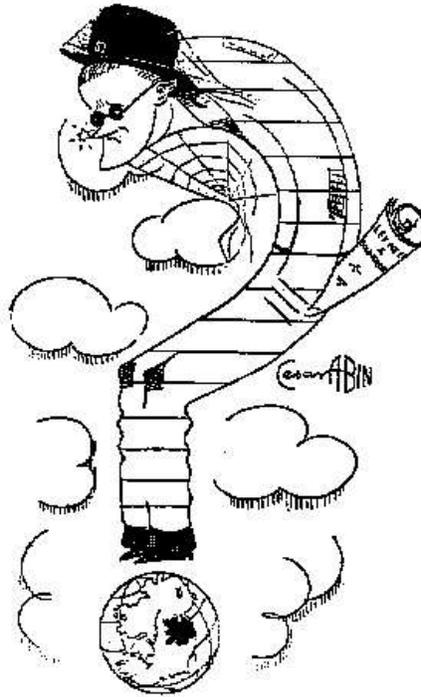


# ENG 4936

## Honors Seminar James Joyce's Delirious Dublin



Professor Phillip Wegner  
Tuesday 5-6 (11:45 a.m.-1:40 p.m.); Thursday 6 (12:50-1:40 p.m.)  
Matherly 0005 (Tues.); Matherly 0007 (Thurs.)

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This seminar will undertake an intensive examination of the major works of the greatest English language author of the twentieth century, James Joyce. Although Joyce spent the majority of his adult life outside of his birthplace of Ireland, all of his work returns obsessively to his native land, and especially its capital city, Dublin. Joyce even said of his masterpiece, *Ulysses* (1922)—selected in 1998 by the Modern Library as the greatest novel of the twentieth century—that he gave in it “a picture of Dublin so complete that if the city suddenly disappeared from the earth it could be reconstructed out of my book.” In our seminar discussions, we will test the validity of Joyce’s claim, reconstructing through our readings the complex and dynamic historical situation to which all these works represent such extraordinary responses. Special attention will be paid to questions of Joyce’s relationship to the international cultural phenomenon of modernism, the events that culminate in Ireland’s independence in 1922 (also the year of the publication of *Ulysses*), and the global political context of empire and decolonization. Readings will include Joyce’s major works of fiction: his collection of short stories, *Dubliners*, his groundbreaking semi-autobiographical, *Künstlerroman*, or novel of the artist, *A Portrait of the Artist as a Young Man* (1916) (as well as its first draft manuscript, *Stephen Hero* [1904–06]), *Ulysses* (1922), and his final and highly experimental “book of the dark,” *Finnegans Wake* (1939). We will also examine some of the immense critical discourse that has built up around these works.

### **Readings**

James Joyce, *Dubliners*

James Joyce, *A Portrait of the Artist as a Young Man*

James Joyce, *Stephen Hero*

James Joyce, *Ulysses*

Harry Blamires, *The New Bloomsday Book*

James Joyce, *Finnegans Wake*

Edmund Lloyd Epstein, *A Guide Through Finnegans Wake*

As we will be engaging in a good deal of close analysis in class, and as there a number of radically divergent editions of some of Joyce’s work (especially, *Ulysses*, as we shall discuss later), I strongly advise that you get copies of the editions ordered for this class. Please note that while electronic editions are also permitted, you will be expected to have the readings physically present in class for each meeting they will be discussed, and will be required to refer to, read from, and discuss specific passages during the class meeting. Supplemental readings, including the theoretical texts, will be made available on Sakai or in other forms.

## **Aims and Methods**

1. A major goal of an honors course is to expose students (*you*) to the intellectual, aesthetic, and professional pleasures and rewards that participation in an intensive seminar setting have to offer. An indispensable ingredient for the success of this kind of class lies with each of you. During the next sixteen weeks, we will come together to form an intellectual community with a shared set of interests and tasks, and we will exchange ideas, insights, and expertise about a range of issues. For this to occur in the most productive manner possible, everyone in the group needs to engage in the class discussion in an active, thoughtful, and serious manner. As a consequence, participation in each week's seminar discussion thus will be a central part of your final course evaluation.

