

**Egzamin licencjacki z literatury amerykańskiej**  
**Instytut Anglistyki Uniwersytet Marii Curie-Skłodowskiej 2007-2008**

**I. Spis zagadnień:**

**The beginnings:**

*The Pilgrims and the Puritans; their place in American imagination and national mythology; dream of "a City upon a Hill"; emphasis upon literacy; religious roots of literature; principal genres; the coming of the Enlightenment; political context; literature in the service of politics; Franklin as contributor to American mythology (self-made man, from rags to riches); literary significance of The Autobiography.*

**Romanticism:**

*Significance of Romanticism for speeding up the birth of national literature; Concord Transcendentalists; Emerson's essays as a declaration of America's cultural independence; H. D. Thoreau's Walden as social criticism and as nature writing; Thoreau's concepts of individualism, nonconformity, and civil disobedience; Thoreau as a critic of civilization; impact of Transcendentalism upon later American literature;*

*Whitman's debt to Emerson and Transcendentalism; the making of Leaves of Grass: its history, method, and structure; Whitman's concept of the poet and his role; thematic and formal originality of Leaves of Grass; Whitman as a poet of the nation and democracy;*

*Hawthorne's and Melville's dispute with Transcendentalism; The Party of Hope and the Party of Irony; Melville's Moby Dick as a key text of the "Dark Romanticism"; "Bartleby" as a tale of alienation in the city; Hawthorne's tales: obsession with the past, evil and sin; The Scarlet Letter as a "romance"; allegory, symbol, ambiguity, and paradox in The Scarlet Letter;*

*Poe's relationship to the mainstream of American literature; subject matter and significance of Poe's literary criticism; Poe as an explorer of the mind and student of evil.*

**American poetry in the second half of the nineteenth century:**

*Decline of American poetry after the Civil War; Dickinson as a rebel against social and literary conventions; idiosyncrasies of Dickinson's poetic imagination; distinctive features of Dickinson's poems; Dickinson and modern poetry.*

**Nineteenth century realism:**

*Decentralization of the literary scene after the Civil War; forces instrumental in the shaping of American realism: local color and journalism; Mark Twain's Huckleberry Finn as an American classic: American ideology, dreams, and myths in the novel; the significance of Huck's narratorship; Twain's humor, Henry James as a psychological realist and theoretician of realism; the international theme in his work, Daisy Miller as a study of characters and manners; James's and Twain's contrasting perceptions of Europe and America; K. Chopin as a local colorist and a feminist.*

**Poetry in the first half of the twentieth century:**

*Pound and Eliot's role in the shaping of Anglo-American poetic modernism; distinctive features of modernist poetry; significance of Imagism; Pound's translations and poetry:*

*cosmopolitan interests and formal experiments; W.C.Williams' "American" emphasis; Frost's alternative way of being modern; his regionalism and anti-romanticism.*

*Harlem Renaissance, origins and goals; Langston Hughes as a poet of the Harlem Renaissance; Black authors' relation to white literary tradition; introduction of Black themes and forms.*

### **Naturalism in America:**

*Naturalism vs. realism; philosophical and social background of naturalism in America; city, nature and battlefield as naturalistic locales; Dreiser, Crane, and London as representative authors; naturalistic traits in London's "To Build a Fire."*

### **American modernist fiction:**

*World War I and the Lost Generation; Hemingway's early fiction of expatriation contrasted with his later work; sources and characteristics of Hemingway's literary style; Faulkner's Southern emphasis; criticism of the antebellum South and view of modernity; portrayal of Blacks; Faulkner's language and modernist narration; Fitzgerald as a chronicler of the Jazz Age; dismantling of American mythology in *The Great Gatsby*.*

### **American drama in the twentieth century:**

*Main representatives: E. O'Neill, T.Williams, and A. Miller; American drama's coming of age; O'Neill's experiments; twentieth century drama's psychological, social and political concerns; Williams' treatment of the Southern and the proletarian themes; American history and the present in A. Miller's *The Crucible*.*

### **The Beat Revolt:**

*The Beat Generation in the political, social, and literary context of the fifties; the Beat hero and his lifestyle; Kerouac's *On the Road* and Ginsberg's "Howl" as Beat manifestos; Kerouac's "spontaneous prose"; Ginsberg's poetic innovativeness and impact upon contemporary poetic scene.*

### **Twentieth century realism:**

*Major trends in post-war American novel (thematic, regional, ethnic divisions); major authors of the realistic novel: Bellow, Roth, Updike - their concerns and techniques; Updike as a chronicler of American lifestyles; J.C.Oates' "New gothic"; R.Carver's "New realism".*

