

MAJOR FIELD EXAM IN CONTEMPORARY LITERATURE

Student: _____

Supervisor: _____

Anticipated Exam Date: _____

Students are expected to be familiar with a wide range of texts from the field. In each of the four categories – prose, poetry, drama, and theory – a mandatory core list is provided, which will be augmented by the specified number of students’ choices. Additional texts in any section should be discussed with and approved by the students’ supervisors. A finalized reading list must be submitted to the Graduate Study Committee at least two months before the written examination. The list should be submitted alongside the default list below, annotated to make clear how the student has met the requirements here outlined.

PROSE:	GUIDANCE:
<p>Acker, Kathy. <i>Blood and Guts in High School</i> (1978) Adichie, Chimamanda Ngozi. <i>Americanah</i> (2013) Adiga, Aravind. <i>The White Tiger</i> (2008) Atwood, Margaret. <i>The Handmaid’s Tale</i> (1985) <u>or</u> <i>Oryx and Crake</i> (2004) Bacigalupi, Paolo. <i>The Windup Girl</i> (2009) Butler, Octavia. <i>Parable of the Sower</i> (1989) Carter, Angela. <i>Black Venus</i> (1985) Coetzee, J.M. <i>Disgrace</i> (1999) Davis, Lydia, <i>Break It Down</i> (1986) <u>or</u> <i>Almost No Memory</i> (1997). Delaney, Samuel. <i>Dhalgren</i> (1975) <u>or</u> <i>Triton, a.k.a. Trouble on Triton: An Ambiguous Heterotopia</i> (1976) DeLillo, Don. <i>White Noise</i> (1984) Edugyan, Esi. <i>Half-Blood Blues</i> (2011) <u>or</u> <i>Washington Black</i> (2018) Flanagan, Richard. <i>The Narrow Road to the Deep North</i> (2013) Galgut, Damon. <i>The Promise</i> (2021) Ghosh, Amitav, <i>The Hungry Tide</i> (2006) Gibson, William. <i>Neuromancer</i> (1984) Ishiguro, Kazuo. <i>The Remains of the Day</i> (1989) <u>or</u> <i>Never Let Me Go</i> (2005) Kraus, Chris. <i>I Love Dick</i> (1997)</p>	<p>Select 20 out of these 28 texts, plus five texts of your own choosing, with supervisor's permission.</p>

<p>McCarthy, Cormac. <i>Blood Meridian</i> (1985) <u>or</u> <i>The Road</i> (2006)</p> <p>McEwan, Ian. <i>Atonement</i> (2001)</p> <p>Morrison, Toni. <i>Beloved</i> (1987) <u>or</u> <i>Jazz</i> (1992)</p> <p>Munro, Alice. <i>Hateship, Friendship, Courtship, Loveship, Marriage</i> (2001)</p> <p>Nelson, Maggie. <i>The Argonauts</i> (2015)</p> <p>Rooney, Sally. <i>Conversations with Friends</i> (2018)</p> <p>Rushdie, Salman. <i>Midnight's Children</i> (1981)</p> <p>Simpson, Leanne Betamasoke. <i>Islands of Decolonial Love</i> (2013)</p> <p>Spiegelman, Art. <i>Maus: A Survivor's Tale</i> (1991)</p> <p>Winterson, Jeannette. <i>The Passion</i> (1987) <u>or</u> <i>Written on the Body</i> (1992)</p>	
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POETRY:	GUIDANCE:
<p><u>American</u></p> <p>1a) Duncan, Robert (1919-1988). Selections from <i>Ground Work</i> (2006) OR</p> <p>1b) Creeley, Robert (1926-2005). From <i>Selected Poems, 1945-2005</i>: "Mother's Voice," "Oh Love," "The Movie Run Backward," "Oh Max," "Age," "The Drunks of Helsinki," "Histoire de Florida," "The Dogs of Auckland"</p> <p>OR</p> <p>1c) John Ashbery (1927-2017). "Paradoxes and Oxymorons," "Shadow Train," "But What is the Reader to Make of This?" "Around the Rough and Rugged Rocks the Ragged Rascal Rudely Ran," "At North Farm," "Dreams of Adulthood," "Brute Image," "The Dong with the Luminous Nose," "Of the Light"</p> <p>2) Rich, Adrienne (1929-2012). "Grandmothers," "Yom Kippur 1984," "Eastern War Time," "Modotti," "Seven Skins," "Fox"</p> <p>3) Baraka, Amiri (1934-2014). <i>Wise, Why's Y's</i> (1995) and "Somebody Blew Up America"</p> <p>4) Howe, Susan (b. 1937). <i>Singularities</i> (1990)</p> <p>5) Hejinian, Lyn (b. 1941). "The Rejection of Closure," <i>My Life</i> (1987)</p> <p>6a) Bernstein, Charles (b. 1950). "Asylum," "The Klupzy Girl," "Dysraphism," "Of Time and the Line," "Thank You for Saying Thank You," "The Artifice of Absorption"</p> <p>OR</p> <p>6b) Silliman, Ron (b. 1946) One sequence from <i>The Age of Huts (compleat)</i> (2007)</p>	<p>In addition to these mandatory texts, students would be wise to read the introductions to both volumes of the <i>Norton Anthology of Modern and Contemporary Poetry</i>, 3rd edition (most of the mandatory poems can also be found in that anthology). Up to 20% substitutions allowed with supervisor's permission.</p>

