

**WESTERN UNIVERSITY  
DEPARTMENT OF ENGLISH**

**PhD QUALIFYING EXAMINATION READING LIST**

**English 9918 (SF)/9938 (PF)**

**LITERARY CRITICISM AND THEORY**

In order to develop a wide-ranging competency to teach and research in the field of Literary Criticism and Theory, candidates will prepare a reading list according to instructions and requirements below.

**1. Instructions**

Students should be familiar with the main critical and theoretical documents – and the issues and debates surrounding them – from Plato to the present. Selections listed here can sometimes be found in *The Norton Anthology of Criticism and Theory*.

**i. Secondary Field Exam**

All Students must cover theorists whose names are in **BOLD** type.

Students must also include roughly a quarter of the optional entries, drawn from both the Historical and Contemporary parts of the list. Substitutions and additions cannot be made.

**ii. Primary Field Exam**

All students must cover theorists whose names are in **BOLD** type.

Students must likewise include a quarter of the optional entries, drawn from both parts of the reading list. In addition they must add a further 25 items, a majority of which should be substantial readings. Selections may include readings from a theorist already on the list, or full texts of works from which there is only a shorter selection on the main reading list. Candidates may also choose to focus this selection in a particular area of the existing list (e.g. Deconstruction or Marxism or aesthetics). In this case the supplementary list may also include up to five texts by theorists not on the general list, and must provide a one paragraph rationale for the choice of topic and texts, including the additional texts.

**2. Exam Structure**

- i. Students are required to answer three questions in all, and to deal with thinkers drawn from both the Historical and Contemporary lists. Part One (worth 40%) is intended to test specific knowledge of texts, while the two questions in Part Two

(worth 30% each) are designed as more wide-ranging and comparative essay questions.

- ii. Students must not write on the same text twice, repeat material in different questions, or write on the same theorist more than once in the essay questions.

### 3. Recommended Secondary Sources

Please consult with examination committee members regarding recommendations for secondary sources.

#### **PART ONE - HISTORICAL SURVEY**

**Plato.** *Ion; Republic* - Books 3,10; *Phaedrus*.

Plotinus. "Beauty" (*Ennead*, i. Book 6).

**Aristotle.** *Poetics*.

**Horace.** *Ars Poetica*.

Longinus. *On the Sublime*.

**Dante.** "Letter to Can Grand."

Christine de Pisan. *The Book of the City of Women*

Giovanni Boccaccio. From *Genealogy of the Gentile Gods*. (selections in Norton)

**Sir Philip Sidney.** *The Defence of Poetry*.

Jacopo Mazzoni. From *On the Defence of the Comedy of Dante*. (selections in Norton)

Giambattista Vico. From *The New Science*. (selections in Norton)

John Dryden. *An Essay on Dramatic Poesy*.

Henry Fielding. "Preface to *Joseph Andrews*."

David Hume. "On Tragedy," "The Standard of Taste."

**Alexander Pope.** *An Essay on Criticism*.

Joseph Addison. "The Pleasures of Imagination." (*Spectator*, Nos. 411-21).

Edmund Burke. *A Philosophical Enquiry into Our Ideas of the Sublime and of the Beautiful*. (Sec. 7, 10, 27).

**Samuel Johnson.** "Preface to Shakespeare" OR "Life of Milton"; "Life of Cowley" (definition of metaphysical wit only); *Rambler* No. 4 ("On Fiction")

**Germaine de Stael.** "Essay on Fictions." (in Norton)

**Immanuel Kant.** From *Critique of Judgment* - "Preface," "Introduction" (determinant and reflective judgment, purpose and purposiveness, disinterestedness), Part 1, sections 2, 11 (on the beautiful), 23-29 (on the Sublime).

**Friedrich Schiller.** *On Naive and Sentimental Poetry*.

**Friedrich Schlegel.** From *Critical Fragments*, #4, 60, 62, 78, 103, 114; from *Atheneum Fragments*, #22, 58, 81, 116, 121, 125, 170, 206, 238, 252, 302, 304, 413

**G.W.F. Hegel.** "Introduction" to the *Aesthetics* (Section 8, Division of the Subject); from *The Phenomenology of Mind*. trans. J.B. Baillie, pp. 228-40 (the Master-Slave Relationship), pp. 241-67 (The Unhappy Consciousness), pp. 507-13 (Spirit in Self-Estrangement).

**Samuel Taylor Coleridge.** From *Biographia Literaria* - CH. 12-14; “On Poesy or Art”; from *The Statesman’s Manual*, in *Lay Sermons*. ed. R.J. White - pp. 30-31 (on symbol and allegory).

**William Wordsworth.** “Preface to the Second Edition of *Lyrical Ballads*.”

**P.B. Shelley.** *Defence of Poetry*.

Thomas Love Peacock. “The Four Ages of Poetry.”

