Syllabus

Course Description
In this course we will read and discuss the major works of James Joyce with a focus on their significance to Modernism, interdisciplinary scholarship, and the city of Dublin itself. We will read *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and short sections of *Finnegans Wake*. Although the majority of the time will be spent reading the actual works and words of Joyce, we will also pay particular attention to how different movements in literary theory have responded to Joyce's work and will therefore read short critical essays by major and minor Joyce scholars. Our exploration of interdisciplinarity will included discussions of Joyce and music, religion, post-colonialism, history, sexuality, philosophy, intellectual property, and Irish Studies. We will also look at some representations of Joyce's work in music, dance, visual art, theater and film. We will be traveling as a class to Dublin over Spring break and therefore will focus throughout the course on the relationship of Joyce to Ireland past and present, and on issues of place, memory, and literary tourism. The course will include guest speakers, events at the Glucksman Irish House, and a play or two. There is a lot of reading in the course, much of it difficult. Being confused is fine; not keeping up on the reading is not.

Evaluation and Course Requirements

The course will be graded on the following basis:
- Essay #1 (Close reading) 20% (4-6 pages)
- Essay #2 (Mapping project) 20% (4-6 pages)
- Presentation 10%
- Participation 20%
- Final project 30%

Participation: Part of my goal for this course is to experience reading as a collaborative social act, therefore participation in class is very important. Each class session I will choose one student to summarize that day’s readings: a very basic, so what is the plot of this chapter? etc., so you should be ready to answer that question. There will also be short writings done both in and outside of class and on the course website. These are intended to allow you to work out some of your thoughts to class
readings and discussion, and to allow your classmates and me to see what you are thinking about. These will also play a large part in the structure of our classroom discussions. Much of your participation grade is based on this writing.

**Essay #1** will be an interpretation or reading of a short passage from any of Joyce’s works. Your strategy is up to you, but it needs to involve a close reading and intense engagement with the text itself. The passage can be a few pages or even shorter. Try to select a section that we did not look at closely in class.

**Essay #2** will be based on our trip to Dublin and will be connected to a class mapping project that we will be doing. You write about a specific place in Dublin that is connected to Joyce in some way; you can use archival or historical research that you do on location in Dublin; or you can use Joyce as a lens through which to write about a historical, literary, or artistic subject specific to that location. You will also contribute photographs, video and sound recordings, and observations that you will do on your own in Dublin to a digital map that we will construct as a class.

**The final project** will be on a topic of your choice that has some relationship to Joyce and that explores some of the themes and issues of the course. It can be a traditional research or interpretive paper (8-10 pages), or it can be an alternate or artistic representation of Joyce through another medium with a two-page analytical supplement. You will give a presentation on this project near the end of the semester.

**Course Schedule**

**Week 1:**
1/26: Introductions

  Topic: Digital Joyce

**Week 2:**
2/2: *Dubliners*: “Counterparts,” “Grace,”
2/4: “The Dead”

  Richard Ellman: “The Backgrounds of ‘The Dead’” from *James Joyce*

  Topic: Joyce in Dublin

**Week 3:**
2/9:  *Portrait of the Artist as a Young Man*: chapters 1-2

2/11:  *Portrait of the Artist as a Young Man*: chapters 3

Joseph Brooker: “Raising the Wind: Joyce and the Emergence of Modernism,” from *Joyce’s Critics: Transitions in Reading and Culture*.

Topic: Joyce and Modernism

Week 4:
2/16:  *Portrait of the Artist as a Young Man*: chapter 4

2/18:  *Portrait of the Artist as a Young Man*: chapter 5

Week 5:
2/23:  *Ulysses*: chapters 1-2: Telemachus; Nestor

2/25:  *Ulysses*: chapter 3: Proteus

Topic: Joyce, religion, and philosophy

Week 6:
3/1:  *Ulysses*: chapters 4-5: Calypso; Lotus Eaters

3/3:  *Ulysses*: chapter 6: Hades

Jennifer Wicke: “Advertising and the Scene of Writing in *Ulysses*,” from *Advertising Fictions: Literature, Advertisement, and Social Reading*.

Joyce and cultural studies

**Essay # 1 Due (3/3)**

Week 7:
3/8:  *Ulysses*: chapters 7-8: Aeolus; Lestrygonians

3/10:  *Ulysses*: chapter 9: Scylla and Charybdis

Topic: Joyce and Shakespeare

Spring Break: {in Dublin]
Ellman: “The Backgrounds of *Ulysses*” from *James Joyce
*Ulysses*: chapter 10: Wandering Rocks

Week 8:
3/22: No class

3/24: *Ulysses*: chapter 11: Sirens (guest speaker)

Zack Bowen: “The Bronzegold Sirensong: A Musical Analysis of the Sirens Episode in Joyce's *Ulysses*,” from *Bloom's Old Sweet Song*

Topic: Joyce and Music

Week 9:
3/29: *Ulysses*: chapter 12: Cyclops

Enda Duffy: “Postcolonialism and Modernism: The Case of *Ulysses*” from *The Subaltern Ulysses*.

Topic: Postcolonial/Irish studies Joyce


**Essay #2 Due (3/31)**

Week 10:
4/5 *Ulysses*: chapter 14: Oxen of the Son

4/7: *Ulysses*: chapter 15: Circe (part 1)

Kevin Dettmar: “JJ and the Carnivalesque Imagination,” from *The Illicit Joyce of Postmodernism: Reading Against the Grain*

Topic: Joyce and postmodernism

Week 11:
4/12: *Ulysses*: chapter 15: Circe (Part 2)

4/14: *Ulysses*: chapter 16: Eumaeus

Week 12:
4/19: *Ulysses*: chapter 17: Ithaca

4/21: *Ulysses*: Chapter 18: Penelope (part 1)

Viewing: *James Joyce's Women*

Topic: Joyce and sex and gender

Week 13:
4/26: *Ulysses*: Chapter 18: Penelope (part 2)

4/28:  *Finnegans Wake*: sections TBA

Week 14:
  5/3 & 5/5: Presentations

  5/8: Final projects due

**Readings:** The primary texts (*Dubliners*, *Portrait*, and *Ulysses* as well as Gifford's *Annotated Notes to Ulysses*) are all available in the NYU bookstore. If you purchase them elsewhere or wish to read them on an electronic device, please make sure they are the same edition we are using in class (especially important for *Ulysses*). Selections from *Finnegans Wake* and additional short critical readings will be made available to you in class or online. We may add or subtract readings depending on time and interest.

**Required:**
  *Dubliners* (Penguin edition)

  *Portrait of the Artist as a Young Man* (Penguin edition)

  *Ulysses* (1986, Gabler edition)

**Optional:**
  *Ulysses Annotated: Notes for James Joyce’s Ulysses*. Don Gifford

**Additional Reading (Books in Bobst Library)**
  Attridge, Derek, ed: *The Cambridge Companion to James Joyce*

  Duffy, Enda: *The Subaltern Ulysses*

  Ellman, Richard: *James Joyce*

  Hart, Clive and Hayman, David, eds: *James Joyce’s Ulysses: Critical Essays*

  Kenner, Hugh: *Joyce’s Voices*

  Knowles, Sebastian, ed: *Bronze by Gold: The Music of Joyce*