

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>Achebe, Chinua. <i>Things Fall Apart</i> (1958) Acker, Kathy. <i>Blood and Guts in High School</i> (1978) Atwood, Margaret. <i>The Handmaid’s Tale</i> (1985) <u>or</u> <i>Oryx and Crake</i> (2004) Auster, Paul. <i>The Invention of Solitude</i> (1982) <u>or</u> <i>The New York Trilogy</i> (1985) Baldwin, James. <i>Notes of a Native Son</i> (1955) Burroughs, William. <i>Naked Lunch</i> (1959) Carter, Angela. <i>The Infernal Desire Machines of Dr. Hoffman</i> (1972) <u>or</u> <i>The Bloody Chamber</i> (1979) Coetzee, J.M. <i>Disgrace</i> (1999) DeLillo, Don. <i>White Noise</i> (1984) 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) Lessing, Doris. <i>The Golden Notebook</i> (1962) <u>or</u> <i>The Good Terrorist</i> (1985) <u>or</u> <i>The Fifth Child</i> (1989) McCarthy, Cormac. <i>Blood Meridian</i> (1985) <u>or</u> <i>The Road</i> (2006) McEwan, Ian. <i>Atonement</i> (2001) Morrison, Toni. <i>Beloved</i> (1987) <u>or</u> <i>Jazz</i> (1992) Munro, Alice. <i>Who Do You Think You Are?</i> (1978) <u>or</u> <i>Hateship, Friendship, Courtship, Loveship, Marriage</i> (2001) Pynchon, Thomas. <i>The Crying of Lot 49</i> (1966) <u>or</u> <i>Gravity’s Rainbow</i> (1973) Reed, Ishmael. <i>Yellow Back Radio Broke-Down</i> (1969) <u>or</u> <i>Mumbo Jumbo</i> (1972) Rushdie, Salman. <i>Midnight’s Children</i> (1981) Spiegelman, Art. <i>Maus: A Survivor’s Tale</i> (1991) Winterson, Jeannette. <i>The Passion</i> (1987) <u>or</u> <i>Written on the Body</i> (1992)</p>	<p>To these twenty-one mandatory texts, students should add another four of their own choosing, for a total of 25.</p>

POETRY:

GUIDANCE:

American

1) **Olson, Charles** (1910-1970). “The Kingfishers,” “In Cold Hell, in Thicket,” “The Thing Was Moving,” “As the Dead Prey Upon Us,” “The Distances”; from *The Maximus Poems*: “I, Maximus of Gloucester, to You,” “Letter 3,” “Letter 6,” “Maximus to himself,” “Maximus to Gloucester, Letter 27,” “Maximus, to Gloucester, Letter 19,” “On First Looking Out Through Juan de la Cosa’s Eyes”

2a) **Duncan, Robert** (1919-1988). “Often I Am Permitted to Return to a Meadow,” “Poetry, a Natural Thing,” “Roots and Branches,” “Structure of Rime I,” “Tribal Memories, Passages 1,” “At the Loom, Passages 2,” “The Architecture, Passages 9,” “My Mother Would be a Falconess,” “The Torso, Passages 18,” “Uprising, Passages 25,” “The Concert, Passages 31,” “The Sentinels,” “Towards an Open Universe”

OR

2b) **Creeley, Robert** (1926-2005). “After Lorca,” “I Know a Man,” “For W.C.W.,” “I,” “The Window,” “The Pattern,” “Here,” “The Plan is the Body,” “The Movie Run Backwards,” “Bresson’s Movies,” “Winter,” “Chain,” “The Dogs of Auckland,” “The Door,” “For Love,” “I Keep to Myself Such Measures,” “The Plan is the Body,” “So There,” “Oh Max,” “Histoire de Florida”

3) **Ginsberg, Allen** (1926-1997). “Howl,” “A Supermarket in California,” “Sunflower Sutra,” “America,” “Kaddish,” “To Aunt Rose,” “Last Night in Calcutta,” “Mugging,” “Sphincter,” “Personals Ad”

4) **Rich, Adrienne** (1929-2012). “Aunt Jennifer’s Tigers,” “Snapshots of a Daughter In Law,” “Face to Face,” “Planetarium,” “Diving into the Wreck,” “Power,” “Twenty-One Love Poems,” “Orion,” “A Valediction Forbidding Mourning,” “Grandmothers,” “Seven Skins,” “Fox,” “The Ninth Symphony of Beethoven Understood at Last as a Sexual Message,” “Rape,” “When We Dead Awaken: Writing as Re-Vision,” “The Burning of Paper Instead of Children”

5a) **Lowell, Robert** (1917-1977). “The Quaker Graveyard in Nantucket,” “After the Surprising Conversion,” “Commander Lowell,” “Waking in the Blue,” “Memories of West Street and Lepke,” “Skunk Hour,” “Waking Early Sunday Morning,” “Reading Myself,” “Grandparents,” “To Speak of Woe That Is In Marriage,” “For the Union Dead,” “Reading Myself,” “Dolphin,” “Epilogue”

