

Graduate Student Handbook for the Master of Arts in English

English Program
Department of Literature and Languages
Roosevelt University

Revised Fall 2005

The English faculty prepared this handbook in order to provide information about the Master of Arts Program in English at Roosevelt University. The handbook describes the rationale and procedures for the different stages of the degree process: admissions, coursework, and the post-coursework exam/thesis requirement. The handbook also provides students with suggestions for choosing an advisor, establishing a timeline for the completion of the degree, and keeping track of the degree requirements of both the English Program and the Graduate College.

While this handbook is not intended to replace consultation with advisors, it is intended to assist graduate students in strategically monitoring their own progress through the program. Because the handbook does not repeat certain basic information contained in the graduate catalog, students should also consult the current Roosevelt University catalog.

Admission to the Master of Arts Program in English

Students should consult the Graduate Catalog for Graduate College requirements.

In order to be admitted into the Master of Arts Program in English, candidates must submit the following materials in addition to the materials required by the Graduate College:

- 1) English Program Application Form
- 2) Statement of Purpose
- 3) 8-10 Page Scholarly Writing Sample (Research Paper Preferred)
- 4) 3 Letters of Recommendation (Letters from university faculty with whom you have worked are preferred. Alternatively, letters from references who can attest to your scholarly work and abilities and/or your professional experience may be submitted.)

Students are expected to complete the degree in six years. Credit for courses taken more than six years before the semester in which the graduate degree is to be granted may not be counted toward the degree.

Upon acceptance into the program, students will be referred to an advisor who will assist them in getting started in their program. Students are encouraged to change advisors as their interests develop and as they move through the program.

Note: The Graduate College's policies on academic standards, probation, and dismissal can be found in the Graduate Catalog and on the Roosevelt University website: www.roosevelt.edu/gradstudents.

Coursework

The coursework stage of the degree program requires students to establish a solid and broad foundation in English studies. To this end, students must complete 30 semester hours of graduate credit with a grade of A or B at the 400-level. Grades of C do not count toward the degree.

The core curriculum constitutes 6 of the 30 credit hours, and students are encouraged to take these as soon as possible. The core courses are:

English 401: Introduction to Graduate Study in English
English 465: Literary Theory and Criticism

Students are required to register for English 401 during their first semester – or at the first available opportunity after they begin studies at RU.

Elective credit comprises 21 hours of coursework. Elective courses should be selected in consultation with an advisor. Since the post-coursework requirements in the M.A. program are specialized, students are encouraged to take an array of courses and work with a variety of faculty members during the coursework stage of their degree program. Students also have the option of taking up to 6 semester hours of electives in related disciplines. See the Graduate Catalog for more details.

The remaining 3 semester hours will be fulfilled with either English 489: Directed Readings or English 490: Thesis, depending upon which option the candidate chooses for the completion of the post-coursework requirements (see details on the Qualifying Exam and Thesis options below).

Note the following restrictions:

- 1) Students with any outstanding incompletes cannot register for English 489 or English 490.
- 2) Due to the compressed nature of summer courses, graduate students are restricted to a maximum of 2 summer courses during their degree program. Students are encouraged to use the summer for reading and planning for their post-coursework requirements.

Post-Coursework Requirements

After completing coursework requirements, students are asked to engage in more specialized research and literary analysis. Two options are offered for this stage of the degree process:

- Option 1: Qualifying Exam: a comprehensive written exam followed by an oral exam.
Option 2: Thesis: completion of a scholarly thesis followed by an oral defense.

Both options require the student to demonstrate an ability to write analytically about literary works and their contexts and to articulate critical textual arguments in an oral examination with faculty members. Both options also require the candidate to demonstrate an awareness and understanding of secondary and scholarly work in their field. The oral component of each option requires candidates to engage in an in-depth, scholarly conversation about the material that they have studied. Preparation for the oral performance is intended to help solidify the candidate's understanding of his or her work in the Master of Arts Program and to prepare the candidate for participation in degree-related professional discourse beyond the program.

The written and oral exams, the thesis, and the thesis defense are overseen by the candidate's Exam/Thesis Director and a Second Reader (both chosen by the candidate in consultation with his or her faculty advisor). The Director and the Second Reader evaluate the candidate's performance and render a grade of Pass or Fail.

Note: Candidates are not allowed to try both options. Enrollment in English 489 precludes enrollment in English 490 and vice versa. Thus, candidates are not allowed to change from the exam to the thesis or from the thesis to the exam if they are unsuccessful in completing one or the other. Also, students with any outstanding incompletes in their coursework cannot register for English 489 or English 490.

