

Field Examination
Canadian Literature
Winter 2005

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

Please answer **two** of the following questions.

1. To what ends have Canadian writers employed parody? In your answer refer to at least three authors.
2. Referring to works from three different historical periods, trace the representation of the human interaction with nature in Canadian literature.
3. The long poem on Canada is one of the most enduring genres in Canadian literature. Discuss the conventions and preoccupations of the genre across three different historical periods.
4. From F.R. Scott to Hugh MacLennan, Robert Kroetsch and Margaret Atwood, many of Canada's celebrated creative writers have also been literary critics in their own right, influencing other writers not only through their literary output but through arguments they make from within the academy. Discuss the dialogue between Canadian literary criticism and Canadian literature, using literary texts from at least two genres (poetry, prose, drama).
5. How does Canadian literature help to create but also to question the concept of "nationhood"? In your answer, refer to at least one text from the Confederation period.

PART B

Please answer **ONE** of the following questions.

1. Lamenting the absence of class representations in Canadian writing, Robert L. McDougall asked in 1963 “where in our literature, early or late, do we find the infusion of that bold concern for placing the individual’s problems in significant relation to the structure of his society...?” Answer McDougall’s question with reference to three texts from at least two genres.
2. Discuss the role of didacticism—the attempt to teach or instruct readers—in Canadian satire with reference to satirical texts from three different historical periods. Has didacticism continued to be a prominent feature of the genre in Canada?
3. Many Canadian writers write stories or novels in which elements of realism are combined with elements of mythology, fantasy, or humour. How do three writers from the post-1920 period combine realism and one or more of these other modes in their works? In each case, consider the effect of the combination.