

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

Ph.D. candidates take this examination to establish that they have sufficient understanding to do advanced research and teaching in a specific field.

Field examinations are conducted twice yearly: in October and May. At least four months before examination, students must inform the Graduate Chair in writing of their intention to sit the examination.

Ph.D. students are to take this examination in May of the second year of the program or October of the third. The examination will be set and marked by three faculty specialists in the area that has been chosen by the candidate.

The following lists comprise the areas in which the Department of English has set readings for Ph.D. candidates: American, Commonwealth/Postcolonial, English-Canadian, Literary Theory, Literature by Women, Medieval, Modern British, Nineteenth-Century British, Renaissance, Restoration/Eighteenth Century, and Aboriginal Literature. Each candidate is either to select one of the areas listed here or to propose an examination in an area for which a list is not already set. The lists themselves are not exhaustive; each is to be taken as two-thirds of the reading to be undertaken for the examination, the final third to be drafted by the candidate in consultation with the supervisor. At least three months before examination, this list will be submitted to the candidate's Examining Committee for approval.

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 six 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 candidate (in consultation with the supervisor) will prepare a reading list comparable in dimensions to those in areas for which set lists exist. At least three months before the examination is to be taken, this reading list is to be submitted to the Examining Committee for approval.

The candidate may write the examination either on one day (9:00-12:00, 1:30-5:00) or in two three-hour blocks on successive days. 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, and conducted by the three faculty examiners who set the written portion. In this oral examination, special attention will be paid to the candidate's own contributions to the reading list, especially as they relate to the candidate's dissertation topic.

The written and oral components of the Ph.D. Field Examination are of equal value, and a composite grade is given. The grade will be given as one of the three following: Pass with Distinction, Pass, and Fail. If a Fail is given, the candidate must take the examination at the next time scheduled. If repetition of the examination is necessary, usually both the written and oral parts are required; the examining committee has discretion to require, however, that only the oral be retaken.

# Indigenous

## Indigenous Field Examination

This exam covers the field of Indigenous literature in English, which is conceived broadly to include traditional and non-traditional literary forms. Your list should reflect a diversity of authors and reading communities, as well as the historical, regional, and generic range of the field. Use it as an opportunity to read widely and deeply to prepare yourself as a teacher-scholar or other professional in this field. To guide you in this reading, the faculty specialists in the area have devised a three-part list, and you will contribute a fourth part.

You should focus first and foremost on the primary texts in List 1 below, reading all of the poetry, drama, non-fiction, and storytelling sections and 75% of the prose narrative section. Read 75% of the secondary texts in List 2 to organize your thinking about Indigenous literary history (major periods, events, issues), and the major currents of Indigenous literary criticism and theory. Familiarize yourself as well with the various incarnations of the overall and genre-specific canons of the field found in the anthologies in List 3.

To compose List 4, your portion of the reading list, you should consult closely with your supervisor, who in turn will consult the other Indigenous specialists in the Department. Your list should include the primary and critical texts related to your dissertation topic plus cultural, historical, biographical, and/or political materials that will contextualize your specific area of study (20-25 works in total).