Option 1: Qualifying Exam

The Qualifying Exam covers a one-hundred-year period of the candidate's choice and is based on a list of texts generated by the candidate's Exam Director and approved by the English Program. For example, a student might select a period along the lines of conventional historical century markers, such as Nineteenth-Century British Literature. Or the candidate might select a list reflecting the literary periodization, such as American Literature from 1750 to 1850. Students may also select lists that cross national borders, such as British/American Modernism or Twentieth-Century Post-Colonial Literature.

Click on exam areas for sample lists:

American Literature: Colonial and Eighteenth Century

American Literature: Nineteenth Century

American Literature: 1850 to 1950

American Literature: Twentieth Century

British Literature: Renaissance

British Literature: Eighteenth Century

British Literature: Nineteenth Century

British Literature: Twentieth Century

British and Postcolonial Literature: Twentieth Century

Please be aware that while these sample lists are provided in order to give you a sense of quantity and scope, they are subject to revision and alteration. Students must consult with their Exam Director to finalize their lists.

The written exam is a 4-hour timed essay exam. The candidate is offered 4 or 5 questions and must fully answer 2 within the allotted time. Written exams are evaluated on the basis of the candidates' ability to demonstrate the breadth of their knowledge of the texts and contexts and their ability to put forth a complete and coherent scholarly analysis in response to the questions posed on the exam. Sample questions can be obtained from the Exam Director.

Students are not allowed to consult exam lists, notes, books, or internet sources during the exam.

After passing the written exam, the candidate will take the oral examination. The oral exam focuses on a particular subset (approximately 10 texts) of the original list. The subset of the original list is selected by the candidate in consultation with the Exam Director while the candidate is enrolled in English 489: Directed Readings. Candidates must demonstrate a broad knowledge of the texts and contexts of their chosen field with an emphasis on the subset of texts chosen for the oral exam. Candidates are evaluated on the basis of their ability to articulate their knowledge of the texts and their contexts coherently and thoroughly in a discussion with faculty. Familiarity with secondary sources is also required. Candidates can use their own discretion in selecting these secondary materials, but consultation with the Exam Director is advised.

The oral exam lasts one hour and is taken with the Exam Director and the Second Reader of the written exams. The candidate begins the exam with a statement that explains the collection of texts chosen for the exam and makes analytical connections between the texts. The exam then proceeds with open-ended questions from the faculty.

Steps and Timeline for the Exam Option:

1. Both the written and oral exams must be completed within the same academic semester. Exams will not be administered when school is not in session (e.g. Winter Break, Spring Break, Thanksgiving Break) or at any time during the Summer Session. Candidates are responsible for considering these blackout dates when developing their plans for the completion of the degree and for graduation dates.
2. The candidate must select an exam area and assemble an exam committee. The committee consists of two faculty members, the Exam Director and the Second

Reader. Both committee members must be full-time faculty members in the English Program. This committee will evaluate the written exam and conduct the oral exam.

3. The candidate must submit the Qualifying Exams Application Form by the end of the semester preceding the semester in which the student plans to complete exams. The submission of this form establishes the candidate's commitment to take the exams. Specific dates and times are scheduled by the Exam Director upon receipt of the form. At this time, the candidate and the Exam Director will establish the student's focus and exam list.
4. In the semester in which the candidate wants to take exams, the candidate must enroll in English 489: Directed Readings with the Exam Director as the designated instructor.
5. Written exams must be completed by May 1 in the Spring Semester or December 1 in the Fall Semester in order to meet the Graduate College deadlines. Oral exams must be taken before the last day of final exams during finals week.
6. Students can repeat the exams once. A student who fails the exam should retake the exam no later than the following semester unless unusual circumstances prevent it. A student who fails the exam can enroll in 489y during the following semester in order to maintain registration and fulfill the Graduate College requirement that a student be enrolled during the semester of graduation.

Option 2: Thesis

For the thesis option, the candidate completes a 40-page Literary Criticism Thesis or Curriculum Development Thesis based on an approved proposal. The thesis is overseen by a committee, selected by the candidate and comprised of a Thesis Director and a Second Reader. After completing and filing the thesis, the candidate will undertake an oral defense of the thesis in which he or she will give an account of the project and answer questions about its development, scope, and scholarly implications.

Note: The thesis must follow MLA guidelines for formatting and documentation. The Graduate School has formatting requirements as well. Guidelines for the transmittal process can be found on the website: www.roosevelt.edu/gradstudents.

The Literary Criticism Thesis is designed to meet the interests of candidates interested in developing their knowledge of and training in critical research and analysis. It is strongly recommended for students interested in pursuing doctoral work in literary studies. In consultation with the Thesis Director, the candidate selects a particular topic for research and investigation after surveying the work already done in the field. The candidate then develops a particular problem or line of inquiry to pursue, chooses

relevant primary and secondary resources, and writes a 40-page work of criticism and interpretation of the proposed topic. Recent theses have investigated topics such as Patriarchy and Paternalism in Shakespearean Tragedy and Edith Wharton and the Female Gothic.

