

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, 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.

NINETEENTH CENTURY

Edmund Burke, from *Reflections on the Revolution in France*
Thomas Paine, from *Common Sense*
Charlotte Smith, from *Elegiac Sonnets*
William Godwin, from *Political Justice*
Helen Maria Williams, from *Letters written in France*
William Blake, *Songs of Innocence and Experience, Marriage of Heaven and Hell* **and**
Visions of the Daughters of Albion
Mary Wollstonecraft, from *Vindication of the Rights of Women*
Mary Robinson, from *Lyrical Tales*
Joanna Baillie, “Introductory Discourse”
James Hogg, *The Private Memoirs and Confessions of a Justified Sinner*
William Wordsworth, *Lyrical Ballads* (1798), from *Lyrical Ballads* (1800), “Preface to
the Lyrical Ballads” (1802), “Resolution and Independence,” *The Two Part*
Prelude (1799), **and** *The Thirteen Book Prelude*
Dorothy Wordsworth, from *Grasmere Journals*
Walter Scott, from *Lay of the Last Minstrel* **AND** one of *Waverley, Rob Roy, The Heart*
of Midlothian, or Old Mortality
Samuel Taylor Coleridge, “The Eolian Harp,” “This Lime-tree Bower my Prison,”
“Kubla Khan,” “Rime of the Ancient Mariner,” “Frost at Midnight,” “Fears in
Solitude,” “Christabel,” “Dejection: An Ode,” **and** from *Biographia Literaria*
Jane Austen, *Pride and Prejudice, Emma or Mansfield Park*
Charles Lamb, from *Essays of Elia*
William Hazlitt, “On Gusto,” **and** “Mr. Coleridge,” “Lord Byron,” and “Mr. Jeffrey”
from *The Spirit of the Age*
Charles Maturin, *Melmoth the Wanderer*
Thomas DeQuincey, from *Confessions of an English Opium Eater* **and** “On the
Knocking at the Gate in *Macbeth*”
George Gordon, Lord Byron, from *Childe Harold’s Pilgrimage*, “She Walks in Beauty,”
“Prometheus,” “Darkness,” **and** *Don Juan* (Cantos I and II)
Percy Bysshe Shelley, “Hymn to Intellectual Beauty,” “Mont Blanc,” “Ozymandias,”
“Ode to the West Wind,” “England in 1819,” from *Prometheus Unbound*, “The
Mask of Anarchy,” “A Defence of Poetry,” **and** “Adonais”
Felicia Hemans, from *Records of Woman*
John Clare, “I Am,” “Pastoral Poesy,” “Badger,” “Invite to Eternity,” “A Vision,”
“Clock-a-Clay,” “Mouse’s Nest,” **and** “Song (Secret Love)”
John Keats, “Hyperion: A Fragment,” “The Eve of St. Agnes,” Odes, **and** selections from
Letters
Thomas Carlyle, “On History,” “Characteristics,” *Sartor Resartus*, **and** *Past and Present*
Mary Shelley, *Frankenstein or The Last Man*
Harriet Martineau, *Autobiography or How to Observe Morals and Manners*
John Stuart Mill, “What is Poetry,” *The Subjection of Women*, **and** *Autobiography*
Elizabeth Barrett Browning, “Sonnets from the Portuguese” **and** *Aurora Leigh*, Books I-

Alfred, Lord Tennyson, “Mariana,” “Ulysses,” “The Lady of Shalott,” “The Lotus-eaters,” **and** *In Memoriam*

Elizabeth Gaskell, *Mary Barton*, *North and South*, **or** *Ruth*

William Thackeray, *Vanity Fair*

Charles Dickens, *Dombey and Son*, *Bleak House*, **or** *Great Expectations*

Robert Browning, “Porphyria’s Lover,” “My Last Duchess,” “Childe Roland to the Dark Tower Came,” “Fra Lippo Lippi,” “An Epistle of Karshish,” “Caliban upon Setebos,” “James Lee’s Wife,” **and** from *The Ring and the Book*

Anthony Trollope, *Barchester Towers*, *The Eustace Diamonds*, *Orley Farm* **OR** *The Way We Live Now*

Charlotte Bronte, *Jane Eyre* **or** *Villette*

Emily Bronte, *Wuthering Heights*

John Ruskin, from *Modern Painters*, “The Savageness of Gothic Architecture,” **and** *Unto this Last*

George Eliot, selected Essays, **AND** *Adam Bede*, *Mill on the Floss*, **or** *Middlemarch*

Florence Nightingale, *Cassandra*

Matthew Arnold, “Empedocles on Etna,” “The Buried Life,” “Stanzas from the Grande Chartreuse,” “The Function of Criticism at the Present Time,” **and** *Culture and Anarchy*

Wilkie Collins, *The Woman in White*, *No Name*, **or** *The Moonstone*

George MacDonald, *Phantastes* **or** *Lilith*

George Meredith, “Modern Love,” **and** *The Ordeal of Richard Feverel* **or** *The Egoist*

Dante Rossetti, “The Blessed Damozel,” “Jenny,” **and** “Willowwood”

Christina Rossetti, “Goblin Market,” “Monna Innominata,” **and** “In an Artist’s Studio”

Lewis Carroll, *Alice’s Adventures in Wonderland*

William Morris, “The Defence of Guinevere,” “The Haystack in the Floods,” **and** “Rapunzel”

Algernon Swinburne, “The Garden of Proserpine,” “Ave Atque Vale,” **and** “Anactoria”

Walter Pater, “Preface,” “The School of Giorgione,” **and** “Conclusion” from *The Renaissance*

Thomas Hardy, *The Return of the Native*, *Tess of the d’Urbervilles*, **or** *Jude the Obscure*

Gerard Manley Hopkins, “God’s Grandeur,” “The Windhover,” “Spring,” “Pied Beauty,” “Felix Randal,” “As Kingfishers Catch Fire,” “Spelt from Sibyl’s Leaves,” **and** “That Nature is a Heraclitean Fire, and of the Comfort of the Resurrection”

Edmund Gosse, *Father and Son*

Robert Louis Stevenson, “Thrawn Janet” **and** *Weir of Hermiston*

Oscar Wilde, “The Decay of Lying,” “The Critic as Artist,” *The Importance of Being Earnest*

George Bernard Shaw, *Mrs. Warren’s Profession*