### **LIST 1: PRIMARY TEXTS**

#### **Poetry:**

Representative Selections by

Pauline Johnson

Simon Ortiz

Rita Joe

Daniel David Moses

Joy Harjo

Annharte

Jeannette Armstrong

Gregory Scofield

Kateri Akiwenzie-Damm

Armand Garnet Ruffo

Louise Halfe

Marilyn Dumont

Marvin Francis

Chrystos

Lucy Tapahonso

Sharron Proulx-Turner

Gwen Benaway

**Prose Narrative:**

Lydia Campbell, *Sketches of a Labrador Life by a Labrador Woman*

Edward Ahenakew, *Voices of the Plains Cree*

Maria Campbell, *Halfbreed*

James Welch, *Winter in the Blood*

Leslie Marmon Silko, *Ceremony*

Beatrice Culleton Mosionier, *In Search of April Raintree*

Louise Erdrich, *Love Medicine*

Ruby Slipperjack, *Honour the Sun*

Jeanette Armstrong, *Slash*

Beth Brant, *Food and Spirits*

Thomas King, *Green Grass, Running Water*

Alootook Ipellie, *Arctic Dreams and Nightmares*

Lee Maracle, *Ravensong*

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*

Richard Wagamese, *Keeper n'Me*

Lorne Simon, *Stones and Switches*

Richard Van Camp, *The Lesser Blessed* and *The Moon of Letting Go*

Tomson Highway, *Kiss of the Fur Queen*

N. Scott Momaday, *House Made of Dawn*

Eden Robinson, *Monkey Beach*

Warren Cariou, *Lake of the Prairies*

Cherie Dimaline, *Red Rooms*

Tracey Lindberg, *Birdie*

Katherena Vermette, *The Break*

Janet Campbell Hale, *The Jailing of Cecelia Capture*

D'Arcy McNickel, *The Surrounded*

John Joseph Matthews, *Sundown*

Linda Hogan, *Mean Spirit*

Dawn Dumont, *Nobody Cries at Bingo*

**Drama:**

Tomson Highway, either *The Rez Sisters* or *Dry Lips Oughta Move to Kapuskasing*

Maria Campbell, *The Book of Jessica*

Daniel David Moses, *Almighty Voice and his Wife*

Monique Mojica, *Princess Pocahontas and the Blue Spots*

Ian Ross, *fareWel*

Yvette Nolan, *Annie Mae's Movement*

Drew Hayden Taylor, *AlterNatives*

Marie Clements, *Burning Vision*

Kevin Loring, *Where the Blood Mixes*  
Kenneth T. Williams, *Café Daughter*  
*DraMétis: three Métis plays* (Greg Daniels, Marie Clements, Margo Kane)

**Non-fiction:**

Howard Cardinal, *The Unjust Society*  
Howard Adams, *Prison of Grass: Canada from a Native Point of View*  
Basil Johnston, *The Manitous: The Spiritual World of the Ojibways*  
Brian Maracle, *Back on the Rez*  
Lee Maracle, *I Am Woman*  
Neal McLeod, *Cree Narrative Memory*  
Thomas King, *The Truth About Stories* or *The Inconvenient Indian*  
Janet Campbell Hale, *Bloodlines*  
Yvonne Johnson and Rudy Wiebe, *Stolen Life: The Journey of a Cree Woman*  
Mini Aodla Freeman, *Life Among the Qallunaat*, ed. Keavy Martin, Julie Rak & Norma Dunning  
N. Scott Momaday, *The Way to Rainy Mountain*  
Zitkála-Šá, *American Indian Stories*  
Abraham Ulrikab, *The Diary of Abraham Ulrikab*, ed. Hartmut Lutz Robert Arthur Alexie,  
*Porcupines and China Dolls*  
Bev Sellars, *They Called Me Number One.*  
Basil Johnston, *Indian School Days*  
Christy Jordan-Fenton & Margaret Pokiak-Fenton, *Fatty Legs: A True Story*  
Anahareo, *Devil in Deerskins*, ed. Sophie McCall  
George Copway (Kahgegagahbowh), *Life, Letters and Speeches* (selections)

**Storytelling:**

*Call Me Hank*, eds. Keith Carlson and Kristina Fagan  
*Shaking the Pumpkin: Traditional Poetry of the Indian North Americas*, ed. Jerome Rothenberg  
Beverly Hungry Wolf, *The Ways of My Grandmothers*  
Harry Robinson, *Write It On Your Heart*  
Julie Cruikshank, *Life Lived Like a Story*  
*Coming to Light: Contemporary Translations of the Native Literatures of North America*, ed.  
Brain Swann  
Maria Campbell, *Stories of the Road Allowance People*  
*A Story as Sharp as a Knife: Classical Haida Mythtellers and Their World*, trans. Robert  
Bringhurst  
Alexander Wolfe, *Earth Elder Stories*  
Leslie Marmon Silko, *Storyteller*

