

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 or Co-Supervisors; 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(s) in May of the first year of the doctorate to facilitate this process. By **31 January of the second year of their doctorate, 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[s]) 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[s] 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.

MODERN AND CONTEMPORARY BRITISH AND IRISH LITERATURE

FICTION

- Joseph Conrad, *Heart of Darkness* (1902) **and** *The Secret Agent* (1907)
James Joyce, *Dubliners* (1914) **and** *A Portrait of the Artist as a Young Man* (1914-1915)
D.H. Lawrence, stories from *The Prussian Officer and Other Stories* (1914) **or** *England My England* (1924) **and one novel** such as *The Rainbow* (1915), *Women in Love* (1920), or *Lady Chatterley's Lover* (1928)
Ford Madox Ford, *The Good Soldier* (1915)
Rebecca West, *Return of the Soldier* (1918)
Katherine Mansfield, stories from *The Garden Party* (1922)
E.M. Forster, *A Passage to India* (1924)
Virginia Woolf, *To the Lighthouse* (1927)
Evelyn Waugh, *Vile Bodies* (1930)
Aldous Huxley, *Brave New World* (1932)
Christopher Isherwood, *The Berlin Stories* (1935)
Flann O'Brien, *At Swim-Two-Birds* (1939)
W. Somerset Maugham, *The Razor's Edge* (1944)
Elizabeth Bowen, *The Heat of the Day* (1948)
George Orwell, *1984* (1949)
Graham Greene, *The Third Man* (1950)
Kingsley Amis, *Lucky Jim* (1954)
Sam Selvon, *The Lonely Londoners* (1956)
Alan Sillitoe, stories from *The Loneliness of the Long-Distance Runner* (1959)
Edna O'Brien, *The Country Girls* (1960)
Muriel Spark, *The Prime of Miss Jean Brodie* (1961)
Anthony Burgess, *A Clockwork Orange* (1962)
Jean Rhys, *Wide Sargasso Sea* (1966)
John Fowles, *The French Lieutenant's Woman* (1969)
Iris Murdoch, *The Black Prince* (1973)
Angela Carter, stories from *The Bloody Chamber* (1979)
Salman Rushdie, *Midnight's Children* (1981)
J. G. Ballard, *Empire of the Sun* (1984)
Kazuo Ishiguro, *The Remains of the Day* (1989)
Jeannette Winterson, *Sexing the Cherry* (1989)
Hanif Kureishi, *The Buddha of Suburbia* (1990)
Pat Barker, *Regeneration* (1991)
Irvine Welsh, *Trainspotting* (1993)
Sarah Waters, *Tipping the Velvet* (1998)
Ian MacEwan, *Atonement* (2001)
Zadie Smith, *On Beauty* (2005)
Hilary Mantel, *Wolf Hall* (2009)
Colm Tóibín, *Brooklyn* (2009)

DRAMA

- W. B. Yeats, *Cathleen Ni Houlihan* (1902; with Lady Gregory) **and** *The Hawk's Well* (1916)

J. M. Synge, *The Playboy of the Western World* (1907)
G. B. Shaw, *Pygmalion* (1912)
Sean O'Casey, *Juno and the Paycock* (1924)
J. M. Barrie, *Peter Pan* (1928)
T.S. Eliot, *Murder in the Cathedral* (1935)
Noël Coward, *Blithe Spirit* (1941)
Samuel Beckett, *Waiting for Godot* (1953) **and** *Krapp's Last Tape* (1958)
John Osborne, *Look Back in Anger* (1956)
Harold Pinter, *The Dumb Waiter* (1957) **and/or** *The Caretaker* (1960)
Delaney, *A Taste of Honey* (1958)
Brendan Behan, *The Hostage* (1958)
John Arden, *Serjeant Musgrave's Dance* (1959)
Joan Littlewood and the Theatre Workshop, *Oh What a Lovely War* (1963)
Joe Orton, *Entertaining Mr Sloane* (1964)
Edward Bond, *Saved* (1965)
Peter Nichols, *A Day in the Death of Joe Egg* (1967)
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966) **or** *Travesties* (1974)
Peter Shaffer, *Amadeus* (1979)
Brian Friel, *Translations* (1980)
Caryl Churchill, *Top Girls* (1982)
Sarah Kane, *Blasted* (1995)
Mark Ravenhill, *Shopping and F**king* (1996)
Ayub Khan-Din, *East is East* (1997)
Martin McDonough, *A Skull in Connemara* (1997)
Gregory Burke, *Black Watch* (2006)
Jez Butterworth, *Jerusalem* (2009)