OR

6c) **Bruce Andrews** (b. 1948). Six poems from *I Don't Have Any Paper So Shut Up (Or, Social Romanticism)* (1992)

7) **Mullen, Harryette** (b. 1953). *Muse and Drudge* (1995)

8) **Rankine, Claudia** (b. 1963). *Citizen* (2014)

9a) **Eileen Myles** (b. 1949). From the Poetry Foundation's website: "An American Poem," "Dream," "Each Defeat," "A Gift for You," "The Honey Bear," "London Exchange," "Movie," "Peanut Butter," "Rotting Symbols," "That Rat's Death," "Snakes," "Twilight Train"

OR

9b) **Juliana Spahr** (b. 1966). *thisconnectionofeveryonewithlungs* (2005)

10) **Goldsmith, Kenneth** (b. 1961). "Paragraphs on Conceptual Writing" and *Fidget* (2000)

Canadian

1) **Wah, Fred** (b. 1939). *Waiting for Saskatchewan* (1985)

2) **Marlatt, Daphne** (b. 1942). "Touch to my Tongue" (1984)

3) **Nichol, bp** (1944-1988). Selections from *The Alphabet Game* (2007)

4) **Philip, M. NourbeSe** (b.1947). *Zong!* (2008)

5) **Brand, Dionne** (b. 1953). "No Language Is Neutral," *Inventory* (2006)

6) **Mouré, Erin** (b. 1955). *Sheep's Vigil by a Fervent Person* (2001)

OR

6b) **Robertson, Lisa** (b. 1961). *Debbie: An Epic* (1997)

7) **Bök, Christian** (b. 1966). *Eunoia* (2001)

8) **Abel, Jordan** (b. 1985) *Un/inhabited* (2014) and *Injun* (2016)

International

1) **Brathwaite, Kamau** (1930-2020). *Born to Slow Horses* (2005)

2) **Walcott, Derek** (1930-2017). *Omeros: "Book I"* (1990)

3) **Kandasamy, Meena** (b. 1984). Six poems from
<<https://meenakandasamy.wordpress.com/page/2/>>

UK

1a) **Finlay, Ian Hamilton** (1925-2006). *A Visual Primer* (1992)

<p>OR</p> <p>1b) Tom Phillips (b. 1937). <i>A Humument</i> (2016)</p> <p>2) Harrison, Tony (b. 1937) <i>V.</i> (1985)</p> <p>3) Heaney, Seamus (1939-2013). From <i>The Norton Anthology of Modern and Contemporary Poetry</i>, 3rd ed. "Station Island" (1984) "Alphabets," "Terminus," "The Stone Verdict," "Clearances," "At Toomebridge," "Electric Light"</p> <p>4) Johnson, Linton Kwesi (b. 1952). Six poems from <i>Tings and Times</i> (1991)</p> <p>5) Duffy, Carol Ann (b. 1955). <i>The World's Wife</i> (2000)</p> <p>6) Bergvall, Carolyn (b. 1962). <i>Drift</i> (2014)</p>	
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DRAMA:	GUIDANCE:
<p>Akhtar, Ayad. <i>Disgraced</i> (2012)</p> <p>Albee, Edward. <i>The Goat, or Who is Sylvia?</i> (2000)</p> <p>Choi, Ins. <i>Kim's Convenience</i> (2012)</p> <p>Churchill, Caryl. <i>Top Girls</i> (1982) <u>or</u> <i>Far Away</i> (2000)</p> <p>Drury, Jackie Sibblies. <i>Fairview</i> (2018)</p> <p>Finley, Karen. <i>We Keep Our Victims Ready</i> (1990) <u>or</u> <i>Make Love</i> (2001)</p> <p>Friel, Brian. <i>Translations</i> (1980)</p> <p>Fugard, Athol. <i>The Road to Mecca</i> (1984)</p> <p>Highway, Tomson. <i>Dry Lips Oughta Move to Kapuskasing</i> (1989)</p> <p>Hudes, Quiara Alegria. <i>Water by the Spoonful</i> (2012)</p> <p>Kane, Sarah. <i>Blasted</i> (1995) <u>or</u> <i>4.48 Psychosis</i> (2000)</p> <p>Kushner, Tony. <i>Angels in America, Part One: Millennium Approaches</i> (1991)</p> <p>Lepage, Robert. <i>887</i> (2016)</p> <p>Letts, Tracy. <i>August: Osage County</i> (2007)</p> <p>Mamet, David. <i>Glengarry Glen Ross</i> (1984)</p> <p>McDonagh, Martin. <i>The Pillowman</i> (2003)</p> <p>Nottage, Lynn. <i>Ruined</i> (2008) <u>or</u> <i>Sweat</i> (2015)</p> <p>Parks, Suzan-Lori. <i>Venus</i> (1996) <u>or</u> <i>Topdog/Underdog</i> (2002)</p> <p>Sears, Djanet. <i>Harlem Duet</i> (1997)</p>	<p>Students can make up to 20% substitutions, with supervisor's permission.</p>

