

READING LIST – AMERICAN LITERATURE

FACHPRÜFUNG II (FP II)

For the “Zweite Fachprüfung zur Amerikanischen Literatur,” you have to prepare the *whole canon* of American Literature. Hand in a list of all texts to your supervisor in advance, including *both* required and optional reading. This list should have your name and your student ID on it and specify what you need the FP II for (Master’s, Diploma ‘Lehramt’).

All texts listed under **section A** (Required reading) are mandatory! Students of “Lehramt” only have to read texts marked with a *. Under **section B** (Optional reading), you can choose between a certain number of texts and authors. Please make sure that you read the required amount of texts. Pick at least one longer text (novel, play) from the optional list per section. (Note: Students of “Lehramt” are allowed to use texts from section A not marked with a * for the optional list.)

Should you wish to add a text to the section of optional reading which is **not** listed, please discuss this in advance with your examiner!

EARLY ENCOUNTERS (15TH AND 16TH CENTURIES)

Genres: Journals, Reports, Native American Tales of Origin.

Optional reading (Please choose at least one text from the list):

Christopher Columbus, “The First Voyage” (1492-93) (written by B. de Las Casas) or “The Second Voyage” (1493-96) (by Hernando Colon and D. A. Chanca) or “The Third Voyage” (1498-1500) (by Columbus himself) or “The Fourth Voyage” (1502-04) (by Columbus himself and H. Colon).

Álvar Núñez Cabeza de Vaca, *The Account [La Relación]* (1542).

COLONIAL AND PURITAN LITERATURE (1620S – 1760S)

Genres: Indian Captivity Narratives, Jeremiads, Sermons, Spiritual Autobiographies.

A) Required reading (Read all texts mentioned below):

Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682)*.

John Winthrop, “A Model of Christian Charity” (speech held in 1630, published: 1830s)*.

B) Optional reading (Please choose at least two texts from the list)¹:

William Bradford, excerpts from *Of Plymouth Plantation* (written between 1630 and 1651).

Anne Bradstreet, one poem from *The Tenth Muse, Lately Sprung up in America* (1678).

John Cotton, “God’s Promise to His Plantation” (1630).

Jonathan Edwards, excerpts from *Sinners in the Hands of an Angry God* (1741).

Cotton Mather, excerpts from *Wonders of the Invisible World* (1693) or excerpts from *Magnalia Christi Americana* (1702).

Captain John Smith, excerpts from *The Generall Historie of Virginia* (1624).

Michael Wigglesworth, excerpts from *The Day of Doom* (1662).

EARLY ROMANTICISM, REVOLUTIONARY/POST-REVOLUTIONARY TEXTS (1770S – 1820S)

Genres: Epistolary Novels, Frontier Novels, Gothic Fiction, Pamphlets, Picaresque Novels, Political Satires, Seduction Novels, Short Fiction, Slave Narratives.

A) Required reading (Read all texts mentioned below):

Charles Brockden Brown, *Edgar Huntly, or, Memoirs of a Sleepwalker* (1799)*.

¹ Students of “Lehramt” have to read *one* optional text from this section.

Washington Irving, "The Legend of Sleepy Hollow" (1819); "Rip Van Winkle" (1819)*.
Thomas Jefferson, *Declaration of Independence* (1776)*.
Susanna Rowson, *Charlotte Temple, A Tale of Truth* (1791/94)*.

B) Optional reading (Please choose at least three texts by different authors)²:

Joel Barlow, *The Vision of Columbus* (1787).
Hugh Henry Brackenridge, *Modern Chivalry: Containing the Adventures of Captain John Farrago and Teague O'Regan, His Servant* (1792-97).
Charles Brockden Brown, *Alcuin* (1798) or *Wieland, or, The Transformation* (1798) or *Arthur Mervyn, or Memoirs of the Year 1793* (1799/1800).
William Hill Brown, *The Power of Sympathy, or, The Triumph of Nature* (1789).
James Fenimore Cooper, *The Spy, A Tale of the Neutral Ground* (1821) or *The Pioneers* (1823) or *The Last of the Mohicans* (1826).
Jean Hector St. John de Crèvecoeur, "What Is an American?" [Letter Three from *Letters from an American Farmer* (1782)].
Philip Freneau, "A Political Litany" (1775).
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (1789).
Hannah Foster, *The Coquette* (1797).
Benjamin Franklin, excerpts from *The Autobiography* (1793, written 1771-1790).
Peter Markoe, *The Algerine Spy in Pennsylvania* (1787).
Isaac Mitchell, *The Asylum* (1804).
Mordecai Noah, *She Would Be a Soldier* (1819).
Thomas Paine, excerpts from *Common Sense* (1776).
Susanna Rowson, *Slaves in Algiers; or, A Struggle for Freedom* (1794).
Tabitha Gilman Tenney, *Female Quixotism* (1801).
Royall Tyler, *The Contrast* (1787) or *The Algerine Captive* (1797).
Phillis Wheatley, "On Being Brought from Africa to America" (1773) or "To His Excellency, George Washington" (1776).

