

M.A. FINAL EXAMINATION: ORAL PART

All candidates are examined by a single committee. The contents and structure of individual examinations are determined by the special programme completed by the candidate. The examination has two parts:

Part A) Special Programme specific:

two questions (40 min. approx.) address the discipline(s) taught in the special programme.

Below see specifications for

- [1\) English Literature](#)
- [2\) American Literature and Studies](#)
- [3\) British and Commonwealth Studies](#)
- [4\) Irish Studies](#)
- [5\) Critical and Cultural Theory](#)

Part B) [Literary Theory and Criticism](#) – compulsory for all candidates:

one question (20 min. approx.) focuses on theoretical and critical texts.

A) Special Programme specific

1. English Literature: literary history

Candidates will concentrate on explaining developmental tendencies and important structural features of English literature. Questions will be formulated from wider areas of topics. The student's ability to formulate and structure his or her entire answer is also assessed (the answer does not have to follow chronological order).

Candidates are required to bring a reading list (for model reading list, see below).

Examples of themes:

- development of the English novel (narrative methods in the English novel from its beginnings to the present; contemporary prose and its links with various traditions in the history of the novel; types of characterization in various periods; etc.)
- development of English drama (development of comedy from its beginning to the present period; development of tragedy from its beginning to the present period; English theatre and its audience; language of English drama from the beginning to the present period; historical changes of the interpretation of Shakespeare's plays; etc.)
- development of English poetry (development of poetic forms from the Middle Ages to the present period; language of English poetry; Romanticism and Modernism in English poetry; etc.)
- the history of English thinking about literature (renaissance, classicist, romantic and modernist views of literature; main directions in literary theory and critical thinking in this century; etc.)

These are not exam questions, they are merely intended to orientate the candidate as to what will be expected of her/him. The aim of the examination is to show that the candidate has mastered a sufficient volume of facts and knowledge and is capable of independent and inventive thinking.

Reading list

Candidates must have good knowledge of all the titles on the BA Final Exam Reading Lists (both English and American literature) and of the following works:

- *Beowulf*
- *Sir Gawain and the Green Knight* (recommended edition: Penguin Classics, edited by Harrison K. and Cooper, H.)
- Ch. Marlowe, *The Jew of Malta*
- W. Shakespeare, 12 plays (e.g. 4 tragedies, 4 comedies, 2 history plays, 2 romances, etc.)
- Philip Massinger, *A New Way to Pay Old Debts* OR another Jacobean or Carolinian drama
- E. Spenser, *Epithalamion*; a selection from *The Faerie Queene*
- Ph. Sidney, *Astrophel and Stella*
- J. Milton, *Paradise Lost*, a selection from shorter poems

- W. Congreve, *The Way of the World*
- Behn, *Oroonoko*
- T. Smollett, *The Expedition of Humphrey Clinker*
- L. Sterne, *A Sentimental Journey through France and Italy*
- O. Goldsmith, *The Vicar of Wakefield*
- W. Wordsworth, *The Prelude* (version 1850) Books I, II, VI, IX, XIV
- S.T. Coleridge, *Biographia Literaria*, chapters XIII and XIV; "Christabel"
- G.G. Byron, *Childe Harold's Pilgrimage; The Giaour*
- P.B. Shelley, *A Defence of Poetry*
- Mary W. Shelley, *Frankenstein, or the Modern Prometheus*
- Dickens, *Hard Times*
- Elizabeth Gaskell, *North and South*, OR, *Mary Barton*, OR *Cranford*
- W. Collins, *The Woman in White* OR *The Moonstone*
- G. Eliot, *Middlemarch*
- L. Carroll, *Alice's Adventures in Wonderland; Through the Looking-Glass*
- G. Meredith, *The Egoist*
- A selection from T. Carlyle, J. Ruskin, M. Arnold, W. Pater
- J. Conrad, *Lord Jim* OR *Nostromo*
- J. Joyce, *Ulysses*
- V. Woolf, *Orlando*
- W.S. Maugham, a selection of short stories
- T.S. Eliot, a selection from the essays ("Tradition and the Individual Talent", etc.)
- Thomas, *Collected Poems* (selection)
- W.H. Auden, *Collected Longer Poems; Collected Shorter Poems* (selection)
- P. Larkin, *The Whitsun Weddings*
- S. Heaney, *North*
- Th. Gunn, *Moly*
- G. Hill, *Mercian Hymns*
- H. MacDiarmid, *Selected Poems*
- Thomas, *Selected Poems*
- T. Hughes, *Selected Poems*
- L. Lochhead, *The Colour of Black and White*
- J.M. Synge, *The Playboy of the Western World*
- S. O'Casey, *The Plough and the Stars* OR *Juno and the Paycock* OR *The Shadow of a Gunman*
- G. Orwell, a selection from the essays
- G. Greene, one novel (apart from *The Heart of the Matter*)
- J. Wain, *Hurry on Down* OR J. Braine, *Room at the Top*
- Sillitoe, *Saturday Night and Sunday Morning* OR another novel
- W. Golding, one novel (apart from *Lord of the Flies*)
- Murdoch, *Black Prince* OR *A Word Child*
- M. Spark, *The Ballad of Peckham Rye* OR *The Prime of Miss Jean Brodie*
- Bainbridge, *The Bottle Factory Outing*
- Wilson, *No Laughing Matter*
- Gray, *Lanark*
- P. White, *Voss*
- V.S. Naipaul, *A House for Mr Biswas*
- M. Atwood, *The Handmaid's Tale*
- Graham Swift, *Waterland*
- Peter Carey, *Oscar and Lucinda*
- Hanif Kureishi, *The Buddha of Suburbia*
- Alan Hollinghurst, *The Line of Beauty*

