

Graduation at the School of English and American Studies (SEAS) in the BA in English and American Studies Programme

Graduation involves

- writing a [Thesis](#) in a topic of the Student's choice
- and
- passing the [Final Examination](#).

A. BA Thesis in English and American Studies

(English and American Specialisation (track))

Choice of Thesis Topic, Thesis Title, Main Final Examination Topic and Submission of Thesis Title

An inherent part of the Student's graduation is writing and submitting a Thesis. The Thesis must comply with specific rules in terms of [form and content](#).

The Student must first select a Thesis topic and a Supervisor. The Student may look at the titles (and Supervisors) of [theses other Students have written](#). Any faculty member at SEAS may be a Supervisor. To select an external Supervisor, the Student must receive approval from the relevant Head of Department. A Supervisor's commitment to support the Student in writing the Thesis is valid for three terms, including the term when the title is announced. If the Student fails to submit the Thesis during this period (which is over a year), the request for supervision must be renewed. If the Student's request is rejected, the Student must find a new Supervisor.

The Supervisor may assign the Student specific tasks or require the Student to take specific courses. This should be made clear before submission of the Thesis title. Some Departments require the Student to submit documents other than the Thesis title (such as an abstract or some references); Students should [check this in due time](#).

If the person the Student has selected agrees to supervise the Student with the given Thesis topic, the Student must obtain the Supervisor's signature and must also obtain the signature of the Supervisor's Head of Department or of the Head of Department where the topic belongs. (If the Student has an external Supervisor not affiliated with SEAS, the relevant Department according to the topic must be selected.)

Some Departments may require that the Student should submit the Thesis topic prior to the Thesis title. The Thesis topic is not recorded by the Registrar (TH) and serves the purpose of giving the Student some time for preliminary research before narrowing down the focus on a well-defined research area and formally submitting the Thesis title to the Department and the Registrar. The Thesis title must be submitted in the 5th semester of the Student's studies at the latest (see [deadlines](#)). *We strongly advise that Students start making enquiries about possible*

Thesis topics/titles with the future Supervisor in the 4th semester to allow sufficient time for submission of the Thesis title in the 5th semester.

All Departments have a list of [suggested Thesis topics](#) to be considered. Some Departments may require that Students take their pick from these. Some Departments leave the topic to be specified by the Supervisor and the Student. Students should make enquiries with their Supervisor and/or Head of Department. The list of suggested topics may be revised annually (this is the responsibility of the Head of Department).

Once the Student has both the Supervisor's and the Head of Department's consent, he or she is ready to submit the Thesis title. Each term there is a deadline for this, about seven months before the submission of the Thesis itself.

Changing the Thesis topic/title or requesting another person to be the Supervisor must be initiated at the Registrar by no later than four months prior to the Final Examination.

The next step is to write up and [submit](#) the Thesis.

Students may put the name of the Supervisor on the Thesis only if they have consented to this. Consent is subject to the Student having adequately cooperated with the Supervisor during the Thesis writing period.

The Thesis will be appraised by a Referee. Students are entitled to read the Referee's report before the defence and prepare a response for the defence, which takes place at the Final Examination.

When the [Thesis title submission form](#) is submitted to the Head of Department for approval, the Head of Department will also decide on the [main topic](#) of the [Final Examination](#). The main topic is the subject area from which the Student will draw a question at the Final Examination. The main topic depends on the title (and subject area) of the Thesis and is typically determined on the basis of consultations between the Head of Department and the Supervisor.

Either the main topic or the subsidiary topic of the Final Examination must come from the Student's specialisation (track) (English or American). However, the Supervisor is not restricted to (is not required to teach in) the Student's specialisation (track).

Summary

Summary of administrative steps relating to [graduation](#):

Students should:

- find a Supervisor (ideally in the 4th semester), and submit the Thesis proposal, if the latter is required by the relevant Department, to the Head of Department (in the 5th semester);
- make enquiries about [Department deadlines and requirements](#). If no information can be found on the Department's website, Students should contact the administrator of the

Department where they will be writing their Thesis or should check the notice boards of the relevant Department. The Supervisor and Department may require that the [Thesis title submission form](#) and thesis proposal be completed and submitted to them in due course;

- upload the Thesis title submission form to Neptun by the deadline specified by the Registrar.

During the preparation of the Thesis, the Student must regularly consult with his or her Supervisor, who is authorised to determine the rules of procedure for consultations.

Students should ensure that they have obtained permission from the Supervisor to include his/her name in the Thesis. If the Supervisor does not agree to this, Students are not allowed to indicate the Supervisor's name on the title page.

Quality of Thesis

Students must be able to demonstrate a high level of academic achievement in synthesising the knowledge acquired during their BA studies. They must also show that they have acquired the expertise in making the first steps towards writing a longer piece of scholarly work in the field of their choice. All this must be achieved using the appropriate methodological and stylistic apparatus required in an English academic setting.

Secondary Sources and References

Students must demonstrate the skills of using some major achievements in the academic field of their choice by referencing a minimum of 5 to 10 printed sources.

Grade of the Thesis

The grade of the Thesis is awarded by a Referee. The Head of Department appoints the Referee.

Generally, the final grade of the Thesis is comprised of two independent grades: one awarded for academic achievement (A) and one for language competence (B). The final grade is a weighted average of the two according to the following formula: $(Ax2/3) + (Bx1/3)$. If any of the two grades is a fail ('1'), the final grade is a fail. The revised Thesis may be resubmitted in the following semester at the earliest.

The process of resubmitting a failed Thesis must comply with Faculty regulations. Students can make enquiries with the Registrar.

Layout

Each submitted Thesis must contain a [Certificate of Research](#) signed by the Student.

The front cover and the title page should look like as shown below.

Front cover



Title page



The Thesis must be produced electronically. The required length is minimally 40 000 characters, including spaces, that is, approximately 20 pages with double line spacing. The certificate of research, title page, abstract, table of contents, notes, references and appendices are not included in this length. The language of the Thesis is English. The technical apparatus should be consistent and should conform to British or American norms, and to the conventions of the particular subject. The latter are to be discussed with the Supervisor. (For further details, consult the specific requirements of the Departments.)

Font type: Times New Roman, *font size:* 12, *spacing:* double, *margins:* 2.5 cm (may be changed to 3 cm for the left margin and 2 cm for the right margin if required)

Uploading the Thesis

BA Students must submit their theses electronically to Neptun and to the SEAS webpage. The uploaded file:

- must be a single [PDF](#) file in the case of the version uploaded to the SEAS webpage;
- must not be password protected;
- must not be scanned; it must be generated from the source file(s) of the Thesis ([creating PDF files](#));
- must contain the entire Thesis, including title page, Certificate of Research containing the declaration on the originality of the Thesis, appendices, and illustrations (format permitting);
- the version uploaded to Neptun and the version uploaded to the SEAS webpage must be identical.

Students should check this [link](#) for specific information on how to upload the Thesis to the SEAS webpage.