LIGHT/DARK ROMANTICISM AND AMERICAN RENAISSANCE (1820s – 1860s)

Genres: Dark Romanticism, Detective Fiction, Epic Novels, Short Fiction, Transcendentalism, Sentimental Novel, Slave Narratives, Travel Literature.

A) Required reading (Read all texts mentioned below):

Emily Dickinson, "There's a certain slant of light" (posthum. 1890)*; "I heard a Fly buzz – when I died" (posthum. 1896)*; "Much Madness is divinest Sense" (posthum. 1955).
Ralph Waldo Emerson, "Self-Reliance" (1841)*.
Nathaniel Hawthorne, "Young Goodman Brown" (1835); "The Birthmark" (1843); *The Scarlet Letter* (1850)*.
Herman Melville, excerpts from *Moby-Dick, or, The Whale* (1851)*; "Bartleby, the Scrivener" (1853).
Edgar Allan Poe, "The Fall of the House of Usher" (1839)*; "The Raven" (1845)*.
Henry David Thoreau, excerpts from *Walden, or Life in the Woods* (1854)*.
Walt Whitman, "Song of Myself" (1855)*.

B) Optional reading (Please choose at least four texts by different authors)³:

William Apess, *A Son of the Forest, The Experience of William Apes, A Native of the Forest* (1829) or "An Indian's Looking Glass for the White Man" (1833).
William Wells Brown, *Clotel, or, The President's Daughter* (1853).

² Students of "Lehramt" have to read *two* optional texts from this section.

³ Students of "Lehramt" have to read *three* optional texts from this section.

Maria Susanna Cummins, *The Lamplighter* (1854).
Lydia Maria Child, *Hobomok* (1824).
Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845).
Ralph Waldo Emerson, "Nature" (1836) or "The American Scholar" (1837).
Nathaniel Hawthorne, "My Kinsman, Major Molineaux" (1832) or "The Minister's Black Veil" (1836) or "Dr. Heidegger's Experiment" (1837) or "Rappaccini's Daughter" (1844) or *The Marble Faun* (1860).
Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861).
Henry W. Longfellow, *Song of Hiawatha* (1856) or "Paul Revere's Ride" (1861).
Herman Melville, *Typee* (1846) or *Mardi* (1849) or "Benito Cereno" (1855) or *Billy Budd* (1891).
Edgar Allan Poe, "Ligeia" (1838) or *Narrative of Arthur Gordon Pym* (1838) or "The Man of the Crowd" (1840) or "A Descent into the Maelström" (1841) or "The Murders in the Rue Morgue" (1841) or "The Black Cat" (1843) or "The Tell-Tale Heart" (1843).
Catharine Maria Sedgwick, *Hope Leslie*, or *Early Times in the Massachusetts* (1827).
Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).
Henry David Thoreau, *Resistance to Civil Government (Civil Disobedience)* (1849).
Susan Warner, *The Wide, Wide World* (1850).
Walt Whitman, "I Sing the Body Electric" or "Mannahatta" or another poem from *Leaves of Grass* (1855-92) or excerpts from *Democratic Vistas* (1871).
Harriet E. A. Wilson, *Our Nig* (1859).

REALISM AND NATURALISM (1865 – 1920s)

Genres: Expatriate Literature, Impressionism, Local Color, Melodrama, Muckraking, Novel of Manners, Psychological Realism, Regionalism, Tales of Adventure, Tall Tales, Utopian Fiction, Western Fiction.

A) Required reading (Read *all* texts mentioned below):

Stephen Crane, "The Open Boat" (1898)*.
Samuel Langhorne Clemens [Mark Twain], *Adventures of Huckleberry Finn* (1884)*.
W.E.B. DuBois, excerpts from *The Souls of Black Folk* (1903).
Henry James, excerpts from *The Portrait of a Lady* (1881)*.
Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892)*

B) Optional reading (Please choose at least six texts by different authors)⁴:

Louise May Alcott, *Little Women* (1869).
Mary Antin, *The Promised Land* (1912).
Edward Bellamy, *Looking Backward, 2000-1887* (1887).
Ambrose Bierce, "An Occurrence at Owl Creek Bridge" (1890).
Abraham Cahan, *Yekl: A Tale of the New York Ghetto* (1896) or "A Ghetto Wedding" (1898) or "The Imported Bridegroom" (1898) or *The Rise of David Levinsky* (1917).
Willa Cather, *O Pioneers!* (1913) or *My Ántonia* (1918) or "Paul's Case" (1920) or *Death Comes for the Archbishop* (1927).
Charles Chesnut, "The Gophered Grapevine" (1899) or "The Passing of Grandison" (1899) or *The House Behind the Cedars* (1900) or *The Marrow of Tradition* (1901).
Kate Chopin, "Desiree's Baby" (1893) or "The Story of an Hour" (1894) or "The Storm" (1898) or *The Awakening* (1899).
Samuel Langhorne Clemens [Mark Twain], "The Celebrated Jumping Frog of Calaveras County" (1865) or *The Innocents Abroad* (1869) or *Roughing It* (1872) or *A Connecticut Yankee in King Arthur's Court* (1889) or *Pudd'n'head Wilson* (1894).
Stephen Crane, *Maggie, A Girl on the Streets* (1893) or *The Red Badge of Courage* (1895) or *The Monster* (1898) or *War Is Kind* (1899).

⁴ Students of "Lehramt" have to read *five* optional texts from this section.

Theodore Dreiser, *Sister Carrie* (1900) or *The Titan* (1914) or *An American Tragedy* (1925).
Paul Laurence Dunbar, “We Wear the Mask” (1896) (or another poem from *Collected Poetry*, 1993) or “The Lynching of Jube Benson” (1902) or *The Sport of the Gods* (1902).
Zane Grey, *The Riders of the Purple Sage* (1912).
Bret Harte, “The Luck of Roaring Camp” (1868) or “The Outcasts of Poker Flat” (1869).
Pauline E. Hopkins, *Contending Forces* (1900).
William Dean Howells, *A Modern Instance* (1882) or *The Rise of Silas Lapham* (1885) or *A Traveler from Altruria* (1894).
Henry James, *The American* (1877) or *Daisy Miller* (1878) or “The Real Thing” (1892) or “The Figure in the Carpet” (1896) or *The Turn of the Screw* (1898) or “The Beast in the Jungle” (1903) or *The American Scene* (1907).
Sarah Orne Jewett, “A White Heron” (1886) or *The Country of the Pointed Firs* (1896).
James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912).
Jack London, *The Call of the Wild* (1903) or *Sea-Wolf* (1904) or *White Fang* (1906) or *The Iron Heel* (1908) or “To Build a Fire” (1908) or *Martin Eden* (1909) or *The Abysmal Brute* (1913).
Frank Norris, *Moran of the Lady Letty* (1898) or *Mc Teague, a Story of San Francisco* (1899) or *A Man’s Woman* (1900) or *The Octopus* (1901) or *Vandover and the Brute* (1914).
Upton Sinclair, *The Jungle* (1906) or *Oil!* (1927).
Ernest Thompson Seton, one story from *Wild Animals I Have Known* (1898).
Edith Wharton, *The House of Mirth* (1905) or *Ethan Frome* (1911) or *The Age of Innocence* (1920).
Owen Wister, *The Virginian* (1901).
Harold Bell Wright, *The Shepherd of the Hills* (1907) or *When a Man’s a Man* (1916).
Anzia Yezierska, “Children of Loneliness” (1923) or *Bread Givers* (1925).

MODERNISM (1900s – 1950s)

Genres: Agitprop Theater, Avant-garde, Collage Texts, Expatriate Literature, Experimental Fiction & Poetry, Expressionist Drama, Harlem Renaissance, Novels of Passing, Social Problem Writing.

A) Required reading (Read all texts mentioned below):

T.S. Eliot, “The Waste Land” (1922)*.
William Faulkner, “A Rose for Emily” (1930)*.
F. Scott Fitzgerald, *The Great Gatsby* (1925)*.
Ernest Hemingway, *The Sun Also Rises* (1926)*; “The Short Happy Life of Francis Macomber” (1936).
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)*.

B) Optional reading (Please choose at least four texts by different authors)⁵:

Henry Adams, *The Education of Henry Adams* (1918).
James Agee and Walker Evans, *Let Us Now Praise Famous Men* (1941).
Sherwood Anderson, *Winesburg, Ohio* (1919).
Djuna Barnes, *Nightwood* (1936).
Elisabeth Bishop, “A Cold Spring” (1955).
Pearl S. Buck, *The Good Earth* (1931).
James M. Cain, *The Postman Always Rings Twice* (1934).
Raymond Chandler, *The Big Sleep* (1939).
Hart Crane, *The Bridge* (1930).
E.E. Cummings, “in just –” (1920) or “since feeling is first” (1951).
H.D., *HERmione* (1927/1981).
John Dos Passos, *Manhattan Transfer* (1925) or *U.S.A Trilogy* (1930–1936).

