

**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.

## CANADIAN

This exam covers the field of Canadian literature in English, which is conceived broadly to include traditional and non-traditional literary forms. Your list should reflect the diversity of authors and reading communities in Canada, 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 one half of each of the sections in the list. Use the secondary texts in List 2 to organize your thinking about Canadian literary history (major periods, events, issues), and the major currents of Canadian literary criticism and theory. Familiarize yourself as well with the various incarnations of the overall and genre-specific canons of the field found in the anthologies in List 3.

To compose List 4, your portion of the reading list, you should consult closely with your supervisor, who in turn will consult the other Canadian 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

#### Prose Narrative

Frances Brooke, *The History of Emily Montague* (selections)

Samuel Hearne, *A Journey from Prince of Wales's Fort in Hudson's Bay to the Northern Ocean* (selections)

David Thompson, *Narrative of His Explorations in Western North America, 1784-1812* (selections)

John Richardson, *Wacousta* (selections)

T.C. Haliburton, *The Clockmaker* (selections)

Catharine Parr Traill, *The Backwoods of Canada*

Susanna Moodie, *Roughing It in the Bush*

George Copway, *The Life, History, and Travels of Kah-ge-ga-gah-bowh* (selections)

Charles G.D. Roberts, *The Heart of the Ancient Wood* (selections)

S.J. Duncan, *The Imperialist*

Stephen Leacock, *Sunshine Sketches of a Little Town*

F.P. Grove, *Settlers of the Marsh*

Robert Stead, *Grain*

L.M. Montgomery, *Anne of Green Gables*

Ethel Wilson, *The Equations of Love* or *Swamp Angel*

Martha Ostenso, *Wild Geese*  
Howard O'Hagan, *Tay John*  
Morley Callaghan, *Such is My Beloved* or selected stories  
Hugh MacLennan, *Barometer Rising*  
Ernest Buckler, *The Mountain and the Valley*  
Sinclair Ross, *As for Me and My House*  
Wallace Stegner, *Wolf Willow*  
Robertson Davies, *Fifth Business*  
Sheila Watson, *The Double Hook*  
Percy Janes, *House of Hate*  
Mavis Gallant, *From the Fifteenth District* or a selection of short stories  
Margaret Laurence, *The Stone Angel* and *The Diviners*  
Robert Kroetsch, *The Studhorse Man*  
Adele Wiseman, *The Sacrifice* or *Crackpot*  
Timothy Findley, *The Wars* or *Not Wanted on the Voyage*  
Alice Munro, *Lives of Girls and Women* and *The Moons of Jupiter* or a selection of short stories  
Mordecai Richler, *The Apprenticeship of Duddy Kravitz*  
Leonard Cohen, *Beautiful Losers*  
Rudy Wiebe, *The Blue Mountains of China* or *A Discovery of Strangers*  
Carol Shields, *The Stone Diaries*  
Alistair McLeod, selection of short stories  
Jack Hodgins, *The Invention of the World*  
Margaret Atwood, *Surfacing* or *The Handmaid's Tale* and one other novel  
Maria Campbell, *Halfbreed*  
Joy Kogawa, *Obasan*  
Daphne Marlatt, *Ana Historic*  
Michael Ondaatje, *In the Skin of a Lion* or *The English Patient*  
Thomas King, *One Good Story That One* or *Green Grass, Running Water* or *Medicine River*  
David Adams Richards, *Road to the Stilt House*  
M.G. Vassanji, *The Book of Secrets*  
Tomson Highway, *Kiss of the Fur Queen*  
Guy Vanderhaeghe, *Man Descending* or *The Englishman's Boy*  
Richard Wagamese, *Keeper'n Me* or *Indian Horse*  
Rohinton Mistry, *Tales from Firozsha Baag*  
Ann-Marie MacDonald, *Fall on Your Knees*  
Wayne Johnston, *The Colony of Unrequited Dreams*  
Yann Martel, *Life of Pi*  
Hiromi Goto, *Chorus of Mushrooms*  
Eden Robinson, *Traplins* or *Monkey Beach*  
Miriam Toews, *A Complicated Kindness*  
Rawi Hage, *Cockroach*  
Madeleine Thien, *Do Not Say We Have Nothing*  
Lynn Coady, selection of stories from *Play the Monster Blind* and *Hellgoing*

Lawrence Hill, *The Book of Negroes* or *The Illegal* Esi Edugyan, *Half-Blood Blues* or  
*Washington Black*

Warren Cariou, *Lake of the Prairies*

Trevor Herriot, *River in a Dry Land*

Candace Savage, *A Geography of Blood*

### **Poetry**

Representative selections by:

I.V. Crawford

Charles G.D. Roberts

E. Pauline Johnson (Tekahionwake)

Archibald Lampman

Bliss Carman

Duncan Campbell Scott

F.R. Scott

A.J.M. Smith

Earle Birney

A.M. Klein

Dorothy Livesay

Irving Layton

P.K. Page

Louis Dudek

Margaret Avison

Al Purdy

Milton Acorn

Alden Nowlan

Leonard Cohen

Margaret Atwood, *The Journals of Susanna Moodie* and selections

Patrick Lane

Don McKay

Daphne Marlatt

Michael Ondaatje, *Billy the Kid* and selections

bpNichol

Lorna Crozier

Anne Carson

Louise Halfe

Dionne Brand

Erin Mouré

George Elliott Clarke

Gregory Scofield

Fred Wah, *Diamond Grill* and a selection of poems

Roy Miki

Wayde Compton

Rita Wong

Billy Rae Belcourt

## **Drama**

Michael Cook, *Jacob's Wake*  
Sarah Anne Curzon, *Laura Secord, the Heroine of 1812*  
René-Daniel Dubois, *Being at Home with Claude*  
David Fennario, *Balconville*  
David Freeman, *Creeps*  
David French, *Leaving Home*  
Gratien Gélinas, *Bousille and the Just*  
John Gray, *Billy Bishop Goes to War*  
Linda Griffiths and Maria Campbell, *The Book of Jessica*  
John Herbert, *Fortune and Men's Eyes*  
Tomson Highway, *The Rez Sisters or Dry Lips Oughta Move to Kapuskasing*  
Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning, Juliet)*  
Charles Mair, *Tecumseh*  
Daniel David Moses, *Brébeuf's Ghost*  
Sharon Pollock, *Walsh or Blood Relations*  
James Reaney, *The Donnelly's*  
George Ryga, *The Ecstasy of Rita Joe*  
Rick Salutin and Theatre Passe Muraille, *1837: The Farmer's Revolt*  
Djanet Sears, *Harlem Duet*  
Judith Thompson, *Crackwalker or Lion in the Streets*  
Michel Tremblay, *Les Belles Soeurs or Forever Yours, Marie-Lou*  
George F. Walker, *Love and Anger and Escape from Happiness*  
Mansel Robinson, *Ghost Trains*  
Guy Vanderhaeghe, *I Had a Job I Liked Once*  
Ian Ross, *fareWel*  
ahdri zhina mandiola, */dark diaspora . . . in dub /*  
Marie Clements, *Burning Vision*  
Colleen Murphy, *The December Man*  
Kenneth T. Williams, *Gordon Winter or Thunderstick*

## **Textualized Oratures**

Brian Swann, ed., *Coming to Light: Contemporary Translations of the Native Literatures of North America*

Introduction, and the following selections with their headnotes:

Catherine McClellan, Maria Johns, and Dora Austin Wedge, "The Girl Who Married the Bear"

Julie Cruikshank, with Angela Sidney, "How the World Began"

Robin Riddington "Dunne-Za Stories"

Robert Brightman, Angelique Linklater, and Henry Linklater, "Mistacayawāsis, Big Belly Child"

Lawrence Millman, "Wolverine, An Innu Trickster"

Robert Bringhurst, "John Sky's 'One They Gave Away'"

Judith Berman, "Night Hunter and Day Hunter"

Steven M Egesdal and Terry M. Thompson, "Hilda Austin's Telling of 'Q<sup>w</sup>iQ<sup>w</sup>λQ<sup>w</sup>əλ't"

Blair A. Rudes, "Two Tuscarora Legends"

Michael K. Foster, "The Iroquoian Thanksgiving Address"  
Inuit orature from Penny Petrone, *Northern Voices: Inuit Writing [sic] in English*  
Joe, Rita and Lesley Choyce, eds., *Mi'kmaq Anthology*  
Paul Apak et al., *Atanarjuat, The Fast Runner* (the book)  
"Traditional History of the Iroquois Confederacy" and "Song for the Burning of the White Dog"  
from Moses and Goldie, eds., *An Anthology of Canadian Native Literature in English*.  
Edward Ahenakew, *Voices of the Plains Cree*  
Maria Campbell, ed., *Stories of the Road Allowance People*  
Harry Robinson, *Write It On Your Heart*, transcribed and ed. Wendy Wickwire (selections)  
Robert Bringham, *A Story as Sharp as a Knife* (introduction and selections)  
Lillian Allen, *Women Do This Every Day*

## **LIST 2: LITERARY AND CULTURAL CRITICISM AND HISTORY**

### **General Literary Criticism**

Northrop Frye, *The Bush Garden*  
D. G. Jones, *Butterfly on Rock*  
Eli Mandel, ed., *Contexts of Canadian Criticism*  
Margaret Atwood, *Survival*  
Louis Dudek, *Selected Essays and Criticism*  
George Woodcock, *The World of Canadian Writing*  
John Metcalf, *Kicking against the Pricks or Carry on Bumping*  
Frank Davey, ed., *Surviving the Paraphrase*  
W. J. Keith, *Canadian Literature in English*  
Dennis Cooley, *The Vernacular Muse*  
Linda Hutcheon, *The Canadian Postmodern*  
W. H. New, *Land Sliding*  
Heble, Pennee, and Struthers, eds., *New Contexts of Canadian Criticism*  
Florby and Shackleton, eds., *Canada: Images of a Post/National Society*  
Robert Davey Stacey, ed., *Re-reading the Postmodern: Canadian Literature and Criticism after Modernism*  
James Doyle, *Progressive Heritage. The Evolution of a Politically Radical Literary Tradition in Canada*  
Shaub and Kulyk Keefer, eds. *Precarious Present/Promising Future? Ethnicity and Identities in Canadian Literature*  
Kit Dobson, *Transnational Canadas: Anglo-Canadian Literature and Globalization*

### **Fiction**

Dick Harrison, *Unnamed Country*  
Laurie Ricou, *Vertical Man, Horizontal World*  
Edward McCourt, *The Canadian West in Fiction*  
Eva Darias-Beautell, *Contemporary Theories and Canadian Fiction*

### **Poetry**

E. K. Brown, *On Canadian Poetry*

Dudek and Gnarowski, eds., *The Making of Modern Poetry in Canada* Brian Trehearne, *The Montreal Forties: Modernist Poetry in Transition*

### **Life Writing**

Marlene Kadar, ed., *Essays on Life Writing*  
Helen Buss, *Mapping Our Selves*

### **Textualized Orature**

Susan Gingell, ed., *Essays on Canadian Writing* 83 (2004), "Textualizing Orature and Orality"

### **Gender and Anti-Colonialist Criticism**

Neuman and Kamboureli, eds., *A Mazing Space*  
Peter Dickinson, *Here is Queer*  
Helen Hoy, *How Should I Read These?*  
Laura Moss, ed., *Is Canada Postcolonial?*  
Cynthia Sugars, ed., *Unhomely States: Theorizing English-Canadian Postcolonialism*  
Sugars and Turcotte, eds., *Unsettled Remains: Canadian Literature and the Postcolonial Gothic*  
Justice, Daniel Heath. *Why Indigenous Literatures Matter*

### **Cultural Criticism**

Nellie McClung, *In Times Like These*  
George Grant, *Lament for a Nation*  
Ernst and Glaser, eds, *The Canadian Mosaic in the Age of Transnationalism*  
Renee Hulan, ed., *Northern Experience and the Myths of Canadian Culture*

### **Literary History**

Carl F. Klinck, ed., *Literary History of Canada*, 2<sup>nd</sup> ed., vols. 1-3  
W. H. New, ed., *Literary History of Canada*, vol. 4  
W. H. New, *A History of Canadian Literature*  
Robert Lecker, *Making It Real: The Canonization of English Canadian Literature*  
Jonathan Kertzer, *Worrying the Nation: Imagining a National Literature in Canada*  
E. D. Blodgett, *Five-part Invention: A History of Literary History in Canada*

## **LIST 3: ANTHOLOGIES**

Sugars and Moss, eds., *Canadian Literature in English: Texts and Contexts*, vol. 1 and 2  
Bennett and Brown, eds., *An Anthology of Canadian Literature in English*  
Germaine Warkentin, ed. *Canadian Exploration Literature: An Anthology*  
Atwood and Weaver, eds., *The New Oxford Book of Canadian Short Stories in English*  
Misao Dean, ed., *Early Canadian Short Stories*  
Gerson and Davies, eds., *Canadian Poetry from the Beginnings through the First World War*  
Jim Johnstone, ed., *The Next Wave: An Anthology of 21st Century Canadian Poetry*  
Gary Geddes, ed., *70 Canadian Poets*  
Anton Wagner, ed., *Canada's Lost Plays*, vols. 1 and 2  
Jerry Wasserman, *Modern Canadian Plays*, vols. 1 and 2

Djanet Sears, ed., *Testifyin': Contemporary African Canadian Drama*, vol. 1  
George Fetherling, ed., *The Vintage Book of Canadian Memoirs*  
Moses and Goldie, eds., *An Anthology of Canadian Native Literature in English*, most recent ed.  
Armstrong and Grauer, eds., *Native Poetry in Canada*