

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.

INDIGENOUS LITERATURES

This exam covers the field of Indigenous literature in English from North America, with a particular focus on the territory now known as Canada. The list below is intended to 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 drama, non-fiction, and storytelling sections and 75% of the poetry and prose narrative sections. To organize your thinking about Indigenous literary history (major periods, events, issues), and the major currents of Indigenous literary criticism and theory, read the introduction, conclusion (if applicable), and 1 representative chapter for each monograph in List 2; read all of the essays named in the list. Use the anthologies in List 3 to familiarize yourself with the various incarnations of the overall and genre-specific canons of the field. Note: you are not expected to read the contents of each anthology in List 3; instead, you are encouraged to consult the introduction(s) in each anthology to gain a sense of organizational rationale and selection criteria.

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 literatures 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

Select and read representative selections by 75% of the following authors:

Jordan Abel

Kateri Akiwenzie-Damm

Annharte

Jeannette Armstrong

Billy-Ray Belcourt

Tenille Campbell

Chrystos

Natalie Diaz

Marilyn Dumont

Marvin Francis

Louise Halfe

Joy Harjo

Rita Joe

Pauline Johnson

Layli Long Soldier

Daniel David Moses

Simon Ortiz
Tommy Pico
Sharron Proulx-Turner
Armand Garnet Ruffo
Jane Johnston Schoolcraft
Gregory Scofield
Leanne B. Simpson
Lucy Tapahonso
Katherena Vermette

Prose Narrative

Read 75% of the following works (where multiple options are given, select one):

Edward Ahenakew, *Voices of the Plains Cree*
Jeannette Armstrong, *Slash*
Beth Brant, *Food and Spirits*
Lydia Campbell, *Sketches of a Labrador Life by a Labrador Woman*
Maria Campbell, *Halfbreed*
Warren Cariou, *Lake of the Prairies*
Cherie Dimaline, *Red Rooms*, *The Marrow Thieves*, or *Empire of Wild*
Dawn Dumont, *Nobody Cries at Bingo*
Norma Dunning, *Tainna*
Louise Erdrich, *Love Medicine*, *Tracks*, or *The Round House*
Michelle Good, *Five Little Indians*
Janet Campbell Hale, *The Jailing of Cecilia Capture*
Tomson Highway, *Kiss of the Fur Queen*
Alootook Ipellie, *Arctic Dreams and Nightmares*
Tracey Lindberg, *Birdie*
Lee Maracle, *Ravensong*, *Celia's Song*, or *First Wives Club: Coast Salish Style*
John Joseph Mathews, *Sundown*
D'Arcy McNickle, *The Surrounded*
N. Scott Momaday, *House Made of Dawn*
Beatrice Culleton Mosionier, *In Search of April Raintree*
Mourning Dove, *Cogewea*
Tommy Orange, *There There*
Markosie Patsauq, *Hunter with Harpoon*
Eden Robinson, *Monkey Beach* or *Son of a Trickster*
Leslie Marmon Silko, *Ceremony*
Ruby Slipperjack, *Honour the Sun*
Tanya Tagaq, *Split Tooth*
This Place: 150 Years Retold
Richard Van Camp, *The Lesser Blessed*, *The Moon of Letting Go*, or *Moccasin Square Gardens*
Katherena Vermette, *The Break*
Richard Wagamese, *Keeper'n Me* or *Indian Horse*
James Welch, *Winter in the Blood*
Joshua Whitehead, *Jonny Appleseed*

Drama

(where 'or' is indicated, select one; where 'and' is indicated, read both)

Maria Campbell, *The Book of Jessica*

Marie Clements, *The Unnatural and Accidental Women or Burning Vision*

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

Falen Johnson, *Salt Baby*

Kevin Loring, *Where the Blood Mixes*

Monique Mojica, *Princess Pocahontas and the Blue Spots*

Daniel David Moses, *Almighty Voice and His Wife*

Yvette Nolan, *Annie Mae's Movement or Reasonable Doubt*

Ian Ross, *fareWel*

Drew Hayden Taylor, *alterNatives, Someday, or In a World Created by a Drunken God*

Kenneth T. Williams, *Café Daughter*

Nonfiction

(where 'or' is indicated, select one; where 'and' is indicated, read both)

Howard Adams, *Prison of Grass: Canada from a Native Point of View*

Robert Arthur Alexie, *Porcupines and China Dolls*

Anahareo, *Devil in Deerskins* (ed. Sophie McCall)

Call Me Hank (ed. Keith Carlson & Kristina Fagan)

Howard Cardinal, *The Unjust Society*

George Copway (Kahgegagahbowh), selections from *Life, Letters, and Speeches*

Janet Campbell Hale, *Bloodlines*

Mini Aodla Freeman, *Life Among the Qallunaat* (ed. Martin, Rak, & Dunning)

Basil Johnston, *The Manitous: The Spiritual World of the Ojibways and Indian School Days*

Christy Jordan-Fenton & Margaret Pokiak-Fenton, *Fatty Legs: A True Story*

Lee Maracle, *I Am Woman or My Conversations with Canadians*

Deborah Miranda, *Bad Indians: A Tribal Memoir*

N. Scott Momaday, *The Way to Rainy Mountain*

Bev Sellars, *They Called Me Number One*

Niigaan Sinclair, *Wînipêk: Visions of Canada from an Indigenous Centre*

Abraham Ulrikab, *The Diary of Abraham Ulrikab* (ed. Hartmut Lutz)

Gregory Younging, *Elements of Indigenous Style* (2nd Ed.)

