



ДЪРЖАВЕН ИЗПИТ ПО АНГЛИЙСКИ ЕЗИК И ЛИТЕРАТУРА

Специалност: *БЪЛГАРСКИ И АНГЛИЙСКИ ЕЗИК*

ОКС „Бакалавър“ – редовно обучение

Държавният изпит се състои от писмен изпит по специалността.

Изпитът включва (А) **практически компонент** – проверка на практически английски език и (Б) **разработка на теоретичен въпрос** по съвременен английски (фонетика и фонология, лексикология, морфология, синтаксис) или английска и американска литература.

А. ПРАКТИЧЕСКИЯТ КОМПОНЕНТ на писмения изпит включва:

- а/ диктовка на непознат оригинален текст на английски език;
- б/ превод на непознат текст от английски на български език;
- в/ превод на непознат текст от български на английски език;

Текстовете на диктовката и двата превода са от около 25 реда всеки.

Б. ТЕОРЕТИЧЕН КОМПОНЕНТ

Задават се три теми – две литературни (по една от британска и американска литература) и една езиковедска. Студентът разработва ЕДНА от темите по избор.

Времетраене на писмения изпит – четири часа /след записване на темата и преди започване на диктовката/.

Темите на изпита се дават на базата на приложените по-долу въпросници по съвременен английски език и литература, като се формулират така, че да насочват към проблемни въпроси и да дават възможност за творческа изява.

Крайната оценка на писмения изпит е средноаритметично от оценките на практическия и теоретичния компоненти. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.

Крайната оценка на практическия компонент е средноаритметично от неговите компоненти /диктовката и двата превода/.

За **чуждестранните студенти** изпитът съдържа практическа част, състояща се от диктовка и лексикално-граматичен текст и теоретична част по общия регламент. Крайната оценка представлява средноаритметично от практическата и теоретичната част. При това трябва да се има предвид, че и практическият и теоретичният компонент са поотделно елиминаторни.



КОНСПЕКТ

I. LINGUISTICS

PHONETICS AND PHONOLOGY

1. The consonant phonemes of English: plosives, fricatives and affricates; nasals; the lateral; approximants.
2. The vowel phonemes of English: long and short vowels, diphthongs. The syllable.
3. Connected speech: vowel reduction, assimilation, elision, linking, strong and weak forms.
4. Intonation and rhythm. Stress.
5. Transcription: intralingual (phonemic and phonetic); interlingual (English-Bulgarian, Bulgarian-English). The English spelling.

BIBLIOGRAPHY / PHONETICS AND PHONOLOGY/:

1. Abercrombie, D. (1967) *Elements of General Phonetics*, Edinburgh University Press
2. Danchev, A. (1988) Segmental phonology of the Bulgarian English interlanguage(s), In: *Error Analysis – Bulgarian Learners of English*, Narodna Prosveta, pp. 156-175
3. Danchev, A. (1995) *Bulgarian Transcription of English Names*, 3rd ed., Open Society Publishing House
4. *Dimitrova, S. (2003) *English Pronunciation for Bulgarians*, Sofia: Vezni-4
5. Dimova, E. and R. Petrova (Eds.) (1988) *Readings in English Phonetics and Phonology*, Sofia University Press
6. Gimson, A.C. and A. Cruttenden (1994) *Gimson's Pronunciation of English*, 5th edn., Arnold
7. Roach, P. (2000) *English Phonetics and Phonology: a practical course*, CUP.
8. Тилков, Д., Т. Бояджиев (1990) *Българска фонетика*, Наука и изкуство.
9. Данчев, А., М. Холман, Е. Димова и М. Савова (1989) *Английски правопис и изговор на имената в българския език*, Наука и изкуство, София

Dictionaries of English Pronunciation:

*Wells, J.C., *Longman Pronunciation Dictionary*, Longman, 2000,...

Roach, P., Hartman, J. and Setter, J. (eds.) *D. Jones' English Pronouncing Dictionary*, CUP. 2003

LEXICOLOGY

1. Word - meaning. Referential and functional approach to meaning. Types of meaning.
2. Change of meaning: causes and nature. Results of semantic change.
3. Polysemy. Semantic structure of polysemantic words.
4. Homonymy.
5. Semantic classification of words: synonyms, hyponyms, hyperonyms, antonyms.
6. Collocation of words.
7. Word structure: morphemes, types of morphemes. Morphological classification of words.
8. Conversion.
9. Compound words.
10. Phraseological units.

