

## Translation evaluation criteria

- 1. Meaning** – accurate and complete rendition of meaning at word/phrase/sentence level. This involves:
  - correct use of lexical units (e.g. words, phrases, terms, names);
  - correct use of grammatical categories (e.g. temporality, modality, aspectuality, conditionality, futurity, definiteness, types of syntactic constructions);
  - omission or addition of information resulting in a partial or complete loss or change of meaning.
- 2. Style** – suitable linguistic expressions; readability; appropriate register. Points are deducted for awkward literal translation, clumsy phrasing, repetitions, unsuitable collocations, untypical word order, impaired readability, incongruous register, mixing of registers.
- 3. Spelling and punctuation**
- 4. Particularly apt solutions** – bonus points are given for well chosen, appropriately inventive solutions.

Translation evaluation criteria weight distribution:

<i>Criterion</i>	<i>Maximum score</i>
Meaning	25
Style	15
Spelling/ punctuation	5
<b>Total</b>	<b>45</b>
Particularly apt solutions – bonus points (the maximum score for each translation cannot exceed 45 points).	2

## Translation

The Translation component of the State Examination consists of two translation tasks:

1. Translation of an original English text into Bulgarian and
2. Translation of an original Bulgarian text into English.

The genre of the texts can be contemporary fiction or non-fiction. The length of each text is approximately 300 words.

Students should be able to demonstrate:

- Understanding of the lexical units, grammatical categories, cultural references, style, and the overall coherence of the source language text, and
- An ability to employ suitable translation techniques in order to reproduce those elements in the target language and create a coherent and linguistically accurate text.

**Students are allowed to use printed dictionaries. The use of online or offline electronic dictionaries, encyclopaedias, glossaries or other reference materials is not allowed.**

### Scoring and assessment criteria for questions with low level of difficulty

Score	Assessment criteria
10	i) full comprehension of terminology, reflected in the appropriateness of the identified elements or excellent execution of the assigned task; ii) error-free language.
7-9	i) demonstrates adequate knowledge of terminology reflected in the general appropriateness of the identified elements or sufficiently good execution of the assigned task; ii) error-free but fairly simple language.
4-6	i) demonstrates poor knowledge of terminology, reflected in inappropriately identified linguistic elements or poor execution of the assigned task; ii) simple, non-fluent language with occasional grammatical errors.
0-3	i) little or no knowledge of terminology, reflected in wrong identification of linguistic elements or inadequate execution of the assigned task; ii) simple, non-fluent language with grave grammatical errors.

### Scoring and assessment criteria for questions with intermediate level of difficulty

Score	Assessment criteria
13-15	i) comprehensiveness of the response; ii) relevance to the assigned task; iii) usage of appropriate terminology; iv) error-free language, demonstrating fluency.
9-12	i) adequate range of the response but somewhat unbalanced (e.g. extensive elaboration of some points at the expense of others); ii) mostly relevant to the topic but with some shortcomings in terms of detail or deviations from the focus of the question; iii) demonstrates adequate knowledge of terminology with infrequent inappropriate usage of terms; iv) error-free but fairly simple language with infrequent discrepancies on the level of pragmatics or register conventions.
5-8	i) incomplete response with some important elements of the task left uncovered; ii) rather messy, some parts of the answer not pertinent; iii) rather choppy, listing disconnected facts not supported by argument; iv) demonstrates poor knowledge of terminology: avoidance or inappropriate usage of terms; vi) simple, non-fluent language with occasional grammatical errors and serious deviations on the level of pragmatics or register conventions.
0-4	i) the answer is incomplete, vague or too short to be evaluated; ii) the answer is not relevant to the assigned task or is a mixture of random, chaotic, illogical, contradictory, incoherent facts and ideas; iii) little or no knowledge of terminology; iv) simple, non-fluent language with grave grammatical errors, serious pragmatic deviations and violation of style and register conventions.