Designed to address the particular needs of secondary-level teachers and candidates who are interested in the teaching of literature and composition, the Curriculum Development Thesis offers an opportunity to construct, research, and (in the case of some in-service teachers) class-test a unit of study in a specific area of instruction. In consultation with the Thesis Director, the candidate identifies a pedagogical problem or area of focus, locates relevant primary and secondary resources, and then writes a 40-page description and analysis of the proposed curricular innovation. Recent projects have included a high-school level unit using Whitman's poetry to explore Presidential politics and a college-level unit on Native-American captivity narratives.

The thesis proposal requires a clear vision of the thesis project and significant preliminary research. The proposal must be submitted to and approved by the Thesis Director before work on the thesis can begin. The proposal must offer a concise but detailed description of the intended project, pose analytical questions that will be addressed, review relevant criticism on the topic, explain the methodology, suggest the larger significance of the project to the field of literary or cultural study, and include an extensive bibliography. The text of the proposal should be about 7-8, double-spaced pages. The proposal should also include a one-page bibliography.

The candidate will conduct the research and writing of the thesis in close consultation with the Thesis Director. Writing the thesis is a process that requires the candidate to undertake extensive research and to prepare, submit, and revise multiple drafts based on continual dialogue with the Thesis Director. Candidates should note that once they commence work on the thesis, they are expected to work consistently and routinely with their Thesis Director and to adhere to the projected timeline for completion. Candidates should take into account the time involved in revision and review when planning a timeline for completion of the degree. Upon completion, the thesis receives a grade of Pass or Fail.

For the oral defense, the candidate meets with the Thesis Director and the Second Reader to comment on the thesis and to answer questions about the scope and significance of his or her work. The thesis defense requires the candidate to articulate the motivations for working on the chosen topic, the assumptions that he or she brought to the project, the development of the analytical framework for the project, and the conclusions derived from the project. The oral defense receives a Pass or Fail grade and must be passed in order to complete the degree. However, the committee will not require revisions or corrections to the written thesis on the basis of the oral review. As such, the oral defense is considered a separate requirement for the degree and functions

as an evaluation of oral performance rather than a commentary on the written work itself.

Steps and Timeline for the Thesis Option:

1. Both the thesis and the oral defense must be completed within the same academic semester. Theses and proposals will not be read and oral defenses will not be given when school is not in session (e.g. Winter Break, Spring Break, Thanksgiving Break) or at any time during the Summer Session. Candidates are responsible for considering these blackout dates when planning a timeline for completion of the degree and for graduation.
2. Please note that researching, organizing, and writing a thesis is a very time-consuming process. It is, thus, almost impossible to complete the entire process in one semester. Because Graduate College deadlines for thesis transmittal come relatively early in the semester (see number 6 below), your writing time is restricted in the final semester. With these time constraints in mind, we recommend that students begin considering thesis topics and committee members well before the last semester of coursework. Early preparation will ensure that you graduate on time.
3. The Thesis Proposal must be submitted the semester before the expected completion of the thesis. Candidates must submit proposals no later than December 1 for the Spring Semester and May 1 for the Fall Semester. Upon approval, the Thesis Director will file a Thesis Proposal Approval Form, and the student can begin work on the thesis.
4. Upon approval of the Thesis Proposal, the student must register for English 490: Thesis with their Thesis Director as the designated faculty member. The candidate cannot register for English 490 until the Thesis Proposal is formally approved.
5. The thesis is written in consultation with the Thesis Director. Candidates are responsible for scheduling a timeline for submitting drafts and receiving feedback with a view towards the final deadline.
6. Hand in completed thesis to the Graduate College. For Spring graduation, the candidate must submit the thesis to the Graduate College by April 1. For Fall graduation, the candidate must hand in the thesis to the Graduate College by November 15. The thesis cannot be submitted to the Graduate College until it is approved by the Thesis Committee. The candidate, thus, must complete all revisions mandated by the committee before its members will sign off on the Graduate College Thesis Transmittal Form. In order to insure compliance with the Graduate College deadlines, the candidate should submit the final draft of the thesis to the committee no later than March 15 in the Spring Semester and November 1 in the Fall Semester. A failure to meet this recommended deadline will delay the

candidate's graduation. For more information see the Graduate College website: www.roosevelt.edu/gradstudents.

