Reading List for Ph.D. Comprehensive Examination in Critical Theory
(An asterisk indicates an except with corresponding page numbers from The Norton Anthology of Critical Theory, 2001 edition.)

This list should be supplemented by twenty texts of the student’s choosing. The majority of these texts should be book length studies which focus on issues of special relevance to the student’s course of study. Where possible these should be drawn from a range of historical periods.

1) Plato
   Ion
   * From Republic (pgs. 49-80)
   * From Phaedrus (pgs. 81-85)

2) Aristotle
   Poetics
   * From Rhetoric (pgs. 117-120)

3) Horace
   Ars Poetica

4) Longinus
   On Sublimity

5) Plotinus
   * From Fifth Ennead, “Eighth Tractate, On the Intellectual Beauty” (pgs. 174-84)

6) Augustine
   * From On Christian Discourse (pgs. 188-91)
   * From The Trinity (pgs. 192-95)

7) Thomas Aquinas
   * From Summa Theologica (from Question 1, pgs. 243-45)

8) Dante Alighieri
Il Convivio (Book II, Chapter 1)
* From The Letter to Can Grande (pgs. 251-52)

9) Sir Phillip Sidney
An Apology for Poetry

10) Pierre Corneille
“Of the Three Unities of Action, Time, and Place”

11) John Dryden
“An Essay of Dramatic Poesy”
Preface to Troilus and Cressida
Preface to Sylvae

12) Giambattista Vico
* From The New Science (pgs. 401-15)

13) Joseph Addison
The Spectator, No. 62 [True and False Wit]
The Spectator, No. 412 [On the Sublime]

14) Alexander Pope
“An Essay on Criticism”

15) Samuel Johnson
The Rambler, No. 4 [On Fiction]
The History of Rasselas, Prince of Abyssinia (Chapter 10)
Preface to Shakespeare
* From Lives of the English Poets (from Cowley and “On Metaphysical Wit,”
  pgs. 480-82)

16) David Hume
“Of the Standard of Taste”

17) Immanuel Kant
* From Critique of Judgment (from Introduction, Book I: Analytic of the
Beautiful, and Book II: Analytic of the Sublime, pgs. 504-35)

18) Edmund Burke
   A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and
   Beautiful (Introduction on Taste; Part I, Section VII [Of the Sublime];
   Part III, Section XXVII [The Sublime and Beautiful Compared])

19) Friedrich Schiller
   On the Aesthetic Education of Man (Second, Sixth, and Ninth Letters)

20) Mary Wollstonecraft
   A Vindication of the Rights of Woman (Chapter 2 [The Prevailing Opinion of
   a
   Sexual Character Discussed])

21) Friedrich Schleiermacher
   Hermeneutics, Outline of the 1819 Lectures (Introduction and Part 2 [The
   Technical Interpretation])

22) Georg Wilhelm Friedrich Hegel
   * From Phenomenology of Spirit ([The Master-Slave Dialectic], pgs. 630-
   35)
   Lectures on Fine Art (Introduction)

23) William Wordsworth
   Preface to Lyrical Ballads, with Pastoral and Other Poems

24) Samuel Taylor Coleridge
   * From The Statesman’s Manual (pgs. 672-73)
   * From Biographia Literaria:
       Part 1: from Chapter 1 (pgs. 674-75), from Chapter 4 (pgs. 675-76)
       from
       Chapter 13 (pgs. 676-77)
   Part 2: from Chapter 14 (pgs. 677-81)

25) Percy Bysshe Shelley
A Defence of Poetry, or Remarks Suggested by an Essay Entitled

“The

Four Ages of Poetry”

26) Ralph Waldo Emerson

The American Scholar

“The Poet”

27) Karl Marx and Friedrich Engels

The Communist Manifesto

* From Economic and Philosophic Manuscripts of 1844 (pgs. 759-63)

* From The German Ideology (pgs. 767-68)

* From Grundrisse (pgs. 773-74)

* From Preface to A Contribution to the Critique of Political Economy (pgs. 774-75)

