**MA Reading List**

**Summer 2015**

***Medieval***

Old English Literature:

“The Wanderer”

“The Seafarer”

“The Battle of Maldon”

“The Wife’s Lament”

Middle English Literature:

Chaucer: “General Prologue,” “The Miller’s Prologue and Tale,” “The Reeve’s Tale,” “The Wife of Bath’s Prologue and Tale,” “The Clerk’s Tale,” “The Franklin’s Tale,” “Words of the Host to the Physician and Pardoner,” “The Pardoner’s Prologue and Tale,” and “The Nun’s Priest Tale”from *The Canterbury Tales*

Students should consult the following guides:

*The Cambridge Companion to Old English Literature*. Ed. Malcolm Godden and Michael Lapidge. Cambridge: Cambridge UP, 1991.

*The Cambridge History of Medieval English Literature*, ed. David Wallace (Cambridge, 1999).

***Renaissance and Seventeenth Century***

Sir Thomas More: *Utopia*

The Sonnet Tradition

* 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”)
* John Milton: “On the New Forcers of Conscience,” “When I Consider How My Light Is Spent,” “On the Late Massacre in Piedmont”

William Shakespeare: Hamlet, King Lear, 1 Henry IV

Ben Jonson: *Bartholomew Fair*

Aemilia Lanyer: “The Description of Cookham”

John Milton: *Areopagitica*

***Restoration and Eighteenth Century***

William Congreve: *The Way of the World*

Alexander Pope: *Essay on Criticism*

John Gay: *The Beggar’s Opera*

William Collins: “Ode on the Poetical Character,” “Ode to Evening”

Oliver Goldsmith: *She Stoops to Conquer,* “The Deserted Village”

Richard B. Sheridan: *The School for Scandal*

***Nineteenth-Century British***

Sir Walter Scott: *Rob Roy*

Mary Shelley: *Frankenstein*

John Ruskin: “The Roots of Honor” from *Unto This Last*, “The Nature of Gothic” from *The Stones of Venice*

Matthew Arnold: “The Function of Criticism at the Present Time,” “The Study of Poetry”

W.M. Thackeray: *Vanity Fair*

Charles Dickens: *Great Expectations*

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

# *Twentieth-Century British/Postcolonial*

Thomas Hardy: “Hap,” “The Darkling Thrush,” “The Convergence of the Twain,”

“Neutral Tones,” “Channel Firing”

Wilfred Owen: “Dulce et Decorum Est,” “Strange Meeting,” “Mental Cases,” “Disabled”

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

Philip Larkin: “Church Going,” “High Windows,” “This Be the Verse,” “Aubade”

James Joyce: “Araby,” “The Dead,” *A Portrait of the Artist as a Young Man*

Virginia Woolf: *Mrs. Dalloway*

***American Literature Prior to 1860***

John Winthrop: “A Model of Christian Charity”

Anne Bradstreet: “To My Dear and Loving Husband,” “Before the Birth of One of Her Children,” “In Memory of My Dear Grandchild Elizabeth Bradstreet,” “In Memory of My Dear Grandchild Anne Bradstreet,” “On My Dear Grandchild Simon Bradstreet**,”** “Prologue,” “The Author to Her Book,” “Contemplations”

Washington Irving: “Rip Van Winkle,” “The Legend of Sleepy Hollow”

Nathaniel Hawthorne: “Young Goodman Brown,” “My Kinsman, Major Molineux,”

 “The Minister’s Black Veil”

Edgar Allan Poe: “The Black Cat,” “The Cask of Amontillado,” “The Fall of the House of

            Usher”; “To Helen,” “The Raven,” “Israfel”; “The Philosophy of Composition”

Harriet Beecher Stowe: *Uncle Tom’s Cabin*

Walt Whitman: *Song of Myself*, “When Lilacs Last in the Dooryard Bloom’d,” “Out of the Cradle Endlessly Rocking,” “Crossing Brooklyn Ferry,” “The Wound Dresser”

***American Literature 1860 to Present***

Booker T. Washington: *Up from Slavery*, Chapters I and XIV: “A Slave among Slaves” and “The Atlanta Exposition Address”

Kate Chopin: *The Awakening*

T. S. Eliot: “The Love Song of J. Alfred Prufrock,” *The Waste Land*, “Tradition and the

            Individual Talent”

Ezra Pound: “In a Station of the Metro,” “To Whistler, American,” “A Pact,” “Portrait d’une

            Femme,” “The River-Merchant’s Wife,” *Hugh Selwyn Mauberley*

Langston Hughes: “Theme for English B,” “Epilogue (I, too, sing America),” “Harlem,” “The Negro Artist and the Racial Mountain,” “Madam and the Phone Bill,” “The Negro Speaks of Rivers”

William Faulkner: *The Sound and the Fury*

Zora Neale Hurston: *Their Eyes Were Watching God*

Ralph Ellison: *Invisible Man*

Edward Albee: *Who’s Afraid of Virginia Woolf ?*

Elizabeth Bishop: “The Fish,” “Questions of Travel,” “The Armadillo,” “In the Waiting Room,”

            “Crusoe in England”

Gwendolyn Brooks: “The Lovers of the Poor,” “The Chicago *Defender* Sends a Man to Little Rock,” “kitchenette building,” “Riot”

Maxine Hong Kingston: *Woman Warrior*