
ULYSSES & BRITISH MODERNISM in Spring 2019 (CL3073)

Course Code	CL3073	Professor(s)	Geoffrey Gilbert
Prerequisites	None	Office Number	G107
Class Schedule	MR: 10:35-11:55 in G-102	Office Hours	Monday 14:00-15:00, Tuesday 10:00-12:00, and by appointment
Credits	4	Email	ggilbert@aup.edu
Semester	Spring 2019	Office Tel. Ext.	825

Course Description

Joyce's *Ulysses* is a landmark literary work. For Franco Moretti it is one of only a handful of 'world texts': texts that express the totality of an epoch. It is as productive still for post-colonial and feminist and social theorists and philosophers as it has been for literary practitioners since its publication in 1922. This course offers a chance to read *Ulysses* carefully and in depth, and to place it in the context of modernist innovation (a selection of contemporary documents will be studied, as well as other - shorter - modernist novels, including Woolf's *To the Lighthouse*, Lewis's *Tarr*, and Joyce's *A Portrait of the Artist as a Young Man*). We will begin and end with questions of written style, but the course will argue that creativity in literary style is an index of possibilities for styles of thought and of life. To write differently is to make it possible to think and to live differently: the struggle for literary innovation is also a serious and sustained attempt to grasp the difficulties and opportunities within the modern era, and particularly within emerging 'late capitalism'.

Course Learning Outcomes

learn to read experimental modernist prose closely, in its historical context.
understand how several different modes of theorisation (historicism, cultural materialism, genetic criticism, deconstruction, psychoanalytic approaches) can be applied to Joyce's *Ulysses*, and have emerged from readings of the text.
will explore and analyse the role of creative experiment in psychological and social processes under modernity.

General Education

Course Outline

Monday 21 Jan Introduction

Thursday 24 Jan Introduction 2 –Modernism

25 January is the last day to drop or add courses

Monday 28 Jan Readings: **Woolf**, *To the Lighthouse* (pp XXX)

Thursday 31 Jan Readings: **Woolf**, *To the Lighthouse* (pp XXX)

Monday 4 Feb *Woolf on modernism, Woolf on Joyce, Woolf and time and narrative (readings on Blackboard); Woolf on the everyday*

Stage one of the creative exercise is due today

Thursday 7 Feb Readings: **Joyce**, *A Portrait of the Artist* (pp. 1-188)

Monday 11 Feb Readings: **Joyce**, *A Portrait of the Artist* (pp. 188-276)

Thursday 14 Feb *Metaphor and Metonymy and Modernism; Lukacs on the Ideology of Modernism (readings on Blackboard); modernism in the little magazines*

Monday 18 Feb Readings: **Lewis**, *Tarr* (pp XXX)

Thursday 21 Feb Readings: **Lewis**, *Tarr* (pp XXX)

Monday 25 Feb *Lewis on Joyce; T.S. Eliot on Joyce; the visual and the musical (readings on Blackboard)*

Thursday 28 Feb *Ulysses – an overview*

Mid-term essay is due on Thursday 28 Feb

4 March to 15 March – Spring break, no classes.

*The very convenient placing of the Spring break means that you will be expected to have taken a good run at Ulysses; I would love you to try to have read it in its entirety by Monday 18 March (certainly it will be important to make a dent in it during the break) – this will make our discussions richer and more productive. Where we cover more than one chapter in a session, discussion will concentrate on the chapter **marked in bold**.*

In order that we can focus our discussion, microscopic response paragraphs will be due every week by Sunday at midnight, starting on Sunday 17 March. These paragraphs should be posted as comments on our shared electronic text of Ulysses. The paragraphs should make a single observation – in statement or question form, with a clear reference to a section or sections of the novel – about the reading for the week ahead.

Monday 18 March Joyce, *Ulysses*, chapter 1 ('Telemachus')

Thursday 21 March Joyce, *Ulysses*, chapter 2 ('Nestor')

Mid-semester grades are due on Friday 22 March

Monday 25 March Joyce, *Ulysses*, chapter 3 ('Proteus')

Theory summary due today, Monday 25 March

Thursday 28 March Joyce, *Ulysses*, chapter 4 ('Calypso')

Stage 2 of the creative exercise is due Thursday 28 March

Monday 1 April Joyce, *Ulysses*, chapter 5, 6 ('**The Lotus Eaters**', 'Hades')

Thursday 4 April Joyce, *Ulysses*, chapter 7, 8 ('**Aeolus**', 'Lestrygonians')

Friday 5 April is the last day on which you can withdraw from a class or choose the credit/no-credit option

Monday 8 April Joyce, *Ulysses*, chapter 9 ('Scylla and Charybdis')

Thursday 11 April Joyce, *Ulysses*, chapter 10 ('Wandering Rocks')

Stage 3 of the creative exercise is due Thursday 11 April

Monday 15 April Joyce, *Ulysses*, chapter 11, ('Sirens')

Thursday 18 April Joyce, *Ulysses*, chapter 12 ('Cyclops')

Monday 22 April Joyce, *Ulysses*, chapter 13, 14 ('**Nausicaa**', 'Oxen of the Sun')

Thursday 25 April Joyce, *Ulysses*, chapter 15 ('Circe')

Monday 29 April Joyce, *Ulysses*, chapter 16, 17 ('Eumaeus', '**Ithaca**')

The term paper is due today, 29 April

Thursday 2 May Joyce, *Ulysses*, chapter 18 ('Penelope')

Monday 6 May closing discussion

The complete creative exercise is due today, Monday 6 May

reading days

The final examination is on Friday May 13, at 08:30 (we will use this time for a concluding discussion based on your papers and your creative exercises)

Textbooks

Title	Author	Publisher	ISBN	Required
A Portrait of The Artist as a Young Man	Joyce	Penguin	9780141182667	Yes
Ulysses	Joyce	Penguin	9780141182803	Yes
To the Lighthouse	Woolf	PENGUIN	9780141183411	Yes
Tarr	Lewis	Oxford	9780199567201	Yes
Ulysses Annotated (revised edition)	Gifford	U California press	9780520253971	No

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will

receive an “F” for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

Evaluation of work for this class will be based on five grades.

Your **active participation** in class (thorough performance of the required readings, informal written exercises including response papers, and engagement in class discussion) will comprise 15% of the final grade. Excessive absence from class (more than four un-excused absences) will result in an F for this grade, which will make it difficult to pass the class. As reading is the biggest challenge for this class, I'll be very attentive to whether you are keeping up with the reading - if you are having difficulty, PLEASE get in touch with me as soon as you can.

There will be a **midterm take-home essay**, which will deal comparatively with two of the shorter novels, counting for 20% of the grade, and due on 28 February.

A **midterm theory summary** (due on 25 March) and a **presentation** will be required of each student; together these comprise 15% of the grade.

The **term paper** (around 3000 words minimum, submitted typed and double spaced, referenced in MLA parenthetical form) will deal in depth with one chapter of *Ulysses*, and with an aspect of the critical and theoretical literature that the text has so abundantly spawned. The term paper is worth 30% of the grade, and is due on Monday 29 April.

The final part of the grade will test and reward creativity. The **creative exercise** will be worth 20% of the final grade, and is due in stages throughout the semester, with the complete version submitted on Monday 6 May.

Other