Scoring and assessment criteria for questions with high level of difficulty

Score	Assessment criteria
16-20	<ul style="list-style-type: none"> <li>i) comprehensiveness of the response;</li> <li>ii) relevance to the assigned task;</li> <li>iii) clearly stated/supported arguments;</li> <li>iv) usage of appropriate terminology;</li> <li>v) error-free language, demonstrating fluency and mastery of register conventions.</li> </ul>
11-15	<ul style="list-style-type: none"> <li>i) adequate range of the response but somewhat unbalanced (e.g. extensive elaboration of some points at the expense of others);</li> <li>ii) mostly relevant to the topic but with some shortcomings in terms of detail or focus;</li> <li>iii) loosely organized but the main arguments stand out;</li> <li>iv) demonstrates adequate knowledge of terminology with infrequent inappropriate usages of terms;</li> <li>v) error-free but fairly simple language with infrequent discrepancies on the level of pragmatics or register conventions.</li> </ul>
6-10	<ul style="list-style-type: none"> <li>i) incomplete response with some important elements of the task left uncovered;</li> <li>ii) rather messy, with some parts of the answer not pertinent;</li> <li>iii) rather choppy, listing disconnected facts not supported by argument;</li> <li>iv) demonstrates poor knowledge of terminology: avoidance or inappropriate usage of terms;</li> <li>v) simple, non-fluent language with occasional grammatical errors and serious deviations on the level of pragmatics or register conventions.</li> </ul>
0-5	<ul style="list-style-type: none"> <li>i) the answer is incomplete, vague or too short to be evaluated;</li> <li>ii) the answer is not relevant to the assigned task or is a mixture of random, contradictory or blatantly wrong arguments;</li> <li>iii) chaotic, illogical, contradictory, incoherent presentation of facts and ideas;</li> <li>iv) little or no knowledge of terminology;</li> <li>v) simple, non-fluent language with grave grammatical errors, serious pragmatic deviations and violation of register conventions.</li> </ul>

# Literature/ Culture Component

## Format

The Literature component of the exam is based on four excerpts from literary texts, two of which will be drawn by a student on the day of the exam. The texts are accompanied by a set of 5 questions as specified below. The students will be expected to choose one of these excerpts and answer the questions in a written form.

The texts will each come from one of the following four periods/literary and cultural traditions: English Medieval and Renaissance Literature; English Literature of the Enlightenment and Romantic Literature; Victorian, Modernist and Postmodernist English Literature; American Literature from the Nineteenth Century to the Present.

The texts could belong to any of the following genres: prose, epic, poetry, drama.

Word limit:

Prose – up to 350 words

Poetry – up to 30 lines

Drama – up to 350 words

The author will have been covered in the lectures and/or the seminars. If the excerpt comes from a novel, the work itself will have been discussed in the respective literature seminars during the course of study.

Five types of questions will be attached to each excerpt.

1. Questions focused on context: history, culture, genre, and/or tendency.
2. Questions focused on content: the position and the status of the excerpt within the work.
3. Questions focused on themes and ideas.
4. Questions focused on narrative techniques, imagery, rhyme, rhythm etc.
5. Questions focused on intertextual links and/or metatextual techniques.

Each of these may include subquestions designed to guide the students in their answers.

**The students will be expected to write a coherent analytical response in which they should dwell on as many of the abovementioned questions as they can. The students will make their own choice as to whether they will structure their answer as a complete essay or as separate answers to each of the questions (i.e., in five mini essays). The answer to each question should not be less than 150-200 words. No conclusion is required when the responses to the five questions are integrated in an essay.**

## Learning objectives and expected outcomes

**Our goal in this component goal is an integrated assessment of students' knowledge and skills acquired during the course of studies. These include the knowledge-based abilities to:**

- think critically about the thematic content and the rhetorical strategies of literary texts
- discuss a literary text's form in relation to themes and ideas; attend to features of its style
- make meaningful links between text and context exhibiting sufficient and solid knowledge of the period-specific aspects of the literature in question and the history of English and American literature and culture
- add a broader intertextual and/or metatextual perspective to their analysis
- construct coherent written responses to specific questions
- confine oneself to statements that are relevant to the question at hand (no sweeping generalizations and empty rhetoric)
- use appropriate tone and language for an academic audience; apply appropriately the relevant stylistic terminology
- use a reasonably wide range of vocabulary and structure
- handle, with few or no mistakes, basic sentence elements such as complete sentences, verb/subject agreement, verb tenses, mechanics of quotations, and parallelism