- Hillary Mantel, *Wolf Hall*
- Howard Jacobson, *The Finkler Question*
- J. Banville, *The Book of Evidence*
- S. Beckett, *Waiting for Godot*
- A play by D. Hare or H. Brenton or H. Barker or Caryl Churchill
- A play by S. Kane or M. Ravenhill
- A play by M. Crimp or D. Greig or Debbie Tucker Green or Tanika Gupta or Lucy Prebble

2. American Literature and Studies: literary history

Candidates will concentrate on explaining developmental tendencies and important structural features of American literature and its cultural context. The questions will concern wider areas of topics. The student's ability to formulate and structure his or her entire answer is also assessed (the answer does not have to follow chronological order).

Candidates are required to bring a reading list (model reading list – see below).

Examples of themes:

- development of the American novel (narrative methods in the American novel from its beginnings to the present; contemporary prose and its links with various traditions in the history of the novel; types of characterization in various periods; etc.)
- development of American drama (American versions of comedy and tragedy; American theatre and its audience - position of theatre in public life; the language of American drama; interpretations of American realities on the stage; etc.)
- development of American poetry (development of poetic forms from colonial to the present period; the language of American poetry; Romanticism and Modernism in American poetry; contemporary and its audiences; etc.)
- the history of American thinking about literature (puritan, romantic, transcendental, and modernist views of literature; main directions in literary theory and critical thinking in this century; etc.)

These are not exam questions; they are merely intended to orient the candidate. The aim of the examination is to show that the candidate has mastered a sufficient volume of facts and knowledge and is capable of independent and inventive thinking.

Reading list

If the title is not specified, or preceded by "from", read the selection of texts in the *Norton Anthology*, 5th ed., 1998 (marked in the list as N5), or 3rd ed., 1985 (N3) where also many of the works listed below are reprinted. If the publication details of a particular edition are specified, then this is intended only to give a general idea of the extent of reading required where that particular author is concerned.

Candidates must have good knowledge of all the titles on the BA Final Exam Reading Lists (both English and American literature) and of the following works:

- John Smith, from *The Generall Historie of Virginia* N5
- William Bradford, from *Of Plymouth Plantation* N5
- John Winthrop, *A Model of Christian Charity* N5
- Jonathan Edwards, *A Divine and Supernatural Light*, N5
- Sacvan Bercovitch, Preface to the 2011 edition of *The Puritan Origins of the American Self*
- Phillis Wheatley, poems N5
- Charles Brockden Brown, *Wieland* OR *Memoirs of Carwin the Biloquist*
- James Fenimore Cooper, "Notions of the Americans" N3
- Edgar Allan Poe, poems N5, tales N5; essays N5
- Ralph Waldo Emerson, essays N5
- Margaret Fuller, *Woman in the Nineteenth Century* (1845), Part III;
<http://www.vcu.edu/engweb/transcendentalism/authors/fuller/woman1.html>
- Nathaniel Hawthorne, *The House of the Seven Gables*