**William Godwin.** “Of Choice in Reading.” (*The Enquirer*), “Of History and Romance.” (in Penguin edition of *Caleb Williams*).

**John Keats.** Letter to Bailey, 22 Nov., 1817; to George and Tom Keats, 21 Dec., 1817.

Friedrich Schleiermacher. Selections in *The Hermeneutics Reader*. Ed. K. Mueller-Vollmer; or “The Hermeneutics: Outline of the 1819 Lectures,” *New Literary History*, Vol. 10 (1978). [also in Norton]

**Karl Marx.** From *Economic and Philosophical Manuscripts of 1844* - “Alienated Labour” (in *Writings of the Young Marx*); “Theses on Feuerbach”, “The German Ideology, Part One” (both in *The Marx-Engels Reader*); from *Capital*, Vol. One - Ch. 1, “Commodities,” Ch. 7 “The Labour Process and the Process of Producing Surplus-Value,” and Ch. 10 “The Working Day.”

Ralph Waldo Emerson. “The Poet, “Poetry and Imagination.”

John Ruskin. From *Stones of Venice*, Vol. 2, Ch.. 6 “The Nature of the Gothic”; from *Modern Painters*, Vol. 3, Part 4, Ch. 12 (on the pathetic fallacy; also in Vol. 2 of the Norton Anthology of British Literature.)

**Matthew Arnold.** “Preface to *Poems* (1853)”; “The Function of Criticism at the Present Time”; from *Culture and Anarchy*, “Hebraism and Hellenism.”

**Soren Kierkegaard.** From *The Concept of Irony*, pp. 276-88; *Point of View for my Work as an Author*.

**Friedrich Nietzsche.** “On Truth and Lie in an Extra-Moral Sense”; from *The Birth of Tragedy*, Sec. 1-17; from *The Will to Power*, #470-529.

Oscar Wilde. “The Decay of Lying,” “The Critic as Artist”

Walter Pater. From *The Renaissance* - “Preface,” “La Gioconda,” “Conclusion.”

Henry James. “The Art of Fiction,” “Preface to *The Ambassadors*.”

T.E. Hulme. From *Speculations* - “Romanticism and Classicism.”

**T.S. Eliot.** “The Metaphysical Poets,” “Hamlet and his Problems,” “Tradition and The Individual Talent.”

**Virginia Woolf.** *A Room of One’s Own*; “Modern Fiction.”

C.S. Peirce. “Logic as Semiotic: The Theory of Signs,” in J. Buchler ed., *Philosophical Writings of Peirce*.

**Ferdinand de Saussure.** From *Course in General Linguistics*. Pt.1, sec. 1 (“Nature of the Linguistic Sign”) and PT.2, sec. IV and V (“Linguistic Value” and “Syntagmatic and Associative Relations”).

**Sigmund Freud.** Dora; from *The Interpretation of Dreams*, Ch.6 (“The Dream Work”); from “The History of an Infantile Neurosis [Wolf-Man]” (the primal scene); “The Uncanny,” “Mourning and Melancholia,” *Beyond the Pleasure Principle*.

**Victory Shklovsky.** “Art as Technique.”

I.A. Richards. From *Practical Criticism*. Pt. 3, Ch. 5 and 7 (“Irrelevant Associations and Stock Responses,” “Doctrine in Poetry.”)

**Cleantb Brooks.** From *The Well-Wrought Urn* - “The Language of Paradox” and “The Heresy of Paraphrase.”

John Crowe Ransom. From *The World’s Body*. “Poetry—A Note on Ontology.”

**W.K. Wimsatt and Monroe Beardsley.** “The Intentional Fallacy,” “The Affective Fallacy.” (*In The Verbal Icon*)

**Northrop Frye.** From *The Anatomy of Criticism*— “Polemical Introduction,” Essays 1 and 3, “Conclusion.”

## **PART TWO - CONTEMPORARY THEORY AND CRITICISM**

**Theodor Adorno.** From *Dialectic of Enlightenment* - “Introduction,” “The Culture Industry: Enlightenment as Mass Deception”; from *Negative Dialectics*, “Introduction.”

**Louis Althusser.** From *Lenin and Philosophy* - “Ideology and Ideological State Apparatuses.”

**Mikhail Bakhtin.** From *The Dialogic Imagination* - “Discourse in the Novel.”

**Roland Barthes.** From *Mythologies* - “The World of Wrestling,” “Myth Today”; from *Image, Music, Text*, “The Death of the Author,” “From Work to Text” from *S/Z* - pp. 1-23.