The [deadline](#) for submitting the Thesis is set by the Faculty every semester. The SEAS deadline for electronic submission is identical with that of the Faculty.

Minor in English and American Studies

There is no Thesis in the minor programme of SEAS.

B. Final Examination

Prerequisites

The following prerequisites must be met for the Final Examination:

- a Thesis with a pass grade
- completion of all courses required by SEAS and the Faculty (recorded in the pre-degree certificate /‘abszolutórium’ in Hungarian)
- completing *all* the prerequisites at least 3 days before the Final Examination (the Final Examination is *the final* examination)

Purpose

The purpose of the Final Examination is for the Student to show

- the ability to defend (argue intelligently for) their views expressed in the Thesis against an expert in the field
- the extent of knowledge acquired in the fields of the main and subsidiary topics during their BA studies
- the ability to use English in a formal academic environment in front of a committee of 4 or 5 members

Components

The Final Examination consists of three parts typically in this order:

- defence of the Thesis;
- elaboration of a question covering one aspect the main topic; and
- elaboration of a question covering one aspect of the subsidiary topic.

Registering for the Final Examination

The Student must register for the Final Examination in the semester when the exam is attempted. Registration for the Final Examination is done electronically through Neptun. Failing to do so will result in disqualification. If this happens, registration may be attempted in the following semester at the earliest.

Attempting the Final Examination for a second (or any subsequent) time must also be registered in Neptun in the semester in which the Final Examination is attempted.

Main Topic

The main topic is normally related to the subject areas within the Student's specialisation (track) (English or American) but is decided by the Head of Department based on the Student's Thesis topic. There are 12 questions in any one of the subject areas. The question that comes closest to the topic of the Thesis may be removed by the Final Examination Committee from the pool of questions.

Please note that all 12 questions of a subject area must be covered in the preparation for the Final Examination as it is the luck of the draw which decides which question will have to be elaborated upon.

Subsidiary Topic

The subsidiary topic must be put on record in the semester in which the Student plans to take their Final Examination. The subsidiary topic can come from any of the subject areas of the two specialisations (tracks) (English and American) with the exception of the Film and Culture subject area, which may not be chosen as a subsidiary topic.

The subsidiary topic must be recorded by filling out an online form published by SEAS in the semester when the Final Examination is attempted. Failing this, the Student will not be assigned to a committee.

Please note that either the main topic or the subsidiary topic of the Final Examination must come from the Student's specialisation (track) (English or American).

Grades Awarded at the Final Examination

- *defence of the Thesis*

The defence is based on the questions and remarks of the Referee.

- *main topic*

The 12 [questions](#) come from the subject areas taught at BA level in the English and American specialisations (tracks).

- *subsidiary topic*

Similarly to the main topic, the 12 [questions](#) come from the subject areas taught at BA level in the English and American specialisations (tracks).

- *language proficiency*

The Committee ascertains how adept the Student is at forming opinions on academic matters in fluent, stylistically appropriate and adequate English in a formal environment. The grade is awarded by the Head of Committee on the recommendations of the members of the Committee.

If any of the grades is insufficient (a fail, '1'), the Final Examination will be declared as failed. The failed component(s) of the Final Examination may be attempted the following semester at the earliest.

Degree Certificate

The Degree Certificate states the scale of achievement attained at the Final Examination. The average is calculated by the Committee on the basis of the following 5 grades:

- Thesis
- defence
- main topic
- subsidiary topic
- language proficiency

The ***BA degree in English and American Studies*** (English/American specialisation (track)) can only be conferred on those

- who have returned all University assets (such as loaned books);
- who have no outstanding financial obligations (such as tuition fees) towards ELTE.

Achievement and Grades

The degree certificate will state both the achievement and the corresponding grade.

Scale of achievement (in %)	Grade
2.00 – 2.50	2 (elégéséges/pass)
2.51 – 3.50	3 közepes/satisfactory)
3.51 – 4.50	4 (jó/good)
4.51 – 4.99	5 (jeles/excellent)
5.00	5 (kiváló/outstanding)

Degree with Honours

The Student will receive a Degree with Honours if the following conditions are met:

- the result of the Final Examination is 5.00;
- the result of the Thesis, as well as the teaching practice/internship, proficiency examination(s), comprehensive examination(s) is 5 (excellent);
- the average of grades for all lectures and practical classes (seminars) in every semester is at least 4.51; and
- no grade received is below 4 (good).

In the case of retakes attempted in the same semester, the original grade will be disregarded.

The BA degree in English and American Studies is equivalent to a **proficiency level language certificate in English ('felsőfokú C')** under the law (required for application to an MA programme in English/American Studies).

C. TOPICS FOR FINAL EXAMINATION

English specialisation (track)

English applied linguistics

For the readings please contact DEAL administrator.

1. SLA theories

Lightbown, P. M. & Spada, N. (2006). *How languages are learned* (3rd ed.). Oxford, United Kingdom: Oxford University Press. pp. 34-51.

Key words:

behaviourism and contrastive analysis; Chomsky's Universal Grammar; Krashen's Monitor Model; cognitivist theories (information processing, connectionism, the interaction hypothesis, the noticing hypothesis, processability theory); sociocultural theory

2. Communicative competence

Cook, G. (2003). *Applied linguistics*. Oxford, United Kingdom: Oxford University Press. pp. 40-48.

Cook, G. (2003). *Applied linguistics*. Oxford, United Kingdom: Oxford University Press. pp. 103-104.

Key words:

Hymes' model; Canale and Swain's model; the communicative approach to English language teaching

3. Discourse analysis

Tankó, Gy. (2012). *Professional writing: The academic context* (Rev. 2nd ed.). Budapest: Eötvös University Press. pp. 40-68.

Celce-Murcia, M. & Olshtain, E. (2000). *Discourse and context in language teaching*.

Cambridge, United Kingdom: Cambridge University Press. pp. 4-13.

Key words:

definition of discourse and discourse analysis; genre, register, information structure, turn-taking; critical discourse analysis; context and shared knowledge; coherence, cohesion, types of cohesion, topic, logical relationships, complex genre, part-genre, sub-genre, text type, patterns of organisation

4. Pragmatics

Illes, E. (2009). An introduction to pragmatics for teachers. In R. Bhanot & E. Illes (Eds.), *Best of Language Issues* (pp. 53-57). London, United Kingdom: LLU+ London South Bank University.

Yule, G. (1996). *Pragmatics*. Oxford, United Kingdom: Oxford University Press. pp. 59-69.

Key words:

definition(s) of pragmatics; Speech Act Theory; Grice's Cooperative Principle (maxims);

Politeness: positive/negative face, politeness strategies

5. Sociolinguistics

Bell, A. (2014). The guidebook to sociolinguistics. Oxford, United Kingdom: John Wiley & Sons. pp. 1-12.

Trousdale, G. (2010). An introduction to English sociolinguistics. Edinburgh, United Kingdom: Edinburgh University Press. pp. 41-57.

