

**Field Examination**  
**Canadian Literature**  
**Spring 2006**

**INSTRUCTIONS**

This examination consists of two parts:

Part A: Canadian literature and literary criticism

Part B: The Candidate's specialized list

You will answer **two questions from Part A** and **one question from Part B**.  
All questions are of equal value.

In the examination as a whole, do not extensively discuss the same writer more than once.

The examination is four hours long.

**Part A --Answer two of the following questions using texts from the "A" list. In at least one of your answers, you must discuss a work published before 1920.**

1. Trace and comment on the various critical debates around thematic criticism in Canadian literary studies. In your answer, refer to a minimum of three specific works of criticism and theory (a collection of essays counts as one work).
2. In every period of Canadian writing, Native peoples have been a favourite object of representation. Discuss how three texts from at least two different periods have represented Native peoples and/or responded to that representation.
3. Discuss the work of three women writers from at least two periods in relation to the "canon" of Canadian literature.
4. To what extent has irony become identified with the Canadian literary tradition? Answer with reference to three texts (these may be written by critics, creative writers, or a combination of the two) from at least two different periods.
5. With reference to three texts on the "A" list, compare the concept of "historiographical metafiction" in contemporary Canadian literature to the historical writing of at least one other period. What are the similarities and differences between the two?

**Part B—Answer one of the following questions using texts from your “B” list.**

1. Epistolary fiction and non-fiction in Canada often provides a window on immigrant life in this country. Discuss this life in three texts from at least two different periods as it is represented by epistolary writing.
2. Discuss the relationship between private and public discourse in three works, either fictional or non-fictional.
3. Several critics have argued that the epistolary form, whether it is employed in fiction or in non-fiction, privileges a high degree of self-fashioning. In three of the texts on your “B” list, discuss the identities performed through the composition of multiple letters between two interlocutors.