

York University
Graduate Program in English
Post-1900 US Literature
Comprehensive Reading List

[Updated March 2007]

Candidates should submit a reading list composed of the following texts. Where indicated, students may substitute another appropriate text by the same author. Additionally, up to 10% of each section of this list may be replaced with alternatives decided upon by the candidate in consultation with the examination supervisor.

Note well: In addition to mastering the list provided below, candidates in twentieth-century American literature are expected to develop a familiarity with a range of major American literary texts from before the 20th century. Ideally, candidates planning to specialize as Americanists will sit the pre-1900 American Literature exam and the twentieth-century American Literature exam. Candidates who opt not to take the earlier American exam should refer to that exam's reading list in consultation with their supervisor to determine which American authors/texts from before 1900 are unavoidable prerequisites for this field exam. Likely possibilities include: Mark Twain, Herman Melville, Harriet Beecher Stowe, Emily Dickinson, Walt Whitman, Ralph Waldo Emerson, etc. Candidates will not be examined on these materials as part of this field, but exam questions may take for granted knowledge of such fundamental texts.

If this will be a second field exam, students are required to submit a copy of their first field examination reading list along with the final copy of the 20th century American list.

Prose

Candidates should read texts by approximately 10-15 authors from each time period below, selected in consultation with their supervisors. A total of approximately 45-55 prose texts by as many authors is appropriate. Overall, the selected texts should reflect a range and diversity of form, theme, style, and canonical status. Each candidate's overall reading list should include authors of different genders, races, and classes. In determining selections, candidates and supervisors should also attend as much as practicable to the variety of ethnicities and regional voices alive in American literature of the period.

LC call numbers are provided for your convenience. They are not endorsements of particular editions. In general, candidates should opt for authoritative established texts. To that end, candidates should seek out reputable university press, Norton Critical, or Library of America editions as study texts whenever they are available. Occasionally authors have published works in more than one quarter of the century. Although these works are grouped in the time

period of the earliest such text included here, works by the same author from later periods cannot count toward coverage of that early period.

1900-1925

Kate Chopin	<u>The Awakening</u>	(1899) PS 1294 C63 A8 1976
Booker T. Washington	<u>Up from Slavery</u>	(1901) E 185.97 W3163 1928
Theodore Dreiser	<u>Sister Carrie</u>	(1900) PS 3507 R55 S5 1991
	or <u>An American Tragedy</u>	(1925) PS 3507 R55 A64 1956
Henry James	<u>The Ambassadors</u>	(1903) PS 2116 A58 1948
	or <u>The Wings of the Dove</u>	(1902) PS 2116 W5 1978
	or <u>The Golden Bowl</u>	(1904) PS 2116 G6 1985
W.E.B. DuBois	<u>The Souls of Black Folk</u>	(1903) E 185.6 D797 1999
Frank Norris	<u>McTeague</u>	(1899) PS 2472 M2 1981
	or <u>The Octopus</u>	(1901) PS 2472 O28 1981
Jack London	<u>The Call of the Wild</u>	(1903) PS 3523 O46 C3 2004
	or <u>Martin Eden</u>	(1908) PS 3523 O46 M3 1908
Edith Wharton	<u>The House of Mirth</u>	(1905) PS 3545 H16 H68 1994
	or <u>The Custom of the Country</u>	(1913) PS 3545 H16 C8 1995
	or <u>The Age of Innocence</u>	(1920) PS 3545 H16 A7 2003
Henry Adams	<u>The Education of Henry Adams</u> (selections)	(1907) E 175.5 A174276
Henry James	<u>The American Scene</u> (selections)	(1907) F 106 J27 1967
<u>McClure's Magazine</u> (selections):	Ida Tarbell, Lincoln Steffens, Ray Stannard Baker	
Gertrude Stein	<u>Three Lives</u>	(1909) PS 3537 T323 T4 2000
	or <u>The Autobiography of Alice B. Toklas</u>	(1932) PS 3537 T323 Z5 1990
James Weldon Johnson	<u>Autobiography of an Ex-Colored Man</u>	(1912) PS 3519 O2625A9 1960
Willa Cather	<u>My Ántonia</u>	(1918, 1926) PS 3505 A87 M79 1949
Sherwood Anderson	<u>Winesburg, Ohio</u>	(1919) PS 3501 N4 W5 1966
Sinclair Lewis	<u>Main Street</u>	(1920) PS 3523 E94 M28 1980
	or <u>Babbitt</u>	(1922) PS 3523 E94 B27 1945
Jean Toomer	<u>Cane</u>	(1923) PS 3539 O478 C3 1988
F. Scott Fitzgerald	<u>The Great Gatsby</u>	(1925) PS 3511 I9 G7 1991
Ernest Hemingway	<u>In Our Time</u>	(1925) PS 3515 E37 I5 1924A
	or <u>The Sun Also Rises</u>	(1926) PS 3515 E37 S95
Alain Locke, ed.	<u>The New Negro</u>	(1925) E 185 N49 1969
John Dos Passos	<u>Manhattan Transfer</u>	(1925) E 185 N49 1969

