let me not to the marriage of true minds”), 129 (“Th’ expense of spirit in a waste of shame”), 130 (“My mistress’ eyes are nothing like the sun”), 138 (“When my love swears that she is made of truth”), 144 (“Two loves I have of comfort and despair”), 146 (“Poor soul, the center of my sinful earth”)
* Lady Mary Wroth: *Pamphilia to Amphilanthus* 1 (“When night’s black mantle could most darkness prove”), 16 (“Am I thus conquered? Have I lost the powers”), 39 (“Take heed mine eyes, how you your looks do cast”), 40 (“False hope which feeds but to destroy, and spill”), 68 (“My pain, still smothered in my grievèd breast”), 77 (“In this strange labyrinth how shall I turn?”), 103 (“My muse now happy, lay thyself to rest”)

William Shakespeare: *Hamlet*, *Twelfth Night*

The Metaphysical Lyric

* John Donne: “The Good Morrow,” “The Sun Rising,” “The Canonization,”

“A Valediction Forbidding Mourning,” “The Ecstasy,” “Elegy: To His Mistress

 Going to Bed,” “Good Friday, 1613. Riding Westward”

The Cavalier or Early Neoclassical Mode

* Ben Jonson: “To Penshurst,” “Inviting a Friend to Supper,” “To William Camden” (*Epigram*

 14),“To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary an

***Restoration and Eighteenth Century***

Alexander Pope: *Essay on Criticism, The Rape of the Lock*, “Epistle to Dr. Arbuthnot”

Jonathon Swift: Gulliver’s Travels, “Verses on the Death of Dr. Swift,” “A Modest Proposal”

Henry Fielding: *Tom Jones*

John Gay: *The Beggar’s Opera*

Samuel Johnson: *Rasselas*, “The Vanity of Human Wishes”

Fanny Burney: *Evelina*

***Nineteenth-Century British***

William Wordsworth: “Tintern Abbey,” “Ode: Intimations of Immortality,” “Resolution and

Independence,” “Elegiac Stanzas,” *Michael, The Prelude* I-II (1805 edition), Preface to the Second Edition of *Lyrical Ballads*

Lord Byron: *Childe Harold’s Pilgrimage*, selections printed in the Norton anthology (8th edition);

 *Don Juan*, selections printed in the Norton anthology (8th edition); *Manfred*

P.B. Shelley: “Ode to the West Wind,” “The Cloud,” “Hymn to Intellectual Beauty,” “To a Sky- Lark,”

*Adonais*, “Mont Blanc”

Lord Tennyson: “The Lady of Shalott,” “The Lotos-Eaters,” “Ulysses,” “Tithonus,” “Locksley Hall,”

*In Memoriam*

E. B. Browning: *Sonnets from the Portugueuse* (21, 22, 32, 43), *Aurora Leigh*, selections printed in

the Norton Anthology.

Christina Rossetti: *Goblin Market*

W.M. Thackeray: *Vanity Fair*

Oscar Wilde: *The Importance of Being Earnest*

# *Twentieth-Century British/Postcolonial*

W. B. Yeats: “The Stolen Child,” “The Lake Isle of Innisfree,” “Adam’s Curse,” “September 1913,” “The Wild Swans at Coole,” “Easter 1916,” “The Second Coming,” “Sailing to Byzantium,” “Leda and the Swan,” “Among School Children,” “Lapis Lazuli,” “The Circus Animals’ Desertion,” “Under Ben Bulben”

W. H. Auden: “Lullaby,” “Spain,” “Musee des Beaux Arts,” “In Memory of W. B. Yeats,” “In Praise of Limestone,” “The Shield of Achilles”

Seamus Heaney: “Digging,” “Punishment,” “The Strand at Lough Beg,” “Station Island”

Derek Walcott: “A Far Cry from Africa,” “Laventille,” “Ruins of a Great House,”

 “North and South,” “The Fortunate Traveller”

Joseph Conrad: *Heart of Darkness*

Caryl Churchill: *Top Girls*

Virginia Woolf: *Mrs. Dalloway*

***American Literature Prior to 1860***

Jonathan Edwards: “Personal Narrative,” “A Divine and Supernatural Light,” “Sinners in the Hands of

an Angry God”

Benjamin Franklin: *Autobiography*, Books I & II

Ralph Waldo Emerson: “The American Scholar,” “The Divinity School Address,” *Nature*

Phillis Wheatley: “On Being Brought from Africa to America,” “To His Excellency General

Washington,” “To the University of Cambridge, in New England,” “To the Right

Honourable William, Earl of Dartmouth,” “On the Death of the Rev. Mr. George

Whitefield,” Letter to Rev. Samson Occom (Feb. 11, 1774)

Frederick Douglass: *Narrative of the Life of Frederick Douglass, an American Slave*

***American Literature 1860 to Present***

Sarah Orne Jewett: “A White Heron”

Mary E. Wilkins Freeman: “A New England Nun,” “The Revolt of Mother”

Charlotte Perkins Gilman: “The Yellow Wallpaper,” “If I Were a Man”

Stephen Crane, “The Blue Hotel”

Edith Wharton: *The House of Mirth*

Robert Frost: “After Apple-Picking,” “Home Burial,” “Birches,” “Design,” “Desert Places,”

            “Stopping by Woods on a Snowy Evening”

Wallace Stevens: “Peter Quince at the Clavier,” “Sunday Morning,” “Anecdote of the Jar,”

            “The Snow Man,” “A High-Toned Old Christian Woman,” “The Emperor of Ice Cream,”

            “The Idea of Order at Key West,” “Of Modern Poetry”

Tennessee Williams: *A Streetcar Named Desire*

Flannery O’Connor: “A Good Man Is Hard to Find,” “Good Country People,” “Revelation,”

“Everything that Rises Must Converge, “ “Parker’s Back”

Toni Morrison: *The Bluest Eye*

Leslie Marmon Silko*, Ceremony*

Jhumpa Lahiri: “When Mr. Pirzada Came to Dine,” “Interpreter of Maladies”

Gish Jen: “Who’s Irish”

Alberto Rios: “Taking Away the Name of a Nephew,” “The Day of the Refugios,” “Refugio’s Hair,”

“What We’ve Done to Each Other,” “In the Strong Hold of Her Thin Arms”