* From Capital, Volume 1:

  From Chapter 1 (“Commodities,” pgs. 776-82) and from Chapter 10 (“The Working-Day,” pgs. 783-86)

  * From “Letter from Friedrich Engels to Joseph Bloch” (pgs. 787-88)

28) Charles Baudelaire

* From The Painter of Modern Life:
From 1. Beauty, Fashion, and Happiness (pgs. 792-93) and from III:
The Artist, Man of the World, Man of the Crowd, and Child (pgs. 793-95)

IV. Modernity
From IX. The Dandy (pgs. 798-800)

XI. In Praise of Cosmetics

29) Matthew Arnold
“The Function of Criticism at the Present Time”
* Culture and Anarchy (Chapter 1. Sweetness and Light)

30) Henry James
“The Art of Fiction”

31) Friedrich Nietzsche
“On Truth and Lying in a Non-Moral Sense”
* From The Birth of Tragedy (pgs. 884-94)

32) Sigmund Freud
* From The Interpretation of Dreams:
  From Chapter V. The Material and Sources of Dreams (pgs. 919-22)
  From Chapter VI. The Dream-Work (pgs. 923-28)
  “The ‘Uncanny’”
  “Fetishism”

33) Ferdinand De Saussure
Course in General Linguistics:
  Introduction and Chapter III. The Object of Linguistics
  Part One. General Principles and Chapter I. Nature of the Linguistic
  Sign
  Part Two. Synchronic Linguistics, Chapter IV. Linguistic Value, and
  Chapter V. Syntagmatic and Associative Relations

34) W.E.B. Du Bois
The Souls of Black Folk (Chapter 1)

35) Virginia Woolf
   * From A Room of One’s Own ([Shakespeare’s Sister], [Chloe Liked Olivia], and [Androgyny], pgs. 1021-29)

36) György Lukács
   “Realism in the Balance”

37) Victor Shklovsky
   “Art as Technique”

38) T.S. Eliot
   “Tradition and the Individual Talent”
   “The Metaphysical Poets”

39) John Crowe Ransom
   “Criticism, Inc.”

40) Martin Heidegger
   “Language”

41) Antonio Gramsci
   “The Formation of the Intellectuals”

42) Walter Benjamin
   “Thesis on the Philosophy of History”
   “The Work of Art in the Age of Mechanical Reproduction”

43) Mikhail M. Bakhtin
   “Discourse in the Novel”

44) Max Horkheimer and Theodor Adorno
   The Dialectic of Enlightenment (Chapter 1)

45) Jacques Lacan
   “The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience”
“The Agency of the Letter in the Unconscious”

“The Signification of the Phallus”

46) Jean-Paul Sartre

“What is Literature?” (Chapter 2. Why Write?)

47) Cleanth Brooks

The Well Wrought Urn (Chapter 11. The Heresy of Paraphrase)

“The Formalist Critics”

48) William Wimsatt and Monroe Beardsley

“The Intentional Fallacy”

“The Affective Fallacy”

49) Simone de Beauvoir

The Second Sex (Chapter XI. Myth and Reality)

50) Claude Levi-Strauss

Structuralist Anthropology (Chapter 1)

Tristes Tropiques (Chapter 28. A Writing Lesson)

51) Northrop Frye

“The Archetypes of Literature”

52) Roland Barthes

Mythologies (“Soap-powders and Detergents,” “The Brain of Einstein,” and

“Photography and Electoral Appeal”)

“The Death of the Author”

“From Work to Text”

53) Louis Althusser

“Ideology and Ideological State Apparatuses”

“A Letter on Art in Reply to André Daspre”

54) Paul De Man

“The Rhetoric of Temporality”

“Semiology and Rhetoric”
“The Return to Philology”

55) Raymond Williams

_Marxism and Literature_ (Part 1, Chapter 3. Literature)

56) Franz Fanon

* _From The Wretched of the Earth_ (from “The Pitfalls of National Consciousness” and “On National Culture,” pgs. 1578-92)

57) Gilles Deleuze and Felix Guattari

* _From Kafka: Toward a Minor Literature_ (from Chapter 3. What Is a Minor Literature?, pgs. 1598-1600)
* _From A Thousand Plateaus: Capitalism and Schizophrenia_ (from Rhizome, pgs. 1601-08)

58) Jean-Francois Lyotrad

_FROM The Postmodern Condition_ (Answering the Question: What is the Postmodern?)