BIBLIOGRAPHY / LEXICOLOGY/:

1. J. Molhova. *Outlines of English Lexicology*, Sofia, 1990
2. J. Lyons. *Semantics*, Oxford university Press, 1981
3. R. S. Ginsberg, et al. *A Course in Modern English Lexicology*. 1990
4. S. Ulmann. *The principles of semantics*. Oxford, 1967
5. I.V. Arnold. *The English word*. 1986



MORPHOLOGY

1. The English Noun. Morphological and Semantic Classes.
2. The English Noun. The Grammatical Category of *Number*
3. The English Noun. The Lexico-grammatical Category of *Gender*.
4. The English Noun. The Grammatical Category of *Case*.
5. The English Verb Phrases. Finite. Non-finite.
6. The English Verb. The Grammatical Category of *Tense*.
7. The English Verb. *Futurity*.
8. The English Verb. The Grammatical Category of *Aspect*
9. The English Verb. The Grammatical Category of *Mood*.
10. Modality and modal verbs.
11. The English Verb. The Grammatical Category of *Voice*.
12. The English adjective. Morphological, semantic, and syntactic characteristics.
13. The English adverb. Morphological, semantic, and syntactic characteristics.

BIBLIOGRAPHY / MORPHOLOGY/:

1. Douglas Biber, *Longman Grammar of Written and Spoken English* – 2001, Pearson Education Limited / *Student's Grammar of Written and Spoken English*.
2. R.Quirk, Sidney Greenbaum, *A University Grammar of English* – 1996, Longman Group Limited.
3. R.Quirk et al. *A Comprehensive Grammar of the English Language* – 1994, Longman Group Limited.
4. Rodney Huddleston, *Introduction to the Grammar of English* – 1993, Cambridge University Press.
5. Веселина Койнакова, Сашко Павлов, *Помагало по морфология на САЕ*, 2003, Пловдивско университетско издателство.

SYNTAX

1. English Phrases
2. The Sentence: definition, characteristic features, classification
3. The Simple Sentence: basic patterns of sentence structure
4. The Subject
5. The Predicate (and the Predicative)
6. Subject – Predicate Agreement
7. The Object
8. The Attribute; Apposition
9. The Adverbial Modifier
10. English Word Order
11. The Composite Compound Sentence
12. The Composite Complex Sentence

BIBLIOGRAPHY / SYNTAX/:

1. Grancharov, M. *English Syntax: Practice Book*. Plovdiv University Press, 2009.
2. Grancharov, M., Грънчаров, М. *Синтактични средства на функционалната изреченска перспектива, локализиращи комуникативно-информационния фокус на изречението в модерния английски книжовно-литературен език, 15-20 век*. Пловдивско университетско издателство: 2010.
3. Grancharov, M. et al. *Readings in English Syntax*. Veliko Turnovo University Press, 1980.
4. Molhova, J. et al. *Angliiska gramatika v sravnenie s bulgarski ezik - sintaksis*. Sofia, 1965.
5. Molhova, J. et al. *Reader in English Syntax*. Shoumen, 1996.
6. Huddleston, R., G. Pullum. *A student's introduction to English grammar*. Cambridge: CUP, 2005.
7. Biber, D. et al. *Longman grammar of spoken English*. Pearson Education Limited, 2007.
8. Downing, A., Ph. Locke. *English grammar: A university course*. Routledge, 2006.



9. Brinton, L. *The structure of Modern English: A linguistic introduction*. John Benjamins Publishing Company, 2000.
10. Quirk, R., S. Greenbaum. *A Student's grammar of the English language*. Longman, 1990.
11. Quirk, et al. *A Comprehensive Grammar of the English Language*. Longman, 1985.
12. Leech, G. et al. *English Grammar for Today*. Macmillan Education, Ltd., 1982.

