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## Exam Reading List Example 2

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### I. Literary Theory and Criticism

#### A. History of Literary Theory and Criticism (Until 1930)

1. Plato. Republic (Book X).
2. Phaedrus.
3. Aristotle. Poetics.
4. Horace. The Art of Poetry.
5. Longinus. On the Sublime.
6. Plotinus. On the Intellectual Beauty.
7. Dante. Letter to Can Grande della Scala.
8. Sidney. An Apology for Poetry.
9. Pope. Essay on Criticism.
10. Hume. On the Standard of Taste.
11. Kant. The Critique of Judgement.
12. Schiller. On Naive and Sentimental Poetry.
13. Hegel. Introduction to Aesthetics.
14. Marx. *The Eighteenth Brumaire of Louis Bonaparte*.
15. Baudelaire. The Painter of Modern Life.
16. Arnold. The Function of Criticism at the Present Time.
17. Nietzsche. The Birth of Tragedy from the Spirit of Music.
18. Freud. The Unconscious.
19. Eliot. Tradition and the Individual Talent.
20. Woolf. *A Room of One's Own*.

#### B. Contemporary Literary Theory and Criticism

##### i. Poststructural Theory and Criticism

1. Foucault. What is an Author?
2. Barthes. *S/Z*.
3. Derrida. Plato's Pharmacy.
4. Kristeva. The Semiotic and the Symbolic.
5. Deleuze & Guattari. The Rhizome.

##### ii. Postcolonial Theory and Criticism

6. Fanon. On National Culture.
7. Said. Introduction to *Orientalism*.
8. Bhabha. Of Mimicry and Men: The Ambivalence of Colonial Discourse.
9. Ngugi. The Language of African Literature.
10. Spivak. Can the Subaltern Speak?

##### iii. Feminist Theory and Criticism

11. Showalter. *\*A Literature of Their Own*. (Ch. 1, 4, 10)
12. Chodorow. *The Reproduction of Mothering*.
13. Carby. *\*Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*.
14. Butler. Imitation and Gender Insubordination.
15. Castillo. *\*Toward a Latin American Feminist Literary Practice*.

#### iv. Marxist Theory and Criticism

16. Bakhtin. \*Discourse in the Novel.
17. Benjamin. Theses on the Philosophy of History.
18. Lukács. \**The Historical Novel*. (Ch. 1)
19. Williams. *Marxism and Literature*. (Part I)
20. Jameson. \**Postmodernism or the Cultural Logic of Late Capitalism*. (Ch. 1)

## II. Genre: The Novel

### A. Primary Texts

1. Apuleius. *The Golden Ass*.
2. Anonymous. *Lazarillo de Tormes*.
3. Cervantes. *Don Quixote* (Part One).
4. Behn. *Oroonoko, or the Royal Slave*.
5. Defoe. *Robinson Crusoe*.
6. Austen. *Pride and Prejudice*.
7. Scott. *The Heart of Mid-Lothian*.
8. Shelley. *Frankenstein*.
9. Stendhal. *Le rouge et le noir*.
10. Balzac. *Sarrasine*.
11. Brontë, C. *Jane Eyre*.
12. Thackeray. *Vanity Fair*.
13. Brontë, E. *Wuthering Heights*.
14. Stowe. *Uncle Tom's Cabin*.
15. Flaubert. *Madame Bovary*.
16. Wilson. *Our Nig, or Sketches from the Life of a Free Black*.
17. Eliot. *The Mill on the Floss*.
18. Galdós. *Doña Perfecta*.
19. Zola. *Germinal*.
20. Chopin. *The Awakening*.
21. Hopkins. *Contending Forces*.
22. Kipling. *Kim*.
23. Conrad. *Heart of Darkness*.
24. Johnson. *The Autobiography of an Ex-Coloured Man*.
25. Proust. *Du côté de chez Swann*.
26. Woolf. *To the Lighthouse*.
27. Larsen. *Quicksand*.
28. Faulkner. *Absalom! Absalom!*
29. Hurston. *Their Eyes Were Watching God*.
30. Wright. *Native Son*.
31. Ellison. \**Invisible Man*.
32. Garro. \**Los recuerdos del porvenir*.
33. Rhys. \**Wide Sargasso Sea*.
34. García Márquez. \**Cien años de soledad*.
35. Coover. \**The Public Burning*.
36. Calvino. \**If on a Winter's Night a Traveler*.
37. Rushdie. \**Midnight's Children*.
38. Morrison. \**Beloved*.
39. Garcia. \**Dreaming in Cuban*.
40. Smith. \**White Teeth*.