## **LIST 2: LITERARY AND CULTURAL CRITICISM AND HISTORY**

Robert Berkhofer, *The White Man's Indian*

Daniel Francis, *The Imaginary Indian*

*Looking at the Words of Our People*, ed. Jeannette Armstrong

Greg Sarris, *Keeping Slug Woman Alive*

Robert Warrior, *Tribal Secrets*

Suzanne Fournier and Ernie Crey, *Stolen From Our Embrace*

Gerald Vizenor, *Fugitive Poses*

Craig Womack, *Red on Red: Native American Literary Separatism*

*(Ad)dressing Our Words: Aboriginal Perspectives on Aboriginal Literature*, ed. Armand Garnet Ruffo

Helen Hoy, *How Should I Read These?*

Drew Hayden Taylor, *Me Funny or Me Sexy*

Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*  
*Aboriginal Drama and Theatre*, ed. Rob Appleford

Renate Eigenbrod, *Travelling Knowledges*

Jace Weaver, Craig Womack, and Robert Warrior. *American Indian Literary Nationalism*

Daniel Justice, *Our Fire Survives the Storm*

Sam McKegney, *Magic Weapons*

Womack et al., *Reasoning Together*

Renate Eigenbrod and Renee Hulan, *Aboriginal Oral Traditions*

Jo-Ann Episkenew, *Taking Back Our Spirits*

Emma LaRocque, *When the Other is Me*

Deanna Reder, ed. *Troubling Tricksters*

Sophie McCall, *First Person Plural*

Kim Anderson, *Life Stages and Native Women*

Keavy Martin, *Stories in a New Skin: Approaches to Inuit Literature*

Leanne Simpson, *Dancing on Our Turtle's Back*

Daniel Heath Justice, *Why Indigenous Literatures Matter*

*Learn, Teach, Challenge: Approaches to Indigenous Literatures*, ed. Deanna Reder and Linda Morra

*Introduction to Indigenous Literary Criticism in Canada*, ed. Heather Mcfarlane and Armand Garnet Ruffo

Elizabeth Cook-Lynn, *Why I Can't Read Wallace Stegner, and Other Essays: A Tribal Voice.*

## **LIST 3: ANTHOLOGIES**

*Paper Stays Put: A Collection of Inuit Writing*, Ed. Robin Gedalof

*Our Bit of Truth: An Anthology of Canadian Native Literature*, ed. Agnes Grant

*All My Relations: An Anthology of Contemporary Canadian Native Fiction*, ed. Thomas King  
(esp. introductory essay by King)

*Native Poetry in Canada*, ed. Jeannette Armstrong and Lally Grauer  
*Staging Coyote's Dream: An Anthology of First Nations Drama in English*, ed. Ric Knowles and Monique Mojica  
*Literature Amerindienne du Quebec*, ed. Maurizio Gatti  
*An Anthology of Canadian Native Literature in English*, ed. Daniel David Moses  
*Across Cultures, Across Borders: Canadian Aboriginal and Native American Literatures*, ed. Paul DePasquale, Renate Eigenbrod and Emma LaRoque  
*Sovereign Erotics: A Collection of Two-Spirit Literature*, ed. Qwo-Li Driskill, Daniel Justice  
*Read, Listen, Tell: Indigenous Stories from Turtle Island*, ed. Sophie McCall, Deanna Reder, David Gaetner, Gabrielle L'Hirondelle Hill  
*Walking the Clouds: An Anthology of Indigenous Science Fiction*, ed. Grace Dillon  
*Without Reservation: Indigenous Erotica*, ed. Kateri Akiwenzie-Damm  
*Manitowapow: Aboriginal Writings from the Land of Water*, ed. Niigaanwewidam James Sinclair and Warren Cariou