

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 and Contemporary British and Irish, Nineteenth-Century British, Renaissance, and Restoration/Eighteenth Century. 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 set 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.

MODERN AND CONTEMPORARY BRITISH AND IRISH

Fiction

Joseph Conrad, *Lord Jim* (1900) **and** *Heart of Darkness* (1902)
James Joyce, *Dubliners* (1914) **and** *A Portrait of the Artist as a Young Man* (1914-1915)
D.H. Lawrence, stories from *The Prussian Officer and Other Stories* (1914) **and** *Lady Chatterley's Lover* (1928)
Ford Madox Ford, *The Good Soldier* (1915)
Rebecca West, *Return of the Soldier* (1918)
E.M. Forster, *A Passage to India* (1924)
Virginia Woolf, *To the Lighthouse* (1927)
Aldous Huxley, *Brave New World* (1932)
Evelyn Waugh, *A Handful of Dust* (1934)
Christopher Isherwood, *The Berlin Stories* (1935)
Flann O'Brien, *At Swim-Two-Birds* (1939)
W. Somerset Maugham, *The Razor's Edge* (1944)
Elizabeth Bowen, *The Heat of the Day* (1948)
George Orwell, *1984* (1949)
Graham Greene, *The Third Man* (1950)
Kingsley Amis, *Lucky Jim* (1954)
Sam Selvon, *The Lonely Londoners* (1956)
Alan Sillitoe, *Saturday Night and Sunday Morning* (1958)
Edna O'Brien, *The Country Girls* (1960)
Muriel Spark, *The Prime of Miss Jean Brodie* (1961)
Anthony Burgess, *A Clockwork Orange* (1962)
Jean Rhys, *Wide Sargasso Sea* (1966)
John Fowles, *The French Lieutenant's Woman* (1969)
Iris Murdoch, *The Black Prince* (1973)
Angela Carter, *The Bloody Chamber* (1979)
Salman Rushdie, *Midnight's Children* (1981)
J. G. Ballard, *Empire of the Sun* (1984)
Kazuo Ishiguro, *The Remains of the Day* (1989)
Jeannette Winterson, *Sexing the Cherry* (1989)
Hanif Kureishi, *The Buddha of Suburbia* (1990)
Pat Barker, *Regeneration* (1991)
Irvine Welsh, *Trainspotting* (1993)
Sarah Waters, *Tipping the Velvet* (1998)
Ian MacEwan, *Atonement* (2001)
Zadie Smith, *On Beauty* (2005)
Hilary Mantel, *Wolf Hall* (2009)

Poetry

Candidates should read a substantial selection of poems by each of the poets listed below. Selections can be found in the *Anthology of Twentieth-Century British & Irish Poetry* (ed. Keith Tuma, Oxford UP, 2001) and/or *The Norton Anthology of Modern and Contemporary Poetry* (2 vols.) (ed. Jahan Ramazani et al., Norton, 2003). For critical contexts and periodization candidates are advised, but not required, to

consult *Twentieth-Century British & Irish Poetry: Hardy to Mahon* (eds. Michael O'Neill and Madeleine Callaghan, Blackwell, 2011) and *A History of Twentieth-Century British Women's Poetry* (eds. Jane Dowson and Alice Entwistle, Cambridge UP, 2005).

Thomas Hardy (1840-1928)
W.B. Yeats (1865-1939)
Mina Loy (1882-1966)
Siegfried Sassoon (1886-1967)
Hope Mirrlees (1887-1978): *Paris: A Poem* (1920) (ed. Julia Briggs, in *Gender and Modernism* (ed. Bonnie Kime Scott, 2007)
Edith Sitwell (1887-1964)
T. S. Eliot (1888-1965)
Isaac Rosenberg (1890-1918)
Hugh MacDiarmid (1892-1978)
Wilfred Owen (1893-1918)
David Jones (1895-1974)
Basil Bunting (1900-1985)
Stevie Smith (1902-1971)
Patrick Kavanagh (1904-1967)
W. H. Auden (1907-1973)
Louis MacNeice (1907-1963)
Dylan Thomas (1914-1953)
Philip Larkin (1922-1985)
Thom Gunn (1929-2004)
Ted Hughes (1930-1998)
Fleur Adcock (b. 1934)
Seamus Heaney (1939-2013)
Eavan Boland (b. 1944)
Liz Lochhead (b. 1947)
Medbh McGuckian (b. 1950)
Paul Muldoon (b. 1951)
Linton Kwesi Johnson (b. 1952)
Carol Ann Duffy (b. 1955)
Benjamin Zephaniah (b. 1958)
Jackie Kay (b. 1961)