### B. Secondary Readings

1. Bakhtin. \*Discourse in the Novel.
2. Lukács. \**The Historical Novel*. (Ch. 1)
3. Auerbach. *Mimesis*. (Ch. 14, 18, 20)
4. Showalter. \**A Literature of Their Own*. (Ch. 1, 4, 10)

5. Spivak. Three Women's Texts and a Critique of Imperialism.  
 6. McHale. \*Postmodernist Fiction. (Part 1)  
 7. Carby. \*Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist.  
 8. Stepto. From Behind the Veil: A Study of Afro-American Narrative.  
 9. Said. Culture and Imperialism. (Ch. 1.3, 2.2)  
 10. Brink. The Novel: From Cervantes to Calvino. (Ch. 1, 6, 11, 15)

### III. Period: 1945-2000

#### A. Primary Texts

##### i. Narrative Prose

1. Ellison. \*Invisible Man.  
 2. Lamming. \*In the Castle of My Skin.  
 3. Nabokov. Pale Fire.  
 4. Garro. \*Los recuerdos del porvenir.  
 5. Duras. The Ravishing of Lol V. Stein.  
 6. Pynchon. The Crying of Lot 49.  
 7. Rhys. \*Wide Sargasso Sea.  
 8. García Márquez. \*Cien años de soledad.  
 9. Coover. \*The Public Burning.  
 10. Doctorow. Ragtime.  
 11. Calvino. \*If on a Winter's Night a Traveler.  
 12. Rushdie. \*Midnight's Children.  
 13. Marshall. \*Praisesong for the Widow.  
 14. Menchú. Me llamo Rigoberta Menchú.  
 15. Morrison. \*Beloved.  
 16. Chamoiseau. \*Texaco.  
 17. Garcia. \*Dreaming in Cuban.  
 18. Antoni. \*Divina Trace.  
 19. Warner. Indigo, or Mapping the Waters.  
 20. Smith. \*White Teeth.

##### ii. Drama

21. Beckett. Waiting for Godot.  
 22. Marqués. \*La carreta.  
 23. Aidoo. The Dilemma of a Ghost.  
 24. Césaire. \*Une Tempête.  
 25. Stoppard. The Real Inspector Hound.  
 26. Kennedy. Funny-house of a Negro.  
 27. Walcott. Pantomime.  
 28. Churchill. Cloud Nine.  
 29. Hwang. M. Butterfly.  
 30. Prida. Coser y cantar: A One-Act Bilingual Fantasy for Two Women.

##### iii. Poetry

31. Césaire. \*Cahier d'un retour au pays natal.  
 32. Ginsberg. Howl.  
 33. Rich. Snapshots of a Daughter-in-law.  
 34. Lowell. For the Union Dead.  
 35. Ashbery. Self-portrait in a Convex Mirror.  
 36. Pietri. Puerto Rican Obituary.  
 37. Brathwaite. \*X/Self.  
 38. Dove. Thomas and Beulah.  
 39. Walcott. \*Omeros.  
 40. Allen. Women Do This Every Day.

## B. Secondary Readings

1. Walcott. What the Twilight Says: An Overture.
2. Jameson. Third World Literature in an Era of Multinational Capitalism.
3. \**Postmodernism or the Cultural Logic of Late Capitalism*. (Ch. 1)
4. McHale. \**Postmodernist Fiction*. (Part 1)
5. Hutcheon. *The Poetics of Postmodernism*.
6. Brennan. The National Longing for Form.
7. Appiah. Is the Post- in Postmodernism the Post- in Postcolonial?
8. Boyce Davies. \**Black Women, Writing, and Identity: Migrations of the Subject*.
9. Lye. *M. Butterfly* and the Rhetoric of Antiessentialism: Minority Discourse in an International Frame.
10. Castillo. \*Toward a Latin American Feminist Literary Practice.