Wardhaugh, R. (2006). *An introduction to sociolinguistics*. (5th ed.). Oxford, United Kingdom: Blackwell. pp. 41-49.

Key words: (1) Strands of sociolinguistics: Sociology of language; Critical-constructivist sociolinguistics; Ethnographic-interactional sociolinguistics; Variationist sociolinguistics; (2) NORM; isogloss; the linguistic variable; accommodation, audience design; the three waves of sociolinguistics; identity and linguistic practice; (3) regional variation, social variation, language-dialect continuum; dialect vs. accent; RP; Estuary English; General American; style, register

6. Psycholinguistics: Language production and language loss

Scovel, T. (1998). Psycholinguistics. Oxford, UK: OUP. pp. 26-49.

Scovel, T. (1998). Psycholinguistics. Oxford, UK: OUP. pp. 70-89.

Keywords: conceptualisation; formulation, articulation, self-monitoring; the human larynx, coarticulation; mistakes/errors; neurolinguistics; neuroplasticity; aphasia (Broca's, Wernicke's); speech and language disorders; long-term memory, short-term memory

7. Language policy

Darquennes, J. (2013). Current issues in LPP research and their impact on society. *AILA Review*, 26, 11–23.

Coleman, J. A. (2006). English-medium teaching in European Higher Education. *Language Teaching*, 39(1), 1–14.

Key words: multidimensionality in language policy and language planning (LPP); interplay between language policy and language planning; current issues in LPP; impacts of LPP; drivers of the Englishization; Content and Language Integrated Learning; English-medium instruction in higher education

8. Individual differences

Lightbown, P. M., & Spada, N. (2006). *How languages are learned* (3rd ed.). Oxford, United Kingdom: Oxford University Press. pp. 53-76.

Key words:

language learning and age, the Critical Period, aptitude, learning styles, learning strategies

9. Motivation

Dörnyei, Z. (2001). *Motivational strategies in the language classroom*. Cambridge, United Kingdom: Cambridge University Press. pp. 5-30.

Key words:

history of L2 motivation research; types of motivation; process oriented view on L2 motivation; motivational teaching practice

10. Language testing and assessment

McNamara, T. (2000). *Language testing*. Oxford, United Kingdom: Oxford University Press. pp. 3-11.

Hughes, A. (1989, 2003). *Testing for language teachers*. Cambridge: Cambridge University Press. pp. 36-52.

Key words:

Definition of test; test types, item types, test purpose, performance, inference, validity, reliability

11. Corpus linguistics

Reppen, R., & Simpson-Vlach, R. (2010). Corpus linguistics. In N. Schmitt (Ed.), *An introduction to applied linguistics* (2nd ed.). London, United Kingdom: Hodder Education. pp. 89-105.

Key words:

general/specialised corpus, written/spoken corpus, structural markup (headers, tagging), concordancing tools, KWIC, collocations/lexical bundles, corpora in the classroom

12. English as a lingua franca

Illes, E. (2012). English as a lingua franca and its implications for the teaching of English. *Language Issues*, 23(1), pp. 5-9.

Jenkins, J. (2009). English as a lingua franca: interpretations and attitudes. *World Englishes*, 28(2), pp. 200-207.

Seidlhofer, B. (2005). English as a lingua franca. *ELT Journal*, 50(4), 339-341.

Key words:

the spread of English (Kachru's circles); World Englishes; intra/international communication; definitions of English as a lingua franca; native speakers in ELF; identity in ELF

English history

1. Outlines of Roman Britain. Anglo-Saxon England c. 450 to 1066.
2. The Norman Conquest and the early feudal system 1066–1199.
3. Magna Carta and the early parliaments 1208–1295.
4. The Hundred Years' War: causes, history and consequences. The Great Plague, The Peasants' Rising and Wycliffe's critique of church doctrine.

5. Tudor England: Henry VII, Henry VIII, Elizabeth I.
6. Cromwell's revolution (The English Civil War), Restoration, and the Williamite settlement (Glorious Revolution) 1642–1690.
7. Georgian Britain: the industrial, social and political revolution of the 18th century.
8. The rise and decline of Victorian Britain. Party politics, Empire and social upheaval. Crises in Ireland.
9. The road to the First World War. The Great War and its consequences for the British political, social and economic scene.
10. Britain during the Inter-war years; Appeasement; and the Second World War. The Beveridge Report (1920–1945).
11. The post-war Labour government and its achievements; the Suez Crisis, 1956. The post-war consensus in Britain until 1979.
12. Margaret Thatcher's economic and social revolution (1979–1990) and its legacy to the present day.

English linguistics

1. The areas of linguistics. Definition and components of grammar. Other areas of linguistics. Distinction between phonetics/phonology, semantics/pragmatics, descriptive/prescriptive grammar.
2. Language variation. Codes and situations. Language and dialect, standard and non-standard, speech and writing. Style.
3. Words and morphemes: free vs bound; roots vs affixes; inflection vs derivation; ordering of affixes in morphology; blocking (synonymy).
4. Language change. Historical linguistics. Sound change, grammatical change, lexical change. Language families, their branches. Proofs for the relatedness of languages.
5. Speech sounds, phonemes, allophones, distributions, phonetic similarity, alternations, neutralization.
6. The connection between spelling and pronunciation, regular and irregular spelling, the indication of tense and lax vowels in spelling.
7. Segmental rules: r-dropping or r-insertion, breaking, broadening, yod-dropping, tense/lax alternations (vowel shift). Structure dependence, strong- and weak-boundary affixes.

8. Stress rules, word stress, compound stress, sentence stress, stress clash, stress shift; intonation.
9. Syntactic aspects of words: word categories; distribution; categorial features; thematic and functional categories; subcategorisation; the lexicon.
10. Structure: hierarchical structure (constituents); phrases; grammatical functions; tests for structure; the X-bar framework (heads, complements, specifiers); adjunction.
11. The verb phrase: subcategories of verbs (unaccusative, causative, ergative, transitive, intransitive, prepositional, clausal complement, phrasal and multiple complement verbs); the role of light verbs; aspect and the role of auxiliary verbs.
12. IP and CP: tense and agreement; the position of the subject; the complementiser system; wh-movement and inversion.