7. Oral Defense of Thesis. The candidate must sit for the Oral Defense of the Thesis by the last day of final exams during exam week.
8. Students can repeat the Oral Defense once. The second defense should be redone no later than the following semester unless unusual circumstances prevent it. A student who does not complete the thesis before the filing deadline or who does not pass the Oral Defense of the thesis can enroll in 490y during the following semester in order to maintain registration and fulfill Graduate College requirements that a student be enrolled during the semester of graduation.

Honors

The English Program at Roosevelt University does not offer an Honors designation for the M.A. Thus, at graduation, all students who successfully complete the M.A. program, whether they complete exams or a thesis, receive the same degree, a Master of Arts in English.

American Literature, 1800-1900

Fiction

Child, Lydia Maria	<i>Hobomok</i> (1824)
Cooper, James Fenimore	<i>The Last of the Mohicans</i> (1827)
Poe, Edgar Allan	“The Tell-Tale Heart,” “The Black Cat,” “The Fall of the House of Usher,” “Murders in the Rue Morgue”
Fern, Fanny	<i>Ruth Hall</i>
Hawthorne, Nathaniel	<i>The Scarlet Letter</i> (1850)
Stowe, Harriet Beecher	<i>Uncle Tom’s Cabin</i> (1851)
Melville, Herman	“Bartleby, the Scrivener” (1853), <i>Benito Cereno</i> (1855), or <i>Typee</i>
James, Henry	<i>The Portrait of a Lady</i> (1881) or <i>Turn of The Screw</i>
Twain, Mark	<i>Adventures of Huckleberry Finn</i> (1885)
Harper, Frances Ellen W.	<i>Iola Leroy; Or Shadows Uplifted</i> (1892)
Gilman, Charlotte Perkins	“The Yellow Wallpaper” (1892)
Chesnutt, Charles	stories from <i>The Conjure Woman</i> (1899)
Chopin, Kate	<i>The Awakening</i> (1899)

Poetry

Bryant, “Thanatopsis”	
Horton, “On Hearing of the Intention of a Gentleman to Purchase the Poet’s Freedom”	
Longfellow, from “The Song of Hiawatha”	
Sigourney, “Death of an Infant”	
Schoolcraft, “Otagamiad”	
Whittier, “Snow-Bound”	
Very, “The New Birth,” “The Morning Watch”	
Fuller, “The One in All”	
Emerson, “Ode, Inscribed to W.H. Channing” and “Hamatreya”	
Harper, “The Slave Auction”	
Melville, “Shiloh”	
Ada, “An Appeal to Women”	
Whitman, “Song of Myself,” “I Sing the Body Electric,” “Crossing Brooklyn Ferry,” “Out of the Cradle Endlessly Rocking”	
Dickinson, <u>Final Harvest</u> (ed. Johnson)	
Stoddard, “The Wife Speaks”	
Gilman, “Homes” and “The Mother’s Charge”	

Prose

Apess, William	from <i>A Son of the Forest</i>
Emerson	“Nature,” “Self-Reliance,” “The Poet” (c. 1835)
Douglass, Frederick	<i>Narrative of the Life of Frederick Douglass</i> (1845)
Stanton, Elizabeth Cady	“Declaration of Sentiments” (1848)
Thoreau, Henry David	<i>Walden</i> (1854)
Jacobs, Harriet	<i>Incidents in the Life of a Slave Girl</i> (1861)
Lincoln, Abraham	Second Inaugural Address (1865)
Washington, Booker T.	“The Atlanta Exposition Speech” (1895)

American Literature, 1900-2000

Fiction

Dreiser, Theodore	<i>Sister Carrie</i> (1900)
Cather, Willa	<i>My Antonia</i> (1918)
Fitzgerald, F. Scott	<i>The Great Gatsby</i> (1925)
Larsen, Nella	<i>Passing</i> (1929)
Faulkner, William	<i>The Sound and the Fury</i> (1929) or <i>As I Lay Dying</i> (1930) or <i>Light in August</i> (1932)
	“A Rose for Emily” (1930,1931)
Hurston, Zora Neale	<i>Their Eyes Were Watching God</i> (1937)
Ellison, Ralph	<i>Invisible Man</i> (1952)
O’Connor, Flannery	“Everything that Rises Must Converge” (1955)
	“Good Country People” (1955)
Doctorow, E. L.	<i>Ragtime</i> (1974)
Silko, Leslie Marmon	<i>Ceremony</i> (1977)
DeLillo, Don	<i>White Noise</i> (1985)
Morrison, Toni	<i>Beloved</i> (1987)
Cisneros, Sandra	<i>House on Mango Street</i> (1989)
Allison, Dorothy	<i>Bastard out of Carolina</i> (1992)