II. BRITISH LITERATURE

MEDIEVAL AND RENAISSANCE ENGLISH LITERATURE

MODULE 1: THE MIDDLE AGES (428-1500)

1. The heroic code in *Beowulf*: discuss the examples of loyalty, heroic boasting, and generosity.
2. Discuss the ways in which Gawain espouses and betrays the ideal of knighthood in *Sir Gawain and the Green Knight*.
3. *The Canterbury Tales*: discuss the General Prologue in terms of its frame narrative, thematic scope, and medieval estates satire.
4. The traditional ballad: form, meter, and style (“Lord Randall,” “Sir Patrick Spense,” “The Douglas Tragedy,” “The Birth of Robin Hood,” etc.).
5. Medieval drama: discuss the importance of the scenes with Mak and Gill in *The Second Shepherds' Play*. Can they serve any other purpose than that of providing comic relief?
6. Discuss the effect of courtly love on the situation of women in Thomas Malory's *Le Morte Darthur* (e.g. the love relationship between Gareth and Lady Lyonesse and that between Lancelot and Guinevere).

MODULE 2: THE RENAISSANCE (1500-1660)

7. Discuss the letter from Spenser to Sir Walter Raleigh, the use of allegory, and the *roman à clef* mode in *The Faerie Queene*.
8. Discuss the clash between medieval and Renaissance values in Marlowe's *Doctor Faustus*.
9. The characteristics of Shakespeare's romantic comedies – family, marriage, and free will in *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*.
10. The essence of Shakespearean tragedy: tragic protagonists and tragic downfall in *Hamlet*, *King Lear*, and *Macbeth*.
11. Time, mutability, and death in Shakespeare's sonnets.
12. Discuss Ben Jonson's comedy of humours (*Volpone*, *The Alchemist*) against the background of Shakespeare's romantic comedies.
13. Milton's *Paradise Lost*: story, plot, and the Bible.

CRITICAL READING /MEDIEVAL AND RENAISSANCE ENGLISH LITERATURE /:

ANTHOLOGIES

- Abrams, M. H., and Stephen J. Greenblatt, eds. *The Norton Anthology of English Literature: The Middle Ages through the Restoration and the Eighteenth Century*. Vol. 1. New York: Norton, 1986. Print.
- Hollander, John, and Frank Kermode, eds. *The Literature of Renaissance England*. New York: Oxford UP, 1973. Print.
- Shurbanov, Alexander, and Boika Sokolova, eds. *Readings in English Literature: The Middle Ages and the Renaissance Age*. Sofia: Sofia UP, 1986. Print.
- Trapp, J. B., ed. *Medieval English Literature*. New York: Oxford UP, 1973. Print.

SURVEYS OF ENGLISH LITERATURE

- Daiches, David. *A Critical History of English Literature*. 2 vols. London: Ronald P, 1969. Print.
- Ford, Boris, ed. *The New Pelican Guide to English Literature*. 4 vols. London: Penguin, 1982. Print.
- Ford, Boris, ed. *The Pelican Guide to English Literature*. 4 vols. London: Penguin, 1977. Print.
- Mincoff, Marco. *A History of English Literature*. Pt. 1. Sofia: Naouka I Izkoustvo, 1976. Print.



USEFUL SOURCES FOR ACADEMIC ESSAYS

MODULE 1: THE MIDDLE AGES

1. The *Beowulf* poet: Hill, John M. *The Cultural World in 'Beowulf'*. Toronto: U of Toronto P, 2015. Print.
2. The Gawain poet: Pearsall, Derek. "Courtesy and Chivalry in *Sir Gawain and the Green Knight*: The Order of Shame and the Invention of Embarrassment." *A Companion to the Gawain Poet*. Ed. Derk Brewer and Jonathan Gibson. Cambridge: Brewer, 1997. 351-62. Print.
3. Geoffrey Chaucer: Mann, Gill. *Chaucer and Medieval Estates Satire: The Literature of Social Classes and the 'General Prologue' to the 'Canterbury Tales'*. Cambridge: Cambridge UP, 1973. Print.
4. The traditional ballad: Atkinson, David. *The English Traditional Ballad: Theory, Method and Practice*. Aldershot: Ashgate, 2002. Print.
5. Medieval drama: Bowers, Rick. *Radical Comedy in Early Modern England: Contexts, Cultures, Performances*. Aldershot: Ashgate, 2008. Print.
6. Sir Thomas Malory's *Le Morte Darthur*: Saul, MaryLynn. "Courtly Love and Patriarchal Marriage Practice in Malory's *Le Morte Darthur*." *Fifteenth-Century Studies*. Vol. 24. Ed. William C. McDonald. Rochester, NY: Camden, 1998. 50-62. Print.

