

## Library Tour



The tour of Robertson Davies' library will take place next class:

**Wed. 14 Feb. 2024  
11.30 a.m. – 1.00 p.m.**

**W.D. Jordan Rare Books  
and Special Collections Library  
Second Floor, Douglas Library**

- Food and drink is not permitted in the W.D. Jordan Library
- Personal effects must be stored in the on-site lockers
- Please bring a writing implement with you

## Self-Evaluation



Name: John Doe

Self-Evaluation

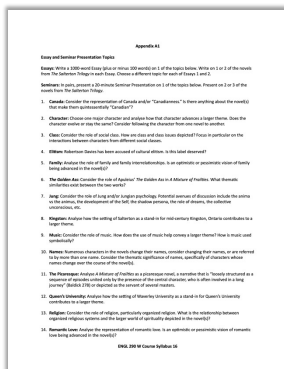
Please evaluate yourself by circling the most appropriate response.

- How often did you attend Lectures?  
0% 10% 20% 30% 40% 50% 60% 70% 80% **90%** 100%
- How often did you contribute to in-class discussion?  
0% 10% 20% 30% 40% 50% **70%** 80% 90% 100%
- How often did you contribute to the Discussion Forum on page 2?  
0% 10% 20% 30% 40% 50% **60%** 70% 80% 90% 100%
- Did you inform Dr May of your absence ahead of time, with a valid and/or documented reason?  
No Sometimes **Yes** Not applicable
- Did you give your undivided attention to Dr May throughout the Lectures (other than testing, etc.)?  
No Sometimes Most of the Time **Yes**
- Did you attend any extracurricular events advertised by Dr May (e.g., CSC events, English Department meetings, etc.)?  
No **Yes**
- What Class Participation mark do you think you deserve?  
0 1 2 3 4 5 6 **7** 8 9 10
- If you wish to draw Dr May's attention to any special or extenuating circumstances, please use the reverse side of this page.

### Instructions

- The Course Syllabus outlines how Dr May evaluates Class Participation (under “Course Regulations”).
- Please reread this information, and then evaluate yourself by answering the questions on the handout.
  - Circle the most applicable response.
- Dr May will take your self-evaluation into consideration when he assesses your Class Participation mark.

## Seminar Presentation



### Instructions

- Select a partner.
- Select a presentation date:
  - wk. 8 (Wed. 6 Mar. 2024)
  - wk. 9 (Wed. 13 Mar. 2024)
  - wk. 10 (Wed. 20 Mar. 2024)
  - wk. 11 (Wed. 27 Mar. 2024)
  - wk. 12 (Wed. 3 Apr. 2024)
- Select a presentation topic:
  - see Appendix A1
- E-mail this information to Dr May by Fri. 23 Feb. 2024.

## Davies, *Leaven of Malice*

Robertson Davies populates ... Salterton ... with people who [have] unusual ... surnames... [T]he onomastic preoccupation with the unusual, the eclectic, not to mention the bizarre, becomes too obvious to be ignored. Individuality, personality, denial of interchangeability thus are strongly foregrounded and sustained through the authorial choice of recognizably individual, personal, non-interchangeable names... It is difficult to retain or attain anonymity in such a society... [T]hey define properly the multifaceted nature of human relationship... Changing one's status in society or individual revelation may necessitate, or deem desirable, a change [of name]... In Salterton, different names announce multifaceted personalities, kaleidoscopic arrays of responses, and a plurality of selves... [N]ame ... is ... a bridge, many bridges. (15, 16, 18, 21)

**W.F.H. Nicolaisen. “Salterton and Deptford: A Comparison of Onomastic Structures.” *Onomastica Canadiana*, no. 62, 1982, pp. 14-22.**

## Group Discussion



Name \_\_\_\_\_  
 Name \_\_\_\_\_  
 Name \_\_\_\_\_  
 Name \_\_\_\_\_  
 Name \_\_\_\_\_

Group Discussion

\_\_\_\_\_

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### Instructions

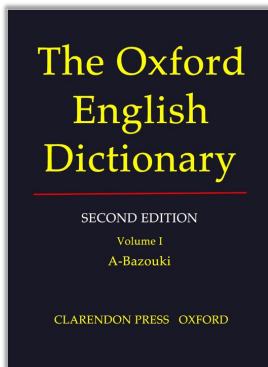
- Divide into groups of 2 or 3.
- Collect a Discussion Question sheet from Dr May.
- Write your full names (first and last) on the Discussion Question sheet.
- Discuss and take informal notes on the Discussion Question.
- Select one person to summarize your discussion to the class.
- We will reconvene in 10 minutes.

## Group Discussion

Consider the ways in which the following episode in Davies' *Leaven of Malice* (ch. 3) advances the larger themes of the novel. Find direct quotations from the chapter to help support your arguments:

- |   |   |   |   |
|---|---|---|---|
| 1.<br>Pearl's lack of agency at the beginning of the chapter (86-102) | 2.<br>Introduction of the Yarrows, and their raucous party (102-08, 112-20) | 3.<br>Introduction of the Fieldings, and Ridley's visitation (108-11, 120-27) | 4.<br>Pearl and Solly talk, and Prof. Vambrace strikes Pearl (127-31) |
|---|---|---|---|

