Because this field is so broad and various, you cannot be expected to have comprehensive knowledge of it—even if, working within the constraints of a single exam, you could demonstrate that.

What can reasonably be expected is a clear sense of some of the pertinent historical circumstances in addition to knowledge of an appropriate (see below) selection of literary productions.

This knowledge should not be thin, as if derived solely from reference works, but thick, being based on close acquaintance with (and reflection on) secondary as well as primary sources.

In addition to ideas about a number of works and authors, you should have ideas about the development of literary genres, the impact of literary or cultural movements, and the course of critical or cultural debates (say, at minimum, two of each).

In order to demonstrate proficiency, you should show evidence of the breadth, depth, analytical ability, awareness of critical issues, and argumentative skill that are expected in the scholarly writing of our field.
FIELD VII BRITISH LITERATURE SINCE 1900

READING LIST
AS PUBLISHED ON MAY 19, 2014

PART I: PRIMARY TEXTS

a. All of the following (~60 titles) are fair game.
   Chinua Achebe, *Things Fall Apart*
   W. H. Auden, selected poems
   Samuel Beckett, *Waiting for Godot*
   ---, *Murphy OR Watt*
   Eavan Boland, *Outside History*
   Elizabeth Bowen, *The Death of the Heart*
   Caryl Churchill, *Top Girls*
   Joseph Conrad, *Heart of Darkness*
   ---, *Lord Jim* (plus “The Secret Sharer”)
   J. M. Coetzee, *Waiting for the Barbarians*
   T. S. Eliot, selected poems (including *The Waste Land* and *Four Quartets*)
   Ford Madox Ford, *The Good Soldier*
   E. M. Forster, *A Passage to India OR Howards End*
   John Fowles, *The French Lieutenant’s Woman*
   Nadine Gordimer, *The Conservationist*
   H.D., selected poems
   Thomas Hardy, selected poems
   Seamus Heaney, selected poems
   G. M. Hopkins, selected poems
   A.E. Housman, selected poems
   Ted Hughes, selected poems
   Aldous Huxley, *Brave New World*
   James Joyce, *A Portrait of the Artist as a Young Man*
   ---, *Dubliners*
   ---, *Ulysses*
   Rudyard Kipling, *Kim*
   Philip Larkin, selected poems
   D. H. Lawrence, selected poems (including *Birds, Beasts, and Flowers*)
   ---, *The Rainbow OR selected stories*
   ---, *Women in Love*
   Doris Lessing, *The Golden Notebook*
   Wyndham Lewis, *Tarr*
   Katherine Mansfield, *Collected Stories*
Ian McEwan, *Atonement*
V. S. Naipaul, *A Bend in the River*
Sean O’Casey, *Juno the the Paycock*
George Orwell, 1984 OR *Animal Farm*
John Osborne, *Look Back in Anger*
Harold Pinter, *The Birthday Party* OR *The Homecoming*
Ezra Pound, selected poems (including “Hugh Selwyn Mauberley”)
Jean Rhys, *Wide Sargasso Sea*
Salman Rushdie, *Midnight’s Children*
George Bernard Shaw, *Major Barbara* OR *Man and Superman*
Stevie Smith, selected poems
Zadie Smith, *White Teeth*
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
J. M. Synge, *The Playboy of the Western World*
Dylan Thomas, selected poems
Derek Walcott, *Omeros*
Evelyn Waugh, *Brideshead Revisited*
H. G. Wells, *Tono Bungay* OR *The Time Machine*
Oscar Wilde, *The Picture of Dorian Gray*
Virginia Woolf, *Mrs. Dalloway* OR *To the Lighthouse*
---, *Orlando*
---, *The Waves* OR *Between the Acts*
W. B. Yeats, selected poems (including the volume *The Tower*)

*Poetry of The Great War (selections from the poetry of Siegfried Sassoon, Wilfred Owen, Herbert Read, Isaac Rosenberg, et al., such as may be found in *The Penguin Book of First World War Poetry*, ed. John Silkin)*