NON-FICTION

Joseph Conrad, Preface to *The Nigger of the "Narcissus"* (1897)
W. B. Yeats, "Symbolism of Poetry" (1900) **and** "A General Introduction for my Work" (1938)
T. E. Hulme, "A Lecture on Modern Poetry" (1908)
Wyndham Lewis, "Bless England" (1914-15)
Mina Loy, "Feminist Manifesto" (1914)
Proclamation of the Irish Republic (1916)
T. S. Eliot, "Tradition and the Individual Talent" (1919) **and** "The Metaphysical Poets" (1921)
and "Ulysses, Order and Myth" (1923)
Virginia Woolf, "Mr. Bennett and Mrs. Brown" (1924) **and** *A Room of One's Own* (1929)
George Orwell, *Homage to Catalonia* (1938)
E. M. Forster, "What I Believe" (1938)
F. R. Leavis, *The Great Tradition* (1948)
Raymond Williams, "Culture is Ordinary" (1958) **and** "When Was Modernism?" (1989)
Martin Esslin, "The Theatre of the Absurd" (1960)
Enoch Powell, "Rivers of Blood" speech (1968)
John Berger, *Ways of Seeing* (1972)
Homi K. Bhabha, "Of Mimicry and Man: The Ambivalence of Colonial Discourse" (1984)

Terry Eagleton, "Capitalism, Modernism, and Postmodernism" (1985)
Fred D'Aguiar, "Against Black British Literature" (1989)
Stuart Hall, "Encoding and Decoding in the Television Discourse" (1973) **and** "Race, the Floating Signifier: What More Is There to Say About Race?" (1997)
Zadie Smith, "Speaking in Tongues" (2009)

POETRY

a) English

Students should read the selections provided for each of the poets in the *Anthology of Twentieth-Century British And Irish Poetry* (ed. Keith Tuma 2001) **or** the selections that are provided for the following poets (see groupings below) in *The Norton Anthology of Modern and Contemporary Poetry* (2 vols.) (ed. Jahan Ramazani et al. 2003).

In addition, students should read at least one of the long works from each of the chronological groupings of poets provided below.

For critical contexts and periodization candidates are advised, but not required, to consult *Twentieth-Century British & Irish Poetry: Hardy to Mahon* (eds. Michael O'Neill and Madeleine Callaghan 2011) and *A History of Twentieth-Century British Women's Poetry* (eds. Jane Dowson and Alice Entwistle 2005).

Grouping 1:

Thomas Hardy (1840-1928)
W. B. Yeats (1865-1939)
Mina Loy (1882-1966)
Siegfried Sassoon (1886-1967)
T. S. Eliot (1888-1965)
Isaac Rosenberg (1890-1918)
Hugh MacDiarmid (1892-1978)
Wilfred Owen (1893-1918)
David Jones (1895-1974)

Long works:

Hope Mirrlees, *Paris: A Poem* (1920; in *Gender and Modernism*, ed. Bonnie Kime Scott 2007)
T. S. Eliot, *The Waste Land* (1922)
Hugh MacDiarmid, *A Drunk Man Looks at The Thistle* (1926)
David Jones, *In Parenthesis* (1937)

Grouping 2:

Basil Bunting (1900-1985)
Patrick Kavanagh (1904-1967)
Stevie Smith (1902-1971)
W. H. Auden (1907-1973)
Louis MacNeice (1907-1963)

Long works:

W. H. Auden, *The Age of Anxiety: A Baroque Eclogue* (1947, 1948)

Stevie Smith, *Not Waving But Drowning* (1957; in *All the Poems of Stevie Smith*, ed. Will May 2016)

Basil Bunting, *Briggflatts* (1966)

Grouping 3:

Dylan Thomas (1914-1953)

Philip Larkin (1922-1985)

Thom Gunn (1929-2004)

Ted Hughes (1930-1998)

Seamus Heaney (1939-2013)

Eavan Boland (b. 1944)

Long works:

Seamus Heaney, *Death of a Naturalist* (1966) **OR** *North* (1975)

Philip Larkin, *High Windows* (1974)

Eavan Boland, *An Origin Like Water: Collected Poems, 1967-1987* (1996)

Grouping 4:

Liz Lochhead (b. 1947)

Medbh McGuckian (b. 1950)

Paul Muldoon (b. 1951)

Linton Kwesi Johnson (b. 1952)

Carol Ann Duffy (b. 1955)

Benjamin Zephaniah (b. 1958)

Jackie Kay (b. 1961)

Long works:

Tony Harrison, *V* (1985)

Medbh McGuckian, *On Ballycastle Beach* (1988)

Paul Muldoon, *The Annals of Chile* (1994)

Linton Kwesi Johnson, *Mi Revalueshanary Fren: Selected Poems* (2002)

b) Non-English

Students should read the following:

- Selections from Nuala Ni Dhomhnaill's *Pharoah's Daughter* (trans. Ciaran Carson et al. 1990)
- Selections from authors such as Menna Elfryn in *The Adulterer's Tongue: Six Welsh Poets* (ed. and trans. Robert Minhinnick, 2003)
- Selections from authors such as Sorley MacLean in *Scotlands: Poets And the Nation* (eds. Douglas Gifford and Alan Riach, 2004)