⁵ Students of “Lehramt” have to read *three* optional texts from this section.

William Faulkner, *The Sound and the Fury* (1929) or *Light in August* (1932) or *Absalom, Absalom!* (1936) or “Barn Burning” (1939) or *A Fable* (1955).

Robert Frost, “The Road Not Taken” (1916) or “Stopping by Woods on a Snowy Evening” (1922).

Susan Glaspell, *Trifles* (1916) or *Allison’s House* (1931).

Dashiell Hammett, *The Maltese Falcon* (1930).

Ernest Hemingway, “Indian Camp” or another story from *In Our Time* (1925)⁶ or *Men without Women* (1927) or *A Farewell to Arms* (1929) or “The Snows of Kilimanjaro” (1936) or *Across the River and into the Trees* (1950) or *The Old Man and the Sea* (1952).

Langston Hughes, “I, Too, Sing America” (1925) or *The Ways of White Folks* (1934) or “Dream Deferred (Harlem)” (1951).

Christopher Isherwood, *A Single Man* (1964).

Nella Larsen, *Quicksand* (1928) or *Passing* (1929).

Harper Lee, *To Kill A Mockingbird* (1961).

Meridel LeSueur, *The Girl* (1939).

Sinclair Lewis, *Main Street* (1921) or *Babbitt* (1922) or *Arrowsmith* (1926).

Alain Locke, *The New Negro* (1925).

H.P. Lovecraft, “The Rats in the Walls” (1924) or *At the Mountains of Madness* (1936).

Claude McKay, “The White House” (1922) or *Home to Harlem* (1928).

Arthur Miller, *All My Sons* (1947) or *Death of a Salesman* (1949) or *The Crucible* (1953) or *A View from the Bridge* (1955/56).

Henry Miller, *Tropic of Cancer* (1934).

Clifford Odets, *Waiting for Lefty* (1935).

Eugene O’Neill, *The Emperor Jones* (1920) or *The Hairy Ape* (1922) or *Long Day’s Journey into Night* (1956).

Anais Nin, one of the stories from *Delta of Venus* (1977).

Ezra Pound, “In a Station of the Metro” (1913) or excerpts from *Cantos* (1917-69).

Katherine Anne Porter, “He” (1930) or “Rope” (1930) or another short story from *The Collected Short Stories of Katherine Anne Porter* (1965).

Ameen Rahini, *The Book of Khalid* (1911).

Theodore Roethke, “My Papa’s Waltz” (1942).

Edna St. Vincent Millay, one text from *A Few Figs from Thistles: Poems and Sonnets* (1921).

Gertrude Stein, *Tender Buttons* (1914) or *The Making of Americans: Being a History of a Family’s Progress* (1925) or *The Autobiography of Alice B. Toklas* (1933).

John Steinbeck, *Tortilla Flat* (1935) or *Of Mice and Men* (1937) or *The Grapes of Wrath* (1939) or *The Pearl* (1947) or *East of Eden* (1952).

Wallace Stevens, “The Idea of Order at Key West” (1934).

Wallace Thurman, *The Blacker the Berry: A Novel of Negro Life* (1929).

Jean Toomer, *Cane* (1923).

Carl Van Vechten, *Nigger Heaven* (1926).

Nathaniel West, *The Day of the Locust* (1939).

Thornton Wilder, *The Bridge of San Luis Rey* (1927) or *Our Town* (1938).

Tennessee Williams, *The Glass Menagerie* (1944) or *A Streetcar Named Desire* (1948) or *Cat on a Hot Tin Roof* (1955) or *Sweet Bird of Youth* (1959).

William Carlos Williams, “The Red Wheelbarrow” (1923) or another poem from *Spring and All* (1923), or “This Is Just to Say” (1934).

Thomas Wolfe, *Look Backward, Angel: A Story of the Buried Life* (1929)

Richard Wright, *Uncle Tom’s Children* (1938) or *Native Son* (1940).

Richard Yates, *Revolutionary Road* (1961).

⁶ Pick only one (!) representative story from any collection of short fiction in this list (Hemingway, Porter, Welty, etc.).