1925-1950

Nella Larsen	<u>Passing</u>	(1929) PS 3523 A7225 P3 2003
	or <u>Quicksand</u>	(1928) PS 3523 A7225 A6 1986
William Faulkner	<u>The Sound and The Fury</u>	(1929) PS 3511 A86 S68 1984
	or <u>As I Lay Dying</u>	(1930) PS 3511 A86 A85 1964
	or <u>Light in August</u>	(1932) PS 3511 A86 L5 1972
	or <u>Absalom, Absalom</u>	(1936) PS 3511 A86 A65 1986
Katherine Anne Porter	<u>Flowering Judas and Other Stories</u>	(1930) PS 3531 O752 F5 1940
Nicholas Black Elk and	<u>Black Elk Speaks</u>	(1932) PS 3537 E58 B5 1996

John Neihardt		
Nathanael West	<u>Miss Lonelyhearts</u>	(1933) PS 3545 E8334 A6 1997
	or <u>The Day of the Locust</u>	(1939) PS 3545 E8334 A6 1997
Henry Roth	<u>Call It Sleep</u>	(1934) PS 3535 O787 C34 1991
D'Arcy McNickle	<u>The Surrounded</u>	(1936)
H. T. Tsiang	<u>And China Has Hands</u>	(1937)
Zora Neale Hurston	<u>Their Eyes Were Watching God</u>	(1937) PS 3515 U789 T4 1998
Dashiell Hammett	<u>The Maltese Falcon</u>	(1930) PS 3515 A5145 M3 1975
Raymond Chandler	<u>The Big Sleep</u>	(1939) PS 3505 H43 B5 1992
	or <u>Farewell, My Lovely</u>	(1940) PS 3505 H43 A6 2002
	or <u>The Long Goodbye</u>	(1954) PS 3505 H43 L6
James M. Cain	<u>The Postman Always Rings Twice</u>	(1934) PS 3505 A3113 P6
	or <u>Double Indemnity</u>	(1936) PS 3505 A3113 P6 2003
Djuna Barnes	<u>Nightwood</u>	(1936) PS 3503 A61 N49 1979
James T. Farrell	<u>Studs Lonigan</u>	(1938) PS 3511 A738 S8 1935
John Steinbeck	<u>The Grapes of Wrath</u>	(1939) PS 3537 T3234 G8 1976
Carson McCullers	<u>The Heart is a Lonely Hunter</u>	(1940) PS 3525 A1772 H4 2000
James Agee and Walker Evans	<u>Let us Now Praise Famous Men</u>	(1941) F 326 A17 2001
Eudora Welty	<u>A Curtain of Green</u>	(1941) PS 3545 E6 C9
James Thurber	<u>My World and Welcome to It</u>	(1942)
Jane Bowles	<u>Two Serious Ladies</u>	(1943) PS 3503 O837 1966
Chester Himes	<u>If He Hollers Let Him Go</u>	(1945) PS 3558 I44 I35
Dorothy Parker	Selected Stories	
Jade Snow Wong	<u>Fifth Chinese Daughter</u>	(1945) NK 4210 W55 A45 1950
Richard Wright	<u>Native Son</u>	(1940) PS 3545 R815 N3 1993
	(including "How 'Bigger' was Born: The Story of <u>Native Son</u> ")	
	or <u>Black Boy</u>	(1945, 1993) PS 3545 R815 Z5 1993
	(including <u>American Hunger</u>)	
Norman Mailer	<u>Naked and the Dead</u>	(1948) PS 3525 A4153 N3
	or <u>Armies of the Night</u>	(1968) PS 3525 A4153 A9 1968
	or <u>The Executioner's Song</u>	(1979) PS 3525 A4153 E88
Paul Bowles	<u>The Sheltering Sky</u>	(1949) PS 3503 O87 S49 1998
 1950-1975		
Octavio Paz	"The <i>Pachuco</i> and Other Extremes" and "The Sons of La Malinche" from <u>The Labyrinth of Solitude and Other Writings</u>	(1950) F 1210 P313 1967
J. D. Salinger	<u>Catcher in the Rye</u>	(1951) PS 3537 A426 C3 1964
Ralph Ellison	<u>Invisible Man</u>	(1952) PS 3509 L47 I6253 1998
John Cheever	<u>The Enormous Radio and Other Stories</u>	(1953) PS 3505 H64 E7
Saul Bellow	<u>Seize the Day</u>	(1956) PS 3503 E4488 S4 1974
	or <u>The Adventures of Augie March</u>	(1954) PS 3503 E4488 A7
Patricia Highsmith	<u>The Talented Mr. Ripley</u>	(1955) PS 3558 I366 T33 1992
Vladimir Nabokov	<u>Lolita</u>	(1955) PS 3527 A15 L62 1991
John Okada	<u>No-No Boy</u>	(1957) PS 3565 K33 N6 1979
Jack Kerouac	<u>On the Road</u>	(1957) PS 3521 E735 O5 2003

