

**University of Saskatchewan**  
**Department of English**  
**Ph.D. Field Examination**

Ph.D. students are required to take this examination to establish that they have sufficient understanding to conduct advanced research, teaching, and supervision in their identified field. The following lists comprise the areas in which the Department of English has set readings for Ph.D. students: American, Cultural Studies, English-Canadian, Indigenous Literature, Literary Theory, Literature by Women, Medieval, Modern and Contemporary British and Irish, Nineteenth-Century British, Postcolonial and Global South Literatures, Renaissance, Restoration/Eighteenth Century.

By **31 May of the first year of the doctorate**, the student must inform the Graduate Chair in writing of their intention to complete the Field Examination. This notification will include:

1. the student's choice of a departmental Fields Reading List (see above) representing two-thirds of the readings for the Field Examination;
2. the Candidate's List of readings constituting the final one-third of the readings, drafted in consultation with the Supervisor; and
3. the names of three faculty members comprising the Field Examining Committee who are to be consulted in the development of the Candidate's List of readings and who will set and evaluate the written and the oral components of the examination.

A meeting of the student with the Field Examining Committee will be convened by the Supervisor in May of the first year of the doctorate to facilitate this process. By **31 January of the second year of their doctorate**, all Ph.D.s are expected to complete the Field Examination.

Note: a candidate may choose to be examined in an area for which there is no list. Should this option be chosen, the candidate (in consultation with the Supervisor) will propose an area to the Graduate Committee at least twelve months before the examination is to be taken. If the Graduate Committee accepts the proposal and if three faculty members are willing to serve as examiners, the Ph.D. student (in consultation with the Supervisor and the Examining Committee) will prepare a reading list comparable in dimensions to those in areas for which set lists exist. At least six months before the examination is to be taken, this reading list is to be submitted to the Field Examining Committee for approval.

The candidate may write the examination either on one day (9:00-12:00, 1:30-4:30) or in two three-hour blocks on successive days. No aids are permitted in writing the examination. No less than a week and no more than two weeks after writing this examination, the candidate will attend an oral examination of no more than two hours' duration. This oral examination will be convened by the Graduate Chair (or designate) and be conducted by the three faculty examiners who set the written portion. In this oral examination, special attention may be paid to the candidate's own contributions to the reading list, especially as they relate to the candidate's dissertation topic, but all readings and written responses may be addressed.

The written component of the Field Examination must receive a pass before the oral component can be taken. Following the oral, an overall grade is assigned: Pass with Distinction, Pass, or Fail. If a Fail is assigned, the student may repeat the examination within three months of the initial examination. If repetition of the examination is necessary, it is usual that both the written and oral parts are required; the Field Examining Committee has discretion to require, however, that only the oral be retaken.

## CULTURAL STUDIES

Cultural studies is the study of “culture,” what Raymond Williams calls “one of the two or three most complicated words in the English language.” Cultural studies analyzes the artistic, social, political, and material texts and objects in our lives. As such, the field is a complex combination of literary and cultural theory, media studies, and historical and sociological practices, and it engages with popular culture, film and television, visual studies, and other material practices. “Primary texts” in this field are almost always theoretical texts or foundational examples of cultural studies in practice.

### Requirements

A student preparing for a field examination in cultural studies is *not* responsible for reading everything on list below. Instead, the student will work closely with their examining committee to create a bespoke reading list of roughly 70 texts in total. This bespoke reading list will be composed of:

1. **I. Cultural Studies (theory/practice)**: All the recommended texts from the Cultural Studies (theory/practice) master list.
2. **II. additional sections**: Read at least 2 texts from *each* section, as well as an additional 3 texts drawn from any section(s), depending on your interests and desired areas of specialization. Texts selected from the additional sections should total approximately 15.
3. **Student’s choice**: Approximately 15 additional texts chosen by the student, in consultation with the supervisor and the field examination committee. This portion constitutes the student’s “third” of the exam, per the general departmental requirements.

**\*\*In addition: See the section at the end of this document titled “Anthologies, Histories, and Introductions”\*\***

### I. Cultural Studies (theory/practice)—the master list

Adorno, Theodor and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception” (1947).  
Althusser, Louis. “Ideology and Ideological State Apparatuses” (1969).  
Arendt, Hannah. “The Crisis in Culture” (1968).  
Benjamin, Walter. “The Work of Art in the Age of Its Technological Reproducibility” (1935).  
Raymond Williams. *Keywords* (1985).  
Barthes, Roland. **one of:** *Mythologies* (1957), *Elements of Semiology* (1967).  
Bourdieu, Pierre. *Distinction* (1984).  
Brannigan, John. *New Historicism and Cultural Materialism* (1998).  
De Certeau, Michel. *The Practice of Everyday Life* (1980).  
Debord, Guy. *The Society of the Spectacle* (1995).  
Deleuze, Gilles and Félix Guattari, *A Thousand Plateaus* (1987): Introduction, Ch. 6, Ch. 12.