- Herman Melville, “Benito Cereno” N5; *Billy Budd* N5
- Walt Whitman, *Democratic Vistas* N5; “A Backward Glance o’er Travel’d Roads” N5, N
- Emily Dickinson, poems N
- Samuel Langhorne Clemens, “The Notorious Jumping Frog of Calaveras County” N5; from *Roughing It* N5; *Life on the Mississippi* OR *Mysterious Stranger* OR *Letters from the Earth*
- Henry James, “The Real Thing” N5; *The American*; *The Portrait of a Lady*; *The Turn of the Screw* N3; *The Ambassadors*, OR *The Wings of the Dove*, OR *The Golden Bowl*
- Stephen Crane, “The Open Boat” N5; “The Bride Comes to Yellow Sky” N5
- Theodore Dreiser, *Sister Carrie* OR *An American Tragedy*
- Willa Cather, *My Ántonia* N5
- Elizabeth Cady Stanton, “Declaration of Sentiments and Resolutions.”
- Langston Hughes, poems N5
- William Faulkner, *Light in August* OR *Absalom! Absalom!*
- Robert Frost, *Selected Poems* (ed. I. Hamilton)
- Ezra Pound, *Selected Poems* (Faber & Faber)
- T.S. Eliot, *Selected Poems*
- Marianne Moore, poems N5
- Wallace Stevens, *Selected Poems* (Faber & Faber)
- Gertrude Stein, *Norton* selection of one title N
- John Steinbeck, *Grapes of Wrath* OR *Of Mice and Men* OR *Tortilla Flat*
- Nathanael West, *Miss Lonelyhearts* OR *The Day of the Locust*
- Richard Wright, *Native Son*
- Sam Shepard, *True West* OR *Buried Child*
- Leslie Marmon Silko, one novel, OR Louise Erdrich, one novel
- Allen Ginsberg, poems N5
- Elizabeth Bishop, *Complete Poems*
- Sylvia Plath, poems N5
- Robert Lowell, *Selected Poems* (Faber & Faber, ed. M. Hofmann)
- John Ashbery, *Self-Portrait in a Convex Mirror* N5
- James Merrill, *Selected Poems* (Carcanet ed.)
- Jorie Graham, *Dream of the Unified Field: Selected Poems* N3
- Louise Glück, *The Wild Iris*
- James Baldwin, *Essays*
- Flannery O’Connor, “Good Country People”; “The Life You Save May Be Your Own” N5
- Eudora Welty, “Petrified Man” N5
- Philip Roth, one novel
- John Updike, one novel
- Thomas Pynchon, *The Crying of Lot 49* OR *Gravity’s Rainbow* OR *Mason & Dixon* OR *Against the Day*
- Toni Morrison, one novel
- Rita Dove, *Mother Love* OR LeRoi Jones, poems N5
- N. Scott Momaday, *Norton* selection from *The Way to Rainy Mountain* N5
- Maxine Hong Kingston, “No Name Woman” N3
- Don DeLillo, *White Noise* OR *Mao II*
- Tony Kushner, *Angels in America*
- Jhumpa Lahiri, *Interpreter of Maladies* (a short story collection)
- David Foster Wallace, *The Pale King*
- Suzan-Lori Parks, *Topdog/Underdog*
- Junot Díaz, *The Brief Wondrous Life of Oscar Wao*

3. British and Commonwealth Studies: cultural and literary history of the British and Commonwealth area

The questions will be related specifically to the cultural and literary history of the British and Commonwealth area and/or devoted to a discussion of the relation of this area to English and American literature (knowledge of English and American literature is based on the BA Final Exam reading lists). The candidate will concentrate on explaining developmental tendencies and important structural features of the cultures and literatures in the British and Commonwealth area. The question will concern issues related to topics applicable to problems of the colonial and post-colonial condition in the whole area and in selected regions and countries, i.e. the historical and contemporary developments, dealt with in general comparison and in specific detail. An independent conception and structuring of the whole answer are also assessed (the answer does not have to follow chronological order).