Truman Capote	<u>Breakfast at Tiffany's</u> or <u>In Cold Blood</u>	(1958) PS 3505 A59 B7 (1966) HV 6533 K3 C3
William Burroughs	<u>Naked Lunch</u>	(1959) PS 3552 U77 N3 1984
Flannery O'Connor	<u>A Good Man Is Hard To Find</u> or <u>Everything that Rises Must</u> <u>Converge</u> or <u>Wise Blood</u>	(1955) PS 3565 C65 G6 (1965) PS 3565 C65 E9 (1952) PS 3565 C65 T4
John Updike	<u>Rabbit, Run</u> or another "Rabbit" novel	(1960) PS3571 P39 R3
James Baldwin	<u>Another Country</u> or <u>Notes of a Native Son</u>	(1962) PS 3552 A45 A7 (1955) E 185.61 B2 1955
Betty Friedan	<u>The Feminine Mystique</u>	(1963) HQ 1420 F7 1983
Martin Luther King, Jr.	"Letter from a Birmingham Jail" "I Have a Dream"	(1963) (1963) E 185.97 K5 A25 1992
Malcolm X	"Message to the Grass Roots" "The Ballot or the Bullet"	(1963) (1964)
Donald Barthleme	<u>Unspeakable Practices,</u> <u>Unnatural Acts</u>	(1968) PS 3552 A8 U56
Joseph Heller	<u>Catch 22</u>	(1961) PS 3558 E342 C3 1979
Kurt Vonnegut	<u>Slaughterhouse Five</u>	(1969) PS 3572 O66 S6355 2001
Philip Roth	<u>Goodbye, Columbus</u> or <u>Portnoy's Complaint</u> or <u>The Ghost Writer</u>	(1959) PS 3568 O85 G6 (1969) PS 3568 O85 P6 1970 (1979) PS 3568 O85 G5 1995
Hubert Selby, Jr.	<u>Last Exit to Brooklyn</u>	(1964) PS 3569 E54 L3 1968
Jerzy Kozinski	<u>The Painted Bird</u>	(1965) PS 3561 O8 P3 1978
Peter Matthiessen	<u>At Play in the Fields of the Lord</u> or <u>The Snow Leopard</u> or <u>Killing Mister Watson</u>	(1965) PS 3563 A85 A8 1965 (1979) QH 193 H5 M37 (1990) PS 3563 A85 K55 1991
Thomas Pynchon	<u>The Crying of Lot 49</u>	(1966) PS 3566 Y52 C7 1999
William Styron	<u>The Confessions of Nat Turner</u>	(1967) PS 3569 T938 C6
Tom Wolfe	<u>The Electric Kool-Aid Acid Test</u> or <u>The Right Stuff</u>	(1968) HV 5825 W56 1969 (1979) TL 789.8 U5 W64 1980
John Barth	<u>Lost in the Funhouse</u>	(1968) PS 3552 A78 L6 1968
	<u>Reporting Vietnam: American Journalism, 1959-1975</u>	
Joan Didion	<u>Slouching Towards Bethlehem</u> or <u>The White Album</u>	(1968) PS 3554 I33 S55 1990A (1979) PS 3554 I33 W4
Gore Vidal	<u>Myra Breckenridge</u>	(1968) PS 3543 I26 M9 1986
N. Scott Momaday	<u>House Made of Dawn</u>	(1969) PS 3563 O6 H6 1977
Tomás Rivera,	<u>. . . y no se lo tragó la tierra/</u> <u>/ . . . And the Earth Did Devour Him</u>	(1969,1987)
E.L. Doctorow	<u>The Book of Daniel</u>	(1971) PS 3554 O3 B6 1996
Rudolpho Anaya	<u>Bless Me Ultima</u>	(1972) PS 3551 N23 B5
Isaac Bashevis Singer	<u>Enemies, A Love Story</u>	(1972) PJ 5129 S49 S613
Rita Mae Brown	<u>Rubyfruit Jungle</u>	(1973) PS 3552 R6918 R8 1988
Erica Jong	<u>Fear of Flying</u>	(1974) PS 3560 O65 F4 1988
James Welch	<u>Winter in the Blood</u> or another novel by Welch	(1974) PS 3573 E445 W5