Derrida, Jacques. "Signature, Event, Context" (1977); *Specters of Marx* (1993): Ch. 1, Ch. 3  
 De Saussure, Ferdinand. *Course on General Linguistics* (1959): Introduction; Part One, Ch. 1; Part Two, Ch. 4 and Ch. 5)  
 Eagleton, Terry. *Ideology: An Introduction* (2007).  
 Easthope, Anthony. *Literary into Cultural Studies* (1991).  
 Foucault, Michel. **one of:** *The Archaeology of Knowledge* (1969), *Discipline and Punish* (1975), *The History of Sexuality, Vol. 1* (1976).  
 Freud, Sigmund. *The Interpretation of Dreams* (1900): Ch. 5, Ch. 6.  
 Gramsci, Antonio. "Hegemony, Intellectuals and the State" (~1929).  
 Guillory, John. *Cultural Capital* (1993).  
 Hall, Stuart. "Encoding/Decoding" (1973) and "Notes on Deconstructing 'The Popular'" (1981).  
 Hebdige, Dick. *Subculture: The Meaning of Style* (1979)  
 Jameson, Fredric. **one of:** *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981); *Postmodernism, Or The Cultural Logical of Late Capitalism* (1991); *The Geopolitical Aesthetic: Cinema and Space in the World System* (1992).  
 Levine, Lawrence. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (1990).  
 Lévi-Strauss, Claude. "The Structural Study of Myth" (1955).  
 Marx, Karl and Friedrich Engels. *The Communist Manifesto* (1848): "1. Bourgeois and Proletarians"; *Capital, Vol. 1* (1867): Ch. 1, section 4 "The Fetishism of Commodities."  
 Sontag, Susan. **one of:** *Against Interpretation* (1966); *Regarding the Pain of Others* (2003); *Illness as Metaphor* (1978).  
 Williams, Raymond. *Keywords* (1985).

## **II. additional sections**

The following categories indicate possible areas of specialization within the broader field of cultural studies. The usual disclaimers about such categorization apply: categories are necessarily incomplete, networks of relations and overlap exist among categories, many texts could be slotted into multiple categories, the list of categories itself is by no means exhaustive, etc. Refer to the instructions above for selections principles.

### **Globalization and Imperialism**

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy" (1990).  
 Bhabha, Homi. *Location of Culture* (1991).  
 Fanon, Frantz. *The Wretched of the Earth* (1961).  
 Hardt, Michael and Antonio Negri. *Empire* (2000).  
 Havey, David. *A Brief History of Neoliberalism* (2005).  
 Said, Edward. *Culture and Imperialism* (1993).  
 Tonda, Joseph. *Postcolonial Imperialism: Critique of the Society of Dazzlements* (2026).

### **Critical Race Studies**

Crenshaw, Kimberlé, et. al., eds. *Critical Race Theory: The Key Writings that Formed the Movement* (1995).

Gilroy, Paul. **one of:** *Ain't No Black in the Union Jack* (1987), *Against Race* (2002).  
hooks, bell. *Black Looks: Race and Representation* (2014).  
Juan, E. San. *Racism and Cultural Studies: Critiques of Multiculturalist Ideology and the Politics of Difference* (2002).  
Mullen, Harryette. "Optic White: Blackness and the Production of Whiteness" (1994).  
Said, Edward. *Orientalism* (1979).  
Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" (1999).

### **Media Studies**

Baudrillard, Jean. *Simulacra and Simulation* (1981).  
Bignell, Jonathan. *Postmodern Media Culture* (2007).  
Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 11<sup>th</sup> ed. (2016).  
Fiske, John and John Hartley. *Reading Television*. 2<sup>nd</sup> ed. (2004).  
Jenkins, Henry. *Convergence Culture* (2006).  
Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality* (1960).  
McLuhan, Marshall. *Understanding Media: The Extensions of Man* (1964).  
Mulvey, Laura. "Visual Pleasure and Narrative Cinema" (1975).  
Noble, Safiya Umoja. *Algorithms of Oppression* (2018).  
Ronell, Avital. *The Telephone Book: Technology, Schizophrenia, Electric Speech* (1989).  
Sontag, Susan. *On Photography* (1977).  
Staiger, Janet. *Media Reception Studies* (2005).  
Stam, Robert. *Film Theory: An Introduction* (2017).