Bring your reading list (model reading list – see below)

Examples of issues:

- development of individual literary genres in the specific cultural area (e.g. the history of the Indian novel in English; developments in contemporary Canadian drama; the tradition of Australian short story; Scottish women's writing; the oral tradition in Caribbean or African literatures; etc.). The question may reflect the exact area of the student's specialization.
- multiculturalism in contemporary literature
- diaspora and migration as an issue in British and Commonwealth literatures and cultures
- history of the British Empire and the Commonwealth; its reflection in culture
- English language and national literatures
- relation to British and American literature (e.g. Canadian and American drama, realism and local colour, modernism and postmodernism etc.)
- (post)colonial encounters

These are not exam questions; they are merely intended to orient the candidate. The aim of the examination is to show that the candidate has mastered a sufficient volume of facts and knowledge and is capable of independent and inventive thinking.

Reading list:

Candidates must have good knowledge of all the titles on the BA Final Exam Reading Lists (both English and American literature) and of the following works:

- W. Shakespeare, *The Tempest*
- Behn, *Oroonoko*
- Lady Mary Wortley Montagu, *The Turkish Embassy Letters*
- Selections from Olaudah Equiano (OR other slave narratives, e.g. by Ignatius Sancho, Mary Prince etc.), see e.g. *The Norton Anthology of American literature*, vol. 1
- Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave*
- J. Conrad, *Lord Jim* OR *Nostromo*
- R. Kipling, selection of poetry, short stories, OR a novel (e.g. *Kim*)
- J.G. Farrell, *The Siege of Krishnapur*
- Paul Scott, *Staying On* OR *The Raj Quartet*
- Jean Rhys, *Wide Sargasso Sea*
- Salman Rushdie, *Midnight's Children* OR *The Satanic Verses* OR another novel
- Kazuo Ishiguro, one novel
- H. Kureishi, *The Buddha of Suburbia*; short stories OR another novel
- Zadie Smith, *White Teeth*
- Sam Selvon, *The Lonely Londoners*
- Caryl Phillips, *The Final Passage* OR *Cambridge* OR *Higher Ground*

- V.S. Naipaul, *A Bend in the River* OR *A House for Mr Biswas* OR *The Enigma of Arrival* OR *The Middle Passage*
- Timothy Mo, *Sour Sweet*
- Selection of poetry and essays (C.L.R. James, Derek Walcott, Linton Kwesi Janson, David Dabydeen, Benjamin Zephaniah, Fred D'Aguiar, Jamaica Kincaid, etc.) see e.g. *The Routledge Anthology of Caribbean Literature*, ed. by A. Donnell OR *The Fire People: A Collection of Contemporary Black British Poets*, ed. by Lemn Sissay OR *IC3: The Penguin Book of New Black Writing in Britain*)
- Jackie Kay, *The Trumpet* OR selections from poetry
- One novel by Diran Adebayo (e.g. *Some Kind of Black*) OR Courttia Newland (e.g. *The Scholar*) OR Fred D'Aguiar (e.g. *Feeding the Ghosts* OR *The Longest Memory*)
- Ben Okri, *The Famished Road*
- Buchi Emecheta, one novel OR Chinua Achebe, *Things Fall Apart* OR Wole Soyinka, a play (see *Collected Plays*)
- Robert Burns, selected poems
- Walter Scott, one novel
- Lewis Grassie Gibbon, *A Scots Quair*
- Selections from poetry (e.g. Edwin Muir, Hugh MacDiarmid, D. Dunn etc.)
- Liz Lochhead, *The Colour of Black and White* OR plays (in *Plays by Women*, ed. M. Wandor)
- Alastair Gray, *Lanark*
- James Kelman, *How Late it Was, How Late*
- Katherine Mansfield, selected short stories
- Patrick White, *Voss* OR another novel
- P. Carey, *Oscar and Lucinda* OR another novel
- Thomas Keneally, one novel OR David Malouf, one novel OR Keri Hulme, *The Bone People*
- Bankim Chandra Chatterjee, *The Rajmohan's Wife* OR Kamala Markandaya (e.g. *The Nowhere Man* OR *Nectar in a Sieve*) OR Mulk Raj Anand (e.g. *Untouchable*)
- R.K. Narayan, *Mr Sampath: the Printer of Malgudi* OR another novel
- Raja Rao, *The Cat and Shakespeare* OR another novel
- Arundhati Roy, *The God of Small Things* OR Anita Desai, *Fasting, Feasting*
- Shashi Tharoor, *Riot* OR Amitav Ghosh, one novel
- Nissim Ezekiel, poems
- Vikram Seth, *A Suitable Boy* (selected chapters)
- Margaret Atwood, *The Handmaid's Tale*
- Susan Moodie, *Roughing It In the Bush*
- Michael Ondaatje, *The English Patient*
- Margaret Laurence, *The Diviners*
- Thomas King, *Green Grass, Running Water*
- Joy Kogawa, *Obasan*
- Stephen Leacock, *Sunshine Sketches of a Little Town*
- Short stories (Alice Munro, "Something I've Been Meaning to Tell You"; Ruby Wiebe, "The Naming of Albert Johnson"; Mavis Gallant, "The Ice Wagon Going Down the Street"; W.P. Kinsella, "Shoeless Joe Jackson Goes to Iowa")
- Selected poems by Earle Birney, Al Purdy, Irving Layton, Leonard Cohen, Margaret Atwood (in *An Anthology of Canadian Literature in English*, ed. by Russell Brown, Donna Bennett and Natalie Cooke)
- George Ryga, *The Ecstasy of Rita Joe*
- Judith Thompson, *Sled*
- James Reaney, *The Donnellys*
- N. Gordimer, one novel
- J.M. Coetzee, *Disgrace* OR another novel