## IV. The Other America: Constructing a Caribbean Tradition

Writing in the Caribbean is always an act of definition. In a region whose boundaries are fluid, every new text participates in constructing a literary and cultural tradition. What constitutes the Caribbean? Who is a Caribbean writer? What type of text (novel, short story, poem, play, essay, or some sort of hybrid) should be included in the tradition? By looking at a wide-ranging set of writers and texts, from a variety of islands and diasporic locations, as well as a number of recent critical works which try to answer some of these questions, I hope to show that this act of definition itself is constitutive of Caribbean literature.

### A. Primary Texts

#### i. English-speaking Caribbean

1. Lamming. \**In the Castle of My Skin*. (1953)
2. *The Pleasures of Exile*. (1960)
3. Naipaul. *Miguel Street*. (1959)
4. *A Way in the World*. (1994)
5. Harris. *The Palace of the Peacock*. (1960)
6. Rhys. *Wide Sargasso Sea*. (1966)
7. Walcott. *Dream on Monkey Mountain*. (1970)
8. \**Omeros*. (1990)
9. Marshall. *The Chosen Place, the Timeless People*. (1968)
10. *Praisesong for the Widow*. (1983)
11. Collymore. *The Man Who Loved Attending Funerals and Other Stories*. (1942-1971)
12. Brathwaite. \**X/Self*. (1987)
13. Nourbese Philip. *Harriet's Daughter*. (1988)
14. Antoni. \**Divina Trace*. (1991)
15. Kincaid. *Autobiography of My Mother*. (1995)
16. Melville, P. *The Ventriloquist's Tale*. (1997)

#### ii. French-speaking Caribbean

17. Césaire. \**Cahier d'un retour au pays natal*. (1947)
18. \**Une Tempête*. (1968)
19. Roumain. *Gouverneurs de la Rosée*. (1947)
20. Alexis. *Général compère soleil*. (1955)
21. Chauvet. *Amour*. (1968)
22. Schwartz-Bart. *Pluie et Vent sur Télumée Miracle*. (1972)
23. Glissant. *Caribbean Discourse*. (1981)
24. Condé. *La vie scélérate*. (1987)
25. *Traversée de la mangrove*. (1989)
26. Chamoiseau. *Solibo Magnifique*. (1988)

27. \*Texaco. (1992)  
 28. Danticat. *The Farming of Bones*. (1998)

### iii. Spanish-speaking Caribbean

29. Martí. *Nuestra América*. (1891)  
 30. Carpentier. *El reino de este mundo*. (1949)  
 31. *Los pasos perdidos*. (1953)  
 32. Marqués. \**La carreta*. (1953)  
 33. F. Retamar. *Caliban: Notes Towards a Discussion of Our America*. (1970)  
 34. Sánchez. *La guaracha del Macho Camacho*. (1976)  
 35. Lydia Vega. *Encancaranublado y otros cuentos de naufragio*. (1982)  
 36. Benitez-Rojo. *The Repeating Island*. (1989)  
 37. Garcia. \**Dreaming in Cuban*. (1992)  
 38. Alvarez. *In the Time of the Butterflies*. (1995)  
 39. Ferré. *The House on the Lagoon*. (1995)  
 40. Montero. *Tú, la oscuridad*. (1995)

### D. Secondary Readings

1. Brathwaite. *The History of the Voice*. (1979)  
 2. Omerod. *An Introduction to the French Caribbean Novel*. (1985)  
 3. Saldívar. *The Dialectics of Our America: Genealogy, Cultural Critique, and Literary History*. (1991)  
 4. Gikandi. *Writing in Limbo: Modernism and Caribbean Literature*. (1992)  
 5. Rohlehr. *The Shape of that Hurt and Other Essays*. (1980-1992)  
 6. Cooper. *Noises in the Blood: Orality, Gender, and the 'Vulgar' Body of Jamaican Popular Culture*. (1993)  
 7. Boyce Davies. \**Black Women, Writing and Identity: Migrations of the Subject*. (1994)  
 8. Edmonson. *Making Men: Gender, Literary Authority and Women's Writing in Caribbean Narrative*. (1999)  
 9. Dash. *The Other America: Caribbean Literature in a New World Context*. (1999)

(List for Rafe Dalleo. Approved Fall 2001)