Poetry

Hughes, Langston	“The Negro Speaks of Rivers” (1920)
	“The Weary Blues” (1925)
	“Song for a Dark Girl” (1927)
	“Trumpet Player” (1947)
Williams, William Carlos	“The Red Wheelbarrow” (1923)
	“The Rose” (1923)
Brooks, Gwendolyn	“The Mother” (1945)
	“Kitchenette Building” (1945)
	“The Sundays of Satin-Legs Smith” (1945)
Ginsberg, Allen	<i>Howl</i> (1956)
Rich, Adrienne	“Snapshots of a Daughter-in-Law” (1963)
	“Orion” (1969)
	“Diving into the Wreck” (1973)
Plath, Sylvia	“Morning Song” (1966)
	“Lady Lazarus” (1966)
	“Daddy” (1966)
Li-Young Lee	“Ash, Snow, or Moonlight” (1986)
	“This Room and Everything in It” (1990)
	“My Father, in Heaven, Is Reading Out Loud” (1990)

Drama

Miller, Arthur	<i>Death of a Salesman</i> (1949)
Hansberry, Lorraine	<i>A Raisin in the Sun</i> (1959)
Wilson, August	<i>Fences</i>

Prose

DuBois, W. E. B.	<i>The Souls of Black Folk</i> (1903)
Momaday, N. Scott	<i>The Way to Rainy Mountain</i> (1969)
Anzaldúa, Gloria	<i>Borderlands/La Frontera</i>

American Literature, 1850-1950

Fiction

Hawthorne, Nathaniel	<i>The Scarlet Letter</i> (1850)
Stowe, Harriet Beecher	<i>Uncle Tom's Cabin</i> (1851)
Melville, Herman	"Bartleby, the Scrivener" (1853) or <i>Benito Cereno</i> (1855)
Twain, Mark	<i>Adventures of Huckleberry Finn</i> (1883)
Harper, Frances Ellen W.	<i>Iola Leroy; Or Shadows Uplifted</i> (1892)
Gilman, Charlotte Perkins	"The Yellow Wallpaper" (1892)
James, Henry	<i>The Turn of the Screw</i> (1898)
Chopin, Kate	<i>The Awakening</i> (1899)
Cather, Willa	<i>My Antonia</i> (1918)
Fitzgerald, F. Scott	<i>The Great Gatsby</i> (1925)
Larsen, Nella	<i>Passing</i> (1929)
Faulkner, William	"A Rose for Emily" (1930)
Hurston, Zora Neale	<i>Their Eyes Were Watching God</i> (1937)
Wright, Richard	<i>Native Son</i> (1940)
Petry, Ann	<i>The Street</i> (1947)

Poetry

Whitman, Walt	<i>Leaves of Grass</i> (including 1855 preface)
Dickinson, Emily	selections from <i>Final Harvest</i> (Johnson, ed.)
Hughes, Langston	"The Negro Speaks of Rivers" (1920)
	"The Weary Blues" (1925)
	"Song for a Dark Girl" (1927)
	"Trumpet Player" (1947)
Williams, William Carlos	"The Red Wheelbarrow" (1923)
	"The Rose" (1923)
Brooks, Gwendolyn	"The Mother" (1945)
	"Kitchenette Building" (1945)
	"The Sundays of Satin-Legs Smith" (1945)

Drama

O'Neill, Eugene	<i>The Emperor Jones</i> (1921)
Miller, Arthur	<i>Death of a Salesman</i> (1949)

Prose

Thoreau, Henry David	<i>Walden</i> (1854)
Jacobs, Harriet	<i>Incidents in the Life of a Slave Girl</i> (1861)
Washington, Booker T.	"The Atlanta Exposition Speech" (1895)
DuBois, W. E. B.	<i>The Souls of Black Folk</i> (1903)
Locke, Alain	"The New Negro" (1925)
Hughes, Langston	"When the Negro Was in Vogue" (1940)

American Literature, Colonial through the 18th Century

Narrative

Rowlandson, Mary.	<i>The Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson</i> (1682)
Occom, Samson	“A Short Narrative of My Life” (1768)
Crevecoeur, H. J.	<i>Letters From an American Farmer</i> (1782)
Brown, William Hill	<i>The Power of Sympathy</i> (1789)
Equiano, Olaudah	<i>The Interesting Narrative of the Life of Olaudah Equiano</i> (1789)
Rowson, Susannah.	<i>Charlotte Temple</i> (1794)
Franklin, Benjamin	<i>The Autobiography of Benjamin Franklin</i> (1791)
Foster, Hannah.	<i>The Coquette</i> (1797)
Tyler, Royall	<i>The Algerine Captive</i> (1797)
Brown, Charles Brockden.	<i>Wieland</i> (1798)
Tenney, Tabitha	<i>Female Quixotism</i> (1801)

