

University of  
Saskatchewan  
Department of English  
Ph.D. Field Examination

Ph.D. candidates take this examination to establish that they have sufficient understanding to do advanced research and teaching in a specific field.

Field examinations are conducted twice yearly: in October and May. At least four months before examination, students must inform the Graduate Chair in writing of their intention to sit the examination.

Ph.D. students are to take this examination in May of the second year of the program or October of the third. The examination will be set and marked by three faculty specialists in the area that has been chosen by the candidate.

The following lists comprise the areas in which the Department of English has set readings for Ph.D. candidates: American, Commonwealth/Postcolonial, English-Canadian, Literary Theory, Literature by Women, Medieval, Modern British, Nineteenth-Century British, Renaissance, Restoration/Eighteenth Century, and Aboriginal Literature. Each candidate is either to select one of the areas listed here or to propose an examination in an area for which a list is not already set. The set lists themselves are not exhaustive; each is to be taken as two-thirds of the reading to be undertaken for the examination, the final third to be drafted by the candidate in consultation with the supervisor. At least three months before examination, this list will be submitted to the candidate's Examining Committee for approval.

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 six 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 candidate (in consultation with the supervisor) will prepare a reading list comparable in dimensions to those in areas for which set lists exist. At least three months before the examination is to be taken, this reading list is to be submitted to the Examining Committee for approval.

The candidate may write the examination either on one day (9:00-12:00, 1:30-5:00) or in two three-hour blocks on successive days. 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, and conducted by the three faculty examiners who set the written portion. In this oral examination, special attention will be paid to the candidate's own contributions to the reading list, especially as they relate to the candidate's dissertation topic.

The written and oral components of the Ph.D. Field Examination are of equal value, and a composite grade is given. The grade will be given as one of the three following: Pass with Distinction, Pass, and Fail. If a Fail is given, the candidate must take the examination at the next time scheduled. If repetition of the examination is necessary, usually both the written and oral parts are required; the examining committee has discretion to require, however, that only the oral be retaken.

# Indigenous

## Indigenous Field Examination

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*  
Thomas King, *Green Grass, Running Water*  
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*  
Thomas King, *The Truth About Stories* or *The Inconvenient Indian*  
Brian Maracle, *Back on the Rez*  
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*  
Abraham Ulrikab, *The Diary of Abraham Ulrikab* (ed. Hartmut Lutz)  
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:

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**

- All My Relations: An Anthology of Contemporary Canadian Native Fiction*, ed. Thomas King  
(see esp. introductory essay by King)
- An Anthology of Canadian Native Literature in English*, ed. Daniel David Moses
- Kisiskâciwan: Indigenous Voices from Where the River Flows Swiftly*, ed. Jesse Rae Archibald Barber
- Littérature Amérindienne du Québec*, ed. Maurizio Gatti
- Love After the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction*, ed. Joshua Whitehead
- Manitowapow: Aboriginal Writings from the Land of Water*, ed. Sinclair & Cariou
- Native Poetry in Canada*, ed. Jeannette Armstrong and Lally Grauer
- Our Bit of Truth: An Anthology of Canadian Native Literature*, ed. Agnes Grant
- Paper Stays Put: A Collection of Inuit Writing*, ed. Robin Gedalof
- Read, Listen, Tell: Indigenous Stories from Turtle Island*, ed. McCall, et. al.
- Sovereign Erotics: A Collection of Two-Spirit Literature*, ed. Qwo-Li Driskill, Daniel Justice
- Staging Coyote’s Dream: An Anthology of First Nations Drama in English*, ed. Ric Knowles and Monique Mojica
- Walking the Clouds: An Anthology of Indigenous Science Fiction*, ed. Grace Dillon
- Without Reservation: Indigenous Erotica*, ed. Kateri Akiwenzie-Damm