Zitkála-Šá, *American Indian Stories*

Storytelling

Maria Campbell, *Stories of the Road Allowance People*

Julie Cruikshank, *Life Lived Like a Story*

Beverly Hungry Wolf, *The Ways of My Grandmothers*

Eden Robinson, *The Sasquatch at Home: Traditional Protocols and Modern Storytelling*

Harry Robinson, *Write It On Your Heart*

Leslie Marmon Silko, *Storyteller*

Richard Van Camp, *Gather*

Alexander Wolfe, *Earth Elder Stories*

LIST 2: LITERARY AND CULTURAL CRITICISM AND HISTORY

Monographs & Edited Collections

Read the introduction, conclusion (if applicable), and 1 representative chapter from each of the following:

Janice Acoose, *Neither Indian Princesses Nor Easy Squaws*

Paula Gunn Allen, *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*

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

DePasquale, Eigenbrod, and LaRocque, eds., *Across Cultures, Across Borders: Canadian Aboriginal and Native American Literatures*

Renate Eigenbrod, *Travelling Knowledges*

Renate Eigenbrod and Renee Hulan, *Aboriginal Oral Traditions*

Jo-Ann Episkenew, *Taking Back Our Spirits*

Daniel Heath Justice, *Why Indigenous Literatures Matter*

Emma LaRocque, *When the Other is Me*

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

Sophie McCall, *First Person Plural*

Heather Mcfarlane & Armand Garnet Ruffo, eds., *Introduction to Indigenous Literary Criticism in Canada*

Sam McKegney, *Magic Weapons*

Deanna Reder, *Autobiography as Indigenous Intellectual Tradition: Cree and Métis âcimisowina*

Deanna Reder, ed., *Troubling Tricksters*

Deanna Reder & Linda Morra, eds., *Learn, Teach, Challenge*

Leanne B. Simpson, *Dancing on Our Turtle's Back or As We Have Always Done*

Gerald Vizenor, *Fugitive Poses*

Robert Warrior, *Tribal Secrets*

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

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

Craig Womack, et. al., *Reasoning Together*

Essays

Kirby Brown, "Identity, Culture, Community, and Nation: Literary Theory as Politics and Praxis." *Routledge Companion to Native American Literature*. Edited by Deborah L. Madsen, Routledge, 2016, pp. 284-96.

Kristina Fagan, et. al. "Canadian Indian Literary Nationalism?: Critical Approaches in Canadian Indigenous Contexts, A Collaborative Interlogue." *Canadian Journal of Native Studies*, vol. 29, no. 1/2, 2009, pp. 19-44.

Shari Huhndorf, "Literature and the Politics of Native American Studies." *PMLA*, vol. 120, no. 5 (Oct. 2005), pp. 1618-27.

Daniel Heath Justice, "'Go Away, Water!': Kinship Criticism and the Decolonization Imperative." (see *Reasoning Together*)

Simon J. Ortiz, "Towards a National Indian Literature: Cultural Authenticity in Nationalism." *MELUS*, vol. 8, no. 2 (Summer 1981), pp. 7-12. (or see Weaver et. al., *American Indian*)

Literary Nationalism)

Leslie Marmon Silko. "Language and Literature from a Pueblo Indian Perspective." (see *Read, Listen, Tell*)

Eve Tuck and K. Wayne Yang. "Decolonization is Not a Metaphor." *Decolonization*, vol. 1, no. 1, 2012, pp. 1-40.

Patrick Wolfe. "Settler Colonialism and the Elimination of the Native." *Journal of Genocide Research*, vol. 8, no. 4, 2006.

LIST 3: ANTHOLOGIES

Select 3-4 of the titles from this part of the reading list. Your selections should demonstrate breadth in terms of their publication dates, geographical/regional focus, and generic or formal orientation. The goal is not to zoom in on the contents of the selected anthologies, but rather to zoom out by examining and comparing their frameworks, motivations, audience(s), and editorial decisions, and by considering what these can tell us about canon formation, publishing practices and trends, and growth and development of the field.

An Anthology of Canadian Native Literature in English (1992), eds. Daniel David Moses and Terry Goldie

Kisiskâciwan: Indigenous Voices from Where the River Flows Swiftly (2018), ed. Jesse Rae Archibald Barber

Littérature Amérindienne du Québec (2004), ed. Maurizio Gatti

Love After the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction (2020), ed. Joshua Whitehead

Manitowapow: Aboriginal Writings from the Land of Water (2012), ed. Sinclair & Cariou

Native Poetry in Canada (2001), ed. Jeannette Armstrong and Lally Grauer

Our Bit of Truth: An Anthology of Canadian Native Literature (1990), ed. Agnes Grant

Paper Stays Put: A Collection of Inuit Writing (1980), ed. Robin Gedalof

Read, Listen, Tell: Indigenous Stories from Turtle Island (2017), ed. McCall, et. al.

Sovereign Erotics: A Collection of Two-Spirit Literature (2011), ed. Qwo-Li Driskill, Daniel Justice
Staging Coyote's Dream: An Anthology of First Nations Drama in English, ed. Ric Knowles and Monique Mojica

This Place: 150 Years Retold (2019), by Kateri Akiwenzie-Damm, et. al.

Walking the Clouds: An Anthology of Indigenous Science Fiction (2012), ed. Grace Dillon

Without Reservation: Indigenous Erotica (2003), ed. Kateri Akiwenzie-Damm