**b. Choose ten or more of the following (~30) titles.**

J. G. Ballard, *Crash*
Pat Barker, *Regeneration*
Julian Barnes, *England, England*
Anthony Burgess, *A Clockwork Orange*
Arnold Bennett, *Anna of the Five Towns*
A.S. Byatt, *Possession*
Michael Field, selected poems
William Golding, *Lord of the Flies*
Robert Graves, *Goodbye to All That*
Graham Greene, *The Quiet American*
Tony Harrison, selected poems
Geoffrey Hill, selected poems
Kazuo Ishiguro, *The Remains of the Day*
Rudyard Kipling, selected poems
Penelope Lively, *Moon Tiger*
David Lodge, *Thinks*
Malcolm Lowry, *Under the Volcano*
Mina Loy, *Lunar Baedeker*
Derek Mahon, selected poems
Medbh McGuckian, *Marconi’s Cottage*
Paul Muldoon, selected poems
Daljit Naga, *Look We Have Coming to Dover*
Flann O’Brien [Brian O’Nolan], *At Swim-Two-Birds*
Craig Raine, *History: The Home Movie*
Peter Shaffer, *Equus*
D. M. Thomas, *The White Hotel*
Edward Thomas, selected poems

**N. B.** Candidates should also show familiarity with documentary works relating to the major figures, such as biographies, journals, or correspondence.

**PART II: CRITICAL TEXTS**

a. Important critical writings by major authors of the long 20th century*
   - T. E. Hulme, “Romanticism and Classicism” (essay)
   - D. H. Lawrence, “Morality and the Novel,” “Why the Novel Matters,” “Poetry of the Present,” and “Pornography and Obscenity” (essays)
   - Salman Rushdie, “Outside the Whale” (essay)
   - Virginia Woolf, *Collected Essays* (especially “Modern Fiction” and “Mr. Bennett and Mrs. Brown”)
   - ---, *A Room of One’s Own*
   - W. B. Yeats, *Essays and Introductions* (especially “The Symbolism of Poetry”)

*Modernism*, ed. Malcolm Bradbury and James McFarlane, contains several of the above titles as well as many other crucial critical writings by major authors of the period.
b. Choose five (5) titles from the following list of more general literary histories
   Erich Auerbach, *Mimesis* (ch. 20, “The Brown Stocking”)
   Tim Armstrong, *Modernism: A Cultural History*
   Christopher Butler, *Early Modernism*
   Astradur Eysteinsson, *The Concept of Modernism*
   Michael Levenson, *A Genealogy of Modernism*
   ---, *Modernism*
   ---, *The Cambridge Companion to Modernism*
   Josephine Miles, *Eras and Modes in British Poetry*
   Peter Nicholls, *Modernisms*
   Austin Quigley, *The Modern Stage and Other Worlds*
   Brian Shaffer, *Reading the Novel in English, 1950-2000*
   Michael H. Whitworth, *Modernism*