### Evaluation Benchmarks:

Context	20 points
Content	10 points
Themes and ideas	20 points
Form	20 points
Intertextual links and metatextual techniques	10 points
Accuracy, range of vocabulary and Structure	10 points

**Total: 90 points**

## **Selected bibliography:**

**Students are recommended to use all the reference material included in the respective course description. The descriptions and the bibliographies are available at the Department's website**

<http://eas.uni-sofia.bg/>

### **A. English Medieval and Renaissance Literature**

#### **Medieval Literature:**

1. Mincoff, Marco. *A History of English Literature* SV 820.9 MIN
2. Beadle, Richard. *The Cambridge Companion to Medieval English Theatre* SV 792.0942
3. Brown, Peter (ed.). *A Companion to Medieval English Literature and Culture* SVR 820.9001 COM
4. Godden, Malcolm. *The Cambridge Companion to Old English Literature* SV 829.0920
5. Pulsanio, Philip et al. (eds.). *A Companion to Anglo-Saxon Literature* SV 829.0922
6. Veldhoen, N. H. G. E. *Companion to Early Middle English Literature* SV 820.900120 VEL
7. Wallace, David et al. (eds.) *The Cambridge History of Medieval English Literature* SVR 820.9001 CA

#### **Renaissance Literature:**

1. Mincoff, Marco. *A History of English Literature* SV 820.9 MIN
2. Hamilton, Donna B. (ed.) *A Concise Companion to English Renaissance Literature* SV 820.9003
3. Hattaway, Michael. *Renaissance and Reformations: An Introduction to Early Modern English Literature* SV 820.9003 HAT
4. Hattaway, Michael. *A Companion to English Renaissance Literature and Culture* SV 820.9003 HAT
5. Hattaway, Michael. *The Cambridge Companion to English Renaissance Drama* SV 822.309 CAM
6. Loewenstein, David et al. (eds.). *The Cambridge History of Early Modern English Literature* SVR 820.9003 CAM

### **B. English Literature of the Enlightenment and Romantic Literature**

#### **• Literature of the Enlightenment**

1. Eagleton, Terry. *The English Novel: An Introduction*. London: Blackwell Publishing, 2005.
2. Folkenflik, Robert, ed. *The English Hero: 1660-1800*. Cranbury: Associated University Presses, 1982.
3. McKeon, Michael. *The Origins of the English Novel 1600-1740*. Baltimore: Johns Hopkins

- University Press, 1987.
4. Novak, Maximillian. *Daniel Defoe: Master of Fictions*. Oxford: Oxford University Press, 2001.
  5. Rawson, Claude. *Henry Fielding: Novelist, Playwright, Journalist, Magistrate*. Cranbury: Associated University Presses, 2010.
  6. Ray, William. *Story and History*. Oxford: Blackwell Publishing, 1990.
  7. Rogers, Pad, ed. *The Cambridge Companion to Alexander Pope*. Cambridge: Cambridge University Press, 2007.
  8. Smith, Frederick, ed. *The Genres of Gulliver's Travels*. Cranbury: Associated University Presses, 1995.
  9. Watt, Ian. *The Rise of the Novel*, London: Chatto and Windus, 1957.

- **Romantic Literature**



1. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York: Oxford University Press, 1953.
2. ---. *Natural Supernaturalism. Tradition and Revolution in Romantic Literature*. New York: W.W. Norton and Co, 1971.
3. Day, Aidan. *Romanticism*. New York: Routledge, 1996.
4. Klancher, Jon, ed. *Concise Companion to the Romantic Age*. Oxford: Blackwell Publishing, 2009.
5. McCalman, Iain. *Oxford Companion to the Romantic Age*. Oxford: Oxford University Press, 1999.
6. McGann, Jerome. *The Romantic Ideology. A Critical Investigation*. Chicago: University of Chicago Press, 1983.