MODULE 2: THE RENAISSANCE

7. Edmund Spenser: Freeman, Rosemary, ed. *The Faerie Queene: A Companion for Readers*. Berkeley, CA: U of California P, 1970. Print.
8. Christopher Marlowe: Bevington, David, and Erik Rasmussen, eds. Introduction. *Doctor Faustus: A- and B-texts (1604, 1616)*. By Christopher Marlowe. Manchester: Manchester UP, 1993. 1-104. Print.
9. William Shakespeare: Leggatt, Alexander. *Shakespeare's Comedy of Love*. London: Routledge, 2005. Print.
10. William Shakespeare: Bradley, Andrew Cecil. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Atlantic, 2000. Print.
11. William Shakespeare: Shoenfeldt, Michael. *The Cambridge Introduction to Shakespeare's Poetry*. Cambridge: Cambridge UP, 2010. Print.
12. Ben Jonson: Harp, Richard, and Stanley Stewart, eds. *The Cambridge Companion to Ben Jonson*. Cambridge: Cambridge UP, 2000. Print.
13. John Milton: Schwartz, Louis, ed. *The Cambridge Companion to 'Paradise Lost'*. New York: Cambridge UP, 2014. Print.

COMPANIONS, GUIDES, HANDBOOKS, AND DICTIONARIES

- Cuddon, J. A., ed. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1991. Print.
- Holman, C. Hugh, and William Harmon, eds. *A Handbook to Literature*. New York: Macmillan, 1986. Print.
- Ousby, Ian, ed. *The Cambridge Guide to Literature in English*. Cambridge: Cambridge UP, 1993. Print.
- Wells, S., ed. *The Cambridge Companion to Shakespeare Studies*. Cambridge: Cambridge UP, 1986. Print.

BIBLIOGRAPHIES

- Watson, George, ed. *The New Cambridge Bibliography of English Literature*. Vol. 1, 600-1660. London, New York: Cambridge UP, 1974. Print.
- Howard-Hill, T. H., ed. *Bibliography of British Literary Bibliographies*. 2nd ed. Vol. 1. London: Oxford UP, 1988. Print.
- Kirkpatrick, D. L., ed. *Reference Guide to English Literature*. 2nd ed. Vol. 1. Detroit: St James P, 1991. Print.

18TH CENTURY LITERATURE

1. Restoration Drama and Poetry Jonathan Swift
2. Daniel Defoe
3. Henry Fielding and Tobias Smollett
4. Laurence Sterne

CRITICAL READING /18TH CENTURY LITERATURE/:

- Blamires H. (1984). *A Short history of English literature*.
- Wyne-Davies, Marion (Ed.) (1989). *Blumsbury guide to English literature*.
- Ford, Boris. (Ed.) *The Pelican guide to English literature*.
- Sampson, George. *The Concise Cambridge history of English literature*.
- Watt, Ian. *The Rise of the novel*.



ROMANTICISM

1. William Blake's contrary states. *Songs of Innocence and of Experience*.
2. William Wordsworth. Nature, memory and mortality. *The Thorn. Tintern Abbey. The Intimations ode*.
3. T. S. Coleridge. The conversational and the supernatural. *The Aeolian Harp* and *The Rime of the Ancient Mariner*.
4. Lord Byron. The Byronic hero. *Manfred*.
5. Mary Shelley's *Frankenstein*: philosophical and ethical issues.

BIBLIOGRAPHY /ROMANTICISM/:

A Reader in Romanticism. Compiled by Vitana Kostadinova. University library.

Bloom, Harold. *The Visionary Company. A Reading of English Romantic Poetry*. Revised and enlarged edn.. Ithaca: Cornell University Press, 1971.

Bygrave, St. *Romantic Writings*. London: Routledge & the Open University, 1996.

Curran, Stuart [ed.] *The Cambridge Companion to British Romanticism*. Cambridge: CUP, 1993.

