Qualifying Exam Reading List
for MA students entering the program in or after Fall 2017

**British**
Virgil, *The Aeneid*, any translation accepted, A. Mandelbaum translation recommended
Marie de France, *The Lais of Marie de France*, R. Hanning and J. Ferrante translation highly recommended
Geoffrey Chaucer, should be read in Middle English with reference to modern English translations when necessary
  -- "The Parliament of Foules" (entire)
"Sir Orfeo" in Middle English
Isabella Whitney, "Will and Testament"
Aemilia Lanyer, "Description of Cookham"
William Shakespeare, *Macbeth* and *Titus Andronicus*
Edmund Spenser, Book Three of *The Faerie Queene*
Swift, from *Gulliver's Travels*, Book 4: "Voyage to the Country of the Houyhnhnms"
Pope, Epistle I from "An Essay on Man"
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*
Wordsworth, "Michael"
Keats, "Ode on a Grecian Urn"
Shelley, "Mont Blanc"
Byron, *Manfred*
Hardy, *Jude the Obscure*
Rossetti, *Goblin Market*
G. M. Hopkins: "God's Grandeur" and "Pied Beauty"
Jane Austen, *Emma*
Robert Browning, "Caliban Upon Setebos," "My Last Duchess,"
Virginia Woolf, *To the Lighthouse* and "The Death of a Moth"
James Joyce, *Portrait of the Artist as a Young Man*
Zadie Smith, *White Teeth*

**American**
Frederick Douglass, *A Narrative of the Life of Frederick Douglass, an American Slave*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*
Herman Melville, *Moby Dick*
  -- “Bartleby, the Scrivener: A Story of Wall Street”
Emily Dickinson: selections (numbers as listed in Johnson, ed., *The Complete Poems of ED*):
Henry D. Thoreau, *Walden*
Ralph Waldo Emerson, “Self-Reliance” and “Nature”
Peter Howarth, *The Cambridge Introduction to Modernist Poetry*
  --Ezra Pound section; T.S. Eliot section; W.B. Yeats section; W.C. Williams, Stevens, Moore section; Mina Loy, Gertrude Stein, H.D. section
Reader of Postmodern Poetry (to be available at the Copy Center)
William Faulkner, *Light in August*
Shirley Jackson, *We Have Always Lived in the Castle*
James Baldwin, *The Fire Next Time*
   – "Notes of a Native Son"
Grace Paley, *Collected Stories*
Raymond Carver, *What We Talk About When We Talk About Love*
Toni Morrison, *Beloved*
Paul Auster, *City of Glass*
Primo Levi, *Periodic Table*
Vivian Gornick, *Fierce Attachments*
David Shield, *Reality Hunger: A Manifesto*

**Education**
Pyano Freire, *The Pedagogy of the Oppressed*
James Paul Gee, *Social Linguistics and Literacies Ideology in Discourses*
Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change*
Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*

**Criticism**
Gloria Anzaldua, “How to Tame a Wild Tongue” from *Borderlands/La Frontera: The New Mestiza*
Raymond Williams, “Enclosures, Commons and Communities” from *The Country and the City.*
Margaret Fuller, "Woman in the Nineteenth Century”
Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
Susan Sontag, "In Plato's Cave" (from *On Photography*)
Peter Howarth (ed.), “Why Write Like This? Inside and Outside Modernism” (Selection from *The Cambridge Introduction to Modernist Poetry*, edited by, p1-31 and p 185-214
Lyn Hejinian, “Rejection of Closure,”
Roland Barthes, “The Death of the Author”
Italo Calvino, *Six Memos for the Millenium*
Phillip Lopate, “Introduction.” *The Art of the Personal Essay*
Lisa Delpit, “The Politics of Teaching Literate Discourse”
Herbert Kohl, “I Won’t Learn from You”
Ross Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*