

The Official MFA Reading List, 2015

In the spring of their first year, each student should meet with an MFA faculty member in their genre to draft their own reading list of thirty texts, **twenty in their genre of focus, five in another genre(s), and five in critical/theoretical work.** Using the official MFA reading list on the MFA website as a guide, each student's list should be personalized and decided upon by the student in consultation with the faculty member. Texts can be drawn from the list or from other sources.

FICTION

Short Stories

Sherwood Anderson, *Winesburg, Ohio*
James Baldwin, *Going to Meet the Man*
Donald Barthelme, *Forty Stories*
Jorge Luis Borges, *Collected Fictions*
Raymond Carver, *Where I'm Calling From*
John Cheever, *The Stories of John Cheever*
Charles Chesnutt, *The Conjure Woman and Other Tales*
Lydia Davis, *Break It Down*
Mavis Gallant, *Home Truths: Selected Canadian Stories*
Ernest Hemingway, *The Complete Short Stories of Ernest Hemingway*
James Joyce, *Dubliners*
Franz Kafka, *The Complete Stories*
Katherine Mansfield, *The Collected Stories of Katherine Mansfield*
Haruki Murakami, *After the Quake*
Lorrie Moore, *Birds of America*
Alice Munro, *Selected Stories*
Flannery O'Connor, *The Complete Short Stories of Flannery O'Connor*
Grace Paley, *Complete Stories*
Gertrude Stein, *Three Lives*
Eudora Welty, *The Collected Stories of Eudora Welty*
John Edgar Wideman, *The Stories of John Edgar Wideman*

Novels

James Baldwin, *Another Country*
Willa Cather, *My Antonia*
Don DeLillo, *White Noise*
Joan Didion, *Play It As It Lays*
Ralph Ellison, *Invisible Man*
William Faulkner, *The Sound and the Fury*
Scott Fitzgerald, *The Great Gatsby*
Nadine Gordimer, *Burger's Daughter*
Ernest Hemingway, *The Sun Also Rises*
Nella Larsen, *Passing*
Micheline Aharonian Marcom, *The Daydreaming Boy*

Gabriel Garcia Marquez, *One Hundred Years of Solitude*
Toni Morrison, *Beloved*
Philip Roth, *Sabbath's Theater*
Juan Rulfo, *Pedro Paramo*
Salman Rushdie, *Shame*
Jean Toomer, *Cane*
John Updike, *Rabbit, Run*
V.S. Naipaul, *A House for Mr. Biswas*
Edith Wharton, *The Age of Innocence*
Virginia Woolf, *Mrs. Dalloway*
Richard Wright, *Native Son*

Criticism and Theory of Narrative

Charles Baxter, *Burning Down the House*
Madison Smartt Bell, *Narrative Design*
E.M. Forster, *Aspects of the Novel*
Toni Morrison, *Playing in the Dark*
Frank O'Connor, *The Lonely Voice*
Flannery O'Connor, *Mystery and Manners*
Nathalie Sarraute, *The Age of Suspicion: Essays on the Novel*
Gertrude Stein, "Poetry and Grammar" and "Composition as Explanation"

NON-FICTION

Memoir

Kathleen Alcalá, *The Desert Remembers My Name*
Tom Bissell, *The Father of All Things*
Jenny Boully, *The Book of Beginnings and Endings*
Truman Capote, *Music for Chameleons*
Mark Doty, *Heaven's Coast*
Francisco Goldman, *The Art of Political Murder*
Lucy Grealy, *Autobiography of a Face*
Mary Karr, *Cherry*
Maxine Hong Kingston, *Woman Warrior*
Gregory Orr, *The Blessing*
Chuck Palahniuk, *Stranger Than Fiction*
Ann Patchett, *Truth and Beauty*
Samuel Pepys, *The Unqualified Self*
Andrew Pham, *Catfish and Mandala*
John Rechy, *About My Life and the Kept Woman*
Paisley Rekdal, *The Day My Mother Met Bruce Lee*
Sharman Apt Russell, *An Obsession with Butterflies*
Esmeralda Santiago, *When I Was Puerto Rican*
Leslie Marmon Silko, *Yellow Woman and the Beauty of the Spirit*
Jeannette Walls, *The Glass Castle*