English Romantic Poetry: An Anthology. Ed. Harold Bloom. Garden City, New York: Doubleday, 1961.

Gaull, Marilyn. *English Romanticism: The Human Context*. New York: W.W.Norton, 1988

Gravil, Richard and Daniel Robinson (eds). *The Oxford Handbook of William Wordsworth*. Oxford: OUP, 2015.

Mellor, Anne. *Mary Shelley: Her Life, Her Fiction, Her Monsters*. Routledge: NY and London, 1989.

The Norton Anthology of English Literature, Volume 2: The Romantic Period Through the Twentieth Century.

Ed. Stephen J Greenblatt. New York: W.W.Norton, 2006.

Thorslev, Peter. *The Byronic Hero: Types and Prototypes*. Minneapolis: University of Minnesota Press, 1962.

Wu, Duncan [ed.] *A Companion to Romanticism*. Oxford: Blackwell, 1999.

Костадинова, Витана. *Байрон в български контекст: Следи по пясъка на времето*. Пловдив: Пигмалион, 2009.

Electronic sources:

British Library: <http://www.bl.uk/romantics-and-victorians/articles/the-romantics>

Mellor, Anne. "Mothering Monsters: Mary Shelley's *Frankenstein*", <https://vimeo.com/4378028>

Newlyn, Lucy (ed). *The Cambridge Companion to Coleridge*. Cambridge: CUP, 2006.

<http://memberfiles.freewebs.com/36/26/43092636/documents/coleridge.pdf>

The International Byron Society site: <http://www.internationalbyronsociety.org/>

The William Blake archive: <http://www.blakearchive.org/blake/main.html>

ENGLISH LITERATURE OF THE VICTORIAN AGE

1. Charles Dickens and the Victorian *Bildungsroman*. Consider at least two novels as you discuss: thematic range, character building, genre peculiarities, and ideological orientation.
2. William Makepeace Thackeray: *omniscient narrative* and "the manager of the performance" (based on *Vanity Fair*, 1847-8).
3. The Brontë sisters: female self-perception and life-writing, mysticism, Gothicism and the metaphysical novel. Consider one novel by each writer in comparative terms.
4. George Eliot and the development of the *psychological novel* in the Victorian period. Focus on: intrusive narration, introspection, the role of Nature, the formation of the human self and human culture.
5. Thomas Hardy. Naturalism & Determinism. Alienation and Self-perception. The victimized individual. Your answer should contain specific comparative analysis of at least two representative works by Hardy.
6. Alfred Tennyson – medievalism, poetic romances, commemorative verse. Focus more specifically on the early romances (*Mariana, The Lotos-Eaters, The Lady of Shalott, Ulysses*).



7. Robert Browning & *the dramatic monologue* in Victorian poetry. Cultural context, thematic range, structural peculiarities, the lyrical persona's self-perception. Focus on at least two representative poetic works by Browning.
8. *Fin de siècle*. Aestheticism and Decadence. Oscar Wilde: *The Picture of Dorian Gray* (1891).

CONTEMPORARY BRITISH LITERATURE

1. English Modernist Prose Fiction: the *stream-of-consciousness* way: James Joyce and Virginia Woolf. Consider at least one work by each author, in comparative terms.
2. Nature and Psychology: D.H.Lawrence.
3. Modernism in British Poetry: W.B.Yeats and T.S.Eliot. Consider: genre peculiarities, thematic range, cultural orientation, and most emblematic works.
4. Experiments in British Fiction: William Golding, Iris Murdoch, and John Fowles. Consider one work by each author in comparative terms.
5. 20th-century British Drama: G.B.Shaw, John Osborne, Samuel Beckett, and Harold Pinter. Choose two playwrights and consider at least one work by each in comparative terms.
6. Feminist writing: Doris Lessing, Margaret Drabble, and A.S.Byatt. Consider at least one novel by each author in comparative terms.
7. Post-Modernism: gender issues, race matters, historiographic metafiction, and time and space as human variables: Jeanette Winterson, Zadie Smith, Julian Barnes and Ian McEwan. Choose two novelists and consider at least one work by each in comparative terms.

