

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) British Literature and Commonwealth Studies
- 2) American Literature and Studies
- 3) Irish Studies
- 4) 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 – see below for details.

Part A) Special Programme specific

1. British Literature and Commonwealth Studies: literary history

Candidates will concentrate on explaining developmental tendencies and important structural features of British literature and cultural and literary history of the British and Commonwealth areas. Questions will be formulated from wider areas of topics. The students' ability to formulate and structure their 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 British novel (narrative methods in the British 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 British drama (development of comedy from its beginning to the present period; development of tragedy from its beginning to the present period; British theatre and its audience; language of British drama from the beginning to the present period; historical changes of the interpretation of Shakespeare's plays; etc.)
- development of British poetry (development of poetic forms from the Middle Ages to the present period; language of British poetry; Romanticism and Modernism in British poetry; etc.)
- the history of British thinking about literature (renaissance, classicist, romantic and modernist views of literature; main directions in literary theory and critical thinking in this century; etc.)
- 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.).
- 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

These are not exam questions; they are merely intended to orientate the candidate as to what will be expected of them. 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

The following is a list of **core** texts of which candidates must have good knowledge. **In addition to these**, the candidates' reading lists must include texts they have studied during their MA degree. The scope of the reading list, the candidates' knowledge of the texts and their ability to discuss them in relation to the examination questions will be considered in the assessment.

Medieval and Renaissance

- Geoffrey Chaucer, *Canterbury Tales* (2)
- Christopher Marlowe, *Doctor Faustus*
- William Shakespeare, *Sonnets* and 6 plays (2 tragedies, 2 comedies, 1 history play, 1 romance).
- Ben Jonson, *Volpone*
selection of early modern poetry (e.g. Spencer, Sidney, Donne etc.)

Restoration to 18th century

- John Milton, *Paradise Lost* Books I and II
- 1 Restoration comedy
- Aphra Behn, *Oroonoko*
- Jonathan Swift, *Gulliver's Travels* AND *A Modest Proposal*
- Daniel Defoe, *Robinson Crusoe* OR *Moll Flanders*
- Henry Fielding, *Tom Jones*
- Laurence Sterne, *Tristram Shandy* OR *A Sentimental Journey through France and Italy*
- 1 Gothic novel
- selection of seventeenth- and eighteenth-century poetry (Marvell, Dryden, Thomson, Gray, Young, etc.)
- Tobias Smollett, *The Expedition of Humphrey Clinker*

19th century

- William Blake, *Songs of Innocence, Songs of Experience*
- William Wordsworth, "Tintern Abbey", "Ode" Intimations of Immortality", preface to the 2nd edition of *Lyrical Ballads*
- S.T. Coleridge, *The Rime of the Ancient Mariner*, "Kubla Khan"
- G.G. Byron, *Manfred*, *Don Juan* Canto I
- P.B. Shelley, *A Defence of Poetry*, "Ode to the West Wind", "Ozymandias"
- John Keats, "Ode to a Nightingale", "Ode on a Grecian Urn"
- Mary W. Shelley, *Frankenstein, or the Modern Prometheus*
- Jane Austen, 1 novel
- Charles Dickens, 1 novel
- Emily Brontë, *Wuthering Heights*
- George Eliot, *Silas Marner* OR *The Mill on the Floss*
- Thomas Hardy, *Tess of the d'Urbervilles*
- Oscar Wilde, *The Picture of Dorian Gray* OR *The Importance of Being Earnest*

Early-mid 20th century

- Joseph Conrad, *Heart of Darkness*
- James Joyce, *Ulysses*
- Virginia Woolf, *one novel*
- T.S. Eliot, *The Wasteland*
- E.M. Forster, *A Passage to India*
- D.H. Lawrence, 1 novel
- G.B. Shaw, *Pygmalion*
- George Orwell, *Nineteen-Eighty-Four*

1960s – recent and contemporary

- John Fowles, *The French Lieutenant's Woman*
- Kazuo Ishiguro, *The Remains of the Day* OR *The Buried Giant*
- Salman Rushdie, 1 novel
- Jeanette Winterson, 1 novel
- Margaret Atwood, *The Handmaid's Tale*
- Julian Barnes, 1 novel
- Ian McEwan, 1 novel

- John Osborne, *Look Back in Anger*
- Harold Pinter, *The Caretaker* OR another play
- Edward Bond, *Lear*
- Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- Brian Friel, *Translations*
- Caryl Churchill, 1 play
- Liz Lochhead, 1 play
- a selection of post-war poetry (e.g. Philip Larkin, Ted Hughes, Seamus Heaney, Tony Harrison, Carol Ann Duffy, Geoffrey Hill, Jackie Kay, Kathleen Jamie, Ben Zephaniah etc.)