POSTWAR LITERATURE, ETHNIC AND BEAT WRITING (1940s – 1970s)

Genres: African American Literature, Anti-Detective Fiction, Beat Literature, Black Literature, Confessional Poetry, Experimental Urban Writing, Feminist Literature, Jazz Poetry, Native American Renaissance, New Journalism, Queer Literature, Quest Narratives, Neo-Slave Narratives.

A) Required reading (Read *all* texts mentioned below):

Saul Bellow, excerpts from *The Adventures of Augie March* (1953)*.

Ralph Ellison, excerpts from *Invisible Man* (1952)*.

Allen Ginsberg, “Howl” (1956)*.

Jack Kerouac, excerpts from *On the Road* (1957).

Flannery O’Connor, “A Good Man Is Hard to Find” (1955)*.

J.D. Salinger, *The Catcher in the Rye* (1951)*.

B) Optional reading (Please choose at least three texts by different authors)⁷:

Edward Albee, *The Zoo Story* (1958) or *Who’s Afraid of Virginia Woolf?* (1962).

Isaac Asimov, one story from *I, Robot* (1950).

James Baldwin, *Go Tell it on the Mountain* (1953) or “Notes of a Native Son” (1955) or *Giovanni’s Room* (1956) or *Another Country* (1962) or *Blues for Mister Charlie* (1964) or “Going to Meet the Man” (1965).

Amiri Baraka, *Dutchman* (1964) or *The System of Dante’s Hell* (1965) or *A Black Mass* (1966).

Saul Bellow, “Looking for Mr. Green” (1951) or *Henderson the Rain King* (1959) or *Herzog* (1964).

Ray Bradbury, “A Sound of Thunder” (1952) or *Fahrenheit 451* (1953).

Charles Bukowski, *Notes of a Dirty Old Man* (1969), *Factotum* (1975) or *Pulp* (1994).

William S. Burroughs, *Naked Lunch* (1959).

Truman Capote, *Other Voices, Other Rooms* (1948) or “A Tree of Night” (1949) or *The Grass Harp* (1951) or *Breakfast at Tiffany’s* (1958) or *In Cold Blood* (1966).

Robert Coover, “The Babysitter” (1969).

Lawrence Ferlinghetti, “I Am Waiting” or another poem from *A Coney Island of the Mind* (1958).

Jack Finney, *Time and Time Again* (1970).

John Howard Griffin, *Black Like Me* (1962).

Lorraine Hansberry, *A Raisin in the Sun* (1959) or *Les Blancs* (1970).

John Hawkes, *The Cannibal* (1949).

Robert A. Heinlein, *Stranger in a Strange Land* (1961).

Joseph Heller, *Catch-22* (1961).

John Cellon Holmes, *Go* (1952).

Shirley Jackson, “The Lottery” (1949) or “The Summer People” (1957) or *The Haunting of Hill House* (1959).

Moisés Kaufman, *The Laramie Project* (2000).

Jack Kerouac, *The Town and the City* (1950) or *The Dharma Bums* (1958) or *The Subterraneans* (1958).

Norman Mailer, *The Naked and the Dead* (1948) or “The White Negro” (1957) or *An American Dream* (1965) or *Oswald’s Tale* (1995).

Bernard Malamud, “The Magic Barrel” (1954) or *The Assistant* (1957) or *The Tenants* (1971).

Carson McCullers, *The Heart Is a Lonely Hunter* (1940) or “The Jockey” (1941).

Vladimir Nabokov, *Speak, Memory* (1951) or *Lolita* (1955/1958) or *Pale Fire* (1962) or *Ada or Ardor: A Family Chronicle* (1969) or *Look at the Harlequins!* (1976).

Flannery O’Connor, “Good Country People” (1955) or “The Artificial Nigger” (1955).

Sylvia Plath, *The Bell Jar* (1963) or *Ariel* (posthum. 1965) or “Daddy” (posthum. 1965).

⁷ Students of “Lehramt” have to read *two* optional texts from this section.

Ayn Rand, *The Fountainhead* (1943) or *Atlas Shrugged* (1957).
John Rechy, *City of Night* (1963).
J.D. Salinger, “A Perfect Day for Bananafish” (1948) or “Pretty Mouth and Green My Eyes” (1951) or *Franny and Zooey* (1961).
Dr. Seuss [Theodore Seuss Geisel], *Green Eggs and Ham* (1960).
Anne Sexton, “The Frog Prince” (1971).
Isaac B. Singer, *The Family Moskat* (1950), “Gimpel the Fool” (1953) or “The Cafeteria” (1968) or “Yentl the Yeshiva Boy” (1960/1983).
Gary Snyder, *Turtle Island* (1969) or *Mountains and Rivers without End* (1996).
Hunter S. Thompson, *Fear and Loathing in Las Vegas* (1971).
Gore Vidal, *The City and the Pillar* (1946) or *Myra Breckinridge* (1968) or *Kalki* (1978).
Eudora Welty, “Petrified Man” or another story from *A Curtain of Green* (1941) or *The Ponder Heart* (1954) or *The Optimist’s Daughter* (1972).
Malcolm X, *The Autobiography of Malcolm X* [with Alex Haley] (1965).