Critical/Personal Essays and Reportage

Hannah Arendt, *Eichmann in Jerusalem*

Pico Iyer, *The Global Soul: Jet Lag, Shopping Malls, and the Search for Home*

James Baldwin, *Notes on a Native Son* and *Nobody Knows My Name*

Bruce Chatwin, *In Patagonia*

Mike Davis, *City of Quartz*

Joan Didion, *Slouching Towards Bethlehem* and *The White Album*

Andrew Holleran, *Ground Zero*

Elizabeth Hardwick, *Seduction and Betrayal*

Norman Mailer, *Armies of the Night* and *The Executioner's Song*

Janet Malcolm, *In the Freud Archives*

Mary McCarthy, *A Bolt from the Blue and Other Essays*

George Orwell, *Down and Out in Paris and London*, *Homage to Catalonia*, and *A Collection of Essays*

Ishmael Reed, *Airing Dirty Laundry*

Susan Sontag, *Against Interpretation*, *Styles of Radical Will*, and *On Photography*

Gore Vidal, *United States*

Rebecca West, *Black Lamb and Grey Falcon*

Edmund Wilson, *Axel's Castle*

Tom Wolfe, *The Electric Kool-Aid Acid Test*

POETRY

Individual Poetry Collections

John Berryman, *The Dream Songs*

Elizabeth Bishop, *Geography III*

Gwendolyn Brooks, *Selected*

Rita Dove, *Thomas and Beulah*

T.S. Eliot, *The Wasteland*

Martin Espada, *The Republic of Poetry*

Allen Ginsberg, *HOWL*

Louise Gluck, *The Wild Iris*

Joy Harjo, *She Had Some Horses*

Linda Hogan, *The Book of Medicines*

Langston Hughes, *Selected*

Galway Kinnell, *The Book of Nightmares*

Bill Knott, [see his website: <http://billknott.typepad.com>]

Yusef Komunyakaa, *The Pleasure Dome*

Philip Levine, *What Work Is*

Robert Lowell, *Life Studies*

Marianne Moore, *Selected*

Paul Muldoon, *Moy Sand and Gravel*

Marilyn Nelson, *Wreath for Emmett Till*

Sharon Olds, *The Father*

Gertrude Stein, *Tender Buttons*
Adrienne Rich, *The Dream of a Common Language*
Alberto Rios, *The Smallest Muscle in the Human Body*
Muriel Rukeyser, *The Book of the Dead*
Sylvia Plath, *Ariel*
Anne Sexton, *Transformations*
C.K. Williams, *Selected*
William Carlos Williams, *Selected*
Charles Wright, *Chickamauga*
(NOTE: for Selected, read at least the latter half.)

Criticism and Theory of Poetry

T.S. Eliot, "Tradition and Individual Talent"
Sigmund Freud, "Creative Writers and Daydreaming"
Seamus Heaney, "Feeling Into Words"
Langston Hughes, "The Negro Artist and the Racial Mountain"
Audre Lorde, "Poetry Is Not a Luxury"
Marjorie Perloff, *The Poetics of Indeterminacy*
Adrienne Rich, "When We Dead Awaken"
Muriel Rukeyser, *The Life of Poetry*
Gertrude Stein, "Poetry and Grammar"
Alice Walker, "In Search of Our Mother's Gardens"
CD Wright, *Cooling Time: An American Poetry Vigil*
[Also see the introductions to the anthologies below.]

