1. Referring to the texts we studied in the seminar (both literary texts and criticism), discuss the representation of animals in late eighteenth-century poetry.
2. What are the main types of historical criticism? Prepare your answer, using J.Rivkin and M. Ryan “Introduction: *Starting with Zero*” to *Literary Theory: An Anthology* as your starting point.
3. On the basis of the excerpts from Mary Wollstonecraft’s V*indication of the Rights of Woman,* discuss Wollstonecraft’s depiction of the situation of women in the eighteenth century, and her arguments for the need of reform. Provide examples of the rhetoric she uses in constructing her argument.
4. Compare and contrast the representation of the situation of women at the turn of the nineteenth century in Wollstonecraft’s *Vindication of the Rights of Women* and Jane Austen’s *Mansfield Park*.
5. Discuss the development of the concept of intertextuality and its current use in literary criticism.
6. Discuss Kotzebue’s *Lovers’ Vows* as an intertext for Jane Austen’s *Mansfield Park*.
7. Discuss intertextual relations between *Jane Eyre* and Byron’s poetry.
8. Discuss the main points of Sandra M. Gubar’s reading of Jane Eyre in *The Madwoman in the Attic* (the chapter “A Dialogue of Self and Soul: Plain Jane’s Progress.”) Do you agree with Gubar’s argumentation? Why/why not?
9. Discuss intertextual relations between Charlotte Brontë’s *Jane Eyre* and Jean Rhys’s *Wide Sargasso Sea.*
10. Present the main argument of Gayatri Spivak’s essay “Three Women’s Texts and a Critique of Imperialism”. Do you find Spivak’s argument convincing? Why/why not?