1975-2001

Raymond Carver	<u>Will You Please Be Quiet Please</u> or <u>Cathedral</u>	(1976) PS 3553 A7892 W45 (1983) PS 3553 A7892 C3 1983
Toni Morrison	<u>Song of Solomon</u> or <u>Beloved</u>	(1977) PS 3563 O8749 S6 1995 (1987) PS 3563 O8749 B4 1998
Maxine Hong Kingston	<u>The Woman Warrior</u>	(1976) CT 275 K5764 A33 1989
Gerald Vizenor	<u>Darkness in Saint Louis Bearheart</u> [<u>Bearheart: The Heirship Chronicles</u>]	(1978; 1990) PS 3572 I9 D37 1990
Cynthia Ozick	<u>The Shawl</u>	(1981, 1984) PS 3565 Z5 S5 1990
Alice Walker	<u>The Color Purple</u>	(1982) PS 3573 A425 C6 1992
Audre Lorde	<u>Zami: A New Spelling of My Name</u>	(1982) PS 3562 O75 Z23 1982
Gloria Naylor	<u>The Women of Brewster Place</u> or <u>Mama Day</u>	(1982) PS 3564 A895 W6 1983 (1988) PS 3564 A895 M36 1993
Jon Edgar Wideman	<u>Brothers and Keepers</u>	(1984) HV 6245 W733 1985
Don DeLillo	<u>White Noise</u>	(1985) PS 3554 E4425 W48 1999
Cormac McCarthy	<u>Blood Meridian</u> or <u>All the Pretty Horses</u>	(1985) PS 3563 C337 B4 2001 (1992) PS 3563 A16 A55 1992
Paul Auster	<u>The New York Trilogy</u>	(1986) PS 3551 U67 N49 1990
Gloria Anzaldua	<u>Borderlands/La Frontera</u> (selections)	(1987) PS 3551 N95 B6 1999
Kathy Acker	<u>Empire of the Senseless</u>	(1988) PS 3551 C49 E47 1988
Allen Gurganus	<u>Oldest Living Confederate Widow</u> <u>Tells All</u>	(1989)
Russell Banks	<u>Affliction</u> or <u>The Sweet Hereafter</u>	(1989) PS 3552 A49 A69 1987 (1991) PS 3552 A49 S94 1997
Charles Johnson	<u>Middle Passage</u>	(1990) PS 3560 O365 M5 1990
Leslie Marmon Silko	<u>Almanac of the Dead</u> or <u>Ceremony</u>	(1991) PS 3569 I4713 A8 1991 (1977) PS 3569 I4713 C4 1986
Julia Alvarez	<u>How the Garcia Girls Lost Their Accents</u>	(1991) PS 3551 L845 H66 1991
Art Spiegelman	<u>Maus</u>	(1992) D 810 J4 S653 1986
Cristina Garcia	<u>Dreaming in Cuban</u>	(1992) PS 3513 A568 H43 1992
Ana Castillo	<u>So Far From God</u>	(1993) PS 3553 A896 S6 1993
Louise Erdrich	<u>Bingo Palace</u> or another novel by Erdrich	(1994) PS 3555 R42 B5 1994
Junot Diaz	<u>Drown</u>	(1996) PS3554 I239 D76 1996

Drama

Candidates should read all of the following plays. In consultation with the supervisor, candidates may replace up to 10% of this list.

Susan Glaspell	<u>Trifles</u>	(1916)
Eugene O'Neill	<u>The Emperor Jones</u>	(1920)
Elmer Rice	<u>The Adding Machine</u>	(1923)
or Sophie Treadwell	<u>Machinal</u>	(1928)
Gertrude Stein	<u>Four Saints in Three Acts</u>	(1929, with Virgil Thomson 1934)
Langston Hughes	<u>Mulatto</u>	(1930)
Clifford Odets	<u>Waiting for Lefty</u>	(1935)
George S. Kaufman and Moss Hart	<u>You Can't Take It With You</u>	(1936)