c. Choose ten (10) or more titles from the following list of more particular studies of the long century
   Daniel Albright, *Quantum Poetics*
   Walter Allen, *Tradition and the Dream*
   Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back*
   Richard Begam and Michael Moses, Eds., *Modernism and Colonialism*
   Shari Benstock, *Women of the Left Bank*
   Terry Eagleton, et al., *Nationalism, Colonialism, and Literature*
   James English, *Comic Transactions: Literature, Humor, and the Politics of Community in Twentieth-Century Britain*
   Martin Esslin, *The Theatre of the Absurd*
   Jed Esty, *A Shrinking Island: Modernism and National Culture in England*
   Rita Felski, *The Gender of Modernity*
   Joseph Frank, *The Widening Gyre: Crisis and Mastery in Modern Literature*
   Christine Froula, *Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity*
   *Paul Fussell, The Great War and Modern Memory*
   Peter Gay, *Modernism: The Lure of Heresy*
   Sandra Gilbert and Susan Gubar, *No Man’s Land*
   Richard Gilman, *The Making of Modern Drama*
   Paul Gilroy, *The Black Atlantic*
   Stuart Hall, *Critical Dialogues in Cultural Studies*
Barbara Hardy, The Advantage of Lyric
Gabriel Josipovici, What Ever Happened to Modernism?
Hugh Kenner, The Pound Era
Frank Kermode, The Sense of an Ending
Robert Langbaum, The Mysteries of Identity: A Theme in Modern Literature
F. R. Leavis, The Great Tradition
---, Two Cultures?
Michael Levenson, Modernism and the Fate of Individuality
Timothy Materer, Modernist Alchemy: Poetry and the Occult
Perry Meisel, The Myth of the Modern
Margot Norris, Beasts of the Modern Imagination
Michael North, The Dialect of Modernism
Marjorie Perloff, The Dance of the Intellect
---, Wittgenstein’s Ladder
Lawrence Rainey, Institutions of Modernism: Literary Elites and Public Culture
Jahan Ramazani, The Hybrid Muse: Postcolonial Poetry in English
Kathleen Renk, Magic, Science, and Empire in Postcolonial Literature
Edward Said, Culture and Imperialism
Daniel R. Schwarz, Reconfiguring Modernism
Bonnie Kime Scott, Gender in Modernism: New Geographies, Complex Intersections
John Russell Taylor, Anger and After
Raymond Williams, The Politics of Modernism: Against the New Conformists
W. B. Worthen, Modern Drama and the Rhetoric of Theatre

d. Choose five (5) or more titles from the following list of studies devoted to particular authors
Elizabeth Abel, Virginia Woolf and the Fictions of Psychoanalysis
Daniel Albright, Personality and Impersonality: Lawrence, Woolf, Mann
Keith Alldritt, The Making of George Orwell
Derek Attridge, J. M. Coetzee and the Ethics of Reading
William Baker, Harold Pinter
Ann Banfield, The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism
Richard Begam, Samuel Beckett and the End of Modernity
Harold Bloom, Yeats
Enoch Brater, Beyond Minimalism
Pamela Caughie, Virginia Woolf in the Age of Mechanical Reproduction
Frederick Crews, E. M. Forster: the Perils of Humanism
W. E. Demastes, British Playwrights, 1956-1995
Maria DiBattista, The Fables of Anon: Virginia Woolf’s Major Fictions
Robert Eaglestone and Martin McQuillan, *Salman Rushdie: Contemporary Critical Perspectives*


Stephen Greenblatt, *Three Modern Satirists: Waugh, Orwell, and Huxley*

Clive Hart and David Hayman, *James Joyce’s Ulysses: Critical Essays*

Cheryl Herr, *Joyce’s Anatomy of Culture*

Graham Hough, *The Dark Sun: A Study of D. H. Lawrence*

Hugh Kenner, *T. S. Eliot: The Invisible Poet* ---, *Dublin’s Joyce*

James Longenbach, *Stone Cottage: Pound, Yeats, and Modernism*

Jerome Meckier, *Critical Essays on Aldous Huxley*

Rob Nixon, *London Calling: V. S. Naipaul, Postcolonial Mandarin*

Michael North, *The Political Aesthetic of Yeats, Eliot, and Pound*

Jeffrey M. Perl, *Skepticism and Modern Enmity: Before and After Eliot*

John Rodden, *The Politics of Literary Reputation: The Making and Claiming of ‘St George’ Orwell*

Roberta Rubenstein, *The Novelistic Vision of Doris Lessing*

Wilfred Stone, *The Cave and the Mountain*

Helen Vendler, *Yeats’s Vision and the Later Plays*

Thomas Whitaker, *Swan and Shadow: Yeats’s Dialogue with History*