MA Reading List

(Revised 2022)

Medieval:

Note: Most of the texts for the medieval area are represented in the Norton Anthology of English Literature, Vol A.

1. Beowulf in any of the anthologized or trade translations (e.g., Longman’s, Norton, Penguin, Everyman’s)—see Dr. Crofts if in doubt.
2. Battle of Maldon
4. Bede: History of the English Church and People, Book I (entire); Book II, chapters 12 & 13 (use either Penguin or Oxford World’s Classics edition)
5. Geoffrey Chaucer: from Canterbury Tales: “General Prologue,” “Knight’s Tale,” “Miller’s Tale,” “Wife of Bath’s Prologue and Tale,” “Pardoner’s Prologue and Tale,” “Nun’s Priest’s Tale,” “Parson’s Prologue,” “Chaucer’s Retraction”
6. Middle English lyrics:
   a. Chaucer: “To Adam Scrivein,” “Truth: Balade de Bon Conceyl,” “To Rosamounde,” “Complaint unto his Purse”
   b. anonymous: “Cuckoo Song,” “What is he, this lordling, that cometh from the fight,” “Westron Wind,” “Sunset on Calvary,” “Alison,” “Adam Lay Bound,” “Corpus Christi Carol”
8. Sir Gawain and the Green Knight, trans. of Marie Borroff is recommended, but those of Tolkien, Merwin, Armitage (in the Norton Anthology) are acceptable.
9. Marie de France, Lanval
10. The York Play of the Crucifixion

Renaissance/Early Modern:

Note: Most of the texts for the Renaissance/Early Modern area are represented in the Norton Anthology of English Literature, Vol B.

Drama
2. Christopher Marlowe: Dr. Faustus
3. **Choose One:** Ben Jonson: *The Alchemist* or Thomas Middleton: *The Revenger’s Tragedy* or Thomas Kyd: *The Spanish Tragedy*

**Lyric**

4. **Elizabethan:**
   b. Henry Howard, Earl of Surrey: “The Soote Season,” “Love that Doth Reign”
   c. Sir Philip Sidney: *Astrophil and Stella* 1, 2, 7, 9, 20, 31, 71
   d. Edmund Spenser: *Amoretti* 1, 30, 34, 54, 64, 67, 75
   e. William Shakespeare: *Sonnets* 12, 18, 20, 23, 29, 55, 73, 94, 116, 130

5. **Jacobean:**
   b. Aemilia Lanyer: “Eve’s Apology in Defense of Women” and “The Description of Cookham”
   c. Ben Jonson: “Song: To Celia,” “To Penshurst,” “On My First Son,” “On My First Daughter,” “To the Memory of My Beloved, the Author, Mr. William Shakespeare”
   d. Mary Wroth: *Pamphilia to Amphilanthus* 1, 16, 25, 39, 40, 68, 77
   g. Andrew Marvell: “To His Coy Mistress,” “The Garden,” “An Horation Ode”
   h. Katherine Phillips, “Upon the Graving of Her Name”
   i. John Milton: *Lycidas*
   j. Hester Pulteney, “View But this Tulip,” “Why Must I Thus Forever Be Confined”

**Epic**

6. Edmund Spenser: *The Faerie Queene*, Book 1 [Cantos 1-12], Book 2 [Canto 12, Bower of Bliss], Book 3 [Canto 6, Garden of Adonis and Cantos 11-12, House of Busyrane], and *Mutabilitie Cantos*

7. John Milton: *Paradise Lost*

**Prose**

8. Sir Thomas More, *Utopia*

9. Sir Philip Sidney: *An Apology for Poetry*

10. Elizabeth I: “Speech to the Troops at Tilbury,” “The ‘Golden Speech’”

11. John Donne: *Meditation* 17

12. Francis Bacon: “Of Studies”

13. Montaigne, “Of Cannibals” (Florio trans.)

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**Restoration & Eighteenth-Century British:**

**Poetry**

1. Rochester’s *A Satyr Against Reason and Mankind*

2. Dryden’s *Absalom and Achitophel*

3. Swift’s “A Lady’s Dressing Room” and other selected poems
4. Montague’s “The Reasons that Induced Dr. Swift to Write a Poem Called the Lady’s Dressing Room”
5. Pope’s Rape of the Lock and other selected poems
6. Johnson’s “Vanity of Human Wishes”
7. Goldsmith’s “The Deserted Village”
8. Thomson’s The Seasons (selected excerpts)

Fiction & Nonfiction Prose
1. Behn’s Oroonoko
2. Defoe’s Moll Flanders or Roxana
3. Haywood’s “Fantomina”
4. Fielding’s Joseph Andrews or Tom Jones
5. Richardson’s Pamela
6. Swift’s “A Modest Proposal” and any book from Gulliver’s Travels
7. Sterne’s Tristram Shandy
8. Boswell’s Life of Johnson (selected excerpts)
9. Inchbald’s A Simple Story
10. Austen (any of the 6 novels)

Drama
1. Behn’s The Rover
2. Dryden’s Marriage a la Mode (or another Dryden play)
3. Wycherley’s The Country Wife
4. Congreve’s The Way of the World
5. Centlivre’s A Bold Stroke for a Wife
6. Gay’s The Beggar’s Opera
7. Sheridan’s School for Scandal
8. Also be familiar with Collier’s “A Short View of the Immorality and Profaneness of the English Stage.”