Anthologies

Anonymous/ Him Mark Lai, Genny Lim, Judy Yung, eds., *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*
Agha Shahid Ali, *Call Me Ishmael Tonight: A Book of Ghazals*
Kurt Brown and Harold Schechter, eds., *Conversation Pieces*
Eavan Boland and Mark Strand, eds., *The Making of a Poem: A Norton Anthology of Poetic Forms*
David Lehman, ed., *Great American Prose Poems: From Poe to the Present*
Phillis Levin, ed., *The Penguin Book of the Sonnet*
Donald Allen and George F. Butterick, eds., *The Postmoderns: The New American Poetry Revised*
Camille Paglia, ed., *Break Blow Burn*

DRAMA

Plays

Aeschylus, *The Agamemnon*
Samuel Beckett, *Waiting for Godot, Endgame, and Krapp's Last Tape*
Bertolt Brecht, *Baal, The Rise and Fall of the City of Mahagonny, Mother Courage, and The Caucasian Chalk Circle*

Anton Chekhov, *The Seagull, Uncle Vanya, The Cherry Orchard, and The Three Sisters*
 Caryl Churchill, *Top Girls and Cloud Nine*
 Euripides, *Hippolytus*, and *The Bacchae*
 William Finn, *Falsettos*
 Henrik Ibsen, *A Doll's House, Hedda Gabler, The Master Builder, and The Wild Duck*
 Tony Kushner, *Angels in America* and *Caroline, or Change*
 Neal Labute, *The Distance from Here*
 Tracy Letts, *August: Osage County*
 David Mamet, *American Buffalo, Glengarry Glen Ross, Oleana, and Speed the Plow*
 Arthur Miller, *All My Sons and Death of a Salesman*
 Moliere, *The Miser and The Misanthrope*
 Marsha Norman, *'Night Mother*
 Suzan-Lori Parks, *Tog Dog/Underdog*
 Eugene O'Neill, *A Long Day's Journey into Night*
 Harold Pinter, *The Birthday Party, The Homecoming, and Betrayal*
 Luigi Pirandello, *Six Characters in Search of an Author*
 Jean Racine, *Phaedre*
 Sam Shepard, *Red Cross, La Turista, Buried Child, Curse of the Starving Class, and True West*
 William Shakespeare, *The Complete Plays*
 George Bernard Shaw, *Major Barbara* and *Heartbreak House*
 Stephen Sondheim, *Company, Follies, and Sweeney Todd*
 Sophocles, *The Oedipus Trilogy (Oedipus the King, Oedipus at Colonus, and Antigone)*
 Tom Stoppard, *Arcadia, Rosencrantz and Guildenstern are Dead, and Rock 'n' Roll*
 August Strindberg, *Miss Julie, The Father, and The Dream Play*
 Paula Vogel, *How I Leaned to Drive*
 Tennessee Williams, *The Glass Menagerie* and *A Streetcar Named Desire*
 August Wilson, *The Piano Lesson, Ma Rainey's Black Bottom, and Fences*

Criticism

Aristotle, *The Poetics*
 Antonin Artaud, "The Theatre of Cruelty" and "The Theatre and the Plague"
 Eric Bentley, *The Life of the Drama* and *The Playwright as Thinker*
 Henri Bergson, "On Laughter"
 Bertolt Brecht, *Brecht on Theatre* (trans. John Willett)
 Peter Brook, *The Empty Space*
 Joseph Chaikin, "The Presence of the Actor"
 Horace, "The Art of Poetry"
 Henrik Ibsen, *Letters on the Theatre*
 Gotthold Lessing, "Hamburg Dramaturgy"
 David Mamet, *Writing in Restaurants* and *Three Uses of the Knife*
 Friedrich Nietzsche, *The Birth of Tragedy*
 Jean Racine, "Prefaces" to *Andromache* and *Phaedra*
 George Steiner, *The Death of Tragedy*
 Stendahl, "Racine" and "Shakespeare"

Maurice Valency, *The Flower and the Castle* and *The Breaking String*
Emile Zola, “*Naturalism in the Theatre*”

TRANSLATION

In addition to critical and theoretical texts below, translation track students select, with the guidance of their advisor, a minimum of twenty books, which include other translations and possible rhetorical models in English that help inform their process.