Poetry

Bradstreet, Anne	selections (1650-78)
Wigglesworth, Michael.	From <i>The Day of Doom</i> (1662)
Wheatley, Phyllis.	“A Farewell to America,” “To His Excellency General Washington” “Liberty and Peace” (1773-85)
Dwight, Timothy	“Greenfield Hill” (1794)

Drama

Tyler, Royall.	<i>The Contrast</i> (1787)
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Prose

Harriot, Thomas	“A Briefe and True Report of the New Found Land of Virginia” (1588)
Bradford, William.	“From Plimoth Plantation” (1620)
Winthrop, John.	“A Model of Christian Charity” (1630)
Mather, Cotton.	“The Trial of Martha Carrier” from <i>Wonders of the Invisible World</i> (1692);
Edwards, Jonathan,	selections from <i>Magnalia Christi Americana</i> (1702)
	from “Images of Divine Things” (1728) and “Sinners in the Hands of an Angry God” (1748)
Paine, Thomas	<i>Common Sense</i> (1775)
Jefferson, Thomas	“Declaration of Independence,” (1776); selected queries from <i>Notes on the State of Virginia</i> (1787)
<i>The Federalist Papers</i>	nos. 2, 6, 10, 12 (1787-8)
Murray, Judith Sargent	“On the domestic Education of Children” and “On the Equality of the Sexes” (1790)

Twentieth-Century British and Postcolonial Literature M.A. Exam List: Unless otherwise noted, “selected poems” and “selections” refer to those texts found in the *Norton Anthology of English Literature*, Vol 2, 7th edition.

1. Hardy, Thomas (1840-1928):

“Hap,” “The Darkling Thrush,” “The Ruined Maid,” “A Trampwoman’s Tragedy,”
“Channel

Firing,” “The Convergence of the Twain,” “Ah, Are You Digging My Grave?” “In Time
of ‘The

Breaking Nations,’” “He Never Expected Much”

2. Shaw, George Bernard (1856-1950):

Pygmalion or Heartbreak House

3. Conrad, Joseph (1857-1924):

Heart of Darkness or The Secret Agent

4. Yeats, William Butler (1865-1939):

“The Lake Isle of Innisfree,” “Adam’s Curse,” “No Second Troy,” “September 1913,”

“To a Shade,” “The Wilde Swans at Coole,” “Easter 1916,” “The Second Coming,”

“Sailing to Byzantium,” “Leda and the Swan,” “The Circus Animals’ Desertion”; *At the
Hawk’s Well* and *The Words Upon the Window-Pane*

5. Forster, E.M. (1879-1970):

A Passage to India

6. Joyce, James (1882-1841):

Dubliners or A Portrait of the Artist as a Young Man

7. O’Casey, Sean (1880-1964):

The Shadow of a Gunman

The Plough and the Stars

8. Bowen, Elizabeth (1899-1973):

The Last September or *Death of the Heart*

9. Woolf, Virginia

A Room of One’s Own

Mrs. Dalloway

10. Eliot, T.S. (1885-1865):

“The Love Song of J. Alfred Prufrock”

