

BRITISH LITERATURE AFTER 1789 (A SIMPLIFIED LIST)

THE CORE

1. **Wordsworth:** “Ode: Intimations of Immortality,” “Lines Composed a Few Miles Above Tintern Abbey” “Sonnet Composed Upon Westminster Bridge 1802,” “The World is Too Much With Us, Late and Soon,” “Lucy Gray,” “Three years she grew,” “Nutting,” “We Are Seven,” “Resolution and Independence,” “I wandered lonely as a cloud,” “London, 1802,” “It is a beautiful evening,” “The Ruined Cottage,” “The Solitary Reaper,” “Surprised by joy,” “Strange fits of passion have I known,” “She dwelt among untrodden ways,” “Expostulation and Reply”; *The Prelude* (Books I & II); Preface to *Lyrical Ballads*
2. **Brontë:** *Wuthering Heights*
3. **Dickens:** *Bleak House*
4. **Tennyson:** *In Memoriam*
5. **Eliot:** *Middlemarch*
6. **Shaw:** *Major Barbara*
7. **Joyce:** *Portrait of an Artist as a Young Man*
8. **Yeats:** “The Wild Swans at Coole,” “The Second Coming,” “Sailing to Byzantium,” “Byzantium,” “Among School Children,” “Lapis Lazuli,” “Easter 1916,” “Crazy Jane Talks with the Bishop” “The Stolen Child,” “Nineteen Hundred and Nineteen,” “Leda and the Swan,” “The Lake Isle of Innisfree,” “An Irish Airman Foresees His Death,” “Under Ben Bulbin,” “Adam’s Curse,” “No Second Troy,” “A Prayer for My Daughter”
9. **Beckett:** *Waiting for Godot*
10. **Gordimer:** *July’s People*

AUXILIARY LIST:

Choose 15 items from the following. Be sure your selections cover the several literary periods and include works representing all major genres.

ROMANTIC PERIOD

NOVELS

- Wollstonecraft:** *Maria, or the Wrongs of Woman*
- Shelley:** *Frankenstein* or *The Last Man*
- Radcliffe:** *The Mysteries of Udolpho* or *The Italian*
- Lewis:** *The Monk*

PROSE

- Wollstonecraft:** *A Vindication of the Rights of Woman*
- Coleridge:** excerpts from *Biographia Literaria*
- Shelley:** *Defence of Poetry*
- Keats:** *Letters* (selections)

ROMANTIC PERIOD (CONT')

POETRY

- ☐ **Blake:** *Songs of Innocence, Songs of Experience, The Marriage of Heaven and Hell*
- ☐ **Coleridge:** “Rime of the Ancient Mariner,” “Kubla Khan,” “Frost at Midnight,” “Dejection: An Ode,” “The Eolian Harp,” “Christabel,” “France: An Ode,” “To William Wordsworth,” “This Lime-Tree Bower My Prison,” “Limbo,” “The Pains of Sleep,” “Work Without Hope,” “On Donne’s Poetry,” “Epitaph,” “Phantom”
- ☐ **Byron:** *Don Juan* (selections); *Manfred*
- ☐ **Shelley:** “Ode to the West Wind,” “Hymn to Intellectual Beauty,” “Adonais,” “Ozymandias,” “To a Sky-lark,” “Queen Mab,” “The Two Spirits: An Allegory,” “Mutability,” “The Triumph of Life,” “To Wordsworth,” *Prometheus Unbound*
- ☐ **Keats:** “Ode on a Grecian Urn,” “Ode to a Nightingale,” “The Eve of St. Agnes,” “On First Looking into Chapman’s Homer,” “La Belle Dame Sans Merci,” “Lamia,” “A Poetic Romance” “Bright star, would I were steadfast as thou art,” “When I have fears that I may cease to be,” “On Seeing the Elgin Marbles,”
- ☐ **Anna Letitia Barbauld:** “A Summer’s Evening Meditation,” “The Rights of Woman,” “To a Little Invisible Being Who Is Expected Soon to Become Visible,” “Washing-Day,” “Life” & **Charlotte Smith:** “Elegiac Sonnets,” “Written at the Close of Spring,” “To Sleep,” “To Night”



VICTORIAN PERIOD

PROSE

- ☐ **Carlyle:** *Sartor Resartus* (excerpts)
- ☐ **Ruskin:** *Modern Painters* (excerpts); *The Stones of Venice* (excerpts) & **Pater:** *The Renaissance* (excerpts)
- ☐ **Newman:** *The Idea of a University* (excerpts) & **Arnold:** from *Culture and Anarchy*
- ☐ **Mill:** *On Liberty* (excerpts) or *The Subjection of Women* (excerpts)

POETRY

- ☐ **Browning:** “The Bishop Orders His Tomb,” “Fra Lippo Lippi,” “Andrea del Sarto,” “My Last Duchess,” “Porphyria’s Lover”; “Childe Roland to the Dark Tower Came”; from *The Ring and the Book*: Count Guido Franceschini, Giuseppe Caponsacchi, Pompilia, The Pope
- ☐ **Tennyson:** “The Lotus-Eaters,” “Ulysses,” “Mariana,” “The Lady of Shalott,” “Tithonus,” “The Charge of the Light Brigade,” “Crossing the Bar”; from *Idylls of the King*: “The Coming of Arthur”
- ☐ **Arnold:** “The Scholar Gypsy,” “Dover Beach,” “The Strayed Reveller,” “The Buried Life,” “The Scholar-Gypsy,” “Thyrsis,” “Rugby Chapel,” “Isolation. To Marguerite,” “To Marguerite—Continued,” “Stanzas from the Grande Chartreuse,” “Memorial Verses,” “Growing Old”
- ☐ **C. Rossetti:** *The Goblin Market*, “Song,” and **E.B. Browning:** *Aurora Leigh* (Books 1, 2, and 5), *Sonnets from the Portuguese* (selections)

VICTORIAN PERIOD (CONT')

NOVEL

- Brontë:** *Jane Eyre* or *Villette*
- Dickens:** *Little Dorrit* or *Great Expectations*
- Thackeray:** *Vanity Fair*
- Hardy:** *Tess of the D'Urbervilles* or *Jude the Obscure*
- Stoker:** *Dracula*

DRAMA

- Gilbert:** *Iolanthe*
- Wilde:** *The Importance of Being Earnest*
- Coward:** *Private Lives* or *Hay Fever*



EARLY TWENTIETH CENTURY (MODERNISTS & OTHERS TO 1945)

POETRY

- Hopkins:** "God's Grandeur," "The Windhover," "Pied Beauty," "No Worst, There is None," "Spring and Fall," "Thou art indeed just, Lord," "That Nature is a Heraclitean Fire," "Felix Randal," "As Kingfishers Catch Fire, Dragonflies Draw Flame," "I Wake and Feel the Fell of Dark, Not Day," "My Own Heart Let Me More Have Pity On," "Carrion Comfort," "Hurraging in Harvest"
- Hardy:** "The Ruined Maid," "Tess's Lament," "A Commonplace Day," "In Tenebris I, II, III," "Are You Digging on My Grave?," "The Convergence of the Twain," "Channel Firing," "The Darkling Thrush," "Last Words to a Dumb Friend," "Hap," "In Time of 'The Breaking of Nations,'" "Domicilium," "I Look Into My Glass," "Wessex Heights," "The Strange House" :
- Auden:** "In Memory of WB Yeats," "The Shield of Achilles," "Musee des beaux arts," "September 1, 1939," "Petition," "Funeral Blues" [Stop all the clocks], "Consider this and in our time," "Spain," "In Memory of Sigmund Freud," "In Praise of Limestone," "Lullaby," "Law like Love," "Our Hunting Fathers," "As I walked out one evening," "Ode to Terminus"
- World War I poetry:** Brooke: "The Dead," "The Soldier"; Thomas: "The Private"; Owen: "Dulce et decorum est," "Anthem for Doomed Youth," "Futility," "Strange Meeting," "Disabled," "Insensibility"; Sassoon: "Glory of Women," "Their Frailty," "Repression of War Experience," "Base Details," "Counter-Attack," "Blighters," "They"; Read: "The Happy Warrior"; Rosenberg: "Break of Day in the Trenches," "Louse Hunting," "Dead Man's Dump"; Gurney: "The Silent One," "The Bohemians," "Strange Hell"; Blunden: "1916 Seen from 1921"; Graves: "When I'm Killed," "1915," "The Next War"

PROSE

- Woolf:** *A Room of One's Own*
- Forster:** Selections from *Aspects of the Novel* and *Abinger Harvest*
- Orwell:** "Politics and the English Language," "Shooting an Elephant," "Marrakech," "Such, such were the joys ...," "A Hanging," "Shooting an Elephant," "My Country Right or Left"

EARLY TWENTIETH CENTURY (CONT')

FICTION

- Conrad:** *Nostramo* **or** *The Secret Agent*
- Conrad:** *Heart of Darkness*
- Lawrence:** *Sons and Lovers* **or** *The Rainbow* **or** *Women in Love*
- Forster:** *A Passage to India*
- Woolf:** *Mrs. Dalloway* **or** *To the Lighthouse*
- Joyce:** "Eveline," "Clay," "Ivy Day in the Committee Room," "The Dead", "Araby" **and** *excerpts from Ulysses*
- Huxley:** *Brave New World*
- Waugh:** *Decline and Fall* **or** *Vile Bodies*



LATER TWENTIETH CENTURY & CONTEMPORARY (1945 AND AFTER)

FICTION

- Orwell:** *1984*
- K. Amis:** *Lucky Jim*
- Munro:** *The Beggar Maid*
- Carter:** *The Bloody Chamber*
- McEwan:** *Atonement*
- Rushdie:** *Midnight's Children*
- Carter:** *Heroes and Villains*
- Winterson:** *Oranges are Not the Only Fruit*
- Ackroyd:** *Chatterton* **or** *Hawksmoor*
- Atwood:** *Cat's Eye*, *Lady Oracle*, **or** *The Robber Bride*
- Rhys:** *Wide Sargasso Sea*
- Ondaatje:** *The English Patient*

DRAMA

- Pinter:** *The Birthday Party* **or** *The Homecoming*
- Churchill:** *Top Girls*
- Stoppard:** *Rosencrantz and Guildenstern are Dead*

LATER TWENTIETH CENTURY & CONTEMPORARY (CONT')

POETRY

- **Thomas:** "Fern Hill," "Do Not Go Gentle into that Good Night," "After the Funeral," "A Refusal to Mourn the Death, by Fire, of a Child in London," "The Force that Through the Green Fuse Drives the Flower," "The Hand that Signed the Paper," "After the Funeral," "The Hunchback in the Park," "The Conversation of Prayer," "In My Craft or Sullen Art," "Over Sir John's Hill," "Poem in October," "Light breaks where no sun shines"
- **Heaney:** "Requiem for the Croppies," "The Tollund Man," "Death of a Naturalist," "Digging," "Casualty," "The Skunk"; from *Station Island*: "VII" and "XII," "Personal Helicon," "Bogland," "North," "Singing School" (1-6)
- **Stevie Smith:** "No Categories!," "Mr. Over," "Not Waving But Drowning," "The Celts," "Thoughts About the Person from Porlock," "Pretty," "My Hat," "Souvenir de Monsieur Poop," "Pad, Pad," "Scorpion," "The New Age," "Our Bog is Dood," "Deeply Morbid," "Nor We of Him to Her"
- **Larkin:** "Toads," "Church Going," "Mr. Bleaney," "An Arundel Tomb," "The Whitsun Weddings," "Home Is So Sad," "MCMXIV," "Talking in Bed," "A Study of Reading Habits," "Ambulances," "Toads Revisited," "Dockery and Son," "High Windows," "Annus Mirabilis," "Sad Steps," "The Explosion," "This Be the Verse," "Aubade"
- **Walcott:** "Origins," "A Far Cry from Africa," "Ruins of a Great House," "The Castaway," "The Flock," "Forest of Europe," "Crusoe's Island," "The Schooner Flight," "Tales of the Islands," "Names," "The Sea is History," "Homecoming: Anse La Raye," "The Star-Apple Kingdom," "The Fortunate Traveller," "The Season of Phantasmal Peace"