POSTMODERNISM AND NEO-REALISM (1960S – TODAY)

Genres: Anti-Detective Fiction, Confessional Poetry, Ethnic Writing (African American, Asian, Chicano/a), Experimental Urban Writing, Feminist Literature, Magical Realism, Native American Renaissance, New Journalism, Queer Literature, Neo-Slave Narratives.

A) Required reading (Read all texts mentioned below):

Gloria Anzaldúa, “To Live in the Borderlands Means You” (from *Borderlands/La Frontera: The New Mestiza*, 1987/2007)*.
John Barth, “Lost in the Funhouse” (1968)*.
Jonathan S. Foer, excerpts from *Extremely Loud and Incredibly Close* (2005)*.
Toni Morrison, *Beloved* (1987)*.

B) Optional reading (Please choose at least five texts by different authors)⁸:

Kathy Acker, *Empire of the Senseless* (1988).
Chimamanda Ngozi Adichie, *Americanah* (2013).
Mitch Albom, *Tuesdays with Morrie* (1997) or *The Five People You Meet in Heaven* (2003).
Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993) or *Indian Killer* (1996) or *The Absolutely True Diary of a Part Time Indian* (2007) or *Flight* (2007).
Paula Gunn Allen, *The Woman Who Owned the Shadows* (1983).
Woody Allen, a short story from one of the following collections: *Without Feathers* (1975) or *Side Effects* (1980) or *Mere Anarchy* (2007).
Julia Alvarez, *Saving the World* (2007).
Rudolfo Anaya, *Bless Me, Ultima* (1972).
Kevin J. Anderson, *Ruins* (1996).
Maya Angelou, *I Know Why the Caged Bird Sings* (1969).
Gloria Anzaldúa and Cherrie Moraga, *This Bridge Called My Back* (1981).
Paul Auster, *City of Glass* (1985) or *In the Country of Last Things* (1987) or *Moon Palace* (1989) or *The Music of Chance* (1990) or *Leviathan* (1992) or *The Book of Illusions* (2002).
Lynda Barry, *One! Hundred! Demons!* (2002) or *What It Is* (2008).
Donald Barthelme, *The Dead Father* (1975).
Paul Beatty, *Slumberland* (2008).
Alison Bechdel, *Fun Home: A Family Tragicomic* (2006) or *Are You My Mother?* (2012).
Gregory Benford, *Timescape* (1980).
William Peter Blatty, *The Exorcist* (1971).
Richard Brautigan, *Trout Fishing in America* (1967) or “1/3, 1/3, 1/3” (1971).

⁸ Students of “Lehramt” have to read four optional texts from this section.