OR

5b) **Plath, Sylvia** (1932-1963). “The Disquieting Muses,” “Metaphors,” “The Colossus,” “Morning Song,” “In Plaster,” “Tulips,” “Blackberrying,” “Elm,” “The Arrival of the Bee Box,” “The Applicant,” “Daddy,” “Fever 103°,” “Cut,” “Poppies in October,” “Ariel,” “Lady Lazarus,” “Edge”

6) **Baraka, Amiri** (1934-2014). “An Agony, As Now,” “A Poem for Speculative Hipsters,” “A Poem for Black Hearts,” “Legacy,” “A New Reality Is Better Than a New Movie!,” WISE, WHY’S, Y’S: “Wise 1,” “Y The Link Will Not Always Be ‘Missing’ #40”; “In the Funk World,” “Monk’s World,” “Black Dada Nihilismus”

In addition to these mandatory texts, students would be wise to read the introductions to both volumes of the *Norton Anthology of Modern and Contemporary Poetry*, 3rd edition (most of the mandatory poems can also be found in that anthology).

7a) **Howe, Susan** (b. 1937). “Thorow,” “Rückenfigur,”

OR

7b) **Hejinian, Lyn** (b. 1941). “The Rejection of Closure,” *My Life* (1987)

OR

7c) **Bernstein, Charles** (b. 1950). “Autonomy Is Jeopardy,” “The Kiwi Bird in the Kiwi Tree,”
“From The Lives of the Toll Takers,” “Have Pen, Will Travel,” “The Klupzy Girl,” “Of
Time and the Line,” “Wait,” “Whose Language,”

8a) **Ashbery, John** (b. 1927). *Self-Portrait in a Convex Mirror*

OR

8b) **O’Hara, Frank** (1926-1966). *Lunch Poems*, “Personism: A Manifesto”

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

10) **Goldsmith, Kenneth** (b. 1961). Selections from *No. 111* and *Fidget*

Canadian

1) **Kroetsch, Robert** (1927-2011). *The Ledger*

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

3) **Marlatt, Daphne** (b. 1942). “Touch to my Tongue”

4) **Nichol, bp** (1944-1988). *The Martyrology: Volume 5* and selections from *The Alphabet Game*

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

6) **Mouré, Erin** (b. 1955). Selections from *Sheep’s Vigil by a Fervent Person* (2001) and from *Pillage
Laud* (1999)

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

International

1) **Brathwaite, Kamau** (b. 1930). from *The Arrivants*: “Wings of a Dove,” “Calypso,” and
“Ogun”; “Trane”; “Stone”; “Irae”

2) **Walcott, Derek** (1930-). “A Far Cry from Africa,” “Laventille,” “The Sea is History,” “The
Season of Phantasmal Peace,” “The Fortunate Traveller,” “The Schooner *Flight*”

