

Reading List: Post-1900 American Literature

[valid for students entering their programs between Fall 2012 and Fall 2017]

Students should be familiar with the following texts. Many of the shorter works can be found online or in *The Norton Anthology of American Literature* and *The Heath Anthology of American Literature*.

James: *The Turn of the Screw*

Wharton: *The House of Mirth*

Du Bois: “Of Our Spiritual Strivings” [from *The Souls of Black Folk*]

Sui Sin Far: “Leaves from the Mental Portfolio of an Eurasian” [from *Mrs. Spring Fragrance and Other Writings*]

Zitkala-Ša: “Impressions of an Indian Childhood” [from *American Indian Stories*]

Bourne: “Transnational America” [from *The Radical Will*]

Cather: *My Ántonia*

Frost: “Mending Wall,” “The Road Not Taken,” “The Oven Bird,” “Out, Out,” “Stopping by Woods on a Snowy Evening,” “Desert Places,” and “Design” [from *Complete Poems*]

Williams: “Danse Russe,” “The Young Housewife,” “Spring and All,” “To Elsie,” and “The Red Wheelbarrow” [from *Collected Poems*]

Pound: “In a Station of the Metro,” “L’art,” and *Hugh Selwyn Mauberley* [from *Poems and Translations*]

H.D.: “Sea Rose,” “The Helmsman,” “Oread,” and “Helen” [from *Collected Poems*]

Eliot: “The Love Song of J. Alfred Prufrock” and *The Waste Land* [from *The Waste Land and Other Writings*]

Moore: “Poetry,” “England,” and “The Mind Is an Enchanting Thing” [from *Complete Poems*]

Hughes: “The Negro Speaks of Rivers,” “Danse Africaine,” “Dream Variations,” “I, Too,” “The Weary Blues,” “Mulatto,” and “Let America Be America Again” [from *Collected Poems*]

Rukeyser: “Effort at Speech between Two People,” “Movie,” “Eel,” “Boy with His Hair Cut Short,” and “More of a Corpse than a Woman” [from *Out of Silence: Selected Poems*]

Rice: *The Adding Machine*

Hemingway: “Indian Camp,” “Cat in the Rain,” and “Big Two-Hearted River” (Parts I and II) [from *In Our Time*]

Larsen: *Passing*

Faulkner: *The Sound and the Fury*

Wright: *Black Boy*

Yamamoto: “Seventeen Syllables” and “The Legend of Miss Sasagawara” [from *Seventeen Syllables*]

Ginsberg: “Howl,” “America” [from *Collected Poems*]

Baraka: *Dutchman*

Pynchon: *The Crying of Lot 49*

Rich: “Diving into the Wreck,” “Power,” and “Not Somewhere Else, but Here” [from *The Fact of a Doorframe*]

Cruz: “Latin & Soul,” “Moving,” “Los New Yorks,” and “The Man Who Came to the Last Floor” [from *Maraca*]

Silko: *Ceremony*

Shepherd: *Buried Child*

Carver: “Cathedral” and “What We Talk about When We Talk about Love” [from *Collected Stories*]

Cisneros: *House on Mango Street*

Komunyakaa: “Tu Do Street,” “Prisoners,” “Thanks,” and “Facing It” [from *Dien Cai Dau*]

Morrison: *Beloved*

Lee: *Native Speaker*

Trethewey: “The Southern Crescent,” “Native Guard,” and “South” [from *Native Guard*]

Secondary Readings:

There are no required secondary readings, but students should make sure to read or re-read at least a general literary history to help them conceptualize the periods covered on this exam. Students might read, for example, relevant chapters from *The Cambridge History of Literature in America* (Vols. 5-8; eds., Bercovitch, et al.), *The Columbia Literary History of the United States* (eds., Elliott, et al.), or Richard Gray’s *A History of American Literature*. In the past, at universities across the country, many students have begun their study by reviewing the period introductions in *The Norton Anthology of American Literature* or *The Heath Anthology of American Literature*.