Esther Allen and Susan Bernofksy, eds., *Translation: Translators on their Work and What it Means*

William Arrowsmith & Roger Shattuck, eds., *The Craft, and Context of Translation*

Mona Baker, *In Other Words: A Course Book on Translation*

Mona Baker, *Routledge Encyclopedia of Translation Studies*

Willis Barnstone, *Poetics of Translation: History, Theory, Practice*

Susan Bassnett, *Postcolonial Translation: Theory and Practice*

Susan Bassnett and Lefevere, *Translation, History, and Culture*

David Bellos, *Is That a Fish in your Ear: Translation and the Meaning of Everything*

Walter Benjamin, “Task of the Translator” (essay)

Andrew Chesterman, *Can Theory Help Translators: A Dialogue Between the Ivory Tower and the Wordface (Translation Theories Explained)*

Dick Davis, “On Not Translating Hafez” (essay)

John Felstiner, *Translating Neruda: The Way to Macchu Picchu*

David Halpern, *Dante’s Inferno: translations by twenty contemporary poets*

Seamus Heaney, *On Beowulf and Verse Translation* (introduction to translation)

Eva Hoffman, *Lost in Translation: A New Life in a New Language*

Roman Jakobson, “*On Linguistic Aspects of Translation*” (essay)

Donald Keene, *Japanese Literature: an introduction for Western readers*

Clifford E. Landers, *Literary Translation, A Practical Guide*

Manuela Perteghella and Eugenia Loffredo, *Translation and Creativity: Perspectives on Creative Writing and Translation Studies*

Gregory Rabassa, *If This Be Treason: Translation and its Discontents*

Douglas Robinson, *Becoming a Translator: An Introduction to the Theory and Practice of Translation*

Rainer Schulte and Biguenet, eds., *The Craft of Translation;*

Rainer Schulte and Biguenet, eds., *Theories of Translation: An Anthology of Essays from Dryden to Derrida*

George Steiner, *After Babel: Aspects of Language and Translation*

Lawrence Venuti, *The Translator's Invisibility: A History of Translation*

Lawrence Venuti, *The Translation Studies Reader*

Rosmarie Waldrop. *Lavish Absence*

Eliot Weinberger and Octavio Paz, eds. *19 Ways of Looking at Wang Wei: How a Chinese Poem is Translated*

Steven Yao, *Translation and the Languages of Modernism*

Relevant essays from journal publications such as *Poetry Magazine's* Translation Issue, *Translation Studies*, and *Circumference*

The memoir class is for typesetting poetry, fiction, non-fiction, and mathematical works. Permissible document "base" font sizes range from 9 to 60pt. Users who wish to use the hyperref package, in a document written with the memoir class, should also use the memhfixc package (part of this bundle). Note, however, that any current version of hyperref actually loads the package automatically if it detects that it is running under memoir. Sources. /macros/latex/contrib/memoir. Memoir, Non-Fiction. Writing a memoir isn't for the faint of heart. It requires bravery, unflinching honesty, and the ability to turn your life lessons into universal truths. Most mere mortals can't write a compelling memoir-- but that's not due to lack of material. It's because few people, writers included, understand the mechanics of non-fiction storytelling. How do you write about something that actually happened without revising the truth, offending your loved ones, or boring your readers to tears? Pan. The Heart and Other Monsters: A Memoir. Rose Andersen. Positive. Non-Fiction. Rave. Positive. Mixed. Pan. The Lost Art of Dying: Reviving Forgotten Wisdom. L.S. Dugdale. Positive. Mixed. Pan. Empty: A Memoir. Susan Burton. Positive. Non-Fiction. Rave. Positive. Mixed. Pan. The Biggest Bluff: How I Learned to Pay Attention; Maria Konnikova.