20th/21st Century US Comp List

**American Literature 1900-present**

Theodore Dreiser, *Sister Carrie* (1900)

Jack London, *The Call of the Wild* (1903)

Henry James, *The Ambassadors* (1903)

Edith Wharton, *The House of Mirth* (1905) or *The Age of Innocence*

F. Scott Fitzgerald, *The Great Gatsby* (1925)

William Faulkner, *The Sound and the Fury* (1929) or *Light in August,* (1932), *or Absalom, Absalom* (1936), or *Go Down Moses* (1942)

Ernest Hemingway, *A Farewell to Arms* (1929) or *The Sun Also Rises,* “The Snows of Kilimanjaro” (1936) or the Nick Adams stories

Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

Richard Wright, *Native Son* (1940)

Ralph Ellison, *Invisible Man* (1952)

James Baldwin, *Go Tell It on the Mountain* (1953) or *Giovanni’s Room*

Thomas Pynchon, *The Crying of Lot 49* (1965)

Kurt Vonnegut, *Slaughterhouse Five* (1969)

Leslie Marmon Silko, *Ceremony* (1977)

Toni Morrison, *Beloved* (1987)

Ernest Gaines, *A Gathering of Old Men* (1983) or *A Lesson Before Dying* (1993)

Don Delillo, *White Noise* (1985)

Cormac McCarthy, *The Road* (2006) or *The Crossing* or *Blood Meridian*

**Nonfiction**

W. E. B. DuBois, *The Souls of Black Folks* (1903)

James Agee and Walker Evans, *Let Us Now Praise Famous Men* (1941)

Lillian Smith, *Killers of the Dream* (1949)

James Baldwin, *The Fire Next Time*

Maxine Hong Kingston, *The Woman Warrior* (1976)

Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza* (1987)

**Poetry**

Robert Frost, *North of Boston* (1914)

Wallace Stevens, *Harmonium* (1923)

William Carlos Williams, *Spring and All* (1923) or *Patterson*  (1946-1958)

Ezra Pound, “The River-Merchant’s Wife: A Letter,“ “In a Station of the Metro”

T.S. Eliot, *Prufrock and Other Observations* (1917) or *The Waste Land*

Langston Hughes, *The Weary Blues* (1926) or *The Panther and the Lash: Poems of Our Times* (1967)

Elizabeth Bishop, *Poems: North and South/a Cold Spring* (1955) or *Geography III* (1976)

Gwendolyn Brooks, *A Street in Bronzeville*  (1945)

Allen Ginsberg, *Howl and Other Poems* (1956)

Adrienne Rich, *Diving into the Wreck* or *Dream of a Common Language*

Audre Lorde (1934-1992) “Coal,” “Power,” “A Question of Climate”

Amiri Baraka “Political Poem,” “The New World,” “Incident”

Natasha Trethewey, *Native Guard* (2006)

**Drama**

Eugene O’Neill, *Long Day’s Journey Into Night* (1940)

Tennessee Williams, *The Glass Menagerie* (1945) or *Streetcar* (1949)

Arthur Miller, *The Crucible* (1953)

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

August Wilson, *Ma Rainey’s Black Bottom* (1982) or *Fences* (1987) or *The Piano Lesson* (1990)

Tony Kushner, *Angels in America* (1993)

**Critical Works**

Henry Louis Gates, *The Signifying Monkey: A Theory of Afro-American Literary Criticism* (1988)

Eve Sedgwick, *Epistemology of the Closet* (1990)

Amy Kaplan, *The Social Construction of American Realism* (1992)

Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (1992)

Jameson, “Postmodernism, or The Cultural Logic of Late Capitalism”

Kenneth Warren, *What Was African American Literature?* (2011)

Susan Stanford Friedman’s *Planetary Modernism: Provocations on Modernity across Time* (2015)