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 students' ability to formulate and structure their 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 orientate 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

The following is a list of **core** texts of which candidates must have good knowledge. **In addition to these**, the candidates' reading lists must include texts they have studied during their MA degree. The scope of the reading list, the candidates' knowledge of the texts and their ability to discuss them in relation to the examination questions will be considered in the assessment.

1. Beginnings to 1800

Anne Bradstreet, poems N
 Edward Taylor, poems N
 Thomas Jefferson, The Declaration of Independence N

2. 1800–1865

Washington Irving, "Rip van Winkle," N; "The Legend of a Sleepy Hollow" N
 Edgar Allan Poe, "The Raven" N; Tales: "The Fall of the House of Usher" N, "William Wilson" N, "The Purloined Letter" N
 Ralph Waldo Emerson, "Nature" N; "Self-Reliance" N
 Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* N
 Henry David Thoreau, *Walden, or Life in the Woods* N
 Nathaniel Hawthorne, tales N; *The Scarlet Letter* N
 Herman Melville, "Bartleby, the Scrivener: A Story of Wall-Street" N, *Moby Dick*
 Walt Whitman, from *Leaves of Grass* N
 Emily Dickinson, poems N

3. 1865–1917

Samuel Langhorne Clemens, *The Adventures of Huckleberry Finn* N
Henry James, “The Beast in the Jungle” N; *The Ambassadors* OR *The Wings of the Dove* OR *The Golden Bowl*
Stephen Crane, *The Red Badge of Courage*
Edith Wharton, *The House of Mirth* OR *The Age of Innocence*
Zitkala-Sá, “An Indian Teacher Among Indians” N
Kate Chopin, *The Awakening* N
Willa Cather, *My Ántonia*
W.E.B. Du Bois, *The Souls of Black Folk*, Chapters 1-4, 13-14,
<http://etext.virginia.edu/toc/modeng/public/DubSoul.html>

4. 1918–1945

Robert Frost, poems N
Ezra Pound, *Canto I*
Wallace Stevens, poems N
Marianne Moore, poems N
T.S. Eliot, *The Waste Land* N
F. Scott Fitzgerald, *The Great Gatsby*
Ernest Hemingway, *A Farewell to Arms* OR *The Sun Also Rises*
Eugene O’Neill, *Long Day’s Journey into Night* N
Zora Neale Hurston, *Their Eyes Were Watching God*
William Faulkner, *The Sound and the Fury* OR *As I Lay Dying* N

5. 1945–2020

Tennessee Williams, *A Streetcar Named Desire* N OR *The Glass Menagerie*
Lorraine Hansberry, *A Raisin in the Sun*
Ralph Ellison, *Invisible Man*
Sylvia Plath, poems N
Elizabeth Bishop, poems N
Vladimir Nabokov, *Lolita*
Allen Ginsberg, “Howl” N
James Baldwin, from *The Fire Next Time* N
Flannery O’Connor, stories OR Eudora Welty, stories N
Thomas Pynchon, *The Crying of Lot 49*
Toni Morrison, *Beloved* OR Alice Walker, *The Color Purple*
Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*
Leslie Marmon Silko, *Ceremony*

3. 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 students’ ability to formulate and structure their 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 them. 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

The following is a list of **core** texts of which candidates must have good knowledge. **In addition to these**, the candidates' reading lists must include texts they have studied during their MA degree. The scope of the reading list, the candidates' knowledge of the texts and their ability to discuss them in relation to the examination questions will be considered in the assessment.

- *The Táin* (trans. Thomas Kinsella or Ciaran Carson)
- 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* (extracts)
- 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*
- W.B. Yeats, *The Tower* and 1 play
- Lady Gregory, 1 play
- J.M. Synge, *The Playboy of the Western World*, and 1 other play OR *The Aran Islands*
- Sean O'Casey, 1 play
- 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
- Flann O'Brien, *The Third Policeman* OR *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*
- 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* OR *Borstal Boy*
- Samuel Beckett, *Waiting for Godot* and 1 other play
- Seamus Heaney, 1 poetry collection
- Derek Mahon, any 20 poems from his *Collected Poems*
- Paul Muldoon, 1 poetry collection
- 1 poetry collection by Medbh McGuckian, Eavan Boland OR Eiléan Ní Chuilleanáin
- 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 Banville, 1 novel
- Anne Enright, 1 novel OR 1 short story collection
- Brian Friel, *Translations* and 1 other play
- Tom Murphy, 1 play
- Stewart Parker, 1 play
- Marina Carr, 1 play
- Martin McDonagh, 1 play
- Enda Walsh, 1 play
- 1 novel by Anna Burns, Eimear McBride, Sara Baume or Emma Donoghue
- Sally Rooney, 1 novel

- 1 poetry collection by Caitríona O'Reilly, Sinéad Morrissey or Ailbhe Darcy

4. 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

The following is a list of **core** texts of which candidates must have good knowledge. **In addition to these**, the candidates' reading lists must include material they have studied during their MA degree. The scope of the reading list, the candidates' knowledge of the texts and their ability to discuss them in relation to the examination questions will be considered in the assessment.