Note: After consultation with the programme director the list may be amended in order to reflect the exact area of students' specialization, i.e. the balance of representative texts may be altered.

4. Irish Studies: literary history

Candidates will concentrate on explaining developmental tendencies and important structural features of Irish literature. Questions will be formulated from wider areas of topics. The student's ability to formulate and structure his or her entire answer is also assessed (the answer does not have to follow chronological order).

Candidates are required to bring a reading list (for model reading list, see below).

Examples of problem areas:

- basic features and development of Anglo-Irish writing
- development of modern Irish drama (origins of modern Irish drama, the role of Irish drama and theatre in the national revival, basic features of "the Irish play", the language of Irish drama, Irish drama in the European context, modern Irish drama in relation to British and American drama, drama and theatre in and about Northern Ireland, contemporary Irish drama and the Celtic Tiger, etc.)
- the Irish novel (narrative methods in the Irish novel from its beginnings to the present; contemporary prose and its links with various traditions in the history of the novel in English, the Irish novel and censorship, Irish and European modernism and postmodernism, the novel in and about Northern Ireland etc.)
- development of the Irish short story (narrative methods in Irish short stories; contemporary prose and its links with various traditions in the history of the writing in English, the Irish short story and censorship, Irish and European modernism and postmodernism, the short story in and about Northern Ireland etc.)
- development of Irish poetry (bardic poetry and the Gaelic social order, Anglo-Irish poetry, poetry and the Irish national revival, modern and contemporary poetry in English and Irish, Romanticism and Modernism in Irish poetry, poetry in and about Northern Ireland, etc.)

These are not exam questions, they should only provide orientation for the candidate as to what will be expected of her/him. The aim of the examination is to show that the candidate is capable of independent and original thinking and has mastered a sufficient volume of facts and knowledge.

Reading list:

Candidates must have good knowledge of all the titles on the BA Final Exam Reading Lists (both English and American literature, the former of which includes a number of canonical works of Irish literature which are also included here for the sake of clarity), and of the following works:

- *The Táin* (trans. Thomas Kinsella or Ciaran Carson)
- *Cúirt an Mheán Oíche* (*The Midnight Court*; Ciaran Carson's translation recommended)
- Seán Ó Tuama and Thomas Kinsella, eds, *An Duanaire: Poems of the Dispossessed*, at least 10 poems in translation
- Jonathan Swift, *Gulliver's Travels*; *A Modest Proposal*
- Laurence Sterne, *Tristram Shandy*
- Richard Brinsley Sheridan, *The School for Scandal*
- Maria Edgeworth, *Castle Rackrent*
- Oscar Wilde, *The Picture of Dorian Gray*; *The Importance of Being Earnest*
- G.B. Shaw, *John Bull's Other Island* and 1 other play
- W.B. Yeats, *The Tower* and 2 plays
- Lady Gregory, 1 play
- J.M. Synge, *The Playboy of the Western World* and 1 other play OR *The Aran Islands*
- Sean O'Casey, 2 plays
- Pádraic Ó Conaire, *Deoraíocht* (trans. Gearailt Mac Eoin or Daniela Theinová)
- James Joyce, *Dubliners*; *A Portrait of the Artist as a Young Man*; *Ulysses*; *Finnegans Wake* (extracts)
- Elizabeth Bowen, 1 novel OR short story collection
- Kate O'Brien, 1 novel

- 1 play by Denis Johnston, Padraic Colum, George Fitzmaurice, George Shiels, Lennox Robinson or T.C. Murray
- Flann O'Brien, *The Third Policeman*, and *At Swim-Two-Birds* OR *The Poor Mouth*
- 1 short story collection by Frank O'Connor OR Sean O'Faolain OR Liam O'Flaherty
- Patrick Kavanagh, *The Great Hunger*
- Louis MacNeice, *Autumn Journal* OR *The Burning Perch*
- Máirtín Ó Cadhain, *Cré na Cille* (trans. Liam Mac Con Iomaire and Tim Robinson or Radvan Markus, min. Interludes I-III)
- Brendan Behan, *The Quare Fellow* OR *The Hostage*
- Samuel Beckett, 2 plays and 2 prose texts
- Seamus Heaney, 2 poetry collections
- Derek Mahon, any 20 poems from his *Collected Poems*
- Michael Longley, *Gorse Fires* OR *The Ghost Orchid*
- Paul Muldoon, *The Annals of Chile* OR *Quoof* OR *Maggot*
- Medbh McGuckian, *Venus and the Rain* OR *The Book of the Angel* OR *On Ballycastle Beach*
- Louis de Paor, ed. *Leabhar na hAthghabhála/Poems of Repossession* – at least 10 poems in translation by Seán Ó Ríordáin, Máirtín Ó Direáin, Máire Mhac an tSaoi, Nuala Ní Dhomhnaill and Biddy Jenkinson
- John McGahern, 1 novel OR 1 short story collection
- John Banville, 2 novels (recommended: *Eclipse*; *Shroud*)
- William Trevor, 1 short story collection OR 1 novel
- Anne Enright, 1 novel OR 1 short story collection
- Brian Friel, *Translations*; *Dancing at Lughnasa* OR 1 other play
- Tom Murphy, *Bailegangaire* OR *The Gigli Concert*
- Stewart Parker, *Pentecost* and 1 other play
- 1 play by Frank McGuinness or Sebastian Barry
- Marina Carr, 1 play
- Martin McDonagh, 1 play
- Conor McPherson, 1 play
- Enda Walsh, 1 play
- Emma Donoghue, 1 novel
- 1 novel by Anna Burns, Eimear McBride, or Sara Baume
- Sally Rooney, 1 novel
- Alan Gillis, *Here Comes the Night*
- Caitríona O'Reilly, *The Sea Cabinet*

Note: All texts are available from the English and Romance Studies library; shelfmarks are readily obtained in the electronic library catalogue on the website of the Centre for Irish Studies.

5. Critical and Cultural Theory: cultural history, theory and criticism

Candidates will concentrate on explaining developmental tendencies and important structural features of cultural history, from the Industrial Revolution to the present, within the context of interrelated in the arts and literature. Emphasis will be placed upon genealogies of modernism and modernity, as articulated within the visual, literary, and performing arts across the spectrum of English-language cultures and in synergy with other European cultures.

Candidates will also address core theoretical developments in the human and life sciences, from the Industrial Revolution to the present, as they pertain to the ongoing intellectual history of modernity and its articulation in the arts. A broader knowledge of the historical and philosophical context of critical and 'literary' theory will also be assessed.

Candidates are required to bring a reading list.