Suggested Literature

- Victoria Fromkin & Robert Rodman.(1998). *An Introduction to Language* (Sixth Edition). Harcourt Brace Jovanovich College Publishers.
- David Crystal.(1997) *The Cambridge Encyclopedia of Language*. Cambridge University Press.
- Nádasdy Ádám (2006) *Background to English Pronunciation* (Phonetics, Phonology, Spelling). Budapest: Nemzeti Tankönyvkiadó
- Newson, Mark, Marianna Hordós, Dániel Papp, Krisztina Szecsényi, Gabriella Tóth and Veronika Vincze (2006) [Basic English Syntax with Exercises](#), Bölcsész Konzorcium, Budapest.
- your lecture notes

English literature

1. **Old and Middle English literature.** Introduce the background and the various literary genres current in the period (597–1066–1450). The heroic epic, the romance, lyric poetry. Talk in more detail about Chaucer's *Canterbury Tales*, analysing two particular tales.
2. **English drama from Medieval Times to Shakespeare's contemporaries** Introduce the main developments in, and the major dramatic genres of, the period (theatrical traditions, performances, audiences; tragedy, comedy, tragi-comedy, the chronicle play, the romance). Discuss, in detail, one comedy and one tragedy by a dramatist other than Shakespeare.
3. **Shakespeare's plays.** Introduce the various genres of Shakespeare's plays. Discuss, in detail, two plays of different genres.
4. **English poetry from Wyatt to Milton.** Introduce the main developments in the history of the genre in the period (the birth of new poetical forms in England, the reception of the Continental Renaissance, etc.). Discuss, in detail, three representative works of the genre written in the period.
5. **The long eighteenth century.** Provide an overview of the era, highlighting the major developments in its literature (Restoration drama; the rise of the novel; diverse trends in eighteenth century poetry). Discuss, in detail, one longer work (drama, novel) or two major poems from the period.

6. **Romanticism.** Provide an overview of the era, highlighting the major developments in its literature (the emergence of Romanticism: the historical context, the intellectual and poetic inheritance; the first generation of Romantic poets; the second generation of Romantic poets). Discuss, in detail, two representative works from the period.
7. **The Victorian age.** Provide an overview of the era, highlighting the major developments in its literature (the Romantic tradition; Victorian realism; transition towards modernism). Discuss, in detail, one novel, or two major poems from the period.
8. **The English novel from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (modernism, realism, allegory and satire, utopia and dystopia, etc.). Discuss, in detail, one representative novel.
9. **English drama from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (the comedy of ideas, turn-of-the century experimentation, modernism, the theatre of the absurd, the “Angries” and the kitchen-sink drama, etc.). Discuss, in detail, one representative drama.
10. **English poetry from the 1890s to the 1960s.** Introduce the main developments in the history of the genre in the period (early and “classical” modernism, the “engaged” poetry of the 1930s and 1940s, New Romanticism, the Movement, etc.). Discuss, in detail, two representative poems.
11. **Contemporary English literature.** Highlight some characteristic developments in the literature of the recent past. Introduce the work, in some detail, of a major author (Salman Rushdie, John Fowles, Angela Carter or Amy Sackville, Anthony Burgess, Tibor Fischer, Julian Barnes, Ted Hughes, Tony Harrison, Carol Ann Duffy, Caryl Churchill, Tom Stoppard, Seamus Heaney).
12. **American literature.** Introduce the work of one of the following major American authors: Washington Irving, Edgar Allan Poe, Ralph Waldo Emerson, Herman Melville, Walt Whitman, Emily Dickinson, Ernest Hemingway, Scott Fitzgerald, William Faulkner, Tennessee Williams, Arthur Miller, William Carlos Williams, Sylvia Plath, Philip Roth, Paul Auster, Toni Morrison. Discuss in detail one representative novel or play, or two representative poems or short stories written by the chosen author.

English speaking cultures

The course handouts and the anthology of the readings can be found at: http://delp.elte.hu/coursematerials.htm#BBN-ANG_273_Cultural_Studies. To access the materials the caesar username and password are needed. (These are the ones most ELTE students and staff use for accessing the WiFi on the Campus.)

The direct link to the anthology of readings is: <http://delp.elte.hu/CourseMaterialsStorage/BBNANG273/Readings/271Anthology5thEd2018.pdf>

1. Cultural Studies

- interpretations of ‘culture’
- the origins, approaches and important topics of cultural studies in English speaking cultures
- key concepts in cultural studies

Readings:

- Kellner, D. (n.d.) Cultural Studies and Ethics. Encyclopaedia article
Moran, P. (2001). *Teaching Culture. Perspectives in Practice*. Boston: Heinle & Heinle. (Chapter 3: pp 23–32)
Williams, R. (1983). *Keywords — A vocabulary of culture and society*. London: Flamingo. ('Culture': pp.87–93)

2. From England to the Commonwealth of Nations

- the evolution of the British Empire: from England to the British Empire and to the Commonwealth of Nations
- the key features of the British Empire
- the legacies of the British Empire

Reading:

Jackson, A. (2013). *The British Empire – A very short introduction*. Oxford: Oxford University Press. Chapter 6. Legacy. pp. 108-128.

3. UK – Geography

- parts of the British Isles and their relevance on cultural identity;
- Canals, Coal, Cotton, Countryside, Coastline – their economic and social relevance

Reading:

O'Driscoll, J. (1995). *Britain: The country and its people: an introduction for learners of English*. Oxford: Oxford University Press. (pp.31-40).

4. UK – Identity

- identity and culture
- facets of 'Englishness'

Reading:

Fox, K. (2004) *Watching The English*. London: Hodder. (pp. 176-207).

5. US - American Culture and American

- Regionalism** - symbols of American identity
- traditions and social facets of US regions

Reading:

Gastil, R.D.(1990). Cultural Regions of America. In L.S. Luetke.(Ed.), *Making America: The Society and Culture of the United States*. Washington, D.C.: United States Information Agency. (pp.121-132).

6. US - Core Values

- the roots of some of the most important American core values - the effect of American values on society
- the effect of American values on communication style

Reading:

Althen, G. (2005). American Values and Assumptions. In P. S. Gardner. *New Directions* (2nd ed.). New York, NY: Cambridge University Press. (Chapter 1, pp. 5-13).

7. US - A Changing Culture: Capturing some tension points -

- immigration and multiculturalism
- tension points in a changing culture

Reading:

Singer, A. (2008). Twenty-first century gateways: an introduction. In: A. Singer, S. Hardwick & C. Brettell (Eds.) *Twenty-First Century Gateways: Immigrant Incorporation in Suburban America*. Brookings Institution Press. (pp. 3-10).

8. AUS - Nature and People

- symbols of Australian identity
- the effects of population policies on Australia - the evolution of attitudes to Aborigines

Reading:

Flood, J. (2006). *The original Australians - Story of the Aboriginal People*. Crows Nest: Allen & Unwin. Chapter 8. Resilience. (pp. 234-264).

9. AUS - Social Issues, Language and Arts

- the effects of Australian values on society - Australia and Britain
- Australian English

Reading:

Aitkin, D. (2005). *What is it all for? The reshaping of Australia*. Crows Nest: Allen & Unwin. Chapter 8. Who are we and what are we becoming? (pp.213-234).

10. Canada - Profiles of a country

- facets and symbols of Canadian identity
- social issues in Canada

Readings:

Kuffert, L. (2003). A commentary on some aspects of Canadian culture. In Pryke, Kenneth G., and Soderlund, Walter C., (Eds.), (2003). *Profiles of Canada* (3rd ed.). Toronto: Canadian Scholar's Press. (pp.97-115).