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) Est - E-5777 (Department of Aesthetics)

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) F - G1.1.5-Der-5c (Department of Philosophy), Log - 2608 (Department of Logic)

Gilles Deleuze and Félix Guattari, *Anti-Oedipus* (Minneapolis: University of Minnesota Press, 1987) Est - E-6352 (Department of Aesthetics), Z - VI-151 (Department of Far Eastern Studies), Std - Ph-1123 (Library of Ancient History)

Sigmund Freud, *Beyond the Pleasure Principle* (New York: W.W. Norton and Co., 1990) Ee 220

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) (Library of English and American Studies - Reference Section; further as E&AS Library)

Henri Lefebvre, *Introduction to Modernity* (London: Verso, 1995) (E&AS Library - Reference Section)

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) (E&AS Library – Reference Section)
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) (E&AS Library – Reference Section)
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) D 5323
Louis Armand, *Literate Technologies* (Prague: LPB, 2006)
Clare Wallace, *Suspect Cultures* (Prague: LPB, 2006) D 5235
David Vichnar, *Subtexts: Essays on Fiction* (Prague: LPB, 2015)
Monologues, ed. Wallace (Prague: LPB, 2006) Ir 957
After History, ed. Procházka (Prague: LPB, 2006) D 5230

PART B) Literary Theory and Criticism: compulsory for all candidates

Candidates choose **5 books from each section (1 and 2): 10 books altogether.**

The examiner will assign them **1 book from each section, i.e. 2 books in total.**

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*
6. Stephen Greenblatt, *Marvelous Possessions OR Shakespearean Negotiations*
7. Christopher Norris, *Deconstruction: Theory and Practice*
8. Gilles Deleuze, *Essays: Critical and Clinical*
9. Judith Butler, *Bodies That Matter*
10. Toril Moi, *Sexual/Textual Politics*
11. Henry Louis Gates, *The Signifying Monkey*
12. Edward Said, *Orientalism*
13. Homi Bhabha, *The Location of Culture*
14. Leo Bersani, *The Culture of Redemption*
15. Linda Hutcheon, *A Poetics of Postmodernism*
16. Erich Auerbach, *Mimesis*
17. Walter Benjamin, *Illuminations*
18. Franco Moretti, *Signs Taken for Wonders: On the Sociology of Literary Forms*
19. Jacques Derrida, *Acts of Literature*
20. Gérard Genette, *Paratexts: Thresholds of Interpretation*

2. Specific Cultural Theory, History and Studies

1. M.H. Abrams, *The Mirror and the Lamp*
2. David Bevington, *From Mankind to Marlowe*
3. Jonathan Bate, *The Genius of Shakespeare*
4. F.R. Leavis, *Great Tradition*
5. Sacvan Bercovitch, *The Rites of Assent* OR (ed.), *Reconstructing American Literary History*
6. F.O. Matthiessen, *American Renaissance*
7. Houston A. Baker, *Blues, Ideology, and Afro-American Literature: A Vernacular Theory*
8. Cyrus R.K. Patell, *Negative Liberties: Morrison, Pynchon, and the Problem of Liberal Ideology*
9. Michael McKeon, *The Origins of the English Novel*
10. Roger Bromley, *Narratives for a New Belonging: Diasporic Cultural Fictions*
11. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back*
12. Margaret Atwood, *Survival: A Thematic Guide to Canadian Literature*
13. Laura F.E. Moss, (ed.), *Is Canada Postcolonial? Unsettling Canadian Literature*
14. Declan Kiberd, *Inventing Ireland* OR Joep Leerssen, *Remembrance and Imagination* OR Chris Morash and Shaun Richards, *Mapping Irish Theatre: Theories of Space and Place*
15. Claire Connolly (ed.), *Theorizing Ireland*
16. Peter Keating, *The Haunted Study: A Social History of the British Novel 1875-1914*
17. Ernst Robert Curtius, *European Literature and the Latin Middle Ages*
18. Leigh Wilson, *Modernism*
19. Brian W. Shaffer, *Reading the Novel in English 1950-2000*
20. Martin Hilský, *Modernisté* (2. vyd.)