

**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.

AMERICAN

Non-fiction

John Winthrop, *A Model of Christian Charity*; selections from *The Journal of John Winthrop*
 William Bradford, *Of Plymouth Plantation*
 Jonathan Edwards, *Sinners in the Hands of an Angry God*
 Thomas Jefferson *et al.*, *The Declaration of Independence*
 Thomas Paine, *Common Sense*
 Benjamin Franklin, *Autobiography*
 Ralph Waldo Emerson, “Nature,” “The American Scholar,” “The Divinity School Address,”
 “Self-Reliance,” “The Poet,” **and** “Experience”
 Margaret Fuller, *Woman in the Nineteenth Century*
 Henry David Thoreau, *Walden, or Life in the Woods* **and** “Resistance to Civil Government”
 Frederick Douglass, *Narrative of the Life of Frederick Douglass*
 W.E.B. DuBois, *The Souls of Black Folk*
 Henry Adams, *The Education of Henry Adams*
 Henry James, “The Art of Fiction”
 T.S. Eliot, “Tradition and the Individual Talent” **and** “The Metaphysical Poets”
 Ezra Pound, “The Tradition,” “Vorticism,” [other selected nonfiction]
 William Carlos Williams, *In the American Grain*
 Walt Whitman, “Democratic Vistas”
 Booker T. Washington, *Up From Slavery*
 Truman Capote, *In Cold Blood*
 James Agee, *Let Us Now Praise Famous Men*
 Betty Friedan, *The Feminine Mystique*
 Rachel Carson, *Silent Spring*
 Lionel Trilling, *The Liberal Imagination*
 James Baldwin, “Notes of a Native Son”
 Joan Didion, “The White Album”
 Norman Mailer, “The White Negro”
 Michael Warner, “Tongues Untied: Memoirs of a Pentecostal Boyhood”

FICTION

James Fennimore Cooper, *The Deerslayer* **or** *The Prairie*
 Nathaniel Hawthorne, *The Scarlet Letter* **and** selected tales in *The Norton Anthology* (current edition)
 Edgar Allan Poe, selected tales in *the Norton Anthology* (current edition)
 Herman Melville, *Moby Dick* **and** selected tales in *The Norton Anthology* (current edition)
 Harriet Beecher Stowe, *Uncle Tom’s Cabin*
 Samuel Clemens [Mark Twain], *The Adventures of Huckleberry Finn*
 Henry James, *The Ambassadors* **or** *Portrait of a Lady* **and** fiction from *The Norton Anthology* (current edition)
 Kate Chopin, *The Awakening*
 Edith Wharton, *The House of Mirth*

Stephen Crane, *The Red Badge of Courage*
 Theodore Dreiser, *Sister Carrie*
 Frank Norris, *McTeague* **or** *The Octopus*
 Willa Cather, *My Ántonia* **or** *The Professor's House*
 Zora Neale Hurston, *Their Eyes Were Watching God*
 Ernest Hemingway, *The Sun Also Rises* **or** *Farewell to Arms* **and** selected short stories
 F. Scott Fitzgerald, *The Great Gatsby* **and** selected short stories
 William Faulkner, **3 of:** *The Sound and the Fury*; *Absalom, Absalom*; *As I Lay Dying*; *Light in August*
 Richard Wright, *Native Son*
 Flannery O'Connor, *Wise Blood* **or** *The Violent Bear It Away* **and** selected short stories
 J.D. Salinger, *The Catcher in the Rye*
 Vladimir Nabokov, *Lolita*
 N. Scott Momaday, *The Way to Rainy Mountain* **or** *House Made of Dawn*
 Thomas Pynchon, *The Crying of Lot 49*
 Saul Bellow, **2 of:** *Herzog*; *Augie March*; *Seize the Day*; *Henderson the Rain King*
 Toni Morrison, *Beloved*
 Jean Toomer, *Cane*

William Dean Howells, *Rise of Silas Lapham* **or** *A Hazard of New Fortunes*
 Charlotte Perkins Gilman, "The Yellow Wall-paper"
 Sherwood Anderson, *Winesburg, Ohio*
 John Dos Passos, *USA* (trilogy) **or** *Manhattan Transfer*
 Ralph Ellison, *Invisible Man*
 Don DeLillo, *White Noise*
 John Steinbeck, *The Grapes of Wrath*
 Sinclair Lewis, *Babbitt*
 Joseph Heller, *Catch-22*
 David Foster Wallace, *Infinite Jest* **or** *Brief Interviews with Hideous Men*
 Jonathan Franzen, *The Corrections*
 Jonathan Safran Foer, *Everything is Illuminated* **or** *Extremely Loud and Incredibly Close*
 Leslie Marmon Silko, *Ceremony*
 Sherman Alexie, *Reservation Blues* **or** *Ten Little Indians*
 Bret Easton Ellis, *Less Than Zero* **or** *American Psycho*

Candidates will also read representative selections of fiction or non-fiction by five writers in the following list.