### **Visual Studies**

Berger, John. *Ways of Seeing* (1990).  
Elkins, James. *Visual Studies: A Skeptical Introduction* (2003).  
Harriman, Robert and John Louis Lucaites. *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (2007).  
Mirzoeff, Nicholas. "What Is Visual Culture?" (2011).  
Mitchell, W. J. T. **one of:** *Iconology: Image, Text, Ideology* (1986), *What Do Pictures Want?: The Lives and Loves of Images* (2005)  
Reed, Arden. *Slow Art: The Experience of Looking, Sacred Images to James Turrell* (2017).

### **Gender and Culture**

Ahmed, Sara. *Living a Feminist Life* (2017).  
Bordo, Susan. *Unbearable Weight: Feminism, Western Culture, and the Body* (1993).  
Butler, Judith. *Gender Trouble*, 10<sup>th</sup> Anniversary ed. (1999): Preface (1999), Preface (1990), Ch. 3.  
Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist- Feminism in the Late Twentieth Century" (1991).  
McRobbie, Angela. *Feminism and Youth Culture*, 2nd ed. (2002).  
Rubin, Gayle. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality" (1984).  
Sedgwick, Eve Kosofsky. *Tendencies* (1993): "Nationalisms and Sexualities."

Skeggs, Beverley. *Formations of Gender and Class* (1997).

## **Popular Culture**

Athique, Adrian. *Transnational Audiences: Media Reception on a Global Scale* (2016).  
Geraghty, Lincoln. *Cult Collections: Nostalgia, Fandom and Collecting Popular Culture* (2014).  
Jenkins, Henry, Muziko Ito, and danah boyd. *Participatory Culture in a Networked Era* (2015).  
Radway, Janice. "Interpretive Communities and Variable Literacies: The Functions of Romance Reading" (1984).  
Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction* (2003).  
Turner, Graeme. *Understanding Celebrity* (2014).  
Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture* (1992).

## **Anthologies, Histories, and Introductions**

Because the history and identity of cultural studies is often generated and reinforced by anthologies, historical overviews, and introductions, knowing this field involves knowing your way around these types of texts and the politics of their construction. While you are not expected to read every word of every text in this list, use this list as a basis for organizing your thinking about cultural studies as a discipline (major periods, events, issues), and the major currents of cultural studies criticism and theory. Comparing recent editions of some of the texts with their prior editions might also be illuminating. In other words, familiarize yourself with the various versions of the canon of cultural studies criticism.

Barker, Chris and Emma A. Jane, eds. *Cultural Studies: Theory and Practice* (2016).  
Bhat, K. Sripad, ed. *Cultural Studies: Theory and Methodology* (2025).  
Cain, William E., ed. *Reconceptualizing American Literary/Cultural Studies* (1996).  
*Cultural Studies* (the journal).  
During, Simon. *Cultural Studies: A Critical Introduction* (2004).  
Grossberg, Lawrence, Cary Nelson, and Paula Treichler, eds. *Cultural Studies* (1991).  
Hall, Stuart. "Cultural Studies and Its Theoretical Legacies" (1992) and "The Emergence of Cultural Studies and the Crisis of the Humanities" (1990).  
Hartley, John. *A Short History of Cultural Studies* (2010).  
Hodkinson, Paul. *Media Culture & Society* (2024).  
Johnson, Richard. *The Practice of Cultural Studies* (2012).  
Lee, Richard E. *Life and Times of Cultural Studies* (2003).  
Lewis, Jeff. *Cultural Studies: The Basics* (2002).  
Longhurst, et al., eds. *Introducing Cultural Studies*, 3<sup>rd</sup> ed. (2016).  
Milner, Andrew and Jeff Browitt. *Contemporary Cultural Theory* (2013).  
Mookerjea, Szeman, and Faurscho, eds. *Canadian Cultural Studies: A Reader* (2009).  
Pickering, Michael. *Research Methods for Cultural Studies* (2008).  
Ryan, Michael. *Cultural Studies: An Anthology* (2008).  
Szeman, Imre and Timothy Kaposy, eds. *Cultural Theory: An Anthology* (2010).  
Turner, Graeme. *British Cultural Studies*. 3<sup>rd</sup> ed. (2003).