The Waste Land

11. Katherine Mansfield (1888-1923):

The Garden Party and Other Stories

12. Rhys, Jean (1894?-1979):

Wide Sargasso Sea

13. Smith, Stevie (1902-1971):

Selected poems

14. Beckett, Samuel (1906-1987):

Waiting for Godot or Endgame

15. Markandaya, Kamala (1924):

Nectar in a Sieve

16. O’Brien, Edna (1932-):

The Country Girls Trilogy or A Fanatic Heart

17. Walcott, Derek (1930):

Omeros

18. Soyinka, Wole (1934-):

Madmen and Specialists

19. Heaney, Seamus (1939-):

North

Station Island

20. Head, Bessie (1937-1986):

A Question of Power

21. Emecheta, Buchi (1944-):

The Joys of Motherhood

22. Rushdie, Salman (1947-):

Midnight's Children or The Satanic Verses

23. Desai, Anita (1947-):

Clear Light of Day

24. Winterson, Jeanette (1959-):

Written on the Body or Sexing the Cherry

Master's Exam List: Eighteenth Century

1. John Dryden (1631-1700)
"MacFlecknoe," "Absalom & Achitophel" (poetry)
"Defence of the Epilogue" (Essay on Dramatic Poetry) (prose)
All for Love (drama)
2. Samuel Pepys (1633-1703)
Selections from *The Diary* (prose)
3. George Etherege (1635-1691)
The Man of Mode (drama)
4. Aphra Behn (1640-1689)
Oroonoko (fiction)
The Rover and *The Feign'd Courtesans* (drama)
5. Daniel Defoe (1660-1731)
Robinson Crusoe (fiction)
6. Anne Finch (1661-1720)
Selected poems
7. Delarivier Manley (1663-1724)
Selections from *The New Atlantis* (prose), such as "A Fury of a Wife"
8. Jonathan Swift (1667-1745)
Gulliver's Travels (fiction)
"A Modest Proposal" (prose)
"Description of the Morning," "Description of a City Shower," "Stella's Birthday," and "Verses on the Death of Dr. Swift" (poetry)
9. Joseph Addison and Richard Steele (1672-1719)
Selections from *Spectator* and *Tatler* (prose)
10. Alexander Pope (1688-1744)
Selected poetry, including: "The Rape of the Lock," "An Essay on Criticism," "An Essay on Man," "An Epistle from Mr. Pope to Dr. Arbuthnot," and *The Dunciad* (parts, I and IV suggested)
11. Samuel Richardson (1689-1761)
Clarissa (modern, abridged edition) (fiction) OR *Pamela* (fiction)
12. Lady Mary Wortley Montagu (1689-1762)
Selected poems
13. Eliza Haywood (1693?-1756)
The Injur'd Husband OR *A Wife to be Lett* (fiction)
Anti-Pamela, or Feign'd Innocence Detected (prose)
14. Henry Fielding (1707-1754)
Tom Jones (fiction)
15. Samuel Johnson (1709-1784)
"The Vanity of Human Wishes" (poetry)
selections from *The Rambler* and *The Idler* (prose)
Preface to *The Plays of William Shakespeare* (prose – criticism)
Selections from *The Lives of the Poets* (prose – criticism)
16. Laurence Sterne (1713-1768)
Tristram Shandy (fiction)
17. Thomas Gray (1716-1771)
Selected poetry
18. Charlotte Lennox (1729-1804)
The Female Quixote (fiction)
19. Richard Sheridan (1751-1816)
School for Scandal and *The Critic* (drama)
20. Mary Wollstonecraft (1759-1797)

A Vindication of the Rights of Women (prose)
Maria (fiction)

Nineteenth-Century British Literature: Unless otherwise noted, “selected poems” and “selections” refer to those texts found in the *Norton Anthology of English Literature*, volume 2, 7th edition

1. Blake, William (1757-1827):
Songs of Innocence and Songs of Experience
“The Marriage of Heaven and Hell”
2. Wordsworth, William (1770-1850):
selections from the *Lyrical Ballads* (including the Preface)
“Ode: Intimations of Immortality”
3. Coleridge, Samuel Taylor (1772-1834):
selected poems
Biographia Literaria, chapter 13
4. Austen, Jane (1775-1817):
Persuasion or Emma
5. Byron, George Gordon, Lord (1788-1824):
Manfred, selections from *Don Juan*
6. Shelley, Percy (1792-1822):
“Alastor: or, The Spirit of Solitude,” “Mutability,” “Mont Blanc,” “Ode to the West Wind,” “Ozymandias”
“A Defence of Poetry”
7. Keats, John (1795-1821):
“The Eve of Saint Agnes,” “La Belle Dame Sans Merci,” “Lamia,” “Ode to a Nightingale”
“Ode to Psyche,” “Ode on a Grecian Urn,” “One on Melancholy”
selections from the letters
8. Shelley, Mary (1797-1851):
Frankenstein
9. Carlyle, Thomas (1795-1881):
“Captains of Industry” and “Democracy” (from *Past and Present*)
10. Browning, Elizabeth Barrett (1806-1861):
Aurora Leigh
11. Tennyson, Alfred Lord (1809-1892):
“Marianna,” “Ulysses,” “Tithonus,” “The Kraken,” “The Lady of Shallot,” “The Lotos-Eaters”
selections from *In Memoriam*
12. Thackeray, William Makepeace (1811-1863):
Vanity Fair
13. Browning, Robert (1812-1889):
selected poems
14. Dickens, Charles (1812-1870):
Hard Times, Bleak House, Oliver Twist, or A Tale of Two Cities
15. Bronte, Charlotte (1816-1855):
Jane Eyre or Vilette
16. Bronte, Emily (1818-1848):
Wuthering Heights
17. Arnold, Matthew (1822-1888):

Culture and Anarchy
“The Scholar Gypsy”
“*Dover Beach*”

18. Rossetti, Christina (1830-1894):
Selected poems from *Victorian Women Poets: An Anthology*, Ed A. Leighton and M. Reynolds

19. Hardy, Thomas (1840-1928):

Tess

- Selected poems
20. Wilde, Oscar (1854-1903):
“The Ballad of Reading Gaol”
The Picture of Dorian Gray

Twentieth-Century British Literature: Unless otherwise noted, “selected poems” and “selections” refer to those texts found in the *Norton Anthology of English Literature*, Volume 2, 7th edition.