## agency

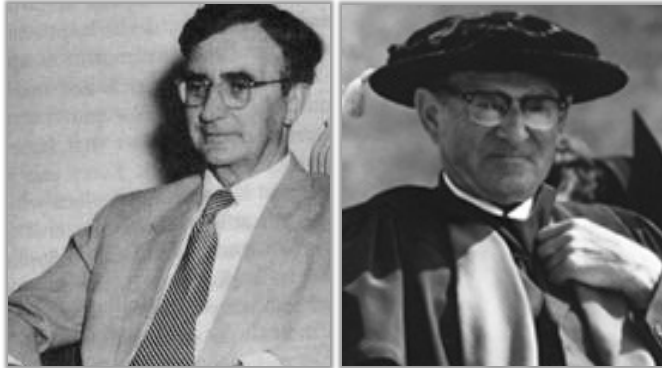


- from the Latin *agere*, meaning "to do"
- to take an active and independent role in the accomplishment of some act
- to be or to become the prime moving force behind the attainment of some goal
- the capacity to act independently and to make choices freely

## agency

- "handmaiden" ... "nursemaid" ... "bottle-washer" (86-87)
- "Pearl was a loyal daughter and it never occurred to her that home was, in many ways, a hell" (89)
- "Daddy didn't realize that it was painful to have it said so many times, and in so many ways, that no young man had ever been interested in her" (91)
- "nothing had yet been done about the evening meal, so she prepared it" (95)
- "Pearl spoke now for the first time" (98)
- "How could she possibly tell him what she really felt? How could she tell him that such a lawsuit as he contemplated would harm, and perhaps ruin, her chances of ever marrying?" (100)
- "it was unthinkable that he should be disobeyed" (101)
- "after a few more interchanges, Pearl went [to the party], feeling thoroughly ashamed of herself" (102)

 **Davies, *Leaven of Malice***



George Humphrey

Julian Blackburn

 **Davies, *Leaven of Malice***

suspect	motive	ch.
Swithin Shillito	is of old <i>Bellman</i> generation on the way out	1
Waverley students	are unduly influenced by Humphrey Cobbler	2
Humphrey Cobbler	is a mischievous bohemian who loves chaos	2
Bevill Higgin	is a malicious philanderer out for a buck	2
Norm Yarrow	thinks staid Waverley needs “some shaking up”	3
Dutchy Yarrow	is a bored alcoholic in need of stimulation	3
Miss Vyner	thinks newspapers “need some responsibility”	3
Elsbeth Fielding	thinks Solly “needs a wife dreadfully”	3

### metafiction

“You must have a little patience ... my dear friend and companion ... bear with me,—and let me go on, and tell my story my own way.”

**Laurence Sterne. *Tristram Shandy*. 1759.**

“Reader, I married him.”

**Charlotte Brontë. *Jane Eyre*. 1847**

“You are about to begin reading Italo Calvino’s new novel, *If on a winter’s night a traveller*.”

**Italo Calvino. *If on a winter’s night a traveller*. 1979.**

- fiction about fiction, or fiction that openly comments on its own fictional status
- fiction that discusses the nature of fiction, especially in a highly self-conscious or self-reflexive way
- fiction that draws attention to its own status as fiction in order to blur the boundary between fiction and reality
- sometimes referred to as “self-referentiality” or “involution” (Baldick 219-20)

### metafiction

It is well known to readers of detective stories—and Professor Vambrace liked to relax his mind that way—that detection must be conducted according to the School of Force, or the School of Intellect.... (109)

**Robertson Davies. *Leaven of Malice*. 1954.**

“Refresh your recollection, then,” said the Professor, with a rich assumption of irony, and handed Ridley the scrap of newsprint upon which was printed the engagement notice with which the reader has already been made familiar. (29)

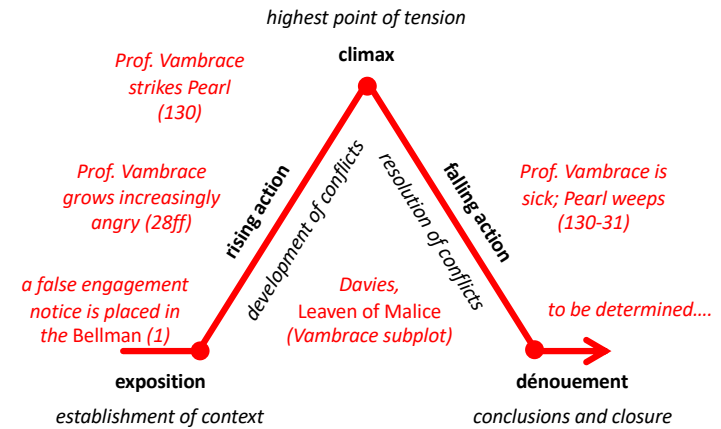
**Robertson Davies. *Leaven of Malice*. 1954.**

## metafiction

... the gentle satire of Robertson Davies ... stands mid-way between the serious celebrators of Canadianism and those who deny it altogether.... He can proceed with his accurate shooting of sitting Canadian ducks, but one senses that he doesn't really want to destroy them. His heart is ultimately in Salterton.... [H]is satire ... depends for its effect in large part on an in-group recognition, on a kind of select snobbery and superiority. In a passage in *Leaven of Malice*, for example, Davies has that crusty old organist, Humphrey Cobbler, expound facetiously on the importance of Canadian music [121].... This ... outburst adds very little to the dramatic dimensions of the situation under way at the moment, and stands indeed as a rather obvious [authorial] intrusion. Gloster Ridley and Miss Vyner, the two main protagonists of this scene, dislike music of all sorts, not merely Canadian music....

**Hallvard Dahlie. "Self-Conscious Canadians." *Canadian Literature*, no. 62, 1974, pp. 6-16.**

## Freytag's Pyramid



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