### **Poetry in the second half of the twentieth century:**

*The raw and the cooked poetry; Lowell's and Bishop's emphasis on skill and craft; the nature of the Confessional poets' and the New Yorkers' rebellion; S. Plath's poetry of radical self-disclosure; F. O'Hara's redefinition of poetry's goals; social protest and artistic ambition in the poetry of G.Brooks.*

### **Postmodernism:**

*Postmodernism as a cultural phenomenon; major features of postmodern fiction; J.Barth's concept of "literature of exhaustion"; metafiction; postmodernism and popular culture; major representatives of postmodern fiction - J.Barth, T.Pynchon, K.Vonnegut, D.DeLillo, R. Coover; *Slaughterhouse-Five* as a postmodern texts and a war novel..*

### **American ethnic fiction in the twentieth century:**

*Rediscovery of ethnicity; distinctive characteristics and goals of ethnic fiction; ethnic authors as cultural emissaries, interpreters, and critics of mainstream culture; the achievement of T. Morrison.*

## **II. Spis lektur**

### **The beginnings:**

William Bradford from *Of Plymouth Plantation*

Benjamin Franklin from *The Autobiography* (Part I & II)

### **Romanticism:**

Ralph Waldo Emerson "The American Scholar"

Henry David Thoreau from *Walden* ("Economy") "Civil Disobedience"

Edgar Allan Poe "The Raven," "Ligeia"

Walt Whitman from "Song of Myself" (**1, 6, 11, 15, 34, 46, 52**)

Nathaniel Hawthorne *The Scarlet Letter*, "Young Goodman Brown"

Herman Melville "Bartleby the Scrivener"

Emily Dickinson **241**(I like a look of agony), **465** (I heard a fly), **536** (the heart asks pleasure), **520** (I started early) **709** (publication is the auction), **986** (narrow fellow), **1129** (Tell all the truth); **1545** (the Bible is an antique volume)

### **Nineteenth century realism:**

Mark Twain *The Adventures of Huckleberry Finn*

Henry James *Daisy Miller*

Kate Chopin *The Awakening*

### **Naturalism:**

Jack London "To Build a Fire"

### **Poetry in the first half of the twentieth century:**

Robert Frost "Stopping by Woods on a Snowy Evening," "The Death of the Hired Man"

Ezra Pound "In a Station of the Metro," "The River Merchant's Wife: A Letter"

William Carlos Williams "The Red Wheelbarrow," "The Young Housewife" "This Is Just to Say"

Langston Hughes "The Negro Speaks of Rivers," "The Morning After"

### **American modernist fiction:**

F. Scott Fitzgerald *The Great Gatsby*

Ernest Hemingway "A Clean Well-Lighted Place," *The Old Man and the Sea*

William Faulkner "A Rose for Emily," "That Evening Sun"

### **Theater in the twentieth century:**

Tennessee Williams *A Streetcar Named Desire*

Arthur Miller *The Crucible*

### **The Beats:**

Allen Ginsberg from "Howl" (part I)

Jack Kerouac from *On the Road* (part I)

**Twentieth century realism:**

John Updike *Rabbit Redux*

Joyce Carol Oates "Where Are You Going, Where Have You Been?"

Raymond Carver "Cathedral"

**Poetry in the second half of the twentieth century:**

Robert Lowell "Skunk Hour"

Elizabeth Bishop "One Art"

Sylvia Plath "Daddy"

Frank O'Hara "The Day Lady Died"

Gwendolyn Brooks "We Real Cool"

**Postmodernism:**

Kurt Vonnegut, Jr. *Slaughterhouse-Five*

Robert Coover "The Brother"

**American ethnic authors:**

Toni Morrison "Recitatif"

Bernard Malamud "The Magic Barrel"

Leslie Marmon Silko "Storyteller"

Większość krótszych tekstów znaleźć można w antologii pod redakcją Zygmunta Mazura *The*

*College Anthology of American Literature* oraz w *The Norton Anthology of American Literature*

**III. Zalecane materiały pomocnicze:**

Agnieszka Salska, red. *Historia literatury amerykańskiej XX wieku* (Universitas 2003)

Emory Elliott, ed. *Columbia Literary History of the United States* (Columbia University Press, 1988)

Richard Gray *A History of American Literature* (Blackwell, 2004)

**IV. Egzamin ma formę testu i trwa dwie godziny.**

**Punktacja: 0 - 59 niedostateczny**

**60 - 75 dostateczny**

**76 - 89 dobry**

**90 - 100 bardzo dobry**