

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 *.

Section B (Optional reading) allows you to 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 Bartolomé de Las Casas) or “The Second Voyage” (1493-96) (reports written by Hernando Colon and Diego Alvarez Chanca) or “The Third Voyage” (1498-1500) (written by Columbus himself) or “The Fourth Voyage” (1502-04) (reports written by Columbus himself and his son Hernando 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, *The Tenth Muse, lately Sprung up in America, or, Several Poems Compiled with Great Variety of Wit and Learning* (1678). (esp. “The Author to her Book”).

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, New England, and the Summer Isles* (1624).

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

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

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)*.

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)*.

² Students of “Lehramt” have to read two optional texts from this section.

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).

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).

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).

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 any other 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 Maria Alcott, *Little Women* (1869).

Mary Antin, *The Promised Land* (1912).

Edward Bellamy, *Looking Backward, 2000-1887* (1887).

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

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

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).

Charles Chesnutt, “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 *Puddn’head Wilson* (1894).

Stephen Crane, *Maggie, A Girl on the Streets* (1893) or *The Red Badge of Courage* (1895) or *The Monster* (1898).

Theodore Dreiser, *Sister Carrie* (1900) or *The Titan* (1914) or *An American Tragedy* (1925).

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, *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).

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).

Edith Wharton, *The House of Mirth* (1905) or *Ethan Frome* (1911) or *The Age of Innocence* (1920).

Owen Wister, *The Virginian* (1901).

Anzia Yeziarska, “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).

Pearl S. Buck, *The Good Earth* (1931).

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).

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

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).

Ernest Hemingway, “Indian Camp” (or any other story from *In Our Time*, 1925) or “The Killers” (or another story from *Men without Women*, 1927) or *A Farewell to Arms* (1929) or “The Snows of Kilimanjaro” (1936) 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).

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

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

Sinclair Lewis, *Main Street* (1921) or *Babbitt* (1922) or *Elmer Gantry* (1927).

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).

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

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

Eugene O’Neill, *The Emperor Jones* (1920) or *The Hairy Ape* (1922) or *Mourning Becomes Electra* (1931) or *Long Day’s Journey Into Night* (1941).

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

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

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).

Thornton Wilder, *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 “This Is Just to Say” (1934) or “Flowers by the Sea” (1938).

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

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

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

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

Genres: 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)⁶:

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

Isaac Asimov, "Robbie" (1950) or "The Bicentennial Man" (1976).

James Baldwin, *Go Tell it on the Mountain* (1953) or "Notes of a Native Son" (1955) or *Giovanni's Room* (1956) 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, *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 *In Cold Blood* (1966).

Robert Coover, "The Babysitter" (1969).

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

Lorraine Hansberry, *A Raisin in the Sun* (1959).

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).

Jack Kerouac, *The Dharma Bums* (1958) or "New York Scenes" (1960) or "Alone on a Mountaintop" (1960) or *On the Road: The Original Scroll* (2007).

Norman Mailer, *The Naked and the Dead* (1948) or "The White Negro" (1957).

Bernard Malamud, "The Magic Barrel" (1954) or *The Assistant* (1957).

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

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

⁶ Students of "Lehramt" have to read *two* optional texts from this section.

Sylvia Plath, *The Bell Jar* (1963) or “Daddy” (1965).
Ayn Rand, *The Fountainhead* (1943) or *Atlas Shrugged* (1957).
J.D. Salinger, “A Perfect Day for Bananafish” (1948) or “Pretty Mouth and Green My Eyes” (1951) or *Franny and Zooey* (1961).
Anne Sexton, “The Frog Prince” (1971).
Isaac B. Singer, “Gimpel the Fool” (1953) or “The Cafeteria” (1968) or “Yentl the Yeshiva Boy” (1960/1983).
Gary Snyder, *Turtle Island* (1969).
Gore Vidal, *The City and the Pillar* (1946) or *Myra Breckinridge* (1968) or *Kalki* (1978).
Malcolm X, *The Autobiography of Malcolm X* [with Alex Haley] (1965).

POSTMODERNISM AND NEO-REALISM (1960s – TODAY)

Genres: Anti-Detective Fiction, Confessional Poetry, 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)⁷:

Kathy Acker, *Empire of the Senseless* (1988).
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).
Paula Gunn Allen, *The Woman Who Owned The Shadows* (1983).
Rudolfo Anaya, *Bless Me, Ultima* (1972).
Maya Angelou, *I Know Why the Caged Bird Sings* (1969).
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).
Richard Brautigan, *Trout Fishing in America* (1967) or “1/3, 1/3, 1/3” (1971).
Candace Bushnell, “My Unsentimental Education: Love in Manhattan?” (1996).
Anna Castillo, *So Far From God* (1993).
Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (2000) or *The Yiddish Policeman’s Union* (2007).
Frank Chin, *Donald Duk* (1991).
Sandra Cisneros, *The House on Mango Street* (1984) or “Woman Hollering Creek” (1991).
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).
Bret Easton Ellis, *Less than Zero* (1985) or *American Psycho* (1991).
Louise Erdrich, *Love Medicine* (1984) or *Tracks* (1988).
Jeffrey Eugenides, *Middlesex* (2002).
Leslie Feinberg, *Stonebutch Blues* (1993).
Jonathan Franzen, *The Corrections* (2001) or *Freedom* (2010).

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

Jonathan S. Foer, *Everything Is Illuminated* (2002).
Cristina García, *Dreaming in Cuban* (1992) or *Monkey Hunting* (2003).
William Gass, “In the Heart of the Heart of the Country” (1968).
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).
Rolando Hinojosa, *The Valley* (1983) or *Klail City* (1987).
Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (1975).
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).
Stephen King, *Pet Semetary* (1984) or *It* (1986) or *Misery* (1987) or *11/22/63* (2011).
Tony Kushner, *Angels in America* (1993).
David Leavitt, *The Lost Language of the Cranes* (1986).
Ursula K. Le Guin, *The Left Hand of Darkness* (1969) or *The Dispossessed* (1974).
Leslie Marmon Silko, *Ceremony* (1977).
Armistead Maupin, *Tales of the City* (1978) or *Michael Tolliver Lives* (2007).
Cormac McCarthy, *No Country for Old Men* (2005) or *The Road* (2006).
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).
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 *Black Water* (1992) or *Blonde* (2000).
Dale Peck, *Martin and John* (1993).
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).
Philip Roth, *Goodbye, Columbus* (1959) or *Portnoy’s Complaint* (1969) or *American Pastoral* (1997) or *I Married a Communist* (1998) or *The Human Stain* (2000) or *The Plot Against America* (2004).
Matt Ruff, *Fool on the Hill* (1988).
Sapphire [Ramona Lofton], *Push* (1996).
Jane Smiley, *A Thousand Acres* (1991).
Anna Deavere Smith, *Fires in the Mirror* (1993).
Amy Tan, *The Joy Luck Club* (1989) or “The Voice from the Wall” (1989).
John Kennedy Toole, *A Confederacy of Dunces* (1980 [1963]).
John Updike, *Rabbit, Run* (1960) or *Rabbit Redux* (1971) or *Terrorist* (2006).
Kurt Vonnegut, *Slaughterhouse-Five* (1969) or *Breakfast of Champions* (1973).
Alice Walker, “Everyday Use” (1973) or *The Color Purple* (1982).
David Foster Wallace, *Infinite Jest* (1996) or “Brief Interviews with Hideous Men” (1999).
Wendy Wasserstein, *The Heidi Chronicles* (1990).
Karen Tei Yamashita, *Tropic of Orange* (1997) or *I Hotel* (2010).