Bill Bryson, *A Short History of Nearly Everything* (2003).
Candace Bushnell, "My Unsentimental Education: Love in Manhattan?" (1996).
Octavia Butler, *Kindred* (1979) or "Bloodchild" (1995).
Raymond Carver, "The Summer" or another story from *Short Cuts: Selected Stories* (1993).
Oscar Casares, *Amigoland* (2009).
Anna Castillo, *So Far From God* (1993).
Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (2000) or *The Yiddish Policeman's Union* (2007).
Lee Child, *Tripwire* (1999).
Frank Chin, *Donald Duk* (1991).
Caryl Churchill, *Cloud Nine* (1978).
Sandra Cisneros, *The House on Mango Street* (1984) or "Woman Hollering Creek" (1991) or *Caramelo* (2002) or *Have You Seen Marie?* (2014).
Suzanne Collins, *The Hunger Games* (2008).
Howard Cruse, *Stuck Rubber Baby* (1995).
Nilo Cruz, *Anna in the Tropics* (2002).
Michael Cunningham, *The Hours* (1999).
Mark Z. Danielewski, *House of Leaves* (2000).
Samuel R. Delany, *Dhalgren* (1975).
Don DeLillo, *Americana* (1971) or *White Noise* (1985) or *Libra* (1988) or *Mao II* (1992) or *Cosmopolis* (2003) or *Falling Man* (2007).
Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (2007).
Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968) or *Ubik* (1969).
Carl Djerassi, *stoner* (1989).
Lena Dunham, *Not That Kind of Girl* (2014).
Margaret Edson, *Wit* (1995).
Dave Eggers, *What Is the What* (2006) or *The Circle* (2014).
Bret Easton Ellis, *Less than Zero* (1985) or *American Psycho* (1991).
James Ellroy, *American Tabloid* (1995).
Louise Erdrich, *Love Medicine* (1984) or *Tracks* (1988) or *The Master Butcher's Singing Club* (2003).
Jeffrey Eugenides, *The Virgin Suicides* (1993) or *Middlesex* (2002).
Leslie Feinberg, *Stonebutch Blues* (1993).
Gillian Flynn, *Gone Girl* (2012).
Richard Ford, *Independence Day* (1995).
Leon Forrest, *Divine Days* (1992).
Jonathan Franzen, *The Corrections* (2001) or *Freedom* (2010).
Jonathan S. Foer, *Everything Is Illuminated* (2002).
Ernest J. Gaines, *A Lesson Before Dying* (1993).
Cristina García, *Dreaming in Cuban* (1992) or *Monkey Hunting* (2003) or *King of Cuba* (2013).
William Gass, "In the Heart of the Heart of the Country" (1968).
William Gibson, "Burning Chrome" (1982) or *Neuromancer* (1984).
John Green, *The Fault in Our Stars* (2012).
Mohsin Hamid, *The Reluctant Fundamentalist* (2007).
Joy Harjo, "She Had Some Horses" (1983) or "I Give You Back" (1983).
Frances Harper, *Iola Leroy, or, Shadows Uplifted* (1892).
Patricia Highsmith, *The Tremor of Forgery* (1969).
Rolando Hinojosa, *The Valley* (1983) or *Klail City* (1987).
Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1975) or *Tripmaster Monkey* (1989) or *I Love a Broad Margin to my Life* (2012).
Khaled Hosseini, *The Kite Runner* (2003).
Siri Hustvedt, *What I Loved* (2003) or *The Summer without Men* (2011).
Lawson Fusao Inada, one of the poems from *Legends from Camp* (1993).

John Irving, *The World According to Garp* (1978) or *The Hotel New Hampshire* (1981) or *The Cider House Rules* (1985) or *In One Person* (2012).

Randa Jarrar, *A Map of Home* (2008).

Gish Jen, “In the American Society” (1991) or *Mona in the Promised Land* (1997) or *Typical American* (1998) or *Tiger Writing: Art, Culture, and the Interdependent Self* (2013).

Mat Johnson, *Hunting in Harlem* (2003) or *Pym* (2011).

Edward P. Jones, *The Known World* (2003).

June Jordan, *Kissing God Goodbye: Poems 1991-1997* (1997).

Miranda July, one of the stories from: *No One Belongs Here More Than You: Stories* (2007).

Moha Kahf, *The Girl in the Tangerine Scarf* (2006).

Susanna Kaysen, *Girl, Interrupted* (1993).

Jamaica Kincaid, *At the Bottom of the River* (1983) or *The Autobiography of My Mother* (1995).

Stephen King, *The Body* (1982) or *It* (1986) or *Misery* (1987) or *11.22.63* (2011).

Rachel Kushner, *The Flamethrowers* (2013).

Tony Kushner, *Angels in America* (1993).

Jhumpa Lahiri, *Interpreter of Maladies* (1999) or *The Namesake* (2003) or a story from *Unaccustomed Earth* (2008).

Laila Lalami, *The Moor’s Account* (2014).

David Leavitt, *The Lost Language of the Cranes* (1986).

Chang-Rae Lee, *Native Speaker* (1995).

Ursula K. Le Guin, *The Left Hand of Darkness* (1969) or *The Dispossessed* (1974).

Alison Lurie, *Truth and Consequences* (2006).

David M. Masumoto, *Epitaph for a Peach* (1995).

Armistead Maupin, *Tales of the City* (1978) or *Michael Tolliver Lives* (2007).

Cormac McCarthy, *Blood Meridian* (1985) or *No Country for Old Men* (2005) or *The Road* (2006).

Tina McElroy Ansa, *The Hand I Fan With* (1998).

Jay McInerney, *Bright Lights, Big City* (1984).

N. Scott Momaday, *The Way to Rainy Mountain* (1969).

Paul Monette, *Becoming a Man: Half a Life Story* (1992).

Aurora Levins Morales, Rosario Morales, *Getting Home Alive* (1986).

Audre Lorde, *Sister Outsider: Essays and Speeches* (1984).

Claire Messud, *The Emperor’s Children* (2006).