## C. Victorian, Modernist and Postmodernist English Literature

### • Victorian Literature

1. Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford: Clarendon Press, 1994
2. Adams, James Eli. *A History of Victorian Literature*. Oxford: Wiley-Blackwell: 2009.
3. Levine, George. *How to Read the Victorian Novel*. Oxford: Wiley-Blackwell: 2008.
4. *The Cambridge Companion* series on individual authors (available at BASRC).
5. Additional materials available on *The Victorian Web* <http://www.victorianweb.org/>

### • Modernist Literature

1. Bradshaw & Dettmar (eds.). *The Blackwell Companion to Modernist Literature & Culture*, 2006.
2. Carter, Ronald & McRae, John. *The Routledge History of Literature in English*, 1997.
3. Baldick, Chris. *The Oxford English Literary History*, Vol. 10: The Modern Movement 1910-1940, 2004.
4. Whitworth, Michael H. *Reading Modernist Poetry*, 2010.
5. Marcus, Laura & Nicholls, Peter. *The Cambridge History of Twentieth Century English Literature*, 2004.

## D. American Literature from the Nineteenth Century to the Present

1. Bercovitch, Sacvan (ed. et.al.) *The Cambridge History of American Literature*. Cambridge University Press.
2. Bigsby, C.W.E. *An Introduction to 20<sup>th</sup> c. American Drama*. Cambridge University Press. Volumes 1 & 2
3. Brooks, Cleanth, R. W. B Lewis, and Robert Penn Warren. *American Literature: the Makers and the Making*. New York: St. Martin's Press, 1973.
4. Chase, Richard. *The American Novel and its Tradition*. New York: Doubleday, 1957

5. Danova, Madeleine. *Writers, Books, Readers. Twentieth-century American Literature*. Sofia: Polis, 2002.
6. Elliot, Emory (ed.et.al.) *Columbia Literary History of the United States*, 1988.
7. Lauter, Paul (ed. et. al.) *The Heath Anthology of American Literature*. 4<sup>th</sup> edition,
8. Mathiessen, F.O. *American Renaissance. Art and Expression in the Age of Emerson and Whitman*, 1941.
9. Reynolds, David. *Beneath the American Renaissance. The Subversive Imagination in the Age of Emerson and Melville*. New York: Knopf, 1988
10. Sollors, Werner & Greil Marcus, ed. *A New Literary History of America*. The Belknap Press of Harvard University Press, 2009.
11. Sundquist, Eric. *American Realism: New Essays*. Johns Hopkins University Press, 1982
12. Walcutt, Cl. *American Literary Naturalism: A Stream Divided*. Minneapolis: University of Minnesota Press, 1956.

### **Online resources:**

#### ***Outline of American Literature***

<http://www.let.rug.nl/usa/outlines/literature-1991/>

#### ***The Norton Anthology of American Literature, 8<sup>th</sup> edition***

<http://www.wwnorton.com/college/english/naal8/>

#### ***The Heath Anthology of American Literature, 5<sup>th</sup> edition***

[http://college.cengage.com/english/lauter/heath/4e/students/toc\\_5e/index.html](http://college.cengage.com/english/lauter/heath/4e/students/toc_5e/index.html)

#### ***The Cambridge History of English and American Literature***

<http://www.bartleby.com/cambridge/chapterindex.html>

#### ***The Literary Encyclopedia and Literary Dictionary***

<http://www.litencyc.com>

## **E. British Society and Culture**

1. Harvie, Christopher and H. C. G. Matthew. *Nineteenth-Century Britain: A Very Short Introduction*. Oxford University Press, 2000.
2. Higgins, M., C. Smith and J. Storey (eds.). *The Cambridge Companion to Modern British Culture*. Cambridge University Press, 2010.
3. Morgan, Kenneth O. *Twentieth-Century Britain: A Very Short Introduction*. Oxford University Press, 2000.
4. Paxman, Jeremy *The English: A Portrait of a People*. Penguin, 1998.
5. Ward, Paul. *Britishness since 1870*. London: Routledge, 2004.