11. Canada - Multicultural Canada

- minorities and ethnic groups
- social issues related to ethnic groups

Readings:

Kelly, J. (1990). We are all in the Ojibway circle. In M. Ondaatje (Ed.), *The Faber book of contemporary Canadian short stories* (pp.579-590). London/Boston: Faber and Faber.

Cardinal, H. (1992). A Canadian - what the hell it's all about. In D.D. Moses & T. Goldie (Eds.), *An anthology of Canadian native literature in English* (pp. 188-194). Toronto: Oxford University Press.

12. Intercultural Communication

- culture: products, practices, people, communities, perspectives
- culture learning and the stages of acculturation

- the intercultural speaker and intercultural competence

Reading:

Barrett, M., Byram, M., Lázár, I., Mompoin-Gaillard, P. and Philippou, S. (2014). Developing intercultural competence through education.

Pestalozzi Series No. 3. Strasbourg: Council of Europe. Chapter 1: What is intercultural competence? (pp.13-17). Also available at:

<http://www.coe.int/t/dg4/education/pestalozzi/Source/Documentation/Pestalozzi3.pdf>

Film and culture

Please note that this topic may only be assigned as the main topic of the Final Examination by the relevant Head of Department, provided that the Student's thesis topic falls within this subject area. It cannot be chosen as the subsidiary topic of the Final Examination.

For each topic, two films should be discussed, using the keywords and compulsory readings.

1. Film theory

Keywords:

Framing on 35mm film, Cinematographer's rule of thirds, Rhythm and montage, Long takes and the filmic language, Film semiotics, Psychology of the cinema (Barthes, Currie, Mitry), Syntagmatic analysis, Mimesis, diegesis (mimetic and diegetic theory of film), Field theories, Haptic theory (haptic visuality, the skin of the film), Soundscape

Compulsory Readings:

Dudley, Andrew, J. *The Major Film Theories: An Introduction*, Oxford: Oxford University Press, 1976.

Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*, Oxford: Oxford University Press, 1960.

Metz, Christian. *Film Language: A Semiotics of the Cinema*, translated by Michael Taylor, Chicago: University of Chicago Press, 1990.

Mitry, Jean. *The Aesthetics and Psychology of the Cinema*, translated by Christopher King, Bloomington and Indianapolis: Indiana University Press, 1997.

Ryan, Michael and Melissa Lenos, *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*, New York and London: Continuum, 2012.

Pudovkin, Vsevolod. *Film Technique and Film Acting*, New York: Sims Press, 2008 [1929].

Films:

Ingeborg Holm (Victor Sjöström, 1913)

Strike, (Sergei Eisenstein, 1925) or *Battleship Potemkin*, (Sergei Eisenstein, 1925)

Bicycle Thieves, (Vittorio de Sica, 1948)

Pickpocket, (Robert Bresson, 1959)

The Man from London (Béla Tarr, 2008)

The White Ribbon (Michael Haneke, 2009)

2. History of the British Cinema

Keywords:

the film industry, studios, the tripartite division of the film Industry: production, distribution and exhibition, budget, censorship, major periods, film genres, representation, audience-reception, awards

Compulsory Readings:

Thompson, Kristin and David Bordwell: *Film History: An Introduction*. New York: McGraw-Hill, 2018.

Dixon, Wheeler Winston and Gwendolyn Audrey Foster. *A Short History of Flm*. Rutgers: Rutgers UP, 2008.

Leggott, James. [*Contemporary British Cinema: From Heritage to Horror*](#) London: Wallflowers, 2008.

Murphy, Robert. *The British Cinema Book*. London: BFI, 2008.

Films:

Hamlet (Lawrence Olivier, 1948)

IF (Lyndsay Anderson, 1968)

Kes (Ken Loach, 1969)

Trainspotting (Danny Boyle, 1996)

Billy Elliot (Stephen Daldry, 2000)

This Is England (Shane Meadows, 2006)

3. Film genres

Keywords:

genres (film noir, neo noir, western, sci-fi, documentary, mockumentary, heist, thriller, gangster films, kitchen sink, social realism, New Wave, heritage etc.) and subgenres, their features

Compulsory readings:

Altman, Rick. *Film/Genre*. London: BFI, 1999.

Gravan, David. *Representation of Feminity in American Genre Cinema*. New York: Palgrave-McMillan, 2011. 1-10.

Kállay, Géza: "Introduction: Being Film" in *Film and Culture*. Velich, Andrea and Jászay Dorottya (eds.) Budapest: ELTE-FSA, 2016. 6-18.

Lay, Samantha. *British Social Realism: From Documentary to Brit Grit*. London: Wallflower, 2002. 99-133.

Films:

Casablanca (Michael Curtiz, 1942)

Billy Elliot (Stephen Daldry, 2000)

Cypher (Vincenzo Natali, 2002)

We need to talk about Kevin (Lynne Ramsay, 2011)

The Babadook (Jennifer Kent, 2014)

Brooklyn (John Crowley, 2015)

4. Film directors of the English-speaking world

Please discuss two of the following film directors: Ken Loach, Pat O'Connor, Atom Egoyan, Quentin Tarrantino, Peter Weir

Keywords:

the film industry and the studio system, the auteur, the film style/language, the oeuvre, genres, hybridity, genrehoppers, reception, film awards

Compulsory readings:

Phillips, Gene D. *Major film directors of the American and British Cinema*. Bethlehem, PA: Lehigh University Press, 1999.

Shail, Robert. *British Film Directors. A Critical Guide*. Edinburgh: Edinburgh UP, 2007.

Moran, Albert and Errol Vieth. *The A to Z Guide of Australian and New Zealand Cinema*. Toronto: Scarecrow Press, 2009

Grittings, Chris. *Canadian National Cinema*. New York: Routledge, 2002.

Films:

Kes (Ken Loach, 1969)

Gallipoli (Peter Weir, 1981)

Pulp Fiction (Quentin Tarantino, 1994)

The Sweet Hereafter (Atom Egoyan, 1997)

Dancing at Lughnasa (Pat O'Connor, 1998)

5. Film icons

Keywords:

cultural icon: creating and subverting icons, historical and cultic representation, adaptation and fidelity, iconography, male and female gaze, objectification, monstrosity, othering

Compulsory Readings:

Benczik, Vera and Pikli Natália. "James Bond in the Classroom" in *Film and Culture* ELTE-FSA, 2016. 19-29.

Cohen, Jeffrey Jerome. "Monster Culture (Seven Theses)" in Cohen, J.J. ed. *Monster Theory*. Minneapolis and London: University of Minneapolis Press, 1996. 3-25.

Lanier, Douglas. "Shakespeare™: Myth and Biographical Fiction" in *The Cambridge Companion to Shakespeare and Popular Culture*, Cambridge: Cambridge University Press, 2012. 93-113.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (Autumn 1975): 6-18.