Lillian Hellman	<u>The Children's Hour</u>	(1934)
	or <u>The Little Foxes</u>	(1939)
Thornton Wilder	<u>Our Town</u>	(1938)
Eugene O'Neill	<u>A Long Day's Journey Into Night</u>	(1942; performed 1956)
Richard Rodgers and Oscar Hammerstein	<u>Oklahoma!</u>	(1942)
Tennessee Williams	<u>The Glass Menagerie</u>	(1945)
	or <u>A Streetcar Named Desire</u>	(1947)
Arthur Miller	<u>Death of a Salesman</u>	(1949)
	or <u>The Crucible</u>	(1952)
The Living Theater	<u>Paradise Now</u>	(1967)
or Jean-Claude van Itallie	<u>America Hurrah</u>	(1964)
Lorraine Hansberry	<u>A Raisin in the Sun</u>	(1959)
Edward Albee	<u>Who's Afraid of Virginia Woolf</u>	(1962)
LeRoi Jones/Amiri Baraka	<u>Dutchman</u> and <u>The Slave</u>	(1964)
Adrienne Kennedy	<u>Funnyhouse of a Negro</u>	(1964)
Ntozake Shange	<u>for colored girls who have considered suicide/when the rainbow is enuf</u>	(1976)
Sam Shepard	<u>True West</u>	(1971)
	or <u>Buried Child</u>	(1978)
Maria Irene Fornes	<u>Fefu and Her Friends</u>	(1977)
Luis Valdez	<u>Los Vendidos</u>	(1967)
	or <u>Zoot Suit</u>	(1979)
David Mamet	<u>Glengarry Glen Ross</u>	(1984)
August Wilson	one part of the Pittsburgh cycle, probably <u>Fences</u>	(1985)
	but possibly <u>Ma Rainey's Black Bottom</u>	(1982)
	or <u>Joe Turner's Come and Gone</u>	(1984)
David Henry Hwang	<u>M. Butterfly</u>	(1989)
Cherríe Moraga	<u>Heroes and Saints</u>	(1992)
Suzan-Lori Parks	<u>The America Play</u>	(1993)
	or <u>Venus</u>	(1996)
Anna Deveare Smith	<u>Fires in the Mirror</u>	(1992)
	or <u>Twilight: Los Angeles</u>	(1993)
Tony Kushner	<u>Angels in America Part One: Millennium Approaches</u> and <u>Part Two: Perestroika</u>	(1993, 1994)

Selected performances of Guillermo Gómez-Peña

Poetry

Candidates will read all of the following poetry in section A. In addition, candidates will be expected to have an examinable understanding of the key movements in twentieth-century American poetry (see section B). To help orient candidates within the large subfield of twentieth-century, section C provides a bibliography of useful materials for consultation (i.e. they are not “examinable” unless the candidate and supervisor opt to make them so through substitutions on the other parts of the list). In consultation with the supervisor, candidates may replace up to 10% of this list.

A) Individual Poets

Gertrude Stein	“Susie Asado,” “Identity: A Poem,” from Tender Buttons: “A Carafe, That is a Blind Glass,” “This is This Dress, Aider”
Robert Frost	“Mending Wall,” “Death of the Hired Man,” “The Road Not Taken,” “The Wood Pile,” “Design,” “Directive,” “Acquainted with the Night,” “Birches”
Carl Sandburg	“Grass,” “Chicago,” “Skyscraper,” “Halsted Streetcar”
Wallace Stevens	“The Snow Man,” “Thirteen Ways of Looking at a Blackbird,” “A High-Toned Old Christian Woman,” “The Emperor of Ice Cream,” “Sunday Morning,” “The Man on the Dump,” “The Idea of Order at Key West,” “Of Modern Poetry,” “A Quiet Normal Life,” “The Motive for Metaphor,” “The Plain Sense of Things”
Angelina Grimke	“A Mona Lisa,” “A Winter Twilight,” “The Want of You,” “Tenebris”
William Carlos Williams	“Tract,” “Aux Imagistes,” “The Young Housewife,” “The Widow’s Lament in Springtime,” “The Red Wheelbarrow,” “Spring and All,” “Death,” “A Sort of a Song,” “The Hard Core of Beauty,” “The Dance,” “Landscape with the Fall of Icarus,” “This is Just to Say”
Ezra Pound	“Hugh Selwyn Mauberley,” “In a Station of the Metro,” “The River-Merchants Wife: A Letter,” from The Cantos: I, II, LXXXI
H.D.	“Sea Poppies,” “Sea Lilies,” “Sheltered Garden,” “Eurydice,” “Sea Rose”
Marianne Moore	“Poetry” (both versions), “A Grave,” “To a Snail,” “What are Years?” “Bird-Witted,” “The Mind is an Enchanting Things,” “The Steeple-Jack,” “Critics and Connoisseurs,” “O to Be a Dragon,” “Marriage”
T.S. Eliot	“The Love Song of J. Alfred Prufrock,” The Waste Land
Claude McKay	“The Harlem Dancer,” “The White City,” “Harlem Shadows,” “The Tropics in New York”
Edna St. Vincent Millay	“First Fig,” “Recuerdo,” “Grown-Up,” “Spring,” “[I, Being Born a Woman and Distressed],” “[Love Is Not All: It Is Not Meat nor Drink]”
E.E. Cummings	“in Just--,” “O sweet spontaneous,” “the Cambridge ladies who live in furnished souls,” “i sing of olaf,” “next to of course god america i,” “anyone lived in a pretty how town,” “my father moved through