Toni Morrison, *The Bluest Eye* (1970) or “Recitatif” (1983) or *Playing in the Dark: Whiteness and the Literary Imagination* (1992) or *Jazz* (1992) or *Paradise* (1997) or *A Mercy* (2008).

Bharati Mukherjee, *Jasmine* (1989).

Marsha Norman, *Night Mother* (1983).

Joyce C. Oates, “Where Are You Going, Where Have You Been?” (1966) or “How I Contemplated the World” (1969) or *them* (1969) or *Blonde* (2000) or *Missing Mom* (2006).

Tim O'Brien, *Going After Cacciato* (1978).

Simon J. Ortiz, *From Sand Creek: Rising In This Heart Which Is Our America* (1981).

Chuck Palahniuk, *Fight Club* (1996).

Grace Paley, *The Little Disturbances of Man* (1959).

Suzan-Lori Parks, *The America Play* (1994) or *Topdog/ Underdog* (2001).

Dale Peck, *Martin and John* (1993).

Matt de la Pena, *We Were Here* (2009).

Aimee Phan, a story from *We Should Never Meet* (2005).

Marge Piercy, *Woman on the Edge of Time* (1996).

Salvador Plascencia, *The People of Paper* (2005).

Neil Postman, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (1985).

Richard Powers, *Orfeo* (2014).

E. Annie Proulx, *The Shipping News* (1993) or “Brokeback Mountain” (1999) or any other story from *Close Range: Wyoming Stories* (1999).

Thomas Pynchon, "Entropy" (1960) or *V* (1963) or *The Crying of Lot 49* (1966) or *Gravity's Rainbow* (1973) or *Vineland* (1990) or *Mason & Dixon* (1997) or *Against the Day* (2006).

Elizabeth Rosner, *Blue Nude: A Novel* (2006).

Philip Roth, *Goodbye, Columbus* (1959) or *Portnoy's Complaint* (1969) or *The Breast* (1972), *American Pastoral* (1997) or *I Married a Communist* (1998) or *The Human Stain* (2000) or *The Plot Against America* (2004) or *Everyman* (2006).

Matt Ruff, *Fool on the Hill* (1988).

Karen Russell, *Swamplandia* (2011).

Sapphire [Ramona Lofton], *Push* (1996).

Alice Sebold, *The Lovely Bones* (2002).

Maurice Sendak, *Where the Wild Things Are* (1963).

Danzy Senna, *Caucasia* (1998) or one story from *You Are Free: Stories* (2011).

Lionel Shriver, *We Need to Talk About Kevin* (2003).

Sam Shepard, *Buried Child* (1978) or *True West* (1980) or *Fool for Love* (1984).

Gary Shteyngart, *Super Sad True Love Story* (2010).

Leslie Marmon Silko, *Ceremony* (1977) or *Almanac of the Dead* (1991).

Jane Smiley, *A Thousand Acres* (1991).

Anna Deavere Smith, *Fires in the Mirror* (1993), or *Twilight: Los Angeles, 1992* (1994).

Patti Smith, *Just Kids* (2010).

Art Spiegelman, *Maus* (1980) or *In the Shadow of No Towers* (2004).

Cheryl Strayed, *Wild: From Lost to Found on the Pacific Crest Trail* (2012).

Amy Tan, *The Joy Luck Club* (1989) or "The Voice from the Wall" (1989).

Donna Tartt, *The Secret History* (1992) or *The Goldfinch* (2013).

John Kennedy Toole, *A Confederacy of Dunces* (1980 [1963]).

Anne Tyler, *The Accidental Tourist* (1985).

John Updike, *Rabbit, Run* (1960) or *Rabbit at Rest* (1991) or *Terrorist* (2006).

Kurt Vonnegut, *Cat's Cradle* (1963) or *Slaughterhouse-Five* (1969) or *Breakfast of Champions* (1973).

Alice Walker, "Everyday Use" (1973) or *Meridian* (1976) or *The Color Purple* (1982).

David Foster Wallace, *Infinite Jest* (1996) or *Brief Interviews with Hideous Men* (1999).

Jesmyn Ward, *Salvage the Bones* (2010).

Wendy Wasserstein, *The Heidi Chronicles* (1990).

Josh Weil, *The New Valley* (2010).

Edmund White, *States of Desire: Travels in Gay America* (1980) or *A Boy's Own Story* (1982) or *The Beautiful Room Is Empty* (1988) or *The Farewell Symphony* (1997).

August Wilson, *The Piano Lesson* (1990).

Irvin D. Yalom, *When Nietzsche Wept* (1997).

Karen Tei Yamashita, *Tropic of Orange* (1997) or *I Hotel* (2010) or *Anime Wong: Fictions of Performance* (2014).