## **F. Cultural History of the US**

1. Fossum, Robert and John Roth (Eds). *American Ground: Vistas, Visions and Revisions,,* New York: Paragon House, 1988.

2. Tindall, George and David E. Shi (Eds). *America: A Narrative History*. Norton, 2009.
3. Bigsby, Christopher (Ed.). *The Cambridge Companion to Modern American Culture*. Cambridge University Press, 2006.
4. Additional materials available at the official blog of the discipline: <http://chusasu.edublogs.org/>

# LINGUISTIC COMPONENT

The Linguistic component of the State Examination includes:

I. **A text** - about 350 – 400 words, original, non-adapted; language – Modern English; genre - popular science.

II. **Nine tasks organized on three levels of difficulty:**

- i) Low level of difficulty – three questions – 10 points each
- ii) Intermediate level of difficulty – three questions – 15 points each
- iii) High level of difficulty – three questions – 20 points each

Each low level question brings a maximum of 10 points, each intermediate level question brings a maximum of 15 points, each high level question brings a maximum of 20 points.

The maximum overall number of points is 90.

Students are obliged to choose exactly TWO questions from each level of difficulty. Any answer to an additionally chosen question will not be assessed.



## Evaluation Benchmarks

Topic Question	Score	Criteria
<b>Context</b>	Excellent to Very Good <b>20 – 15 points</b>	Excellent knowledge of the subject relevant to the assigned topic; confident and informed discussion of the historical and intellectual context of the literary work; cogency in presenting links between text and context: outstanding knowledge in analyzing the genre and the major literary critical, philosophical and socioeconomic tendencies of the period.
	Good to Average <b>14 – 10 points</b>	Adequate knowledge of the subject relevant to the assigned topic; clearly informed discussion of the historical and intellectual context of the literary work with some minor factual, historical, or thematic inconsistencies in the exposition; clearly presented links between text and context: appropriate knowledge in analyzing the genre and the major literary critical, philosophical and socioeconomic tendencies of the period.
	Fair to Poor <b>9 – 5 points</b>	Sufficient knowledge of the subject relevant to the assigned topic; incomplete discussion of the historical and intellectual context of the literary work that shows some serious factual, historical, or thematic inconsistencies in the exposition; vaguely presented links between text and context: superficial knowledge of the genre and the major literary critical, philosophical and socioeconomic tendencies of the period.
	Poor <b>4 – 0 points</b>	Insufficient knowledge of the subject; superficial discussion of the historical and intellectual context of the literary work that only shows limited or no knowledge of context and historical background; incorrectly presented links between text and context: simplistic or erratic knowledge of a genre and/or erroneous discussion of the major literary critical, philosophical and socioeconomic tendencies of the period; the response is incoherent, illogical, and chaotic; contradictory statements prevail.
<b>Content</b>	Excellent to Very Good <b>10 – 8 points</b>	Knowledgeable approach to the selected poetic piece and cogent comment on its value and content when compared or contrasted to other poetic works by the same author; detailed and perceptive analysis of the position and the status of an excerpted text within the literary

		work; knowledgeable and cogent discussion of the assigned text in the plotline and the storyline of the work.
	Good to Average <b>7 – 5 points</b>	Adequate knowledge in discussing the selected poetic piece and informed comment on its value and content when compared or contrasted to other poetic works by the same author; clear analysis of the position and the status of an excerpted text within the literary work with some factual and thematic inconsistencies; some flaws in the discussion of the assigned text in the plotline and the storyline of the work.
	Fair to Poor <b>4 – 2 points</b>	Sufficient mastery in discussing the selected poetic piece and limited comment on its value and content when compared or contrasted to other poetic works by the same author; limited analysis of the position and the status of the assigned text within the literary work with some serious factual and thematic inconsistencies; more serious flaws in the discussion of the assigned text in the plotline and the storyline of the work.
	Poor <b>1 – 0 points</b>	Insufficient knowledge in discussing the selected poetic piece and limited or superficial comment on its value and content when compared or contrasted to other poetic works by the same author; limited, superficial, or entirely wrongful reading of the position and the status of the assigned text within the literary work; serious factual and thematic inconsistencies; erroneous discussion of the assigned text in the plotline and the storyline of the work; the response is incoherent, illogical, and chaotic; contradictory statements prevail.
<b>Themes and ideas</b>	Excellent to Very Good <b>20 – 15 points</b>	Knowledgeable and detailed discussion of the themes and ideas which the excerpted text reveals and implies; well-informed reading of how these themes and ideas function in the context of the whole literary work; informed and insightful interpretation of the influence of the wider context on the themes and ideas of the literary work in focus; clear and perceptive analysis of the implicit and explicit relationship of these to the wider sociopolitical and intellectual context of the literary work.
	Good to Average <b>14 – 10 points</b>	Adequate knowledge in presenting the themes and ideas which the excerpted text reveals and implies with some minor flaws; sound analysis