John Barth, *Lost in the Funhouse*
 Donald Barthelme, selected short stories
 William Burroughs, *Naked Lunch*
 Ann Beattie, *Chilly Scenes of Winter*
 Raymond Carver, *What We Talk About
 When We Talk About Love*
 John Cheever, *The Wapshot Chronicle*
 E.L. Doctorow, *Ragtime* **or** *The March*

Louise Erdrich, *Love Medicine* **or** *Tracks*
 Richard Ford, *Independence Day*
 Gail Godwin, *The Odd Woman*
 Sarah Orne Jewett, *Country of the Pointed
 Firs*
 Norman Mailer, *An American Dream* **or** *The
 Executioner's Song*
 Bernard Malamud, *The Assistant*

Mary McCarthy, *The Groves of Academe*
 Joyce Carol Oates, selected short stories
 Tillie Olsen, *Tell Me a Riddle*
 Dorothy Parker, *Enough Rope*
 Walker Percy, *The Moviegoer*
 Katherine Anne Porter, selected short stories
 Philip Roth, *Portnoy's Complaint* **or** *The Plot Against America* **or** *The Human Stain*
 Wallace Stegner, *Angle of Repose*
 William Styron, *Lie Down in Darkness* **or** *The Confessions of Nat Turner*
 Ann Tyler, *The Accidental Tourist* **or** *Breathing Lessons*
 John Updike, *Rabbit, Run* **or** *Terrorist*
 Alice Walker, *The Color Purple*
 Eudora Welty, selected short stories
 Tom Wolfe, *The Electric Kool-Aid Acid Test* **or** *The Bonfire of the Vanities*
 Nathanael West, *The Day of the Locust*

Djuna Barnes, *Nightwood*
 Carson McCullers, *The Ballad of the Sad Café* **or** *The Heart is a Lonely Hunter*
 Upton Sinclair, *The Jungle*
 Kurt Vonnegut, *Slaughterhouse Five*
 Ursula K. Le Guin, *The Left Hand of Darkness* **or** *The Dispossessed*
 Kathy Acker, *Don Quixote* **or** *Great Expectations*
 Paul Auster, *The New York Trilogy*
 Bobbie Ann Mason, *In Country*
 Cormac McCarthy, *Blood Meridian* **or** *The Crossing* **and** *The Road*
 Jack Kerouac, *On the Road*
 James Baldwin, *Giovanni's Room* **or** *Go Tell It on the Mountain*
 Sandra Cisneros, *The House on Mango Street*
 Ken Kesey, *One Flew Over the Cuckoo's Nest*

POETRY

Students should read a substantial selection (from *The Norton Anthology* or *The Heath Anthology*) of poems by each of the following.

Anne Bradstreet
 Edward Taylor
 William Cullen Bryant
 John Greenleaf Whittier
 Henry Wadsworth Longfellow
 Walt Whitman
 Emily Dickinson
 Edwin Arlington Robinson
 Robert Frost
 Wallace Stevens
 William Carlos Williams
 Sylvia Plath
 Ezra Pound
 Robinson Jeffers
 T.S. Eliot
 John Crowe Ransom **or** Robert Penn Warren
 e.e. cummings
 Langston Hughes

Theodore Roethke
 Richard Wilbur
 Adrienne Rich
 Gary Snyder

 Marianne Moore
 Elizabeth Bishop
 Denise Levertov
 Amiri Baraka
 John Berryman
 Robert Duncan
 Allen Ginsberg
 John Ashbery
 Gertrude Stein
 Charles Olson
 Robert Creeley
 Robert Lowell
 Jack Spicer

*Note: Students doing work in modern poetry and poetics should be aware of – and reasonably acquainted with – the considerable legacy of the long poem and poetic sequence, including (in addition to the relevant longer poems by Eliot, Stevens, Crane, and Ginsberg): Ezra Pound’s *Cantos*; William Carlos Williams’ *Paterson*; Gertrude Stein’s *Stanzas in Meditation*; Louis Zukofsky’s “A”; Charles Olson’s *Maximus Poems*; Robert Lowell’s *History*; John Berryman’s *Dream Songs*; Edward Dorn’s *Gunslinger*; Gary Snyder’s *Mountains and Rivers Without End*; John Ashbery’s *Three Poems* and *Flow Chart*; James Merrill’s *Changing Light at Sandover*

