

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.

RESTORATION AND EIGHTEENTH CENTURY

Choose 60 readings from the following four lists, aiming for balance between them. Consult with your supervisor concerning the number of selections where particular readings are unspecified.

Non-fiction

- Addison and Steele, from *The Spectator* (1711–14), *The Tatler* (1709–11)
Addison, *The Spectator*, nos. 411–21 (1712)
Mary Astell, *Some Reflections upon Marriage* (1700) **OR** *A Serious Proposal to the Ladies* (1694)
James Boswell, from *Life of Johnson* (1791)
Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757)
Jeremy Collier, *Short View of the Immorality and Profaneness of the English Stage* (1698)
Daniel Defoe, “Letter 5 (London)” from *Tour thro’ the Whole Island of Great Britain* (1724–26)
John Dryden, *An Essay of Dramatic Poesy* (1668) **OR** “A Discourse Concerning the Original and Progress of Satire” (1693)
Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* (1789)
Samuel Johnson, from *The Rambler* (1750–52)
Lady Mary Wortley Montagu, from *Essays and Poems*, ed. Grundy and Halsband
Samuel Pepys, from *Diary* (1660–69)
Ignatius Sancho, *Letters of the Late Ignatius Sancho* (1782)
Phillis Wheatley, from *Poems on Various Subjects Religious and Moral* (1773)
Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792)
Edward Young, *Conjectures on Original Composition* (1759)

Poetry

- Roger Lonsdale, ed., from *The New Oxford Book of Eighteenth Century Verse* **AND** from *Eighteenth Century Women Poets* (in consultation with your supervisor, count each author/poet as one item of the 60)
William Blake, *Songs of Innocence and Experience* (1789–94), **OR** *Marriage of Heaven and Hell* (1792–93) **OR** *Visions of the Daughters of Albion* (1793)
William Collins, *Odes on Several Descriptive and Allegoric Subjects* (1747)
William Cowper, *The Task* (1785)
John Denham, *Cooper’s Hill* (1655)
John Dryden, **four of:** *Astraea Redux* (1660), *Annus Mirabilis* (1667), *MacFlecknoe* (1676), *Absalom and Achitophel* (1681) *Religio Laici* (1682), or *To the Memory of Anne Killigrew* (1685)
John Gay, *The Shepherd’s Week* (1714)
Oliver Goldsmith, *The Deserted Village* (1770)
Thomas Gray, **four of:** *Ode on a Distant Prospect of Eton* (1742), “Sonnet on the Death of West” (1742), “Ode on the Death of a Favourite Cat” (1747), *Elegy Written in a Country Church-Yard* (1751), *The Progress of Poesy* (1757), or *The Bard* (1757)
Samuel Johnson, *London* (1738), *The Vanity of Human Wishes* (1749)
James Macpherson, *Fragments of Ancient Poetry* (1760)
William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads* (1798)

Lady Mary Wortley Montagu, from *Essays and Poems*, ed. Grundy and Halsband
 Alexander Pope, **four of**: *An Essay on Criticism* (1711), *Windsor Forest* (1713), *The Rape of the Lock* (1712, 1714, 1717), *Peri Bathous* (1728), *An Essay on Man* (1733–34), *Epistles to Several Persons* (Moral Essays; 1731–35), *An Epistle to Dr. Arbuthnot* (1735), *Satires and Epistles of Horace Imitated* (1733–38), *Epilogue to the Satires* (1738), or *The Dunciad* (1728, 1729, 1743)
 Jonathan Swift, “A Description of the Morning” (1709), “A Description of a City Shower” (1710), “The Progress of Beauty” (1719), *Cadenus and Vanessa* (1727), *A Beautiful Young Nymph Going to Bed* (1731), *Verses on the Death of Swift* (1731) **AND** *On Poetry: A Rhapsody* (1733)
 James Thomson, *The Seasons* (1746)
 John Wilmot, Earl of Rochester, *Satire against Reason and Mankind* (1679), *A Letter from Artemisia to Chloe* (1679) **AND** *The Disabled Debauchee* (1680)

Drama

Aphra Behn, *The Rover* (1677, 1681)
 Margaret Cavendish, *The Convent of Pleasure* (1668)
 Susanne Centlivre, *A Bold Stroke for a Wife* (1718)
 William Congreve, *Love for Love* (1695) **OR** *The Way of the World* (1700)
 Hannah Cowley, *The Belle’s Strategem* (1780)
 John Dryden, *The Conquest of Granada, I and II* (1670) **OR** *All for Love* (1677)
 George Etherege, *The Man of Mode* (1676)
 George Farquhar, *The Beaux’ Strategem* (1707)
 Henry Fielding, *The Author’s Farce* (1730) **OR** *The Tragedy of Tragedies* (1731)
 John Gay, *The Beggar’s Opera* (1728)
 George Lillo, *The London Merchant* (1731)
 Mary Pix, *The Innocent Mistress* (1697)
 Richard Sheridan, *The School for Scandal* (1777) **OR** *Pizzaro* (1799)
 John Vanbrugh, *The Relapse* (1696)
 William Wycherley, *The Country Wife* (1675)

Prose fiction

Aphra Behn, *Oroonoko* (1688) **OR** *Love-Letters between a Nobleman and his Sister* (1684)
 Frances Burney, *Evelina* (1778)
 Margaret Cavendish, *The Blazing World* (1666)
 Daniel Defoe, *Robinson Crusoe* (1719) **AND one of**: *Moll Flanders* (1722) **OR** *Roxana* (1724)
 Sarah Fielding, *The Adventures of David Simple* (1744)
 Henry Fielding, *Joseph Andrews* (1742) **OR** *Tom Jones* (1749)
 Eliza Haywood, *Love in Excess* (1719–20) **OR** *Fantomina* (1725), **OR** *Betsy Thoughtless* (1751)
 Charlotte Lennox, *The Female Quixote* (1752)
 Matthew Lewis, *The Monk* (1796)
 Henry Mackenzie, *The Man of Feeling* (1771)
 Delarivière Manley, *The New Atalantis* (1709)
 Ann Radcliffe, *The Mysteries of Udolpho* (1794) **OR** *Romance of the Forest* ()
 Clara Reeve, *The Old English Baron* (1778) **OR** *The Progress of Romance* (1785)

Samuel Richardson, *Pamela* (1740) **OR** *Clarissa* (1747–48, 1751)
Tobias Smollett, *Roderick Random* (1748) **OR** *The Expedition of Humphrey Clinker* (1771)
Lawrence Sterne, *Tristram Shandy* (1759–67) **OR** *A Sentimental Journey* (1768)
Jonathan Swift, **two of**: *A Tale of a Tub* (1704), *The Battle of the Books* (1704), *Gulliver's
Travels* (1726), or *A Modest Proposal* (1729)
Mary Wollstonecraft, *Mary, a Fiction* (1788) **OR** *The Wrongs of Woman* (1798)