		of the themes and ideas in the context of the whole literary work; sound interpretation of the influence of the wider context on the themes and ideas of the literary work in focus; clear grasp of the implicit and explicit relationship of these to the wider sociopolitical and intellectual context of the literary work.
	Fair to Poor <b>9 – 5 points</b>	Sufficient knowledge of the subject yet incomplete interpretation of the themes and ideas that the excerpted text reveals and implies; only a mention is made of how the themes and ideas relate to the wider sociopolitical and intellectual context; incomplete or vague reading of these in the context of the whole work; the response is not entirely relevant to the assigned task but reveals some knowledge of the subject.
	Poor <b>4 – 0 points</b>	Only some basic knowledge is presented with little or no attempt at academically approaching the question; vague, incomplete, and insufficient response; the themes and ideas that the excerpted text reveals and implies are discussed against a wrong background, or they are incorrectly interpreted in the context of the whole literary work; no connection or only some connection is acknowledged between these and the wider sociopolitical and intellectual context.
<b>Form</b>	Excellent to Very Good <b>20 – 15 points</b>	Clearly demonstrated awareness and well developed discussion of the generic characteristics of the assigned text; meaningful discussion of the rhetorical devices and stylistic strategies used in the text; well substantiated reference to the connection between form and content.
	Good to Average <b>14 – 10 points</b>	Clearly demonstrated awareness but less well developed discussion of the generic characteristics of the text and of the rhetorical devices and stylistic strategies used in it; underdeveloped discussion of the connection between form and content.
	Fair to Poor <b>9 – 5 points</b>	Limited awareness and underdeveloped discussion of the text's formal characteristics; occasional errors in the identification of particular tropes and/or stylistic strategies; no reference to the connection between form and content.
	Poor <b>4 – 0 points</b>	Little awareness of the form of the text; serious and consistent errors in the identification of particular tropes and/or

		stylistic strategies; no reference to the connection between form and content.
<b>Intertextual links and metatextual techniques</b>	Excellent to Very Good <b>10 – 8 points</b>	Clearly demonstrated ability to discern and motivate the ‘echo’ of other (relevant!) texts in the assigned text; meaningful and well developed discussion of the references (if any) in the assigned text to its own mechanics, to its own conventions, and to its own perceived status in the literary tradition.
	Good to Average <b>7 – 5 points</b>	Relevant intertextual links and/or metatextual techniques are suggested but not fully explained and/or substantiated.
	Fair to Poor <b>4 – 2 points</b>	Most of the intertextual links and/or metatextual techniques suggested are either far-fetched or downright irrelevant.
	Poor <b>1 – 0 points</b>	Complete inability to discern intertextual connections and/or metatextual references; completely irrelevant suggestions.
<b>Accuracy, range of vocabulary and structure</b>	Excellent to Very Good <b>10 – 8 points</b>	Effective language and complex constructions; sophisticated vocabulary range with effective word/idiom choice and usage; appropriate register; logical, coherent, and well-organised sequence of fluent expression; only few errors of spelling and punctuation.
	Good to Average <b>7 – 5 points</b>	Effective language but more simple constructions; adequate vocabulary range with minor errors in the usage of words and syntax; adequate register; logically ordered but loosely organized, yet the main idea is clearly presented; occasional lexical and syntax errors; occasional errors of spelling and punctuation.
	Fair to Poor <b>4 – 2 points</b>	Major language problems and predominant simple constructions; limited vocabulary range and major errors of word order that affect the clarity of expression; choppy and incoherent order; inappropriate register; frequent errors of agreement, tense, articles, and prepositions; occasional fragment and run-on sentences; the main idea is vague.
	Poor <b>1 – 0 points</b>	Insufficient knowledge of the English language; simple, disconnected sentences; grave grammatical errors; violation of style and register conventions; lacks logical order.