Films:

Shakespeare in Love (dir. John Madden, 1998)

Elizabeth (dir. Shekhar Kapur, 1998)

BBC *Sherlock* 2.1. "Scandal in Belgravia" (Mark Gatiss, Steven Moffat)

Skyfall (dir. Sam Mendes, 2012)

What We Do in the Shadows (dir. Jemaine Clement, Taiak Waititi, 2014)

A History of Violence (David Cronenberg, 2005)

6. Representation of gender on screen

Keywords:

male and female gaze, male and female bodies, waves of feminism, male and female audiences, reception, the representation of Shakespeare's female characters on film (e.g. Lady Macbeth, Ophelia, Gertrude, Cordelia), hypermasculinity; hyperfemininity; female quest

Compulsory readings:

Chillington Rutter, Carol. "Looking at Shakespeare's women on film" in *The Cambridge Companion to Shakespeare on Film*. Jackson, Russel (ed.) Cambridge: CUP, 2007.

Harper, Sue. *Women in British Cinema: Mad, Bad and the Dangerous to Know*. London: Bloomsbury, 2000.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema" in *Screen* 16.3 (1975): pp. 6-18.

Spicer, Andrew. *Typical Men: The Representation of Masculinity in Popular British Cinema*. London: I.B.Tauris, 2001.

Kaplan, E. Ann. *Women and Film: Women on both sides of the Camera*. New York: Routledge, 1999.

Woollacott, A. "All this is Empire I Told Myself: Australian Women's Voyages 'Home' and the Articulation of Colonial Whiteness," in *American Historical Review*, 102 (1997), 1003-1029.

Films:

Hamlet (Lawrence Olivier, 1948)

Priscilla, Queen of the Desert (Stephan Elliott, 1994)

Notes on a Scandal (Richard Eyre, 2004)

I've Heard the Mermaids Singing (Patricia Rozema, 1987)

Brooklyn (John Crowley, 2015)

Wonder Woman (Patty Jenkins, 2017)

7. Representation of landscape on screen

Keywords:

authenticity, nostalgia, geography of Ireland, relation between Irish landscape, people and history / emigration: Ireland and America

Compulsory Readings:

Conner, Marc C. "The Ritual of Memory in Friel's *Dancing at Lughnasa*." *Screening Modern Irish Fiction and Drama*. Eds. R. Barton Palmer and Marc C. Conner. Basingstoke: Palgrave Macmillan, 2016, 231-250.

Gibbons, Luke. "Projecting the Nation: Cinema and Culture." *The Cambridge Companion to Modern Irish Culture*. Eds. Joe Cleary and Claire Connolly. Cambridge: Cambridge University Press, 2005, 206-224.

Slater, Eamonn. "The Hidden Landscape Aesthetic of *The Quiet Man*." *The Quiet Man... and Beyond*. Eds. Seán Crosson and Ron Stoneman. Dublin: Liffey Press, 2009, 139-158.

Rempert, Eglantina and Janina Vesztergom. "Romantic Ireland and the Hollywood Film Industry: *The Colleen Bawn* (1911), *The Quiet Man* (1952), *Leap Year* (2010)" in *Film and Culture*. Eds. Velich Andrea and Jászay, Dorottya. ELTE-FSA, 2016, 169-195.

Films:

The Quiet Man (John Ford, 1952),

Dancing at Lughnasa (Pat O'Connor, 1998),

Leap Year (Anand Tucker, 2010),

Jimmy's Hall (Ken Loach, 2012),

Brooklyn (John Crowley, 2015)

Marion Bridge (Wiebke von Carolsfeld, 2002)

8. Representation of identity, minorities and multiculturalism

Keywords:

colonialism, stolen generations, diversity, immigration, aborigines, minorities, multiculturalism, representation of national and cultural identity

Compulsory readings:

Gall, Cecília. "Representation of Australian Aborigines in Australian film" in *Film and Culture* ELTE, FSA, 2016. 62-74.

Kenyeres, János. "Multiculturalism, History and Identity in Canadian Film: Atom Egoyan's *Ararat*" in *Film and Culture* ELTE, FSA, 2016. 124-142.

Flood, Josephine. *The Original Australians*. Crows Nest, New South Wales, Australia: Allen and Unwin, 2019.

Elliott, Mandy. "Reflecting the Man: Gendering Race in Paul Haggis's *Crash*." *Canadian Journal of Film Studies*, Vol 26, No 2, Fall, 2017, 117-133.

Pospíšil, Tomáš. "Representation of the Other in Canadian Film." *Us-Them-Me: The Search for Identity in Canadian Literature and Film*. Brno: Masarykova univerzita, 2009, 209-245.

Films:

Sapphire (Basil Dearden, 1959) or *Secrets and Lies* (Mike Leigh, 1996)

East Is East (Damien O'Donnell, 1999)

Crash (Paul Haggis, 2004)

Jindabyne (Ray Lawrence, 2006)

Samson and Delilah (Warwick Thornton, 2009)

The Snow Walker (Charles Walker Smith, 2003)

9. History and trauma on film

Keywords:

the nature of film as a historical source, the ways in which film might be used as a way into broader historiographical and historical debates, hot and cold history and heritage films (genres and subgenres), documentary films, representation, fidelity, authenticity, historical and cultural memory, mis-en-scène, costumes, audience and reception, adaptation

Compulsory readings:

Forbes, Tess et al. (eds). *Adaptations, Heritage film & Costume Dramas*. London: BFI, 2004.

Monk, Claire: *Heritage Film Audiences*. Edinburgh: EUP, 2012.

Velich, Andrea. "The English 'Monarchy Film' Revisited" in *Film and Culture* ELTE, FSA, 2016. 220-237.

Vidal, Belen. *Heritage Films: Nation, Genre and Representation*. London: Wallflower, 2012.

Films:

49th Parallel (Michael Powell - Emeric Pressburger, 1941)

The Iron Lady (Phyllida Lloyd, 2011)

The Proposition (John Hillcoat, 2005)

Flags of Our Fathers (Clint Eastwood, 2006) or *Letters from Iwo Jima* (Clint Eastwood, 2006)

Ararat (Atom Egoyan, 2011)

Remember (Atom Egoyan, 2015)

10. English language literature on film

Keywords:

Shakespeare on film /Cinematic Shakespeare, From play-script to screenplay, The comedies on film, Filming Shakespeare's history, Hamlet, Macbeth and King Lear on film, Henry James, E.M. Forster

Compulsory readings:

Cartmell, Deborah and Imelda Whelehan. *The Cambridge Companion to Literature on the Screen*. Cambridge University Press, 2007.

Farkas, Ákos. "Henry James in the Cinema: When the Adapters Turn the Screw" in *Film and Culture*. Velich, Andrea - Dorottya Jászai (eds.) Budapest: ELTE, 2016.

relevant chapters: Jackson, Russel (ed.) *The Cambridge Companion to Shakespeare on Film*. Cambridge: CUP, 2007. (Shakespeare on film /Cinematic Shakespeare

relevant chapters: Peter E.S. Babiak. *Shakespeare Films A Re-evaluation of 100 Years of Adaptations*. Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2016.

Films:

Macbeth (Orson Welles, 1948)

Hamlet (Kenneth Branagh, 1996) or *King Lear* (Richard Eyre, 2018)

A Room with a View (James Ivory, 1985)

The Turn of the Screw (Ben Holt, 1999)

Pride and Prejudice (Joe Wright, 2005)

Away from Her (Sarah Polley, 2006)

11. Contemporary social issues on screen

Keywords:

Social class and social markers, the representation of families, social divide and mobility, migration, minorities, multiculturalism, coming of age films, the representation of mental disorders, drug culture, crime and football hooliganism

Compulsory readings:

Dave, Paul. *Visions of England: Class and Culture in Contemporary Cinema*. Oxford: Berg, 2006. pp.1-101

Helsby, Wendy. *Understanding Representation*. pp.169-187, London: BFI, 2005.

John Hill. **From the "New Wave" to "Brit-grit": Continuity and Difference in Working-Class Realism.** in *British Cinema: Past and Present*. ed. J. Ashby; A. Higson. London: Routledge, 2000. p. 249-60.

Shally-Jensen, Michael (ed.) *Encyclopedia of Contemporary American Social Issues* Santa Barbara,CA: ABC-Clio, 2011.vol.3.

Films:

Muriel's Wedding (P.J. Hogan, 1994)

Trainspotting (Danny Boyle, 1996)

Football Factory (Nick Love, 2004)

Ararat (Atom Egoyan, 2011)

Brooklyn (John Crowley, 2015)

Lady Bird (Greta Gerwig, 2017)

12. Visions of society

Keywords:

dystopia on the screen, features of the genre, dystopia and its relation to utopianism, adaptations (how the movie version attempts to achieve a similar effect to the book), challenges and techniques of adaptation, sci-fi, documentary, mockumentary

Compulsory Readings:

Cartmell, Deborah and Imelda Whelehan. "Introduction – Literature on Screen: a Synoptic View." Eds. Deborah Cartmell and Imelda Whelehan *The Cambridge Companion to Literature on the Screen*. Cambridge: Cambridge University Press, 2007. 1-12.

Czigányik Zsolt. "Utopia and Dystopia on the Screen." in *Film and Culture*. Velich, Andrea and Jászai, Dorottya (eds.) Budapest: ELTE-FSA, 2016. 30-43.

Films:

Clockwork Orange (Stanley Kubrick, 1962)

Nineteen Eighty-Four (Michael Radford, 1984)

The Handmaid's Tale (Volker Schlöndorff, 1990)

Equilibrium (Kurt Wimmer, 2002)

The Road (J. Hillcoat, 2009)

Never Let Me Go (Mark Romanek, 2010)

American specialisation (track)

American culture

1. The changing role of women in modern American society from the 1950s to today
2. Cultural Pluralism and National Identity
3. The American Frontier and its effect on American culture and media
4. The Puritans and their effect on American society
5. Modern Conservatism and Liberalism in the United States
6. The Civil Rights Movement of the 1960s
7. Social Mobility in the United States
8. Religion in American society, movements and current groupings and their impact
9. Demographics of the United States (population, social classes, "races", education levels)
10. Effects of the "Great Recession" of 2008 on American society
11. The concepts of Individualism, Responsibility, Government, and Fairness in the American social context
12. The American Education system (ages, funding, levels, goals of education, rules for students)

Recommended readings

Althen, Gary (with Doran Amanda and Szmania Susan), *American Ways*, 2nd Edition, Intercultural Press, 2003.

Halliwell, Martin & Morley, Catherine (editors). *American Thought and Culture in the 21st Century* (2008). Edinburgh University Press, Edinburgh: Scotland

American history

1. The American colonies of Great Britain in the 17th and 18th centuries
2. The American War of Independence
3. The territorial growth of the U.S.
4. Slavery and American society
5. The Civil War and Reconstruction
6. A Nation of Immigrants?
7. The U.S. in World War I
8. President F.D. Roosevelt and the New Deal
9. The U.S. in World War II
10. The U.S. in the Cold War
11. U.S. Domestic and Foreign Policy Issues of the Post-Cold War Era
12. U.S.–Hungarian relations in history

Recommended readings

Janda, Kenneth, Jeffrey M. Berry, and Jerry Goldman, *The Challenge of Democracy. Government in America*. Boston: Houghton Mifflin Comp., 1997.

Kissinger, Henry A., *Diplomacy*. New York: Simon & Schuster, 1994.

Gaddis, John Lewis, *We Now Know*. Oxford: Clarendon Press, 1997.

Frank, Tibor, and Tamás Magyarics, *Handouts for U.S. History*. 2nd ed. Budapest: Panem, 1999.

Ferguson, Niall, *Colossus*. London: Penguin Books, 2005.

American language and linguistics

1. The history of American English
2. Differences between British and American pronunciation
3. Differences between British and American spelling
4. Differences between British and American vocabulary

5. Differences between British and American grammar
6. American speaking style
7. The basic principles of Cognitive Linguistics
8. Categorization
9. Mental frames
10. Conceptual metonymy
11. Conceptual metaphor
12. Cognition and American culture

Recommended readings

- Dillard, J. L., *A History of American English*. New York: Longman, 1992.
- Zoltán Kövecses, *American English: An Introduction*. Peterborough: Broadview Press, 2000.
- Kövecses, Zoltán, *Language, Mind, and Culture*. Oxford: Oxford University Press, 2006.
- Kövecses, Zoltán, Réka Benczes, *Kognitív nyelvészet*. Budapest: Akadémiai Kiadó, 2010.
- Lakoff, George, *Women, Fire, and Dangerous Things*. Chicago: University of Chicago Press, 1987.
- Lakoff, George, Mark Johnson, *Metaphors We Live By*. Chicago: University of Chicago Press, 1980.
- McCrum, R., W. Cran, R. MacNeil, *The Story of English*. New York: Penguin Books, 1986.
- Mencken, H. L., *The American Language*. New York: Knopf, 1919.

American literature

1. The Literature of Colonization and Puritanism: histories, poetry, the captivity narrative
2. The American Enlightenment: the Revolution and the Early Republic (Franklin, Paine, Jefferson)
3. 19th century women writers and the slave narrative
4. Discuss American Transcendentalism in general, and choose one author for detailed discussion.(Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller)
5. Compare the poetry of Walt Whitman and Emily Dickinson.
6. General aspects of XIXth century prose: Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Mark Twain, Henry James; choose one for detailed discussion

7. Twentieth century women writers: the first and second generation (Chopin, Jewett, Gilman,; Plath, Morrison, Walker, Silko) Choose one author from each generation for detailed discussion
8. Modernist poetry: high modernism and radical modernism (Pound, Frost, Eliot, Stevens, Williams, Stein, H.D..)
9. Modernist fiction (Stein, Barnes, Fitzgerald, Hemingway, Faulkner, Wright)
10. Describe general aspects of the Harlem Renaissance and choose one author for detailed discussion. (Alain Locke, DuBois, Hurston, Hughes, Wright, Larsen)
11. Modern American drama (O'Neill, Williams, Miller, Albee), choose one for detailed discussion
12. General aspects of postmodern poetry and fiction (the Black Mountain Poets, the Beats, Pynchon, Barth, Auster, Morrison)

Recommended readings

Primary readings

The Journal of John Winthrop

Mary Rowlandson, A Narrative of the Captivity and Restoration of ...

Anne Bradstreet, "To My Dear and Loving Husband," "A Letter to Her Husband Absent Upon Public Employment," "Here Follow Some Verses Upon the Burning of Our House" Benjamin Franklin, from Autobiography

Washington Irving, "Rip Van Winkle"

Ralph Waldo Emerson, "Nature," "Self-Reliance"

Henry David Thoreau, "Resistance to Civil Government," excerpts from Walden

Nathaniel Hawthorne, The Scarlet Letter, "My Kinsman, Major Molineux,"

"Young Goodman Brown," "The Birthmark," "The May-Pole of Merry Mount"

Edgar Allan Poe, "The Purloined Letter" , "The Tell-Tale Heart," "The

Philosophy of Composition," "The Fall of the House of Usher," "The Raven," The City in the Sea," "Dreamland"

Harriet Beecher Stowe, Uncle Tom's Cabin

Frederick Douglass, The Narrative of the Life of FD, an American

Slave Harriet Jacobs, Incidents in the Life of a Slave Girl

Walt Whitman, "Preface to Leaves of Grass," "Song of Myself," "I Sing the Body Electric," "When Lilacs Last in the Dooryard Bloom'd"

Emily Dickinson, # 214, 258, 280, 303, 341, 437, 465, 520, 619, 624, 754, 764, 861, 1071, 1072, 1129, 1418, 1719, 1732, 1677

Herman Melville, "Bartleby, the Scrivener," Benito

Cereno Sarah Orne Jewett, "A White Heron"

Mark Twain, The Adventures of Huckleberry Finn

Ambrose Bierce, "An Occurrence at Owl Creek Bridge"

Kate Chopin, "Desirée's Baby," "A Respectable Woman," "The Story of an Hour," The Awakening

Susan Glaspell, Trifles
 Henry James, Daisy Miller, "The Beast in the Jungle," The Turn of the Screw
 Henry Adams, The Education of Henry Adams (chapters I, XIX, XXV)
 Theodore Dreiser, Sister Carrie
 T. E. Hulme, "Autumn," "Conversion"; F. S. Flint, "The Swan"
 Ezra Pound, "In a Station of the Metro," "A Few Don'ts by an Imagiste," "Pact,"
 "L'art, 1910," "Alba," "Doria," "The Jewel Stairs' Grievance," "A Girl," "Li Po,"
 "Pagani's, November 8," "The Tea Shop," "A Retrospect"
 William Carlos Williams, "The Red Wheelbarrow," "The Great Figure," "Spring and
 All," "The Rose," "Poem," "By the road to the contagious hospital," "Queen-Ann's-
 Lace," "Portrait of a Lady," "Landscape with the Fall of Icarus," "Young Sycamore"
 H. D., "Oread," "Orchard," "Eurydice"
 Gertrude Stein, "Susie Asado," "Preciosilla," "The Work," "More Grammar
 for a Sentence" (Part One), Three Lives
 Amy Lowell, "Opal," "A Decade"
 Robert Frost, "Mending Wall," "The Road Not Taken," "Reluctance," "After Apple-picking,"
 "Mowing"
 T. S. Eliot, "The Love Song of J. Alfred Prufrock," "The Waste Land"
 Wallace Stevens, "Anecdote of the Jar," "Thirteen Ways of Looking at a
 Blackbird," "Idea of Order at Key West"
 W.E.B. Du Bois, The Souls of Black Folk (chapters I, III)
 Langston Hughes, "The Weary Blues," "I, Too,"
 Countee Cullen, "Incident," "From the Dark Tower,"
 Claude McKay, "If We Must Die"
 Allen Ginsberg, from Howl, I
 Gary Snyder, Riprap, "The Call of the Wild"
 Sylvia Plath, "Morning Song," "Lady Lazarus,"
 Robert Lowell, "Home After Thirteen Months Away"
 Adrienne Rich, "Diving into the Wreck,"
 "Translations," Anne Sexton, "For My Lover, Returning to His Wife"
 Charles Olson, "I, Maximus of Gloucester, to You," "Maximus, to himself,"
 "For Sappho, Back," "Variations Done for Gerald Van De Wiele"; "Projective
 Verse" Robert Creeley, "For Love," "I Know a Man," "Mountains in the
 Desert"
 Robert Duncan, "Structure of Rhyme, XI," "Often I am Permitted to Return
 to a Meadow"
 Denise Levertov, "Beyond the End," "The Jacob's Ladder," "Stepping
 Westward," "Illustrious Ancestors," "Woman Alone"
 Charlotte Perkins Gilman, The Yellow Wallpaper
 Ernest Hemingway, "Hills Like White Elephants," "The Short Happy Life of
 Francis Macomber," "The Snows of Kilimanjaro," The Sun Also Rises
 William Faulkner, "A Rose for Emily," The Sound and the Fury
 Djuna Barnes, Nightwood
 F. Scott Fitzgerald, The Great Gatsby, "Babylon Revisited"
 Nella Larsen, Passing
 Jean Toomer, "Blood-Burning Moon" (from Cane)
 Zora Neale Hurston, "The Eatonville Anthology," "How It Feels to Be Colored
 Me," Their Eyes Were Watching God
 Richard Wright, Native Son

Eugene O'Neill, Long Day's Journey into Night
Tennessee Williams, A Streetcar Named Desire
Arthur Miller, The Death of a Salesman
Edward Albee, Who's Afraid of Virginia Woolf?
Nathanael West, excerpts from Miss Lonelyhearts
Richard Wright, "Long Black Song"
John Dos Passos, from The Big Money (from the trilogy U. S. A.)
Flannery O'Connor, "A Good Man Is Hard to Find"
J. D. Salinger, The Catcher in the Rye
John Barth, The End of the Road
Thomas Pynchon, "Entropy"
Donald Barthelme, "Robert Kennedy Saved From Drowning"
Maxine Hong Kingston, The Woman Warrior
Alice Walker, The Color Purple
Leslie Marmon Silko, Ceremony
Toni Morrison, Beloved, The Bluest Eye

Secondary readings

The Norton Anthology of American Literature, 3rd ed.
The Heath Anthology of American Literature, 2nd ed.

Bollobás Enikő, Az amerikai irodalom története. Budapest: Osiris, 2005.

Gray, Richard, A History of American Literature. Oxford: Blackwell, 2004.

Elliott, Emory, ed., Columbia Literary History of the United States. New York: Columbia UP, 1998.

Federmayer, Éva, Irén Annus, and Judith Sollosy, Netting America at <http://america.bibl.u-szeged.hu/>