	dooms of love,” “somewhere i have never travelled, gladly beyond,” “pity this busy monster, manunkind,” “dying is fine) but Death”
Hart Crane	“The Bridge,” “The Broken Tower”
Langston Hughes	“The Negro Speaks of Rivers,” “Jazzonia,” “Weary Blues,” “My People,” “The Trumpet-Player,” “Midwinter Blues,” “Cross,” “Mulatto,” “Madam and her Madam,” “Note on Commercial Theater,” “Montage of a Dream Deferred,” “I, Too, Sing America,” “Theme for English B”
Charles Olson	“The Kingfishers,” “In Cold Hell, in Thicket”
Elizabeth Bishop	“The Fish,” “At the Fishhouses,” “The Man-Moth,” “One Art”
May Swenson	“Question,” “The Centaur,” “Unconscious Came a Beauty,” “Strawberrying”
Robert Hayden	“A Ballad of Remembrance,” “Homage to the Empress of the Blues,” “The Night-Blooming Cereus,” “A Letter from Phyllis Wheatley,” “Free Fantasia: Tiger Flowers”
Muriel Rukeyser	“Alloy,” “Boy with His Hair Cut Short,” “The Conjugation of Paramecium,” “The Poem as Mask”
Randall Jarrell	“90 North,” “Next Day,” “Thinking of the Lost World”
Robert Lowell	“For the Union Dead,” “Skunk Hour,” “The Quaker Graveyard in Nantucket,” “Mr. Edwards and the Spider,” “My Last Afternoon,” “The Public Garden,” “Epilogue,” “ March 1,” “March 2”
Gwendolyn Brooks	“The Mother,” “We Real Cool,” “The Bean Eaters,” “The Blackstone Rangers,” “The Womanhood,” “Two Dedications,” “The Third Sermon on the Warpland” “Kitchenette Building,” “Queen of the Blues”
Robert Duncan	“Poetry, a Natural Thing,” “Often I am Permitted to Return to a Meadow,” “Tribal Memories, Passages 1,” “At the Loom, Passages 2,” “The Architecture Passages 9,” “The Torso, Passages 18,” “My Mother Would Be a Falconess”
Lawrence Ferlinghetti	“[In Goya’s Greatest Scenes we seem to see],” “[Constantly risking absurdity],” “Monet’s Lilies Shuddering”
Amy Clampitt	“The Sun Underfoot Among the Sundews,” “Letters from Jerusalem,” “Black Buttercups,” “Amherst,” “Syrinx,” “Shorebird- Watching,” “Seed”
Anthony Hecht	“Birdwatchers of America,” “A Hill,” “The Deodand”

Denise Levertov	“Triple Feature,” “September 1961,” “Taste and See,” “Matins,” “What Were They Like,” “Tenebrae,” “From the Roof,” “To the Snake,” “Caedmon”
Kenneth Koch	“Mending Sump,” “Geography,” “One Train May Hide Another”
A.R. Ammons	“So I Said I Am Ezra,” “Gravelly Run,” “Laser,” “The City Limits,” from “Garbage” (part 2)
Jack Spicer	from Imaginary Elegies: I (“Poetry, almost blind like a camera”), II (“God must have a big eye to see everything”), and III (“God’s other eye is good and gold. So bright”)
Bob Kaufman	“Abomunist Manifesto,” “Slight Alterations,” “Falling”
James Merrill	“The Broken Home,” “Z” (from “The Book of Ephraim,” from <u>The Changing Light at Sandover</u>), “b o d y”
Robert Creeley	“For Love,” “I Know a Man,” “The Window,” “Self-Portrait,” “I Keep to Myself Such Measures...”
Allen Ginsberg	“Howl,” “A Supermarket in California,” “Kaddish,” “To Aunt Rose,” “America”
Frank O’Hara	“The Day Lady Died,” “Why I Am Not a Painter,” “Ave Maria”
John Ashbery	“Self-Portrait in a Convex Mirror”
Anne Sexton	“The Truth the Dead Know,” “All My Pretty Ones,” “Wanting to Die,” “Little Girl, My String Bean, My Lovely Woman”
Adrienne Rich	“Diving into the Wreck,” “A Valediction Forbidding Mourning,” “Aunt Jennifer’s Tigers,” “Snapshots of a Daughter-in-Law,” “Power,” “Planetarium,” “I Dream on the Death of Orpheus”
Sylvia Plath	“Daddy,” “Lady Lazarus,” “Ariel,” “Morning Song,” “Words,” “Blackberrying,” “The Colossus,” “Medusa”
Audre Lorde	“Coal,” “Power,” “Black Mother Woman,” “On the Boundary,” “Hanging Fire,” “The Woman Thing,” “Coniagui Women,” “Stations,” “Chain”
Sonia Sanchez	“Homecoming,” “Poem at Thirty,” “Malcolm,” “A Poem for my Father,” “summer,” “words of a sistah addict,” “poem for ethridge”
LeRoi Jones/Amiri Baraka	“An Agony. As now.,” Ka ‘Ba,” “A Poem Some People Will Have to Understand,” “Ieroy,” “Numbers, Letters,” “A Poem for Willie Best,” “Black Art,” “AM/TRAK”