1. Hardy, Thomas (1840-1928):
 “Hap,” “The Darkling Thrush,” “The Ruined Maid,” “A Trampwoman’s Tragedy,”
 “Channel
 Firing,” “The Convergence of the Twain,” “Ah, Are You Digging My Grave?” “In Time
of ‘The
 Breaking Nations,’” “He Never Expected Much”
2. Shaw, George Bernard (1856-1950):
Pygmalion or Heartbreak House
3. Conrad, Joseph (1857-1924):
Heart of Darkness or The Secret Agent
4. Yeats, William Butler (1865-1939):
 “The Lake Isle of Innisfree,” “Adam’s Curse,” “No Second Troy,” “September 1913,”
 “To a Shade,” “The Wilde Swans at Coole,” “Easter 1916,” “The Second Coming,”
 “Sailing to Byzantium,” “Leda and the Swan,” “The Circus Animals’ Desertion”; *At the
Hawk’s Well* and *The Words Upon the Window-Pane*
5. Forster, E.M. (1879-1970):
A Passage to India
6. Joyce, James (1882-1841):
Dubliners or A Portrait of the Artist as a Young Man
7. Bowen, Elizabeth (1899-1973):
 The Last September or *Death of the Heart*
8. Woolf, Virginia
A Room of One’s Own
Mrs. Dalloway
9. Lawrence, D.H. (1885-1930):
Women in Love
10. Eliot, T.S. (1885-1865):
 “The Love Song of J. Alfred Prufrock”
The Waste Land
11. Katherine Mansfield (1888-1923):
 The Garden Party and Other Stories
12. Rhys, Jean (1894?-1979):
Wide Sargasso Sea
13. Smith, Stevie (1902-1971):
 Selected poems
14. Beckett, Samuel (1906-1987):
Waiting for Godot or Endgame
15. Auden, W.H. (1907-1973):
 Selected poems
16. Lessing, Doris (1919-):
 The Golden Notebook or *The Good Terrorist*
17. O’Brien, Edna (1932-):

The Country Girls Trilogy or A Fanatic Heart

18. Heaney, Seamus (1939-):

North

Station Island

19. Rushdie, Salman (1947-):

Midnight's Children or The Satanic Verses

20. Winterson, Jeanette (1959-)

Written on the Body or Sexing the Cherry

Master's Exam: Renaissance List (late sixteenth to mid seventeenth century)

21. Thomas More (1478-1535)
selections from *Utopia* (prose)
22. Edmund Spenser (1552-1599)
Selections from *The Faerie Queene* (poetry) Books I and III suggested
23. Queen Elizabeth (1553-1602)
selected speeches (prose) and poems
24. Philip Sidney (1554-1586)
“The Defense of Poesy” (prose)
selections from *Astrophil and Stella* (poetry)
25. Francis Bacon (1561-1626)
The New Atlantis (prose)
“The Four Idols” (from *Novum Organum* -- prose)
26. Christopher Marlowe (1564-1593)
Doctor Faustus and *Edward II* (drama)
27. William Shakespeare (1564-1616)
Parts 1 and 2 Henry IV, Hamlet, Othello, Twelfth Night, Measure for Measure, The Tempest (drama)
selected sonnets (poetry)
28. King James I (1567-1625)
Daemonologie (prose)
29. Ben Jonson (1572-1637)
Volpone (drama)
- The Masque of Blackness (poetry/performance)**
30. John Donne (1572-1631)
Songs and Sonnets (poetry)
31. John Webster (1575?-1634?)
The Duchess of Malfi
32. Elizabeth Cary (1585?-1639)
33. *The Tragedy of Mariam* (drama)
Songs and Sonnets(poetry)
34. Robert Herrick (1591-1674)
selected poems (*Hesperides* suggested)
35. George Herbert (1593-1633)
selected poems (*The Temple* suggested)
36. Reginald Scot
The Discoverie of Witchcraft (prose – circa 1603)
37. John Milton (1608-1674)
Selected short poems (“When I Consider How My Light is Spent,” “Methought I Saw My Late
Espous’d Saint,” “L’ Allegro” suggested)
Paradise Lost (poetry)
Areopagitica (prose)
38. Thomas Dekker, with John Ford and William Rowley
The Witch of Edmonton (drama – circa 1621)
The True Law of Free Monarchies (prose)
39. Robert Burton
selections from *The Anatomy of Melancholy* (1621)
40. Andrew Marvell (1621-1678)
Selected poems (surely “To His Coy Mistress”)