<p>Shepard, Sam. <i>True West</i> (1980) <u>or</u> <i>A Lie of the Mind</i> (1985)</p> <p>Stephens, Simon. <i>The Curious Incident of the Dog in the Night-time</i> (2012)</p> <p>Stoppard, Tom. <i>Arcadia</i> (1993) <u>or</u> <i>The Invention of Love</i> (1997)</p> <p>Taylor, Drew Hayden. <i>Cottagers and Indians</i> (2019)</p> <p>Thompson, Judith. <i>Palace of the End</i> (2003)</p> <p>Winmar, Dallas. <i>Aliwa!</i> (2001) <u>or</u> <i>Yibiyung</i> (2008)</p>	
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THEORY/CRITICISM:	GUIDANCE:
<p>Agamben, Giorgio, selections f. <i>Homo Sacer</i> etc.</p> <p>Anzaldúa, Gloria. “Chapter 7: La conciencia de la mestiza: Towards a New Consciousness” from <i>Borderlands/La Frontera: The New Mestiza</i>.</p> <p>Baudrillard, Jean. Selection from “The Precession of Simulacra”</p> <p>Bennett, Jane. f. <i>Vibrant Matter: A Political Ecology of Things</i></p> <p>Berlant, Lauren and Michael Warner. “Sex in Public”</p> <p>Bourdieu, Pierre. “Introduction” from <i>Distinction: A Social Critique of the Judgement of Taste</i>; <u>and</u> selections from “Part I, Chapter 2” and “Part III, Chapter 1” in <i>Rules of Art: Genesis and Structure of the Literary Field</i></p> <p>Braidotti, Rosi. f. <i>The Posthuman</i></p> <p>Butler, Judith. Selections from “Preface” from “Chapter 3: Subversive Bodily Acts” in <i>Gender Trouble</i></p> <p>Deleuze, Gilles and Félix Guattari. Selection from Chapter 3 on “What Is a Minor Literature?” in <i>Kafka: Toward a Minor Literature</i> <u>and</u> selection from “Introduction: Rhizome” in <i>A Thousand Plateaus: Capitalism and Schizophrenia</i></p> <p>Gilroy, Paul. Selection from “Chapter 1: The Black Atlantic as a Counterculture of Modernity” in <i>The Black Atlantic: Modernity and Double Consciousness</i></p> <p>Halberstam, Judith. “The Good, The Bad, and the Ugly: Men, Women, and Masculinity”f. <i>Female Masculinity</i></p> <p>Haraway, Donna. “A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s”</p> <p>Hardt, Michael and Antonio Negri. Selection from “Part 2, Section 4: Symptoms of Passage” in <i>Empire</i></p> <p>Harvey, David. f. <i>A Brief History of Neoliberalism</i></p> <p>Hebdige, Dick. Selection from “Chapter 6: Subculture: The Unnatural Break” in <i>Subculture: The Meaning of Style</i></p> <p>Hooks, Bell. “Postmodern Blackness”</p> <p>Jameson, Fredric. “Preface” from <i>The Political Unconscious: Narrative as a Socially Symbolic Act</i> <u>and</u> selection from “Chapter 1: On Interpretation:</p>	<p>These 25 texts are all selections from the third edition of the <i>Norton Anthology of Theory and Criticism</i> – students should make up to 20% substitutions as appropriate and with supervisor's permission.</p> <p>Please the read the critical introductions to each text for context.</p>

<p>Literature as a Socially Symbolic Act” in <i>Postmodernism and Consumer Society</i></p> <p>Kristeva, Julia. Selection from “Part I: The Semiotic and the Symbolic” in <i>Revolution in Poetic Language</i></p> <p>McGurl, Mark. f. <i>The Program Era: Pluralisms of Postwar American Fiction</i></p> <p>Morton, Timothy, f. <i>The Ecological Thought</i></p> <p>Nelson, Alondra, "Afro-Futurism: Past-Future Visions"</p> <p>Ngai, Sianne, f. <i>Ugly Feelings</i></p> <p>Oliver, Kelly. "Witnessing and Testimony"</p> <p>Sedgwick, Eve Kosofsky. Selection from “Introduction” in <i>Between Men: English Literature and Male Homosocial Desire</i> <u>and</u> selection from “Introduction: Axiomatic” in <i>Epistemology of the Closet</i></p> <p>Spivak, Gayatri Chakravorty. Selection from “Chapter 3: History: [Can the Subaltern Speak?]” in <i>A Critique of Postcolonial Reason</i></p>	
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