Nineteenth-Century British:

Romantic Period
1. Poetry:
   c. Mary Robinson: “January, 1795”
   e. Robert Burns: “To a Mouse” AND “Song: For a’ that and a’ that”
   f. William Wordsworth: “We Are Seven”; “Ode: Intimations of Immortality” OR “Lines Composed a Few Miles above Tintern Abbey”
h. Lord Byron: “She Walks in Beauty”; *Manfred*

i. Percy Bysshe Shelley: “Mont Blanc”; “Ozymandias”; “England in 1819”; “Ode to the West Wind”

j. John Keats: “Ode to a Nightingale”; “Ode on a Grecian Urn”; “To Autumn”

2. Prose:
   c. Jane Austen: *Pride and Prejudice* OR *Sense and Sensibility* OR *Persuasion*

Victorian Age

1. Poetry
   a. Elizabeth Barrett Browning: “The Cry of the Children”; from *Sonnets from the Portuguese*: 22; from *Aurora Leigh* Books 1, 2, and 5 (excerpted in the Norton Anthology)
   c. Robert Browning: “My Last Duchess”; “Childe Roland to the Dark Tower Came”; “Fra Lippo Lippi”; “Andrea del Sarto”
   d. Matthew Arnold: “Dover Beach”
   e. Dante Gabriel Rossetti: “The Blessed Damozel”
   f. Christina Rossetti: “In an Artist’s Studio”; “Goblin Market”

2. Prose & Drama:
   a. Thomas Carlyle: “Captains of Industry”
   b. John Stuart Mill: *The Subjection of Women* (from Chapter 1 in the Norton Anthology)
   c. Charles Dickens: *Great Expectations* OR *Hard Times* OR *Oliver Twist* OR *David Copperfield*
   d. Charlotte Brontë: *Jane Eyre* OR Emily Brontë: *Wuthering Heights*
   f. George Eliot: *Middlemarch* OR *Daniel Deronda*
   g. Matthew Arnold: from “The Function of Criticism at the Present Time” (*Norton Anthology*); from *Culture and Anarchy* (from Chapter 1: Sweetness and Light; from Chapter 2: Doing As One Likes; from Chapter 5: *Porro Unum Est Necessarium* in the Norton Anthology)
   h. Thomas Hardy: *Jude the Obscure*
   i. Oscar Wilde: *The Importance of Being Ernest*
   j. George Bernard Shaw: *Mrs. Warren’s Profession*
17th – 19th-Century American:

17th – 18th Century (Colonial & Federal Periods)

1. Poetry
   b. Edward Taylor: “Prologue” & “Meditation 8 (First Series)” from Preparatory Meditations; “Upon Wedlock and the Death of Children”; “Huswifery”
   d. Phillis Wheatley: “On Being Brought from Africa to America”; “On the Death of the Rev. Mr. George Whitefield, 1770”; “To S.M., a Young African Painter, on Seeing His Works”; “To His Excellency General Washington”

2. Prose:
   b. John Winthrop: “A Model of Christian Charity”
   c. Anne Bradstreet: “To My Dear Children”
   d. Mary Rowlandson: A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson
   f. Benjamin Franklin: The Autobiography [Parts One and Two]
   g. Crèvecoeur: from Letters from an American Farmer (selections from Letters III, IX, X, & XII in the Norton Anthology)
   h. Thomas Jefferson: The Declaration of Independence; Notes on the State of Virginia (selections from Queries XIV, XVII, & XIX in the Norton Anthology)
   i. Hannah Webster Foster: The Coquette; or, The History of Eliza Wharton

19th Century

1. Poetry
   b. Ralph Waldo Emerson: “Each and All”; “Merlin”
   d. Edgar Allan Poe: “To Helen”; “The Raven”; “Annabel Lee”
   e. Walt Whitman: “Song of Myself”; “Crossing Brooklyn Ferry”; “Out of the Cradle Endlessly Rocking”; “Vigil Strange I Kept on the Field One Night”
   f. Herman Melville: “The Portent”; “Shiloh”

2. Prose:
   a. William Apess: “An Indian’s Looking-Glass for the White Man”
   c. Nathaniel Hawthorne: “Young Goodman Brown”; *The Scarlet Letter*
   e. Abraham Lincoln: “Address Delivered at the Dedication of the Cemetery at Gettysburg . . .”; “Second Inaugural Address, March 4, 1865”
   f. Margaret Fuller: “Review of Narrative of the Life of Frederick Douglass, An American Slave”; “Fourth of July”
   g. Harriet Beecher Stowe: *Uncle Tom’s Cabin* OR Harriet Jacobs: *Incidents in the Life of a Slave Girl*
   h. Henry David Thoreau: *Walden*
   i. Frederick Douglass: *Narrative of the Life of Frederick Douglass*
   j. Herman Melville: *Moby-Dick*
   k. Mark Twain (Samuel L. Clemens): *The Adventures of Huckleberry Finn*
   m. Kate Chopin: *The Awakening*

20th and 21st-Century British:

Note: The previous version of this list had many either/or reading options, and the poetry selections were imprecise in their requirements. The revised list is shorter in terms of page count, but all selections are now required. “British” is a disputed term, but for purposes of this list, British literature is largely defined (albeit with some exceptions) as writing from the nations of the United Kingdom: England, Scotland, Wales, and Northern Ireland, as well as pre-1922 Ireland.

