

## ENG215H5S: THE CANADIAN SHORT STORY

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Summer 2015  
Monday & Wednesday, 11-2:00  
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### Description

This course examines the development of the short story in Canada from the nineteenth century to the present. We will explore the formal features of the short story, its historical and cultural influences, and its intersections with literary movements including modernism and postmodernism. Readings will cover a range of styles and forms including the detective tale, animal story, humorous sketch, realism, First Nations orature, and the formalist experimentations of the twentieth-century. Through our readings of canonical and non-canonical writers, we will chart the shifting themes, techniques, and the evolution of the form in Canada.

### Course Objectives

The main goal of the course is, naturally, to develop your knowledge of Canadian short stories and literary history through our scheduled readings. Lectures will contextualize the readings, familiarize you with a range of critical terms, and offer close readings and analysis of the material. In your written work for this course you will sharpen your critical skills and develop your writing, analysis and argumentation. Please note that I am happy to discuss any aspect of the course or your assignments with you, so do not hesitate to make an appointment to meet with me.

### Required Texts

Readings will be drawn from two anthologies: *Early Canadian Stories: Short Stories in English before World War I* (ed. Misao Dean) and *The New Oxford Book of Canadian Short Stories in English* (ed. Atwood and Weaver). These books have been ordered at the UTM Bookstore.

### Recommended Reading/Reference

A good dictionary is essential. You have access to the *Oxford English Dictionary* online, via the UTM library website.

“Writing at the University of Toronto” Website: <http://www.writing.utoronto.ca/>

Joseph Gibaldi, *The MLA Handbook for Writers of Research Papers*. Seventh Edition. Note that you must use MLA style citations in your written work, so please familiarize yourself with this format.

### Method of Evaluation

- Mid-term test. Worth 25%. **Wednesday, July 22.**
- Essay (2000-2200 words). Worth 35%. **Submission window: Wednesday, August 5 to Wednesday, August 12** at 10:00 a.m. Students who hand papers in on August 5 will have their essays returned in the last class; students who opt for August 10 or 12 can pick up their essays in September.
- Final Test. Worth 25%. **Monday, August 17.**
- Informed Participation. Worth 10%. **Ongoing evaluation.**
- In-class exercises. Worth 5%. **Ongoing evaluation.**

## **COURSE POLICIES:**

### **Academic Honesty**

Plagiarism is a very serious academic offence. It includes failing to use and acknowledge your sources properly, submitting the same piece of work for credit in more than one class, and submitting an essay written by someone else as your own work. All work, including tests, must be original and must acknowledge any sources used. Students should be sure to save all notes and essay drafts until the end of term in case they are asked to produce them. Please consult <http://www.utoronto.ca/writing/plagsep.html> for more information on how not to plagiarize.

### **Turnitin.com**

Students in this course will be required to submit both a hard-copy of their essay for grading as well as an electronic version of their essay to [www.turnitin.com](http://www.turnitin.com). Our class i.d. is **10150950**. The password is **canstory**.

Below is the University's statement on the use of turnitin.com.

*"Normally, students will be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site."*

### **Attendance**

It is expected that you arrive to class on time and prepared, and that you remain for the duration of the class. In order to be considered duly prepared for class, you will need to have completed the scheduled readings, have the text with you in class, and be ready to discuss it. I look forward to hearing your responses and analysis of our texts. Note that unexplained absences will result in the lowering of your participation mark. Please contact me in advance if you need to miss classes or leave early.

### **Class Participation**

Your thoughtful participation and engagement in class discussion is an important part of your learning experience. The 10% allocated for participation is a significant part of your grade, so please bring your ideas and questions to class. I am also prepared to evaluate short written commentaries as part of your participation mark. You may submit your responses, thoughts or questions either in hard-copy or in the body of an email (no attachments please) before class. You should speak with me early in the term if you'd like more information about this option.

Another facet of your class participation will be the short in-class exercises worth 5% of your final grade. This exercise will require you to collaborate in small groups, write up your own notes individually for submission at the end of the exercise, and be prepared to share your ideas with the rest of the class. You will hand these in on the date completed and will be marked on a pass/fail basis. If you are not in class, you will miss the opportunity to complete these exercises.

### **E-culture Policy**

The most efficient way to discuss your term work or thoughts about the course is in person, and I encourage you to meet with me and our TA throughout the term. Email should be used for brief messages only. Please indicate the course code in the subject line and be sure to sign your letter. I will respond to electronic messages as promptly as possible, but you should anticipate that during busy times in the term it may take several days to respond. Note that I do not reply to emails on the weekend. Finally, please note that I will not accept written work that is submitted

by email. If you are submitting late work you should upload your essay to [turnitin.com](http://turnitin.com) where it will be date-stamped. You can then send me a brief email to notify me that it has been submitted.

### **Use of Electronic Devices in Class**

You are welcome to use a laptop in class for taking notes. All other uses are prohibited during class time. Please do not allow your electronic devices to become a distraction. Note that you are not permitted to record the class.

### **U of T Portal**

Assignments, grades, readings, and occasionally announcements will be posted on the course website. Ensure that you check your utoronto email regularly.

### **Policy Regarding Late Essays**

Assignments must be handed in at the beginning of class on the due date. Assignments that arrive after class has begun will be penalized 1%. Late work will be penalized 2% a day (including weekends). Please take advantage of the flexibility of the submission window to get your essay written and submitted on time. If you anticipate problems meeting the deadline, be sure to speak with me well in advance (at least 48 hours before the essay is due). Please note that students who miss class deadlines due to illness or other crises should make use of the online absence declaration system via ROSI.

