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*]


**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*.