Simon Ortiz	“A Designated Park,” “Final Solution: Jobs, Leaving,” “It Was That Indian,” “Out to Tsai Lake,” “The State’s claim that it seeks in no way to deprive,” “What I Mean,” “To Change in a Good Way”
Nikki Giovanni	“True Import of the Present Dialogue,” “Black vs Negro,” “My Poem,” “Beautiful Black Men,” “Poem for Aretha”
Nathaniel Mackey	from “Song of the Andoumboulou”: #1-3
Lyn Hejinian	from <i>My Life</i> : “A pause, a rose, something on paper,” “As for we who ‘love to be astonished,’” “It seemed that we had hardly begun and we were already there”
Joy Harjo	“The Woman Hanging from the Thirteenth Floor Window,” “New Orleans,” “Remember,” “Vision,” “Deer Dance,” “We Must Call a Meeting”
Charles Bernstein	“The Klupzy Girl,” “Of Time and the Line,” “Wait”
Harryette Mullen	“The Anthropic Principle,” “Ectopia,” “Exploring the Dark Continent”
Sherman Alexie	“The Sasquatch Poems”

B) Poetic Schools and Movements

Modernisms

Ezra Pound, “A Retrospect”

T.S. Eliot, “Tradition and the Individual Talent”

William Carlos Williams, “Prologue” to *Kora in Hell*

Langston Hughes, “The Negro Artist and the Racial Mountain”

Black Mountain

Charles Olson, “Projective Verse”

Confessional Poets

M. L. Rosenthal, “Poetry as Confession”

The New York School

Mark Ford, “Introduction” to *The New York Poets: An Anthology* (Carcenet 2004)

Beats/San Francisco Renaissance

John Clellon Holmes, “This Is The Beat Generation”

The Black Arts Movement

Larry Neal, “The Black Arts Movement”

Language Poetry

Ron Silliman, “The New Sentence”

George Hartley, “Textual Politics and the Language Poets”

C) Supplementary secondary poetry and poetics sources

General overviews of twentieth-century American poetry

- David Perkins, A History of Modern Poetry (2 vols., Harvard U P, 1987)
- Marjorie Perloff, "Pound/Stevens: Whose Era?" New Literary History 13:3 (Spring 1982): 485-514.
- Paul Hoover, "Introduction" to Postmodern American Poetry (Norton, 1994)
- Peter Quartermain, Disjunctive Poetics From Gertrude Stein and Louis Zukofsky to Susan Howe (Cambridge U P, 1992)
- Charles Altieri, The Art of Twentieth-Century American Poetry: Modernism and After (Blackwell, 2006)

Modernism

- Hugh Kenner, The Pound Era (U of California P, 1971)
- Peter Nicholls, Modernisms: A Literary Guide (U of California P, 1995)
- Michael Levenson, ed. The Cambridge Companion to Modernism (Cambridge U P, 1999)
- Maud Ellmann, "The Waste Land: A Sphinx without a Secret," (chapter 3 of The Poetics of Impersonality (Harvard U P, 1987): 91-113.

Black Mountain

- Guy Davenport, "Scholia and Conjectures for Olson's 'The Kingfishers,'" Boundary 2 2:1&2 (Fall/Winter 1974) 250-262.
- Nathaniel Mackey, "From Gassire's Lute: Robert Duncan's Vietnam War Poems," Talisman: A Journal of Contemporary Poetry and Poetics 5 (Fall 1990) 86-99.
- Edward Halsey Foster, Understanding the Black Mountain Poets (U of South Carolina P, 1994)

Confessional Poetry

- Lucy Collins, "Confessionalism" in A Companion to Twentieth-Century Poetry (Blackwell, 2003)

Beats/San Francisco Renaissance

- Michael Davidson, The San Francisco Renaissance: Poetics and Community at Mid-Century (Cambridge U P, 1991)
- Linda Hamalian, "Regionalism Makes Good: The San Francisco Renaissance" in Reading the West: New Essays on the Literature of the American West (Cambridge U P, 1996)
- Ann Charters, "Beat Poetry and the San Francisco Poetry Renaissance," The Columbia History of American Poetry. (Columbia U P, 1993) 581-604.
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Black Arts Movement

- David Lionel Smith, "The Black Arts Movement and Its Critics," American Literary History 3 (Spring 1991): 93-110.
- James Edward Smethurst, The Black Arts Movement: Literary Nationalism in the 1960s and 1970s (U of North Carolina P, 2005)

Language Poetry

- Charles Bernstein, "Stein Professing/Professing Stein," in A POETICS (1992)

- Steve McCaffery, “Writing as General Economy”
- Hank Lazer, Opposing Poetries (Volume One)
- Bruce Andrews, Paradise & Method

Helpful websites on American poetry:

electronic poetry centre (<http://epc.buffalo.edu/>)

The site offers an overview of internet pieces by and about a large number of American poets.