“The Sublime and the Avant Garde”

“Defining the Postmodern”

59) Michel Foucault

“What is an Author?”

_Discipline and Punish: The Birth of the Prison_ (“The Carceral”)

_The History of Sexuality:

Volume 1, “An Introduction”

Part Two: The Repressive Hypothesis

Chapter 1. The Incitement to Discourse

Chapter 2. The Perverse Implantation

* _From Truth and Power_ (pgs. 1667-69)

60) Jurgen Habermas

* _From The Structural Transformation of the Public Sphere: An Inquiry into a
Category of Bourgeois Society (Part II. Social Structures of the Public Sphere, pgs. 1745-47)

“Modernity—An Incomplete Project”

61) Adrienne Rich

“Compulsory Heterosexuality and Lesbian Existence”

62) Harold Bloom

*From The Anxiety of Influence* (Introduction. A Meditation upon Priority, and a

Synopsis and Interchpater. A Manifesto for Antithetical Criticism)

63) Pierre Bourdieu

*From Distinction: A Social Critique of the Judgement of Taste* (Introduction)

64) Jacques Derrida

“Differance”

*From Of Grammatology* (“Exergue,” and “The Exorbitant. Question of Method”)

“Dissemination”

65) Stuart Hall

“Cultural Studies and Its Theoretical Legacies”

66) Frederic Jameson

“Modernism and Imperialism”

* From The Political Unconscious: Narrative as a Socially Symbolic Act*

(Preface

and *from* Chapter 1. On Interpretation: Literature as a Socially Symbolic Act, pgs. 1937-59)

“Postmodernism and Consumer Society”
67) Gerald Vizenor
   * From Manifest Manners: Postindian Warriors of Survivance (from Chapter
   Postindian Warriors, pgs. 1977-85)

68) Edward Said
   Culture and Imperialism (Chapter 1)
   Orientalism (Introduction)

69) Monique Wittig
   “One Is Not Born a Woman”

70) Sandra Gilbert and Susan Gubar
   * From The Madwoman in the Attic: The Woman Writer and the Nineteenth-
   Century Literary Imagination (from Chapter 2. Infection in the
   Sentence: The Woman Writer and the Anxiety of Authorship, pgs.
   2023-34)

71) Helene Cixous
   “The Laugh of the Medusa”

72) Julia Kristeva
   * From Revolution in Poetic Language (from Part 1. The Semiotic and the
   Symbolic, pgs. 2169-78)

73) Laura Mulvey
   “Visual Pleasure and Narrative Cinema”

74) Gayatri Chakravorty Spivak
   A Critique of Postcolonial Reason (Chapter 3. History [Can the Subaltern
   Speak?])

75) Gloria Anzaldúa
   Borderlands/ La Frontera: The New Mestiza (Chapter 7. La conciencia de la
   mestiza: Towards a New Consciousness)

76) Steven Greenblatt
   “Invisible Bullets"
77) Donna Haraway

“A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s”

78) Homi Bhabha

“Signs Taken for Wonders”

79) Lennard Davis


80) Henry Louis Gates

“The Signifying Monkey”

81) Eve Kosofsky Sedgwick

* From Between Men: English Literature and Male Homosocial Desire (from Introduction, pgs. 2434-37)

* From Epistemology of the Closet (from Introduction: Axiomatic, pgs. 2438-44)

82) Slavoj Zizek

The Sublime Object of Desire (Chapter 1)

83) John Guillory

Cultural Capital: The Problem of Literary Canon Formation (chapter 5)

84) Benedict Anderson

Imaginary Communities (Chapter 1)