REFERENCE /VICTORIAN AND CONTEMPORARY BRITISH LITERATURE/:

ANTHOLOGIES AND DICTIONARIES:

- Abrams, M. H. and Stephen Greenblatt, eds. *The Norton Anthology of English Literature*. 7th edition, Volume 2. New York & London: W. W. Norton & Company, 2000.
- Cuddon, J. A., ed. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1991.
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. New York & London: W. W. Norton & Company, 2001.

COMPANIONS, HISTORIES, GUIDES, READERS:

- Alexander, Michael. *A History of English Literature*. Palgrave Macmillan, 2007.
- Allen, Walter. *The English Novel. A Short Critical History*. Penguin Books, 1991.
- Baker, William & Womack, Kenneth, eds. *A Companion to the Victorian Novel*. Westport Connecticut London: Greenwood Press, 2002.
- Birch, Dinah, ed. *The Oxford Companion to English Literature*, 7th edition. Oxford: OUP, 2009.
- Bradshaw, D. & Dettmar, K. J. H., eds. *A Companion to Modernist Literature and Culture*. Oxford: Wiley-Blackwell, 2008.
- Bristow, Joseph, ed. *The Cambridge Companion to Victorian Poetry*. Cambridge: CUP, 2000.
- Caserio, Robert L. & Hawes, Clement, eds. *The Cambridge History of the English Novel*. Cambridge: CUP, 2011.
- Connor, Steven. *The English Novel in History*. Routledge: London and New York, 1996.
- Corcoran, Neil, ed. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge: Cambridge University Press, 2007.
- Cronin, R., A. Chapman, and A. Harrison., eds. *A Companion to Victorian Poetry*. Oxford: Blackwell Publishing, 2007.
- Davis, Philip, *The Victorians – vol. 8 of the Oxford English Literary History*. Oxford: OUP, 2004.
- Dodsworth, Martin, ed. *The 20th Century*, Volume 7 of the Penguin History of Literature. Penguin Books, 1994.
- Featherstone, Simon. *War Poetry. An Introductory Reader*. London & New York: Routledge, 1995.
- Flint, Kate, ed. *The Cambridge History of Victorian Literature*. Cambridge: CUP, 2012.
- Ford, Boris, ed. *The Present. Volume 8 of the New Pelican Guide to English Literature*. Penguin Books: 1990.
- Head, Dominic. *The Cambridge Introduction to Modern British Fiction: 1950-2000*. Cambridge: CUP, 2004.
- Horsman, Alan. *The Victorian Novel*. Oxford: Clarendon Press, 1990.



- Howarth, Peter. *The Cambridge Introduction to Modernist Poetry*. Cambridge: CUP, 2012.
- Hughes, Linda K. *The Cambridge Introduction to Victorian Poetry*. Cambridge: CUP, 2010.
- Innes, C. L. *The Cambridge Introduction to Postcolonial Literatures in English*. Cambridge: CUP, 2007.
- Innes, Christopher. *Modern British Drama: 1890-1990*. Cambridge: CUP, 1992.
- Kern, Stephen. *The Modernist Novel. A Critical Introduction*. Cambridge: CUP, 2011.
- Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge: CUP, 2008.
- Mackay, Marina. *The Cambridge Companion to Literature of World War II*. Cambridge: CUP, 2009.
- Mermin, Dorothy & Tucker, Herbert F., eds. *Victorian Literature: 1830-1900*. Harcourt College Publishers, 2004.
- Nicol, Bran. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009.
- O’Gorman, Francis, ed. *The Cambridge Companion to Victorian Culture*. Cambridge: CUP, 2010.
- O’Neill, Michael, ed. *The Cambridge History of English Poetry*. Cambridge: CUP, 2010.
- Pollard, Arthur, ed. *The Victorians – Vol. 6 of the Penguin History of Literature*. Penguin Books, 1993.
- Poole, Adrian, ed. *The Cambridge Companion to English Novelists*. Cambridge: CUP, 2009.
- Poplawski, Paul, ed. *English Literature in Context*. Cambridge: CUP, 2008.
- Rawson, Claude. *The Cambridge Companion to English Poets*. Cambridge: CUP, 2011.
- Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Oxford: Blackwell Publishing, 2003.
- Sanders, Andrew. *The Short Oxford History of English Literature*. Third Edition. Oxford: Clarendon Press, 2004.
- Shattock, Joanne, ed. *The Cambridge Companion to English Literature: 1830 – 1914*. Cambridge: CUP, 2010.
- Stewart, J. I. M. *Writers of the Early Twentieth Century. Hardy to Lawrence. The Oxford History of English Literature*. Oxford: Clarendon Press, 1990.
- Tucker, Herbert F., ed. *A Companion to Victorian Literature & Culture*. Oxford: Blackwell Publishing, 2004.