George Bataille. From *Visions of Excess* - “The Notion of Expenditure,” “The Psychological Structure of Fascism,” “Sacrificial Mutilation and the Severed Ear of Vincent Van Gogh,” “The Big Toe”; from *Eroticism*, “Introduction,” pp. 11-35, and Ch. 2-4, pp. 40-62 (on reproduction, taboo, transgression, the continuous and discontinuous).

**Jean Baudrillard.** From *Consumer Society*, Ch. 1 and 5, and “Conclusion” (on The Student of Prague and Peter Schlemihl); from *Symbolic Exchange and Death*, Ch. 2 “The Order of Simulacra,” Ch. 5 “Political Economy and Death;” from *Simulacra and Simulation*, “The Precession of Simulacra”; from *Fatal Strategies*: “The Object and its Destiny”; from *Illusion of the End*: 1-9 and 72-109.

**Walter Benjamin.** From *Illuminations*, “The Storyteller,” “The Work of Art in an Age of Mechanical Reproduction,” “Theses on the Philosophy of History,” “On Some Motifs in Baudelaire.”

Emile Benveniste. From *Problems in General Linguistics* - “The Nature of Pronouns,” “Subjectivity in Language.”

**Homi Bhabha.** From *The Location of Culture*, “DissemiNation,” “The Commitment to Theory.”

Pierre Bourdieu. From *The Field of Cultural Production*, “The Field of Cultural Production; or the Economic Field Reversed.”

**Judith Butler.** From *Gender Trouble*, “Subjects of Sex, Gender, Desire”; from *The Psychic Life of Power*, “Introduction,” Ch. 3 “Subjection, Resistance, Resignification: Between Freud and Foucault.”

Maurice Blanchot. From *The Gaze of Orpheus* - “Literature and the Right to Death”; from *Gaze or The Space of Literature*, “Two Versions of the Imaginary,” “The Essential Solitude.”

Harold Bloom. From *Poetry and Repression* - Ch. 1, or “Coleridge: The Anxiety of Influence,” in *New Perspectives on Coleridge and Wordsworth*, ed. Geoffrey Hartman, pp. 247-68.

Hélène Cixous. “The Laugh of the Medusa,” from *The Newly-Born Woman*, “Sorties,” (Part 2).

**Simone de Beauvoir.** “Myth and Reality.” (in Norton)

Michel de Certeau. From *The Practice of Everyday Life*, Volume 1, “General Introduction,” Ch. 3: “Making Do’: Uses and Tactics,” Ch. 7: “Walking in the City,” Ch. 12: “Reading as Poaching.”

**Gilles Deleuze and Felix Guattari.** From *Anti-Oedipus*: “Desiring Machines”; from *A Thousand Plateaus*, “Introduction: Rhizome” “A Treatise on Nomadology”; From *What is Philosophy*, “What is a concept?”

**Paul de Man.** From *Blindness and Insight* (rev. Ed.) - “The Rhetoric of Temporality”; from *Allegories of Reading*, “Semiology and Rhetoric”; from *The Rhetoric of Romanticism*, “Shelley Disfigured,” “The Intentional Structure of the Romantic Image”; from *The Resistance to Theory*, title essay, “Hypogram and Inscription.

**Jacques Derrida.** From *Of Grammatology*. Pt. I: Ch. 1 and 2, Pt. II: Ch. 2; from *Positions*, “Semiology and Grammatology”; from *Margins of Philosophy*, “Differance.”

Terry Eagleton. From *Criticism and Ideology* - “Categories for a Materialist Criticism.”

Frantz Fanon. From *Black Skin White Skin*, “The Fact of Blackness”; from *The Wretched of the Earth*, “On National Culture.”

**Michel Foucault.** From *The Order of Things*, Ch. 9, section 2 to the end of the book (thus including all of Ch. 10); from *Language, Countermemory, Practice*, “What is an Author?”; from *The Archeology of Knowledge Part II*, Ch. 1 (“The Unities of Discourse.”); from *Discipline and Punish*, Ch. 3 (“Panopticism”); from *The History of Sexuality, Vol. 1*, “Introduction” (“We Other Victorians.”)

**Hans-Georg Gadamer.** From *Truth and Method*, Part 2, Ch. 2 called “Foundations of a Hermeneutical Theory of Experience”. Within that all of the first subsection entitled “The Elevation of the Historicity of Understanding to the status of Hermeneutical Principle.”

Gerard Genette. From *Narrative Discourse*. Ch. 4 (“Mood”).

Jurgen Habermas. From *The Structural Transformation of the Public Sphere*. Part II, “Social Structures of the Public Sphere”; Part V, Sec. 18, “From a Culture-Debating Public to a Culture-Consuming Public.”

Donna Haraway. “A Manifesto for Cyborgs.” (in Norton)

**Martin Heidegger.** “The Origin of the Work of Art,” “The Age of the World Picture,” “Letter on Humanism,” “The Question Concerning Technology.”

Edmund Husserl. From *Ideas* (trans. W.R.Boyce Gibson), Ch. 3 (“The Thesis of the Natural Standpoint and its Suspension,” pp. 91-100), Ch. 8 Sec. 84 (“Intentionality as the Main Phenomenological Theme,” pp. 222-26); from *Logical Investigations*, (2. Vol. Edition trans. J.N. Findlay), Vol. II of the 1<sup>st</sup> volume, (“Investigation!: Expression and Meaning,” pp. 183-91); from *Shorter Works and Fragments*, “The Freiburg Lecture.”

**Luce Irigaray.** From *This Sex Which is Not One*, title essay, “Psychoanalytic Theory Another Look,” “The Power of Discourse and the Subordination of the Feminine,” “The Mechanics of Fluids,” “When Our Lips Speak Together,” “Women in the Market,” “Commodities Among Themselves.”

**Wolfgang Iser.** From *The Implied Reader*. “The Reading Process: A Phenomenological Approach.”

Roman Jakobson. “Linguistics and Poetics.”

**Fredric Jameson.** From *The Political Unconscious*. Ch. 1; from *The Ideologies of Theory*, “Imaginary and Symbolic in Lacan”; from *Postmodernism, or The Cultural Logic of Late Capitalism*, “The Cultural Logic of Late Capitalism.”

**Georg Lukacs.** From *The Meaning of Contemporary Realism*, “The Ideology of Modernism”; from *The Theory of the Novel*, Pt. I.

**Julia Kristeva.** From *Revolution in Poetic Language*, Part I; “Stabat Mater” (in *The Kristeva Reader*, ed. Toril Moi); from *Powers of Horror*, Ch. 1; from *Black Sun*, Ch. 1; from *Tales of Love*, Ch. 1 (also in *Kristeva Reader*); from *Desire in Language* - “Word, Dialogue, Novel.”

**Jacques Lacan.** “The Mirror Stage,” “The Agency of the Letter in the Unconscious,” “The Subversion of the Subject”; “Seminar on the Purloined Letter,” (all in *Écrits: The First Complete Edition in English*, trans. Bruce Fink ).

**Emmanuel Levinas.** From *Existence and Existents*, Ch. 2, section called “light”; Ch 3; Ch 4 on “The Hypostasis”: subsection 1 called “Insomnia,” and in the subsection 2 called “Position”, a further subsection called “Consciousness and the Unconscious;” Ch. 4, subsection 2 on “Position,” from a further subsection called “The Meaning of Hypostasis” to the end of the chapter; “Reality and its Shadow” (*Collected Philosophical Papers*).

**Claude Levi-Strauss.** “The Structural Study of Myth.”

Jean-Francois Lyotard. From *The Inhuman*: “Can Thought Go On Without a Body?,” “After the Sublime”; from *The Differend*, pp. 3-26.

Pierre Macherey. *A Theory of Literary Production*. Pt. I.

Laura Mulvey. “Visual Pleasure and Narrative Cinema” (in Norton), and Teresa de Lauretis, “Desire in Narrative” (in *Alice Doesn't*.)

Jean-Luc Nancy. From *The Inoperative Community* - title essay, “Literary Communism” “L’Intrus” (shortly to appear: on his heart transplant).

Adrienne Rich. “When We Dead Awaken: Writing as Re-vision,” “Compulsory Heterosexuality and Lesbian Existence,” *Signs* 5 (Summer 1980): 631-60.

Paul Ricoeur. From *Hermeneutics and the Human Sciences*. “What is a Text?” and “Appropriation”; and Georges Poulet, “Criticism and the Experience of Interiority,” in Tompkins (ed.), *Reader Response Criticism* (also called “The Phenomenology of Reading”).

**Edward Said.** From *Orientalism* - “Introduction,” “The Scope of Orientalism.”

**Jean Paul Sartre.** From *Being and Nothingness*, “Introduction,” section 6, “Being-In-Itself”; Part I, Ch. 1, “The Origin of Negation”; Part II, Ch. 1, “Immediate Structures of the For-Itself”; Part III, Ch. 1, section 4, “The Look”; Part III, Ch. 2, “The Body.”

Eve Sedgwick. From *Between Men*, “Introduction” and “Gender Asymmetry and Erotic Triangles.”

**Gayatri Chakravorty Spivak.** “Can the Subaltern Speak?,” “Three Women’s Texts”

Slavoj Zizek. From *The Sublime Object of Ideology*, “How Did Marx Invent the Symptom?”; from *Tarrying With the Negative*, “Cogito: The Void Called Subject,” and “Hegel’s Logic of Essence as a Theory of Ideology”; from *The Plague of Fantasies*, “Fetishism and its Vicissitudes.”

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