

**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.

## 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** "Willowood"

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*