SPECIFIC MONOGRAPHS:

- Armstrong, Isobel. *Victorian Poetry. Poetry, Poetics and Politics*. London – New York: Routledge, 1993.
- Bradbury, Malcolm. *The Modern British Novel*. Penguin, 1994.
- Byron, Glennis. *Dramatic Monologue*. Routledge, 2003.
- Childs, Peter. *Contemporary Novelists. British Fiction since 1970*. Palgrave Macmillan, 2005.
- Eagleton, Terry. *The English Novel. An Introduction*. Oxford: Blackwell Publishing, 2008.
- Friedman, Alan. *The Turn of the Novel. The Transition to Modern Fiction*. Oxford: OUP, 1970.
- Griffiths, Eric. *The Printed Voice of Victorian Poetry*. Oxford: Clarendon Press, 1989.
- Hellerstein, Marjorie H. *Virginia Woolf’s Experiments with Consciousness, Time and Social Values*. Lewiston, N. Y.: E. Mellen Press, 2001.
- Hillis Miller, J. *Charles Dickens. The World of His Novels*. Cambridge, Massachusetts: Harvard University Press, 1958.
- Hillis Miller, J. *Victorian Subjects*. Harvester Wheatsheaf, 1990.
- Horne, Alistair. *Telling Lives. From W. B. Yeats to Bruce Chatwin*. London: Macmillan, 2000.
- Leighton, Angela. *Victorian Women Poets. Writing Against the Heart*. Harvester Wheatsheaf, 1992.
- Levine, George. *How to Read the Victorian Novel*. Oxford: Blackwell Publishing, 2008.
- Morse, David. *High Victorian Culture*. London: Macmillan, 1993.
- Shattock, Joanne, ed. *Women and Literature in Britain: 1800-1900*, Cambridge: CUP, 2001.
- Showalter, Elaine. *The Female Malady. Women, Madness, and English Culture (1830 – 1980)*. Virago, 1988.
- Tew, Philip. *The Contemporary British Novel*. London – New York: Continuum, 2004.
- Trilling, Lionel, and Harold Bloom, eds. *Victorian Prose and Poetry*. Oxford: OUP, 1980.

III. AMERICAN LITERATURE

1. American Romanticism. 19c. Prose. James Fenimore Cooper, Washington Irving
2. American Romanticism. 19c Poetry: Henry Longfellow, Edgar Alan Poe
3. Transcendentalism. Thoreau, Nathanael Hawthorne
4. New Vistas in Poetry: Walt Whitman, Emily Dickinson
5. 19c Prose: Edgar Alan Poe, Harriet Beecher Stowe, William Dean Howells
6. Local Color. Francis Bret Harte, Mark Twain
7. End of the Century Prose: Herman Melville, Henry James



8. Prose Fiction of the 1920s: Theodore Dreiser, Edith Wharton, Willa Cather, Sherwood Anderson
9. Post WW1 Novel: Harry Sinclair Lewis, John Dos Passos, Gertrude Stein, Henry Miller
10. The Novel: William Faulkner, Francis Scott Fitzgerald, Ernest Hemingway
11. 20c Poetry: Robert Frost, Nicholas Vachel Lindsay, e. e, Cummings, Ezra Pound, Thomas Stearns Eliot, William Carlos Williams, Allen Ginsberg, Gregory Corso, Lawrence Ferlinghetti, Sylvia Plath, Theodor Roethke, John Ashbery, William Meredith, Adrienne Rich
12. Afro-American Poets: Langston Hughes, Countee Cullen, Leroi Jones/Amiri Baraka
13. Drama. Eugene O'Neill, Lillian Hellman, Arthur Miller, Tennessee Williams, Edward Albee

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