Reading list:

Candidates must have good knowledge of all the titles on the BA Final Exam Reading Lists (both English and American literature) and of the following works:

FILM STUDIES

- Sergei Eisenstein, *Film Form*, trans. J. Layda (New York: Harcourt, 1949).
https://monoskop.org/images/7/7c/Eisenstein_Sergei_Film_Form_Essays_in_Film_Theory_1977.pdf
- Gerald Mast, Marshall Cohen & Leo Braudy (eds.), *Film Theory & Criticism: Introductory Readings* (London: Oxford University Press, 1992)
- Christian Metz, *Film Language: A Semiotics of the Cinema* (Chicago: University of Chicago Press, 1990).
- Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986).
- Gilles Deleuze, *Cinema 2: The Time-Image*, trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1989).
- André Bazin, *What is Cinema?* vol. 1 and 2 (Berkeley: University of California Press, 2004).

CRITICAL THEORY

- Guy Debord, *Society of the Spectacle* (New York: Rebel Press, 1983)
- Ferdinand de Saussure, *Course in General Linguistics* (New York: Columbia University Press, 2011)
- Drew Milne, ed., *Modern Critical Thought* (London: Blackwell, 2003).
- Jacques Derrida, *Of Grammatology* (Baltimore: The Johns Hopkins University Press, 1976)
- Gilles Deleuze and Félix Guattari, *Anti-Oedipus* (Minneapolis: University of Minnesota Press, 1987)
- Sigmund Freud, *Beyond the Pleasure Principle* (New York: W.W. Norton and Co., 1990)
- Jacques Lacan, *Ecrits* (New York: W.W. Norton and Co., 2006)
- Jean Baudrillard, *Simulacra and Simulation* (University of Michigan Press, 1994)
- Robin Mackay, ed., *#Accelerate: Accelerationist Reader* (Cambridge, MA: MIT Press, 2014)

MODERNISM & MODERNITY

- Michel Foucault, *Discipline and Punish* (New York: Pantheon, 1979) SO-479 (Jinonice)
- Marshall McLuhan, *The Gutenberg Galaxy* (Toronto: University of Toronto Press, 1962)
- Henri Lefebvre, *Introduction to Modernity* (London: Verso, 1995) Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (University of Minnesota Press, 1984)
- Fredric Jameson, *Postmodernism, Or, the Cultural Logic of Late Capitalism* (Duke University Press, 1992)

VISUAL CULTURE

- Renato Poggioli, *The Theory of the Avant-Garde* (Cambridge, Mass.: Belknap, 1965)
- Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984)
- Rosalind Krauss, et al, *Art after 1900* (London: Thames & Hudson, 2004)
- W.J.T. Mitchell, *The Language of Images* (Chicago: University of Chicago Press, 1980)

DRAMA & PERFORMANCE

- Christopher Innes, *Avant Garde Theatre 1892-1992* (London and New York: Routledge, 1993)
- Marvin Carlson, *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present* (Ithaca, N.Y. and London: Cornell UP, 1993)
- Patrice Pavis, *Theatre at the Crossroads of Culture* (London and New York: Routledge, 1992)
- Johannes Birringer, *Theatre, Theory, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1991)
- Andrew Parker and Eve Kosofsky Sedgwick (eds.), *Performance and Performativity* (London and New York: Routledge, 1995)

CCCT RESEARCH

- Louis Armand, *Solicitations* (Prague: LPB, 2008)
- Louis Armand, *Literate Technologies* (Prague: LPB, 2006)
- Clare Wallace, *Suspect Cultures* (Prague: LPB, 2006)
- David Vichnar, *Subtexts: Essays on Fiction* (Prague: LPB, 2015)
- *Monologues*, ed. Wallace (Prague: LPB, 2006)
- *After History*, ed. Procházka (Prague: LPB, 2006)

B) Literary Theory and Criticism: compulsory for all candidates

Candidates choose 5 books from each section (A and B): 10 books altogether. The examiner will assign them 1 book from each section, i.e. 2 books.

They are expected to discuss the works': 1. methodology, 2. structure, 3. sources, 4. relations to present-day theoretical and critical thought.

1. General Theory and Methodology

1. Wolfgang Iser, *The Implied Reader*
2. René Wellek and Austin Warren: *Theory of Literature*
3. Northrop Frye, *Anatomy of Criticism* (also available online)
4. Mikhail Bakhtin, *The Dialogic Imagination*
5. Hayden White, *Metahistory*
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