DRAMA

Eugene O’Neill, *A Long Day’s Journey into Night*
 Tennessee Williams, *A Streetcar Named Desire* **and** *Glass Menagerie*
 Arthur Miller, *The Death of a Salesman* **and** *The Crucible*
 Clifford Odets, *Waiting for Lefty* **or** *Awake and Sing*
 William Inge, *Picnic* **or** *Bus Stop*
 Edward Albee, *Who’s Afraid of Virginia Woolf?*
 David Mamet, *Sexual Perversity in Chicago* **or** *Glengarry Glen Ross*

Thornton Wilder, *Our Town*
 Tony Kushner, *Angels in America* (Parts 1 and 2)
 Lorraine Hansbury’s *A Raisin in the Sun*
 Susan Glaspell’s *Trifles*
 Lillian Hellman, *The Children’s Hour* **or** *The Little Foxes* **or** *Toys in the Attic*
 August Wilson, *The Pittsburgh Cycle*

***SUGGESTED SECONDARY AND CRITICAL**

Scholarship in the fields of American literature and American studies often overlap, and there is a prodigious amount of commendable secondary material. Moreover, both have changed considerably since their academic inceptions. Students are advised to take note of the different operational paradigms over time and try to read as widely as possible without according any particular approach absolute primacy. The following topic areas usually include works published over several decades and therefore liable to notable differences in orientation and opinion. Students should consult with the supervisor in selecting readings from each section and in deciding which section(s) deserve the closest consideration.

Recommended General and Reference Works: Emory Elliott, ed., *The Columbia Literary History of the United States*; Rod Horton and Herbert Edwards, *Backgrounds in American Literary Thought*; Sacvan Bercovitch, ed., *Reconstructing American Literary History*; Sacvan Bercovitch and Myra Jehlen, eds., *Ideology and Classic American Literature*; Charles Feidelson and Paul Brodtkorb, eds., *Interpretations of American Literature*; James Woodress, ed., *Eight American Authors: A Review of Research and Criticism*; Jackson Bryer, ed., *Sixteen Modern American Authors*. See also the annual *Review of American Literary Scholarship*.

Thematic Contexts/ History of Ideas: D.H. Lawrence, *Studies in Classic American Literature*; Charles Olson, *Call Me Ishmael*; Merle Curti, *The Growth of American Thought*; Richard Hofstadter, *Anti-Intellectualism in American Life*; Sacvan Bercovitch, *The American Jeremiad*; Richard Poirier, *Poetry and Pragmatism, The Renewal of Literature*; Giles Gunn, *Thinking Across the American Grain*; Alfred Kazin, *An American Procession*; Paul Lauter, *Canons and Contexts*; Myra Jehlen, *American Incarnation*; Martha Banta, *Failure and Success in America*; Ronald E. Martin, *American Literature and the Destruction of Knowledge*; Warner Berthoff, *A Literature Without Qualities*; William Spengemann, *A Mirror for Americanists*; Lawrence Buell, *The Environmental Imagination*; Philip Fisher, *Still the New World*

Exploration, Settlement, and Culture-Conflict: Howard M. Jones, *O Strange New World*; Alfred W. Crosby, *Ecological Imperialism*; David Stannard, *American Holocaust*; Wayne Franklin, *Discoverers, Explorers, Settlers*; John Seelye, *Prophetic Waters*; Tzvetan Todorov, *The Conquest of America*; Frederick Turner, *Beyond Geography*; Stephen Greenblatt, *Marvelous Possessions*; Peter Mason, *Deconstructing America*

Puritan America: Perry Miller, *The New England Mind, Nature's Nation, Errand into the Wilderness*; Sacvan Bercovitch, *The Puritan Origins of the American Self*; Larzer Ziff, *Puritanism in America*

Pastoralism: R.W.B. Lewis, *The American Adam*; Henry Nash Smith, *Virgin Land*; Leo Marx, *The Machine in the Garden*; Cecelia Tichi, *New World, New Earth*; Catherine Albanese, *Nature Religion in America*; Roderick Nash, *Wilderness and the American Mind*

New England Renaissance: F.O. Matthiessen, *American Renaissance*; Lawrence Buell, *Literary Transcendentalism*; Donald Pease, *Visionary Compacts: American Renaissance Writings in Cultural Context*; David S. Reynolds, *Beneath the American Renaissance*; John Irwin, *American Hieroglyphics*, Leon Chai, *The Romantic Foundations of the American Renaissance*; Philip F. Gura and Joel Myerson, eds., *Critical Essays on American Transcendentalism*

