

**\*Provisional Syllabus\***  
**Joyce's *Ulysses***  
Summer Session I, 2020  
ENG 126b

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**Class Schedule:**

Catalog Description

An intensive, collaborative reading of James Joyce's *Ulysses*, with attention to its historical situation and cultural impact. Consideration of significant scholarly debates around the novel. How does this remarkable text work and what does it offer readers today? How is it still teaching us to read and think about the role of literature in modern societies? We will engage this novel with slow, close attention in an interdisciplinary context, in order to generate a combination of analytical and creative responses.

Course Description

This seminar is an opportunity to become absorbed in Joyce's *Ulysses* as a member of an interpretive community. Published in 1922, this novel has impacted modern literature like no other. A novel at the edge of the genre of the novel, *Ulysses* is a highly experimental, weirdly delightful, and encyclopedic world-making project. We will explore it chapter by chapter, with parallel readings of Homer and other intertexts. We will also consider the place of *Ulysses* in modernism, the explosive cultural project across the arts in the early 20<sup>th</sup> century that is still with us. Our intensive, collaborative approach to *Ulysses* will serve different needs for each student, based on individual academic and creative commitments; this book is a powerful resource for all of them.

If possible, please read Homer's *Odyssey* and Shakespeare's *Hamlet* before the course begins. It is also possible to read these during the course, by the sessions indicated on the schedule.

As a four-credit course, it is based on the expectation that students will work for at least three hours outside of class for every class contact hour (doing assigned readings, research, papers and projects, and so on). The learning goals for this course include:

- developing the ability to closely read and re-read complex texts and to make nuanced descriptions of their stylistic patterns, structural principles, rhetorical techniques and other aspects of their aesthetic force and signifying effects
- developing skills with analytic and interpretive writing, through feedback and revision
- researching and presenting information about scholarly debates around *Ulysses*
- mapping *Ulysses* in relation to other modernist cultural movements
- designing creative or non-academic responses to *Ulysses*, in various media and genres

### Required Texts

James Joyce, *Ulysses* (Ed. Hans Gabler et. al, Random House, 1986)

Homer, *Odyssey* (trans. Emily Wilson, W. W. Norton, 2017 )

William Shakespeare, *Hamlet* (various editions)

### Suggested Texts

These are useful but not required.

James Joyce, *A Portrait of the Artist as a Young Man* (various editions)

Harry Blamires, *The New Bloomsday Book*

Don Gifford, *Ulysses Annotated: Notes for James Joyce's Ulysses*

### **Class Policies and Requirements:**

- Laptops may be used in class only for accessing relevant course materials on LATTE. If you use a laptop for other purposes (email, web browsing), you will be asked to leave the class and be considered absent for the day. Bring other materials (e.g., paper, pens) for taking notes. No ebooks.
- Use of cell phones in class for talking, texting or reading/writing email is prohibited. If you wish to leave your cell phone on in silent mode because of an ongoing emergency situation that you may need to respond to, please speak to me at the start of class to let me know.
- Three unexcused absences lowers the final course grade by one plus/minus, and each additional absence by another plus/minus.
- Privacy: this class requires the use of tools that may disclose your coursework and identity to parties outside the class. To protect your privacy, you may choose to use a pseudonym/alias rather than your name in submitting such work. You must share the pseudonym/alias with me and any teaching assistants as needed. Alternatively, with prior consultation, you may submit such work directly to me.
- Brandeis seeks to welcome and include all students. If you are a student who needs accommodations as outlined in an accommodations letter, please talk with me and present your letter of accommodation as soon as you can. I want to support you. Brandeis seeks to welcome and include all students. If you are a student who needs accommodations as outlined in an accommodations letter, please talk with me and present your letter of accommodation as soon as you can. I want to support you. In order to provide test accommodations, I need the letter more than 48 hours in advance. I want to provide your accommodations, but cannot do so retroactively. If you have questions about documenting a disability or requesting accommodations, please contact Student Accessibility Support (SAS) at 781-736-3470 or [access@brandeis.edu](mailto:access@brandeis.edu).
- You are expected to be honest in all of your academic work. Please consult Brandeis University Rights and Responsibilities for all policies and procedures related to academic integrity. Students may be required to submit work to TurnItIn.com software to verify originality. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university. Citation and research assistance can be found at LTS - Library guides.

## **Grades and Assignments:**

Final course grades are based on the total points earned from all assignments throughout the course. The total number of points, for all assignments, is 100. Point values for each assignment are listed below.

### Moments of Fascination, 1-4

Select a moment of fascination, exhilaration, or suspicion from the text – an especially strange, beautiful, vivid, or difficult passage – and reveal something about it. Do an attentive reading and commentary to show it does more intellectual and emotional work than immediately meets the eye. Explain how the passage involves some surprising and compelling engagement with a significant aspect of experience or knowledge. This is exploratory writing, intended to help you identify areas for further thought and research. About one page. Be prepared to discuss your assignments in class discussion. Credit / No credit. 5 points each.

### Intertextual Analysis, 1-4

Explain and analyze an intertextual allusion or reference in *Ulysses*, with the help of scholarly guides, if necessary. As a first step, identify and describe the reference, including Joyce's strategy for signaling it. In a second step, offer a brief interpretation and evaluation of this allusion. What's interesting or suggestive about it? How does it relate to other aspects of the novel? What does it offer our reading experience or interpretive work? Provide citations for your research. One or two pages. Be prepared to discuss your work in class discussion. 5 points each.

### Presentation of Online Resource or Artistic Response

5 minute presentation on a useful, thoughtful online guide to *Ulysses* or compelling creative response to it, including visual art, music, fan fiction, film, or other imaginative work. Explain how this resource or response is helpful to readers, reveals some subtle aspect of the novel, or demonstrates the novel's cultural significance. Credit / No credit. 5 points.

### Critical Presentation

10-15 minute presentation on a recent critical or scholarly debate about *Ulysses*. Presenters must address at least two published pieces of criticism in tracing a critical conversation that resists easy consensus. You can find relevant scholarship on JSTOR and Project Muse (databases of scholarly articles and books, available on Brandeis Scholar), and elsewhere. Please share a handout with citations and brief excerpts to the class. In your presentation, tell the class what you find most interesting about this critical conversation, what reading and research strategies its participants use, what tensions surface among them, and, if possible, what further work they point to. Credit/no credit. 10 points.

### Minor Character Analysis

Analyze a single minor character from this massive novelistic world. In your analysis, track this character's appearances, situations, and ways of being and behaving. What stylistic effects, allusions, or other textual phenomena seem to gather around this character? What is its function or purpose in relation to the novel's structure, themes, or otherwise? What made you select this character for special attention, and why might others become interested in it? How could this character be a way into developing larger arguments about the novel? About 5 pages. 10 points.

### Interpretive Essay

Topics tbd, 7-8 pages. 15 points.

### Creative Project / Experimental Scholarship

Design a non-academic, creative response to *Ulysses*. Do something with this story or the form of its telling. You can render some aspect of it in another medium, design an unusual guide or resource for readers, design an archive or game, or other projects. Guidelines tbd. 20 points.

### **Schedule:**

#### Week 1

##### **Monday**

Introduction

##### **Tuesday**

##### **\*Moment of Fascination 1 Due\***

*Ulysses*, ch. 1, "Telemachus"

*Odyssey*, Books 1-4

##### **Thursday**

##### **\*Intertextual Analysis 1 Due\***

*Ulysses*, chs. 2 and 3, "Nestor" and "Proteus"

#### Week 2

##### **Monday**

*Ulysses*, chs. 4 and 5, "Calypso" and "Lotus Eaters"

*Odyssey*, Books 4-8

##### **Tuesday**

##### **\*Moment of Fascination 2 Due\***

*Ulysses*, chs. 6 and 7, "Hades" and "Aeolus"

*Odyssey*, Books 9-11

##### **Thursday**

##### **\*Intertextual Analysis 2 Due\***

*Ulysses*, ch. 8, "Lestrygonians"

#### Week 3

##### **Monday**

*Ulysses*, ch. 9, "Scylla and Charybdis"

*Odyssey*, Book 12

Shakespeare, *Hamlet*

##### **Tuesday**

##### **\*Moment of Fascination 3 Due\***

*Ulysses*, chs. 10 and 11, “Wandering Rocks” and “Sirens”

**Thursday**

**\*Intertextual Analysis 3 Due\***

*Ulysses*, chs. 12 and 13, “Cyclops” and “Nausicaa”

Week 4

**Monday**

*Ulysses*, ch. 14, “Oxen of the Sun

*Odyssey*, Books 13-16

**Tuesday**

**\*Moment of Fascination 4 Due\***

*Ulysses*, ch. 15, “Circe”

**Thursday**

**\*Intertextual Analysis 4 Due\***

*Ulysses*, ch. 16, “Eumaeus”

*Odyssey*, Books 17-18

Week 5

**Monday**

**\*Final Paper Proposal Due\***

*Ulysses*, ch. 17, “Ithaca”

*Odyssey*, Books 19-22

**Tuesday**

*Ulysses*, ch. 18, “Penelope”

*Odyssey*, Books 23-24

**Thursday**

**\*Minor Character Analysis Due\***

Final discussion and workshop

**\*Final Papers Due early July\***