SUGGESTED READING LIST FOR ADMISSION TO THE PhD PROGRAM: LITERARY THEORY

!!!!!!!! Students are expected to be well versed and knowledgeable in all areas of English literature. The following link is suggested as the theory background only.

Classical Greek
Plato; Ion, Republic 3, 4, 10, Cratylus
Aristotle; Poetics; On Interpretation; Rhetoric

Hellenistic
Callimachus, Aetia
Longinus, On the Sublime
Dionysius of Halicarnassus, On the Ancient Orators

Roman
Cicero, De oratore
Quintilian, Institutio oratoria
Rhetorica ad Herrenium
Horace, Art of Poetry; Epistles 2.1 (“Letter to Augustus”)
Seneca the Younger, Moral Epistles

Late Antiquity/Christian
Paul, 1 Corinthians
Augustine, On Christian Doctrine; The Trinity
Boethius, The Consolation of Philosophy
Macrobius, Saturnalia

Medieval Criticism/Scholasticism
Alcuin, Rhetoric
Geoffrey of Vinsauf, Poetria nova
Hugh of St. Victor, Didascalicon
John of Salisbury, Metalogicon
Aquinas, Summa theologica

Late Medieval/Early Modern/Humanism
Dante Alighieri, The Banquet; Letter to Can Grande Scala
Boccaccio, Genealogy of the Gentile Gods
Petrarch, Letters
Rabelais, Pantagruel 8 (Letter from Gargantua to Pantagruel)

Early Modern
Ascham, The Schoolmaster
Du Bellay, The Defense and Illustration of the French Language
Sidney, Defence of Poesy
Erasmus, Ciceronianus
Castiglione, The Book of the Courtier
Bacon, Advancement of Learning
Neoclassical/18th Century
Pope, An Essay on Criticism
Johnson, “Preface to Shakespeare”; The Lives of the Poets; Rasselas
Dryden, An Essay of Dramatic Poesy
Kant, "An Answer to the Question: What is Enlightenment?"
Lessing, Laocoön

Aesthetics
Addison, On the Pleasures of the Imagination
Hume “Of the Standard of Taste”
Burke, A Philosophical Inquiry Into the Origin of Our Ideas of the Sublime and Beautiful
Kant, Critique of Judgment
Hegel, Lectures on Fine Art

Romantic Criticism
Wordsworth, Preface to the Second Edition of "Lyrical Ballads"
Shelley, Defense of Poetry

Victorian Criticism
Ruskin, Modern Painters

Marx
Marx, Economic and Philosophical Manuscripts of 1844; The German Ideology; The Communist Manifesto; Grundrisse; Preface to A Contribution to the Critique of Political Economy; Capital

Freud
Freud, The Interpretation of Dreams; Civilization and its Discontents; "Creative Writers and Day-Dreaming"; "Fetishism"; "Beyond the Pleasure Principle"; “The Psychical Apparatus and the Theory of Instincts”

Phenomenology, Hermeneutics, and Reader-Response Theory
Jauss, “Literary History as a Challenge to Literary History”
Fish, “Interpretive Communities”; "How to Recognize a Poem When You See One"
Iser, The Act of Reading
Holland, The Dynamics of Literary Response

Formalism/Structuralism
Saussure, Course on General Linguistics
Eichenbaum, The Theory of the “Formal Method”
Propp, “Morphology of the Folk-tale”
Jakobson, “Linguistics and Poetics”; “Two Aspects of Language and Two Types of Aphasic Disturbances”
Bakhtin, The Dialogic Imagination
Barthes, Elements of Semiology
Lévi-Strauss, *Tristes Tropiques*; “The Structural Study of Myth”

**Deconstruction and Post-structuralism**
Nietzsche, "On Truth and Lies in an Extra-moral Sense"
Johnson, *The Critical Difference*
de Man, "Resistance to Theory"; *Rhetoric of Romanticism*
White, “The Historical Text as Literary Artifact”
Barthes, “The Death of the Author”; “From Work to Text”; *S/Z*
Foucault, “What is an Author?”

**New Criticism**
Auerbach, *Mimesis*
Frye, *Anatomy of Criticism*
Eliot, “Tradition and the Individual Talent”; "Hamlet and His Problems"
Brooks, *The Well Wrought Urn*
Wimsatt and Beardsley, "The Intentional Fallacy"; "The Affective Fallacy"
Richards, *Practical Criticism*

**Marxist Criticism**
Lukacs, *Theory of the Novel*
Jameson, *Marxism and Forms*
Williams, *The Country and the City*
Eagleton, *Marxism and Literary Criticism*

**Psychoanalytic Criticism**
Bloom, *Anxiety of Influence*
Kristeva, *Desire in Language*

**Feminist Criticism**
Woolf, *A Room of One’s Own*
Cixous, "The Laugh of the Medusa"
de Beauvoir, *The Second Sex*
Irigaray, *Speculum of the Other Woman*; “The Power of Discourse and the Subordination of the Feminine”
Gilbert and Gubar, *The Madwoman in the Attic*

**Queer Theory**
Rubin, "Traffic in Women"
Sedgwick, “Queer and Now”; *Epistemology of the Closet*
Butler, *Gender Trouble; Bodies that Matter*
Foucault, *History of Sexuality*

**African-American Criticism**
Du Bois, *Criteria of Negro Art*
Morrison, "Black Matters"
Baker, *Blues, Ideology, and Afro-American Literature*

Race, Ethnicity, Migration
hooks, *Feminist Theory*
Anzaldúa, *Borderlands/La Frontera*
Lowe, *Immigrant Acts*
Chow, *Ethics after Idealism*
Parker, *The Invention of Native American Literature*

Postcolonial Studies
Said, *Orientalism ; Culture and Imperialism*
Bhabha, “Signs Taken for Wonders”
Spivak, “Can The Subaltern Speak?”; "Imperialism and Sexual Difference"
Fanon, *Black Skin, White Masks ; On National Culture*
Achebe, "An Image of Africa"
Deleuze and Guattari, "What is a Minor Literature?"

Frankfurt School/Cultural Criticism
Horkheimer and Adorno, “The Culture Industry as Mass Deception”
Benjamin, “The Work of Art in the Age of Mechanical Reproduction”; "The Task of the Translator"; "Theses on the Philosophy of History"
Habermas, *The Structural Transformation of the Public Sphere*
Bourdieu, *The Field of Cultural Production*
Hebdige, *Subculture: The Meaning of Style*

New Historicism
Greenblatt, "Towards a Poetics of Culture"; *Renaissance Self-Fashioning*
White, *Metahistory*
Foucault, *Discipline and Punish: The Birth of the Prison*

Postmodernism Criticism
Althusser, "Ideology and Ideological State Apparatuses”
Haraway, "A Cyborg Manifesto"
Lyotard, *The Postmodern Condition*
Baudrillard, *Simulacra and Simulations*
Jameson, “Nostalgia for the Present”
Deleuze and Guattari, *A Thousand Plateaus*
Žižek, *The Sublime Object of Ideology*