19th Century: Larzer Ziff, *Literary Democracy*; Edwin Fussell, *Frontier*; Quentin Anderson, *The Imperial Self*; Harry Levin, *The Power of Blackness*; Leo Marx, *The Pilot and the Passenger*; Richard Slotkin, *Regeneration Through Violence*; George M. Fredrickson, *The Inner Civil War*; Bryan J. Wolf, *Romantic Revision*; Olaf Hansen, *Aesthetic Individualism and Practical Intellect*; Howard Horwitz, *By the Law of Nature*; Sharon Cameron, *The Corporeal Self*; Sacvan Bercovitch, *The Rites of Assent*

Late 19th/early 20th Century: Donald Pizer, *Realism and Naturalism in Nineteenth Century American Literature*; Larzer Ziff, *The American 1890s*; Martha Banta, *Taylored Lives*; Alan Trachtenberg, *The Incorporation of America*; Walter Benn Michaels, *The Gold Standard and the Current of Naturalism*; Tom Lutz, *American Nervousness, 1903*; Mark Seltzer, *Bodies and Machines*; Ronald Takaki, *Iron Cages*

Modernism: Edmund Wilson, *The Shores of Light*; Ceclie Tichi, *Shifting Gears*; Frederick J. Hoffman, *The Twenties*; Cary Nelson, *Repression and Recovery*, Steven Watson, *Strange Bedfellows*; Dickran Tashjian, *Skyscraper Primitives*; Marjorie Perloff, *The Dance of the*

Intellect; Hugh Kenner, *The Pound Era*; Michael North, *The Dialect of Modernism*; Walter Kalaidjian, *American Culture Between the Wars*

Post-World War II: William Lhamon, *Deliberate Speed*; Andrew Ross, *No Respect*; Andrew Ross, *Strange Weather*; Robert von Hallberg, *American Poetry and Culture, 1945-1980*; Marjorie Perloff, *Radical Artifice*; Henry Sayre, *The Object of Performance*

Fiction: Henry Nash Smith, *Democracy and the Novel*; John Carlos Rowe, *Through the Custom-House*; Jane Tompkins, *Sensational Designs*; Susan K. Harris, *19th-Century Women's Novels*; Leslie Fiedler, *Love and Death in the American Novel*; Richard Chase, *The American Novel and its Tradition*; Alfred Kazin, *On Native Grounds*; David Mintner, *A Cultural History of the American Novel*; Walter Rideout, *The Radical Novel in the United States*; Ihab Hassan, *Radical Innocence*; Cathy Davidson, *Revolution and the Word*; Priscilla Wald, *Constituting Americans*; Jay Clayton, *The Pleasures of Babel*

Poetry: Roy Harvey Pearce, *The Continuity of American Poetry*; David Perkins, *A History of Modern Poetry* (2 vols.); Hugh Kenner, *A Homemade World*; Marjorie Perloff, *Poetic License*; Albert Gelpi, *The Tenth Muse, A Coherent Splendor*; Helen Vendler, *Part of Nature, Part of Us*; Lisa Steinman, *Made in America*; Charles Altieri, *Painterly Abstraction in Modernist American Poetry*; Alan Golding, *From Outlaw to Classic*

Gender: Annette Kolodny, *The Lay of the Land*; Ann Douglas, *The Feminization of American Culture*; Nina Baym, "Melodramas of Beset Manhood" (in *Feminism and American Literary History*); Judith Fetterley, *The Resisting Reader*; Gloria Anzaldúa, *Borderlands – Lat Frontera: The New Mestiza*

Ethnicity: Leslie Fiedler, *The Return of the Vanishing American*; Lawrence Levin, *Black Culture and Black Consciousness*; Eric Sundquist, *To Wake the Nation*; Houston Baker, Jr., *Modernism and the Harlem Renaissance*; Henry Louis Gates, Jr., *The Signifying Monkey*; Robert Stepto, *From Behind the Veil*; Werner Sollers, *Beyond Ethnicity*; Ronald Takaki, *A Different Mirror*; Aldon Nielson, *Black Chant*; Toni Morrison, *Playing in the Dark*; bell hooks, *We Real Cool: Black Men and Masculinity*

Cultural Studies: Lawrence Levin, *Highbrow/Lowbrow*; Michale Kammen, *American Culture, American Tastes*; McDonald Moore, *Yankee Blues*; Wilfred Mellers, *Music in a New Found Land*; Robert Palmer, *Deep Blues*; Scott Bukatman, *Terminal Identity*; Mike Davis, *City of Quartz*