1. **WWI:**

2. Drama:

3. Poetry:


4. **Modern Fiction:**
   - Joseph Conrad: *Heart of Darkness*
   - E. M. Forster: *Howards End*
   - James Joyce: *The Portrait of the Artist as a Young Man, Dubliners*
   - D. H. Lawrence: *The Rainbow*
   - Katherine Mansfield: “Mr. and Mrs. Dove,” “The Garden Party,” “The Doll’s House,” “At the Bay”; Virginia Woolf: *To the Lighthouse, Mrs. Dalloway*

5. **Midcentury Fiction:**
   - Ford Madox Ford: *The Good Soldier*
   - Graham Greene: *The Power and the Glory*
   - Barbra Pym: *Excellent Women*
   - Jean Rhys: *Wide Sargasso Sea*
   - Muriel Spark: *The Prime of Miss Jean Brodie*
   - Elizabeth Taylor: *Mrs. Palfrey at the Claremont*
   - Evelyn Waugh: *Brideshead Revisited*

6. **Dystopian Fiction:**
   - Anthony Burgess: *A Clockwork Orange*
   - Aldus Huxley: *Brave New World*
   - Kazuo Ishiguro: *Never Let Me Go*
   - George Orwell: *1984*
   - Alan Moore and David Lloyd: *V for Vendetta*
   - Sophie Mackintosh: *The Water Cure*

7. **Postmodern Fiction:**
   - Pat Barker, *Regeneration*
   - Julian Barnes: *Flaubert’s Parrot*
   - A. S. Byatt: *Possession*
   - Angela Carter: *The Bloody Chamber*
   - David Mitchell: *Cloud Atlas*
   - Ian McEwan: *Atonement*
   - Zadie Smith: *White Teeth*
   - Ali Smith: *How to Be Both*
   - Graham Swift: *Waterland*
   - Jeanette Winterson: *Oranges Are Not the Only Fruit*

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**20th and 21st Century American:**

**Poetry**
6. Elizabeth Bishop: “One Art”; “In the Waiting Room”  
7. Robert Hayden: “Those Winter Sundays”; “Middle Passage”  
8. Robert Lowell: “For the Union Dead”; “Skunk Hour”  
10. James Wright: “A Blessing”; “Lying in a Hammock at William Duffy’s Farm, in Pine Island, Minnesota”  
11. Allen Ginsberg: “Howl”  
15. Joy Harjo: “She Had Some Horses”; “I Give You Back”; “Call It Fear”; “When the World as We Knew It Ended—”  

Fiction  
1. Kate Chopin: The Awakening  
3. Edith Wharton: The House of Mirth  
4. Zora Neale Hurston: Their Eyes Were Watching God  
5. F. Scott Fitzgerald: “Winter Dreams”; “Babylon Revisited”; The Great Gatsby  
6. William Faulkner: The Sound and the Fury OR As I Lay Dying OR Light in August  
7. Ernest Hemingway: “The Snows of Kilimanjaro” OR “The Short, Happy Life of Francis Macomber”; “Hills Like White Elephants”; “A Clean, Well-Lighted Place”; The Sun Also Rises  
8. James Still: River of Earth OR Harriet Arnow The Dollmaker  
9. Richard Wright: Native Son OR Black Boy  
11. Ralph Ellison: Invisible Man  
14. Toni Morrison: The Bluest Eye OR Beloved  
15. Cormac McCarthy: Blood Meridian OR All the Pretty Horses OR The Road  
16. Raymond Carver: “Cathedral”  
17. Tim O’Brien: “The Things They Carried”  
18. Leslie Marmon Silko: Ceremony OR Louise Erdrich Love Medicine  
19. Sandra Cisneros: “Woman Hollering Creek”  

Drama (Two of the Following)  
1. Eugene O’Neill: Long Day’s Journey into Night  
2. Tennessee Williams: A Streetcar Named Desire OR The Glass Menagerie  
3. Arthur Miller: Death of a Salesman OR All My Sons  
4. Lorraine Hansberry: A Raisin in the Sun  
5. Amiri Baraka: Dutchman  
6. Sam Shepard: True West  
7. Suzan-Lori Parks: Topdog/Underdog
Linguistics

Note: All students choosing to be examined in linguistics are expected to be familiar with the following categorized lists—their required readings and their choices from the options as offered. Students wanting to test in a specialized area of linguistics should meet with a linguistics professor and develop a reading list for that area.

General Linguistics

Read all:


de Saussure, Ferdinand. *Course in General Linguistics* (either translation is fine)


One of these:


Grammar

One of these:


History of English

One of these:


Applied Linguistics

One of these:


OR

Both of these: