

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, Final Examination Main 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. Any faculty member at SEAS may act as a supervisor. To select an external supervisor, the student must receive approval from the Head of the relevant Department. A supervisor's commitment to support the student in writing the thesis is valid for three terms, including the term in which the title is submitted. If the student fails to submit the thesis during this period (which is longer than 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 a list of references). Students should find out about these requirements in due time. Please check department-specific requirements:

http://seas.elte.hu/dokuwiki/studies/graduation/thesis/title_dept_specific

If the person the student has selected agrees to supervise the student with the given thesis topic, the student must obtain the supervisor's consent. (If the student has an external supervisor not affiliated with SEAS, the relevant department must be selected according to the topic.)

https://www.btk.elte.hu/cimbejelentes_tema_bejelentes_thesis_title_announcement

The thesis title must be submitted electronically via Neptun in the 5th semester of the student's studies at the latest. Students are strongly advised to 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.

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. There is a deadline for this each term, about seven months before the submission of the thesis itself.

Changing the thesis topic/title or requesting another person to act as supervisor must be initiated at the Registrar no later than four months prior to the Final Examination.

The next step is to write and submit the thesis.

Students may put the name of the supervisor on the thesis only if the supervisor has consented to this. Consent is subject to the student having adequately cooperated with the supervisor during the thesis writing period.

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

When the [thesis title](#) is submitted to the Head of Department for approval through Neptun, the Head of Department will also decide on the [main topic](#) of the [Final Examination](#). The main topic is the subject area in which the student will be given questions 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;
- submit the thesis title in Neptun by the deadline specified by the registrar. **The thesis title must be submitted electronically in Neptun.** You can find a guide to the procedure [HERE](#).

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, the student is not allowed to indicate the supervisor's name on the title page.

Quality of the 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 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: $(A*2/3) + (B*1/3)$. If either 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.

Formal requirements:

Layout

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

Front cover (Find the downloadable template [HERE](#).)

BÓTVÓS LORÁND TUDOMÁNYEGYETEM
Bölcsészettudományi Kar

ALAPSZAKOS SZAKDOLGOZAT

Title in Hungarian

Title in English

Témavezető:

The Family Name(s) Given Name(s)

title

Készítette:

Family Name(s) Given Name(s)

anglisztika alapszak

angol szakirány/amerikanisztika szakirány

choose as applicable

2012

ALAPSZAKOS SZAKDOLGOZAT

Family Name(s) Given Name(s)

Anglisztika alapszak

Angol szakirány/Amerikanisztika szakirány

choose as applicable

2012

The thesis must be produced electronically. The required length is a minimum of 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 format and layout should be consistent and should conform to British or American norms, and to the conventions of the particular subject. The latter should be discussed with the supervisor. (For further details, consult the specific requirements of the relevant department.)

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, 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 theses 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 passing grade;
- completion of all courses required by SEAS and the Faculty, as recorded in the pre-degree certificate ('abszolutórium' in Hungarian);
- return of all university assets (such as loaned books);
- having no outstanding financial obligations (such as tuition fees) towards ELTE;
- completing *all* the prerequisites at least 3 days before the Final Examination (the Final Examination is *the final* examination).

Aim of the Final Examination

The aim of the Final Examination is for the student to show

- the ability to defend (argue intelligently for) the views expressed in his/her 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.

Parts of the Final Exam

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

1. defence of the thesis;
2. discussion of a question covering one aspect the main topic; and
3. discussion 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. Failure to register 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 also requires registration 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 each 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 in a subject area must be covered in the preparation for the Final Examination as the question for discussion will be drawn at random.

Subsidiary Topic

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 main and subsidiary topics 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 Final Exam 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

1. *defence of the Thesis*

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

2. *main topic*

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

3. *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).

4. *language proficiency*

The Committee ascertains how adept the student is at articulating 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, rounded to two decimals:

- thesis
- defence
- main topic
- subsidiary topic
- language proficiency

Achievement and Grades

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

Scale of achievement (in %)	Grade
2.00–2.49	2 (elégséges/pass)
2.50–3.49	3 közepes/satisfactory)
3.50–4.49	4 (jó/good)
4.50–4.79	5 (jeles/excellent)
4.80–5.00	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 grades awarded for the Thesis, as well as for the teaching practice/internship, proficiency examination(s) and comprehensive examination(s) are 5 (excellent);
- the average of grades for all courses taken 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

Note: Not all the readings listed here are currently available in the SEAS library. Please contact the administrator of the Department of English Applied Linguistics, who will help you obtain the readings.

1. SLA theories

Lightbown, P. M., & Spada, N. (2021). Explaining second language learning. In P. M. Lightbown & N. Spada (Eds.), *How languages are learned* (5th ed., pp. 107–132). Oxford University Press.

Keywords:

the behaviorist perspective; the innatist perspective: Chomsky's Universal Grammar and Krashen's Monitor Model; the cognitive perspective: information processing, usage-based learning, the competition model, the interaction hypothesis, the noticing hypothesis, input processing, the processability theory, and the role of practice; the sociocultural perspective; Vygotsky's ZPD; complex dynamic systems theory

2. Communicative competence

Fulcher, G., & Davidson, F. (2007). *Language testing and assessment: An advanced resource book*. Taylor & Francis. pp. 37–49.

Royce, T. D. (2006). Multimodal communicative competence in second language contexts. In T. D. Royce & W. Bowcher (Eds.), *New directions in the analysis of multimodal discourse* (pp. 361–377). Routledge.

Keywords:

The nature of models; models of communicative competence: Canale and Swain's model, Bachman's model, Celce-Murcia et al.'s model; multimodal communicative competence; metafunctions of language: ideational, interpersonal, textual; communicative methodology: message-focus vs. form-focus

3. Discourse analysis

Celce-Murcia, M., & Olshtain, E. (2000). *Discourse and context in language teaching*. Cambridge University Press. pp. 4–13.

Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis*. Sage. pp. 1–10.

Paltridge, B. (2014). *Discourse analysis: An Introduction (2nd ed.)*. Bloomsbury. pp. 62–65.

Tankó, Gy. (2021). *Professional writing: The academic context (Rev. 2nd ed.)*. Eötvös University Press. pp. 47–49.

Keywords:

definition of discourse and discourse analysis, critical discourse analysis and multimodal discourse analysis, genre (and complex genre, part-genre, sub-genre), text type, register, coherence and cohesion: types of cohesion, information structure, turn-taking, context and shared knowledge

4. Pragmatics

Huang, Y. (2014). Pragmatics. Oxford Linguistics. pp. 1–4

Huang, Y. (2014). Pragmatics. Oxford Linguistics. pp. 27–31

Huang, Y. (2014). Pragmatics. Oxford Linguistics. pp. 118–132

Huang, Y. (2014). Pragmatics. Oxford Linguistics. pp. 142–149

Keywords:

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*. John Wiley & Sons. pp. 1–12.

Trousdale, G. (2010). *An introduction to English sociolinguistics*. Edinburgh University Press. pp. 41–57.

Wardhaugh, R. (2006). *An introduction to sociolinguistics. (5th ed.)*. Blackwell. pp. 41–49.

Keywords:

Strands of sociolinguistics: Sociology of language, Critical-constructivist sociolinguistics, Ethnographic-interactional sociolinguistics, Variationist sociolinguistics; accommodation and audience design; identity and linguistic practice; variation: regional variation, social variation, linguistic variable, variants; language-dialect continuum, dialect vs. accent, isogloss, NORM; RP, Estuary English, General American; style vs. Register

6. Psycholinguistics: Language production and language loss

Cowles, H. W., & Cowles, H. W. (2010). *Psycholinguistics 101*. Springer Publishing Company. pp. 94–103.

Ferreira, F. (2024). *Psycholinguistics: A very short introduction*. Oxford University Press. pp. 31–44.

Keywords:

speech errors; two-stage model of language production; syntactic frame; phonological frame; lemma; prime; priming: semantic, structural, phonological; internal editor; Broca's area; Wernicke's area; aphasia: Broca's, Wernicke's; semantic dementia; semantic representation: distributed/embodied or amodal; working memory; reading span task

7. Language policy

Coulmas, F. (2025). *Language policy: A slim guide*. Oxford University Press. pp. 9–25.

Zanola, M. T. (2023). Language policy in higher education. In M. Gazzola, F. Grin, L. Cardinal & K. Heugh (Eds.), *The Routledge handbook of language policy and planning* (pp. 483–496). Routledge.

Keywords:

politics and language; diversity and language; abstand and ausbau languages; language planning: status, corpus, and acquisition; language shift, language rights and endangered languages; language ideology; internationalization; English-medium education; debates surrounding multilingualism in higher education

8. Individual differences

Lightbown, P. M., & Spada, N. (2021). *How languages are learned (5th ed.)*. Oxford University Press. pp. 79–105.

Keywords:

language learning aptitude; personality: learner anxiety, willingness to communicate; identity; agency; learner beliefs; the Critical Period Hypothesis; various views on the impact of age on second language learning

9. Motivation

Dörnyei, Z., & Ushioda, E. (2021). *Teaching and researching motivation (3rd Edition)*. Routledge. pp. 39–67.

Keywords:

Gardner and Lambert's social psychological perspective; cognitive and classroom perspectives: attribution, self-determination theory, autonomy; process model of L2 motivation; L2 motivational self-system; future selves

10. Language testing and assessment

Chappelle, C. A., Kremmel, B., & Brindley, G. (2020). Assessment. In N. Schmitt & M. P. H. Rodgers (Eds.), *An introduction to applied linguistics* (3rd ed., pp. 294–316). Routledge.

Keywords:

Definition of language assessment; fundamental components of testing; constructs: definition, ability and performance, general and specific; test task characteristics; validity; reliability; washback; alternative assessment

11. Corpus linguistics

Reppen, R., & Simpson-Vlach, R. (2020). Corpus linguistics. In N. Schmitt & M. P. H. Rodgers (Eds.), *An introduction to applied linguistics* (3rd ed., pp. 91–108). Routledge.

Keywords:

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 and multilingualism

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

Cenoz, J. (2013). Defining multilingualism. *Annual Review of Applied Linguistics*, 33, pp. 3–7 and 10–13.

Cogo, A. (2017). ELF and multilingualism. In J. Jenkins, W. Baker & M. Dewey (Eds.), *The Routledge handbook of English as a lingua franca* (pp. 357-368). Routledge.

Keywords:

Kachru's circles; World Englishes; English as a Lingua Franca: definition, the role of native English speakers; characteristics of contemporary multilingualism; definition of multilingualism; bilingualism vs. multilingualism; characteristics of the multilingual speaker and their repertoire; covert vs. overt phenomenon in ELF; translanguaging

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 nonstandard, 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; categorical features; thematic and functional categories; subcategorization; 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

- Crystal, D. (1997). *The Cambridge Encyclopedia of Language*. Cambridge University Press.
- Fromkin, V., & Rodman, R. (1998). *An Introduction to Language (Sixth Edition)*. Harcourt Brace Jovanovich College Publishers.
- Nádasdy, Á. (2006). *Background to English Pronunciation (Phonetics, Phonology, Spelling)*. Budapest: Nemzeti Tankönyvkiadó.
- Newson, M., Hordós, M., Papp, D., Szecsenyi, K., Tóth G., & Vincze, V. (2006) [Basic English Syntax with Exercises\(https://mek.oszk.hu/05400/05476/\)](https://mek.oszk.hu/05400/05476/), 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 kitchensink 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 Anthology of the readings and the course handouts are available in Canvas.

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*. Heinle & Heinle. (Chapter 3: pp. 23–32)

Williams, R. (1983). *Keywords — A vocabulary of culture and society*. 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 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 University Press. (pp.31–40).

4. UK – Identity

- identity and culture
- facets of ‘Englishness’

Reading:

McCormick, J. (2023). *Contemporary Britain* (5th ed.) Bloomsbury Academic. (Chapter 2 pp. 41-56).

5. US — American Culture and American Regionalism

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

Reading:

Mauk, D., Tønnessen, A.T., & Oakland, J. (2021). *American Civilization: An Introduction* (8th ed.). Routledge. (Regions: Cultural geography, pp. 41-55.)

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. & Bennett, J. (2011). *American ways – A cultural guide to the United States*. Boston: Intercultural Press. (Chapter 1. American values and assumptions. pp. 3–26.)

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. 3–9 and Notes pp. 22–24).

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*. 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*. 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:

Théberge, R. (2021). Let's be honest about multiculturalism and official bilingualism: Perspectives from the Commissioner of Official Languages. *Canadian Issues*, 2021 Fall/Winter. 21-26. https://acs-metropolis.ca/wp-content/uploads/2021/10/663_AEC-CITC_EN_V6_Web-1-1.pdf Also at: <https://www.clo-ocol.gc.ca/en/newsroom/2021-10-08/lets-be-honest-about-multiculturalism-official-bilingualism-perspectives>

Uberoi, V. (2021) Canadian multiculturalism and national identity – A 50-year Relationship. *Canadian Issues*, 2021 Fall/Winter. 33 - 38. https://acs-aec.ca/wp-content/uploads/2021/10/663_AEC-CITC_EN_V6_Web.pdf Also at: <https://bura.brunel.ac.uk/bitstream/2438/23498/1/FullText.pdf>

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. 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:

- Bicycle Thieves*, (Vittorio de Sica, 1948)
- Ingeborg Holm* (Victor Sjöström, 1913)
- Pickpocket*, (Robert Bresson, 1959)
- Strike*, (Sergei Eisenstein, 1925) or *Battleship Potemkin*, (Sergei Eisenstein, 1925)
- 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 Film*. 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:

- Billy Elliot* (Stephen Daldry, 2000)
- Hamlet* (Lawrence Olivier, 1948)
- IF* (Lyndsay Anderson, 1968)
- Kes* (Ken Loach, 1969)
- This Is England* (Shane Meadows, 2006)
- Trainspotting* (Danny Boyle, 1996)

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 Femininity in American Genre Cinema*. New York: PalgraveMcMillan, 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:

Billy Elliot (Stephen Daldry, 2000)

Brooklyn (John Crowley, 2015)

Casablanca (Michael Curtiz, 1942)

Cypher (Vincenzo Natali, 2002)

The Babadook (Jennifer Kent, 2014)

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

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:

Dancing at Lughnasa (Pat O'Connor, 1998)

Gallipoli (Peter Weir, 1981)

Kes (Ken Loach, 1969)

Pulp Fiction (Quentin Tarantino, 1994)

The Sweet Hereafter (Atom Egoyan, 1997)

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:

- BBC *Sherlock* 2.1. "Scandal in Belgravia" (Mark Gatiss, Steven Moffat)
- Elizabeth* (dir. Shekhar Kapur, 1998)
- Shakespeare in Love* (dir. John Madden, 1998)
- Skyfall* (dir. Sam Mendes, 2012)
- What We Do in the Shadows* (dir. Jemaine Clement, Taika 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:

- Brooklyn* (John Crowley, 2015)
- Hamlet* (Lawrence Olivier, 1948)
- I've Heard the Mermaids Singing* (Patricia Rozema, 1987)
- Priscilla, Queen of the Desert* (Stephan Elliott, 1994)
- Notes on a Scandal* (Richard Eyre, 2004)
- 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.

Remport, 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:

Brooklyn (John Crowley, 2015)

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

Jimmy's Hall (Ken Loach, 2012),

Leap Year (Anand Tucker, 2010),

Marion Bridge (Wiebke von Carolsfeld, 2002)

The Quiet Man (John Ford, 1952),

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:

Crash (Paul Haggis, 2004)

East Is East (Damien O'Donnell, 1999)

Jindabyne (Ray Lawrence, 2006)

Samson and Delilah (Warwick Thornton, 2009)

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

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)

Ararat (Atom Egoyan, 2011)

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

Remember (Atom Egoyan, 2015)

The Iron Lady (Phyllida Lloyd, 2011)

The Proposition (John Hillcoat, 2005)

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:

A Room with a View (James Ivory, 1985)

Away from Her (Sarah Polley, 2006)

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

Macbeth (Orson Welles, 1948)

Pride and Prejudice (Joe Wright, 2005)

The Turn of the Screw (Ben Holt, 1999)

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[https://pure.royalholloway.ac.uk/portal/en/publications/from-the-new-wave-to-britgrit-continuity-and-difference-in-workingclass-realism\(9735c971-667b-4166-b83c-b5dc08bc3921\).html](https://pure.royalholloway.ac.uk/portal/en/publications/from-the-new-wave-to-britgrit-continuity-and-difference-in-workingclass-realism(9735c971-667b-4166-b83c-b5dc08bc3921).html)

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:

Ararat (Atom Egoyan, 2011)

Brooklyn (John Crowley, 2015)

Football Factory (Nick Love, 2004)

Lady Bird (Greta Gerwig, 2017)

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

Trainspotting (Danny Boyle, 1996)

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)

Equilibrium (Kurt Wimmer, 2002)

Never Let Me Go (Mark Romanek, 2010)

Nineteen Eighty-Four (Michael Radford, 1984)
The Handmaid's Tale (Volker Schlöndorff, 1990)
The Road (J. Hillcoat, 2009)

American Specialization (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, 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

Campbell, Neil et al. *American Cultural Studies: An Introduction to American Culture*. Fifth edition, Routledge, 2025.

Halliwell, Martin, and Catherine Morley, eds. *American Thought and Culture in the 21st Century*. Edinburgh University Press, 2008.

Kearny Datesman, Maryanne, Joann Crandall, and Edward N. Kearny. *American Ways: An Introduction to American Culture*. Fourth edition, Pearson, 2014.

Mauk, David, Alf Tomas Tonnessen, and John Oakland. *American Civilization: An Introduction*. Eighth edition, Routledge, 2022.

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

Boyer, Paul S. *American History: A Very Short Introduction*. Oxford University Press, 2012.

- Brinkley, Alan, John M. Giggie, and Andrew J. Huebner. *The Unfinished Nation: A Concise History of the American People*. Tenth edition, McGraw Hill, 2021.
- Frank, Tibor, and Tamás Magyarics. *Handouts for U.S. History. A Study Guide and Workbook*. Antall József Tudásközpont, 2018.
- Janda, Kenneth et al. *The Challenge of Democracy: American Government in Global Politics*. Cengage Learning, 2020.
- Kissinger, Henry A., *Diplomacy*. Simon & Schuster, 1994.

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

- Chavoshan, Ida, and Loretta Fernandez. *Conceptual Metaphor Theory in World Language Education: Theory, Research, and Pedagogy*. Routledge, 2025.
- Kövecses, Zoltán. *Bridge One. British and American English Differences for Learners of English with Exercises*. Librotrade Kft.–MPL Könyv Kft., 2000.
- Kövecses, Zoltán. *Language, Mind, and Culture*. Oxford University Press, 2006.
- Lakoff, George, and Mark Johnson. *Metaphors We Live By*. University of Chicago Press, 1980.
- Spears, Richard A., Betty Birner, and Steven Kleinedler. *McGraw-Hill's Conversational American English*. The McGraw-Hill Companies, 2011.

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 19th-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*, Part 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 Lonely Hearts*
 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

Bollobás Enikő, *Az amerikai irodalom története*. Osiris, 2005.
Gray, Richard, *A History of American Literature*. Second edition, Wiley Blackwell, 2011.
Emory, Elliott, ed. *Columbia Literary History of the United States*. Columbia UP, 1988.
Lauter, Paul, Richard Zarborough, and John Alberti, eds. *The Heath Anthology of American Literature*. Seventh edition, Cengage Learning, 2012.
Levine, Robert S. et al., eds. *The Norton Anthology of American Literature*. Tenth edition, W. W. Norton & Company, 2022.