<p>UK</p> <p>1) Larkin, Philip (1922-1985). “Church Going,” “An Arundel Tomb,” “The Whitsun Weddings,” “Faith Healing,” “Talking in Bed,” “Sunny Prestatyn,” “High Windows,” “Sad Steps,” “This Be the Verse,” “Going, Going,” “Aubade”</p> <p>2) Hughes, Ted (1930-1998). “The Horses,” “The Thought-Fox,” “An Otter,” “Pike,” “Thistles,” “Second Glance at a Jaguar,” “Gog,” “Out,” “Wodwo,” “Crow’s First Lesson,” “Roe Deer,” “Orf,”</p> <p>3) Heaney, Seamus (1939-2013). “Digging,” “Death of a Naturalist,” “Requiem for the Croppies,” “Bogland,” “Anahorish,” “The Tollund Man,” “Bog Queen,” “The Balle Man,” “Punishment,” “Alphabets,” “Clearances,” “Electric Light,” “The Harvest Bow,” “The Haw Lantern,” “Anything Can Happen,” “Casualty,” “In Memoriam Francis Ledwidge”</p> <p>4a) Finlay, Ian Hamilton (1925-2006). pages 135-163 and various others from <i>Selections (Poets for the Millennium)</i></p> <p>OR</p> <p>4b) Cobbing, Bob (1920-2002.) <i>bill jubobe</i></p> <p>5) Bergvall, Carolyn (b. 1962). “Flèsh,” “8 Figs,” “Say: Parsley,” “Middling English”</p> <p>6) Boland, Eavan (b. 1944). "That the Science of Cartography is Limited," "The Pomegranate," "The Dolls Museum in Dublin," "Quarantine," "Atlantis—A Lost Sonnet," "Domestic Violence" "In Which the Ancient History I Learn is Not My Own"</p> <p>OR</p> <p>6b) Duffy, Carol Ann (b. 1955). “Warming Her Pearls,” “The Good Teachers,” “Medusa,” “Mrs Lazarus,” "Prayer," "Anne Hathaway," "Little Red-Cap,"</p>	
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DRAMA:	GUIDANCE:
<p>Albee, Edward. <i>Who’s Afraid of Virginia Woolf?</i> (1962)</p> <p>Bond, Edward. <i>Saved</i> (1965) <u>or</u> <i>Lear</i> (1972)</p> <p>Churchill, Caryl. <i>Cloud Nine</i> (1979) <u>or</u> <i>Top Girls</i> (1982) <u>or</u> <i>Far Away</i> (2000)</p> <p>Finley, Karen. <i>We Keep Our Victims Ready</i> (1990) <u>or</u> <i>Make Love</i> (2001)</p> <p>Fornes, Maria Irene. <i>Fefu and her Friends</i> (1977)</p> <p>Friel, Brian. <i>Translations</i> (1980)</p> <p>Fugard, Athol, John Kani, and Winston Ntshona. <i>The Island</i> (1972) <u>or</u> <i>Sizwe Bansi is Dead</i> (1971)</p> <p>Hansberry, Lorraine. <i>A Raisin in the Sun</i> (1961)</p> <p>Highway, Tomson. <i>Dry Lips Oughta Move to Kapuskasing</i> (1989)</p>	<p>To these twenty mandatory texts, students should add another five of their own choosing, for a total of 25.</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>Mamet, David. <i>Glengarry Glen Ross</i> (1984)</p> <p>Parks, Suzan-Lori. <i>Venus</i> (1996) <u>or</u> <i>Topdog/Underdog</i> (2002)</p> <p>Pinter, Harold. <i>The Homecoming</i> (1965)</p> <p>Sears, Djanet. <i>Harlem Duet</i> (1997)</p> <p>Shepard, Sam. <i>Buried Child</i> (1978) <u>or</u> <i>True West</i> (1980)</p> <p>Soyinka, Wole. <i>The Lion and the Jewel</i> (1959)</p> <p>Stoppard, Tom. <i>Rosencrantz and Guildenstern are Dead</i> (1968) <u>or</u> <i>Arcadia</i> (1993)</p> <p>Thompson, Judith. <i>Palace of the End</i> (2003)</p> <p>Tremblay, Michel. <i>Les Belle Soeurs</i> (1968) <u>or</u> <i>Hosanna</i> (1973)</p>	
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THEORY/CRITICISM:	GUIDANCE:
<p>Williams, Raymond. “Base and Superstructure in Marxist Cultural Theory”</p> <p>Fanon, Frantz. Selection from “On National Culture” in <i>The Wretched of the Earth</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>Liotard, Jean-François. “Defining the Postmodern”</p> <p>Foucault, Michel. “What Is an Author?” <u>and</u> “The Carceral,” both from <i>Discipline and Punish: The Birth of the Prison</i></p> <p>Baudrillard, Jean. Selection from “The Precession of Simulacra”</p> <p>Habermas, Jürgen. “The Public Sphere: An Encyclopedia Article” <u>and</u> “Modernity—An Incomplete Project”</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>Derrida, Jacques. “Exergue” <u>and</u> “The Exorbitant. Question of Method” from <i>Of Grammatology</i>; <u>and</u> selection from “Plato’s Pharmacy” in <i>Dissemination</i>; <u>and</u> selections from “Chapter 1: Injunctions of Marx” and “Chapter 3: Wears and Tears” in <i>Specters of Marx</i></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: Literature as a Socially Symbolic Act” in <i>Postmodernism and Consumer Society</i></p> <p>Said, Edward W. “Introduction” from <i>Orientalism</i> <u>and</u> selection from “Chapter 2, Section 2: Jane Austen and Empire” in <i>Culture and Imperialism</i></p> <p>Anderson, Benedict. “Chapter 3: The Origins of National Consciousness” from <i>Imagined Communities: Reflection on the Origin and Spread of Nationalism</i></p> <p>Kristeva, Julia. Selection from “Part I: The Semiotic and the Symbolic” in <i>Revolution in Poetic Language</i></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>Spivak, Gayatri Chakravorty. Selection from “Chapter 3: History: [Can the Subaltern Speak?]” in <i>A Critique of Postcolonial Reason</i></p>	<p>Of these twenty-five texts – all selections from the <i>Norton Anthology of Theory and Criticism</i> – students should choose twenty and then add another five of their choosing (either from this list or outside it), for a total of 25.</p>

<p>Haraway, Donna. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s"</p> <p>Latour, Bruno. "Why Has Critique Run Out of Steam? From Matters of Fact to Matters of Concern"</p> <p>Sedgwick, Eve Kosofsky. Selection from "Introduction" in <i>Between Men: English Literature and Male Homosocial Desire</i> and selection from "Introduction: Axiomatic" in <i>Epistemology of the Closet</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>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>Butler, Judith. Selections from "Preface" from "Chapter 3: Subversive Bodily Acts" in <i>Gender Trouble</i></p> <p>Berlant, Lauren and Michael Warner. "Sex in Public"</p> <p>Hardt, Michael and Antonio Negri. Selection from "Part 2, Section 4: Symptoms of Passage" in <i>Empire</i></p> <p>Halberstam, Judith. "The Good, The Bad, and the Ugly: Men, Women, and Masculinity"</p>	
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