Drama

G.B. Shaw, *Man and Superman* (1903) **and** *Saint Joan* (1923)
J.M. Synge, *The Playboy of the Western World* (1907)
W. B. Yeats, *Cathleen Ni Houlihan* (1902; with Lady Gregory) **and** *The Hawk's Well* (1916)
Sean O'Casey, *Juno and the Paycock* (1924)
J. M. Barrie, *Peter Pan* (1928)
T.S. Eliot, *Murder in the Cathedral* (1935)
Noël Coward, *Blithe Spirit* (1941)
Samuel Beckett, *Waiting for Godot* (1953) **and** *Krapp's Last Tape* (1958)
John Osborne, *Look Back in Anger* (1956)
Shelagh Delaney, *A Taste of Honey* (1958)
Brendan Behan, *The Hostage* (1958)

John Arden, *Serjeant Musgrave's Dance* (1959)
Harold Pinter, *The Caretaker* (1960)
Joan Littlefield and the Theatre Workshop, *Oh What a Lovely War* (1963)
Joe Orton, *Entertaining Mr Sloane* (1964)
Edward Bond, *Saved* (1965)
Peter Nichols, *A Day in the Death of Joe Egg* (1967)
David Storey, *Home* (1970)
Simon Gray, *Butley* (1971)
Tom Stoppard, *Travesties* (1974) **and** *Arcadia* (1993)
Peter Shaffer, *Amadeus* (1979)
Brian Friel, *Translations* (1980)
Caryl Churchill, *Top Girls* (1982)
Sarah Kane, *Blasted* (1995)
Mark Ravenhill, *Shopping and F**king* (1996)
Ayub Khan-Din, *East is East* (1997)
Martin McDonough, *A Skull in Connemara* (1997)
Gregory Burke, *Black Watch* (2006)
Jez Butterworth, *Jerusalem* (2009)

Non-fiction

Joseph Conrad, Preface to *The Nigger of the "Narcissus"* (1897)
W. B. Yeats, "Symbolism of Poetry" (1900) **and** "A General Introduction for my Work" (1938)
T. E. Hulme, "A Lecture on Modern Poetry" (1908)
Wyndham Lewis, "Bless England" (1914-15)
Mina Loy, "Feminist Manifesto" (1914)
Proclamation of the Irish Republic (1916)
T. S. Eliot, "Reflections on Vers Libre" (1917) **and** "Tradition and the Individual Talent" (1919) **and**
"The Metaphysical Poets" (1921) **and** "Ulysses, Order and Myth" (1923)
Virginia Woolf, "Mr. Bennett and Mrs. Brown" (1924) **and** *A Room of One's Own* (1929)
Robert Graves, *Goodbye To All That* (1929)
Q. D. Leavis, "Caterpillars of the Commonwealth Unite!" (1938)
George Orwell, *Homage to Catalonia* (1938)
F. R. Leavis, *The Great Tradition* (1948)
E. M. Forster, *Aspects of the Novel* (1956)
Raymond Williams, "Culture is Ordinary" (1958) **and** "When Was Modernism?" (1989)
Martin Esslin, "The Theatre of the Absurd" (1960)
Conservative General Election Manifesto (1979)
Terry Eagleton, "Capitalism, Modernism, and Postmodernism" (1985)
Fred D'Aguiar, "Against Black British Literature" (1989)
Homi K. Bhabha, "Of mimicry and man: the ambivalence of colonial discourse" (1984)
Zadie Smith, "Speaking in Tongues" (2009)