Jacket Magazine (www.jacketmagazine.com)

Although published out of Australia, this magazine consistently features poems and articles on important American poets (Robert Duncan, Robert Creeley, Jack Spicer, John Ashbery and many other important American poets have been featured)

Modern American Poetry: The Poets (<http://www.english.uiuc.edu/maps/poets.htm>)

Over 160 American poets are featured here; the site offers general biographical material, statements of poetics, and critical interpretations of important poems for most of the poets included in the Twentieth-Century American Comprehensive Reading List.

Silliman's Blog (<http://ronsilliman.blogspot.com/>)

American poet Ron Silliman's blog, often considered to be the most important blog on contemporary American poetry and poetics.

UbuWeb (<http://www.ubu.com/>)

This website has a huge database of poetics statements by (and interviews with) American and international poets. The website also has a large collection of sound files of experimental and formally innovative poets reading their own works.

Recommended Criticism and Scholarship

This brief bibliography is provided to direct candidates to a range of influential critical and scholarly works in the field of twentieth-century American literature. Candidates will not be tested on their knowledge of these materials. However, they represent a fundamental core of writing about the field, and candidates planning to claim proficiency in American twentieth-century literature are strongly encouraged to develop a familiarity with these texts.

General works

Emory Elliot, ed. The Columbia Literary History of the United States. 1988.

Sacvan Bercovitch, ed. The Cambridge History of American Literature. Vols. 5-8.

Richard J. Gray. A History of American Literature. Blackwell. 2004.

David A. Holinger and Charles Capper, eds. The American Intellectual Tradition, Vol 2: 1865-Present. Oxford 2005.

John Hartley and Roberta Pearson, eds. American Cultural Studies: A Reader. 2000.

Richard Fox and James T. Kloppenberg, eds. A Companion to American Thought. Blackwell.

Special Topics

“American Modernism.” Special Issue. American Quarterly 39.1 (1987).

Charles Altieri, Painterly Abstraction in Modernist American Poetry: The Contemporaneity of Modernism. New York: Cambridge UP, 1989

Houston Baker, Blues, Ideology and Afro-American Literature: A Vernacular Theory. Chicago, 1984.

---, Modernism and the Harlem Renaissance. Chicago: U of Chicago P, 1987

Lauren Berlant, The Anatomy of National Fantasy. Chicago, 1991.

---, The Queen of America Goes to Washington City: Essays on Sex and Citizenship. Duke, 1997.

Michael Berube, Public access: literary theory and American cultural politics. NY: Verso, 1994

Cathy N. Davidson, Revolution and the Word: The Rise of the Novel in America. NY: Oxford UP, 1987

---, ed. Reading in America: Literature and Social History. Baltimore: Johns Hopkins UP, 1989.

Michael Denning, The Cultural Front: The Laboring of American Culture in the Twentieth Century. Verso, 1997.

Ann Douglas, Terrible Honesty: Mongrel Manhattan in the 1920s. Farrar, Straus and Giroux, 1996.

Philip Fisher, Hard Facts: Setting and Form in the American Novel. NY: Oxford UP, 1985.

Henry Louis Gates, The Signifying Monkey: A Theory of African American Literary Criticism. Oxford, 1989.

---, ed. Reading Black, Reading Feminist: A Critical Anthology. Meridian, 1990.

Philip Brian Harper, Framing the Margins: The Social Logic of Postmodernism. Oxford, 1994.

Walter Benn Michaels, Our America: Nativism, Modernism, and Pluralism. Duke, 1997.

Michael North, The Dialect of Modernism: Race, Language and Twentieth-Century Literature (Oxford, 1994),

David Palumbo-Liu, Asian/American: Historical Crossings of a Racial Frontier. Stanford UP, 1999.

Donald Pease, Futures of American Studies, Duke, 2002.

---, New Americanists: Revisionist Interventions into the Canon, Duke 1994.

Marjorie Perloff, Poetic license: essays on modernist and postmodernist lyric. Evanston, Ill.: Northwestern U P, 1990

John Carlos Rowe, ed. Post-Nationalist American Studies. University of California Press, 2000.

José David Saldívar, The Dialectics of Our America: Genealogy, Cultural Critique, and Literary History. Duke UP, 1991.

Richard Slotkin. Gunfighter Nation: The Myth of the Frontier in Twentieth-Century America. 1992.

Werner Sollors, Beyond Ethnicity: Consent and Descent in American Culture. Oxford UP, 1986.

Hortense Spillers, ed. Comparative American Identities: Race, Sex, and Nationality in the Modern Text. New York: Routledge. 1991.

Cecelia Tichi, Shifting Gears: Technology, Literature, and Culture in Modernist America (1987)

Lionel Trilling, The Liberal Imagination (1950)