List of primary texts/authors for the State Exam:

**Medieval Literature**

1. Old English Poetry: *Beowulf*, *The Wanderer*.
2. The Gawain Poet: *Sir Gawain and the Green Knight*.
3. William Langland: *Piers Plowman*.
4. Geoffrey Chaucer: *The Canterbury Tales*.
5. Medieval Mystery Plays: Anon., *The Wakefield Cycle*, *Secunda Pastorum*.
6. Medieval Morality Plays: Anon., *Everyman*.

**Renaissance Literature**

1. The Elizabethan Sonnet Sequence: Sir Philip Sidney, *Astrophil and Stella*; Edmund Spenser, *Amoretti*; William Shakespeare, *The Sonnets*.
2. The Elizabethan Epic. Edmund Spenser: *The Faerie Queene*, Book Two.
3. Elizabethan Revenge Tragedy: Thomas Kyd, *The Spanish Tragedy*.
4. Elizabethan Heroic Tragedy. Christopher Marlowe: *Doctor Faustus*.
5. William Shakespeare, The Comedies: *As You Like It*.
6. William Shakespeare, The Tragedies: *Macbeth*.
7. Metaphysical Poetry: John Donne, *Songs and Sonnets*.
8. The Baroque Epic: John Milton, *Paradise Lost*, Book 1.

**Enlightenment**

1. Daniel Defoe, *Robinson Crusoe*.
2. Jonathan Swift, *Gulliver's Travels*.
3. Alexander Pope, *The Rape of the Lock*.

4. Samuel Richardson, *Pamela*.
5. Jane Austen, *Pride and Prejudice*

### **Romanticism**

1. Matthew Lewis, *The Monk*.
2. William Wordsworth. Poetry
3. S. T. Coleridge. Poetry
4. P. B. Shelley. Poetry.
5. John Keats. Poetry.
6. George Gordon Byron. Poetry

### **Victorian Literature**

1. Charles Dickens. *Great Expectations*
2. Thomas Hardy. *Tess of the D'Urbervilles*
3. Robert Louis Stevenson. *Dr Jekyll and Mr Hyde*
4. Joseph Conrad. *Heart of Darkness*
5. Victorian Poetry: Alfred Tennyson and Robert Browning

### **20th-century British Literature**

1. James Joyce. *Dubliners*
2. Virginia Woolf. *To the Lighthouse*
3. Poetry: W. B. Yeats, T. S. Eliot, W. H. Auden
4. George Orwell. *1984*
5. William Golding. *Lord of the Flies*

### **American Literature (19th century)**

1. Nineteenth-century American Poetry: Walt Whitman and Emily Dickinson.
2. Edgar A. Poe. “The Fall of the House of Usher”; “The Philosophy of Composition”.
3. Nathaniel Hawthorne. *The Scarlet Letter*.
4. Herman Melville. *Benito Cereno*.
5. Mark Twain. *The Adventures of Huckleberry Finn*.
6. Henry James. “The Figure in the Carpet”; “The Art of Fiction”.
7. Kate Chopin. *The Awakening*.
8. Stephen Crane. *The Open Boat*.

### **American Literature (20th century)**

1. Ernest Hemingway. *The Sun Also Rises*.
2. Francis Scott Fitzgerald. *The Great Gatsby*.
3. Eugene O’Neill. *Long Day’s Journey into Night*.
4. Zora Neale Hurston. *Their Eyes Were Watching God*.
5. William Faulkner. *The Sound and the Fury*.
6. Tennessee Williams. *A Streetcar Named Desire*.
7. Kurt Vonnegut. *Slaughterhouse Five*.
8. Toni Morrison. *Beloved*.