### **Policy Regarding Missed Tests**

There are only three acceptable reasons to miss a test: illness, a serious emergency, or religious observance. Students who miss a test due to illness must self-declare their absence on ROSI and provide documentation in order to arrange for a make-up test. If you must miss a test please inform me by email in advance and we will make arrangements for you to write a make-up test at the earliest opportunity (no later than one week after the original date).

### **Drop Date**

The last day to drop S-courses without academic penalty is August 3, 2015. By this point, your midterm test will have been graded and marks will be available on Blackboard.

### **Changes to the Syllabus**

The schedule listed below should be considered a guideline for the pace of our course reading. Every attempt will be made to follow the schedule as it is laid out but please note that it is subject to change.

## **STUDENT RESOURCES:**

### **Robert Gillespie Academic Skills Centre, UTM**

Room 390, Hazel McCallion Academic Learning Centre (905.828.3858)

[www.utm.utoronto.ca/asc](http://www.utm.utoronto.ca/asc)

The Academic Skills Centre offers resources for developing your critical reading, writing and thinking abilities. The Centre offers free one-on-one and small group tutoring, workshops on research, writing, and editing, and assistance for non-native speakers of English.

### **AccessAbility Resource Centre, UTM**

Room 2047, South Building (905.569.4699)

[access@utm.utoronto.ca](mailto:access@utm.utoronto.ca)

Students with diverse needs are welcome in this course. The UTM AccessAbility Resource Centre offers services to assess specific student needs, provide referrals, and arrange appropriate

accommodations. If you would benefit from having academic accommodations during the year, please contact the Centre for information about registering.

## SCHEDULE

### Week One:

Monday, July 6:

Part 1: Introduction to the Canadian Short Story

- Introduction and course overview

Part 2: Encounters

- Moodie, “Brian, the Still Hunter” (Dean 7-24)
- Pickthall, “The Third Generation” (Dean 247-59)

Wednesday, July 8: Representing Race

- Johnson, “A Red Girl’s Reasoning” (Dean 81-98 )
- Scott, “Charcoal” (Dean 175-84)
- Eaton, “Its Wavering Image” (Dean 219-26)

*Recommended Reading:*

- Johnson, “*On the Indian Girl in Modern Fiction*” (Dean 266-73)
- Edith Eaton, “*Leaves from the Mental Portfolio of an Eurasian*” (Dean 283-98)

### Week Two:

Monday, July 13:

Part 1: The Canadian Animal Story

- Seton, “Lobo, The King of Currumpaw” (Dean 113-28)
- Roberts, “When Twilight Falls on the Stump Lots” (Dean 129-34)

*Recommended Reading:*

- Roberts, “*The Animal Story*” (Dean 278-82)

Part 2: The Detective Narrative

- Barr, “Dinner for Seven in the Temple” (Dean 185-204)

Wednesday, July 15:

Part 1: Representing the Small Town

- Dougall, “Witchcraft” (Dean 99-112)
- Leacock, “The Marine Excursion of the Knights of Pythias” (Dean 227-46)

*Recommended Reading:*

- Leacock, “*L’Envoi: The Train to Mariposa*” (posted on Portal)

Part 2: Representing Women

- Duncan, “A Mother in India” (Dean 135-74) (begin discussion; continue on Monday)

*Recommended Reading:*

- Duncan, “*The Heroine of Old-Time*” (Dean 261-63)

### Week Three:

Monday, July 20: Representing Women

- Duncan, “A Mother in India” (Dean 135-74) (continued)
- McClung, “Sowing Seeds in Danny” (Dean 205-18)
- Sime, “An Irregular Union” (posted on Portal)

Wednesday, July 22

- **Mid-term Test**

**Week Four:**

Monday, July 27: Modernism

- Callaghan, “All the Years of Her Life” (Atwood and Weaver 9-13)
- Ross, “The Lamp at Noon” (Atwood and Weaver 26-33)
- Garner, “One-Two-Three Little Indians” (Atwood and Weaver 44-52)

Wednesday, July 29: Relationships and Power

- Raddall, “The Wedding Gift” (Atwood and Weaver 14-25)
- Gallant, “Scarves, Beads, Sandals” (Atwood and Weaver 53-64)
- Munro, “The Jack Randa Hotel” (Atwood and Weaver 131-48)

**Week Five:**

Monday, August 3: Civic Holiday (University Closed)

Wednesday, August 5: Writing Histories

**N.B. Early submission date for essays**

- Levine, “Something Happened Here” (Atwood and Weaver 65-75)
- Wiebe, “Where is the Voice Coming From?” (Atwood and Weaver 185-92)
- King, “One Good Story, That One” (Atwood and Weaver 313-17)

**Week Six:**

Monday, August 10: “An intense awareness of human loneliness”

- Laurence, “The Mask of the Bear” (Atwood and Weaver 76-91)
- Shields, “Milk Bread Beer Ice” (Atwood and Weaver 210-17)
- Gowdy, “We So Seldom Look on Love” (Atwood and Weaver 357-66)

Wednesday, August 12: Telling Stories/Keeping Secrets

**N.B. Essay due in class at 10 a.m.**

- Mistry, “The Ghost of Firozsha Baag” (Atwood and Weaver 379-89)
- Brand, “Sans Souci” (Atwood and Weaver 390-97)
- Atwood, “True Trash” (Atwood and Weaver 247-66)

**Week Seven:**

Monday, August 17

- **Final Test**

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