2. Attendance and participation in class discussion are indispensable parts of our work. It is vitally important that you arrive on time and attend the entire course meeting. If you will have any difficulty in doing so, or have an obligation that will force you to miss, be late, or depart early from any single class meeting, I ask that you come and speak with me. Any non-emergency, non-medical absence, not cleared in advance, will result in a lowering of the final course grade. Moreover, if you miss an excessive number of class hours, whatever the reason, you will have been considered not to have completed the requirements of the course, and hence will not receive a passing grade. Finally, late arrivals and/or early departures from class meetings will be counted as absences. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. Students may use computers or other electronic platforms for accessing readings and/or taking notes. However, Wi-Fi connections should be turned off unless otherwise instructed, and students are not allowed to surf the web, work on other assignments, read novels, play games, view other pages, or engage in any other such activities during course discussion. Cell phones also should be turned off or silenced as soon as class begins. Violations of this policy will be counted as unexcused absences for that class meeting. If you have any questions about proper use of these devices please come and see me.

4. Readings should be completed before the class meeting in which they are to be discussed. This course will require you to do a good deal of intensive reading, most of which will be new, and some of which you may find difficult. This difficulty arises in part because of a lack of familiarity with the traditions and materials with which the author is working, and a large part of our project this semester will be to make these works more familiar by enabling you to participate in a variety of "interpretive communities." However, difficulty will also arise because these works are asking you to think in new ways, to set aside deeply ingrained assumptions and

uninterrogated “common sense” expectations, and to look at literature, art, and the world in new ways. If you approach these works with an open mind, a spirit of adventure, and a willingness to expand your own horizons, I think you will find the effort required well worth it. However, this will also mean that you need to work on developing in your reading skills new levels of attentiveness and concentration. The first step in becoming a stronger critical reader is to become a more active, engaged one. If you do not already do so, start reading with a pencil or pen in hand, marking passages that seem especially important or intriguing to you, and jotting insights and questions in the book’s margins or on a near-by note pad. At the same time, you should try as much as possible to inhabit the intellectual and cultural contexts of the work’s author. Ask yourself these questions of both the novels and the critical texts: What are the writer’s goals? What things does she challenge or call into question? What are the writer’s own expectations and assumptions? How does he work to achieve both his stated and implicit goals? And most importantly, in what ways does this work enable you to think in new ways?

5. To help you grow as a reader, I will also require you to keep an on-going reading journal throughout the semester. You can use this journal to respond to the current readings in a number of ways: highlighting passages that intrigue you or raise special difficulties, making connections to work you are doing elsewhere, summarizing the major contours of the argument, noting down questions or points of discussion for the next class, and so forth. I may also ask you from time to time to focus in your journals on specific problems—say the definition of a term, a discussion of outside sources or short secondary readings, and so forth. While these notes are intended to be informal in nature and help us focus and develop our discussions, I expect them to demonstrate a rigorous and sustained engagement with the readings: they are neither opportunities for expressing your initial responses to the readings nor self-analysis (expressions of taste or opinion reveal far more about you than the readings themselves). If certain arguments appeal to you, or raise new questions, it is your job as an intellectual and scholar to explain why. I will be reading over your entries throughout the semester, and will, from time to time, ask you to share your insights with the other seminar participants.

6. As I am hoping that our work in this class will be a collective and collaborative endeavor, as the semester gets underway I will divide you into a number of smaller groups (the size of each group will depend upon final course enrollment). The aims of these groups will be two-fold. First, each group will be responsible for being the class “expert” on the week’s readings. This means that you will spend a little more preparation time with those readings, be expected to raise some specific questions or introduce some particular issues and/or offer a brief introduction, and generally be on call as the go-to people for our discussion. Secondly, each group will be responsible for reading and introducing some supplementary critical material I will assign (book chapters or essays). These overviews will be very short, and intended to provide additional perspectives on the readings that may be used for the final

seminar papers. Your engagement during these sessions will be considered as part of your participation grade.

7. The culmination of your semester long effort will be a final seminar paper of at least 15-20 pages in length. This paper will take the form of an independent research project, wherein you will have the opportunity to further expand upon, analyze in more detail, or take in new directions the seminar material. You may want to explore in more depth one of the works we read; make connections to readings you are doing elsewhere; examine a specific theme or issue that emerges in a number of different works; apply one of the theoretical or historical approaches; compare and contrast the arguments of different scholars; begin preliminary work on your honors thesis; or try something else altogether (subject, of course, to my advance approval). We will talk in more detail about this project as the semester progresses. For now I only ask that you begin thinking about this sooner than later (the end is nearer than you think), and plan on coming to discuss your project with me.

8. Grades will be based on the conscientious completion of all of the above requirements. Please feel free to ask any questions in class or on an individual basis. Information on current UF grading policies for assigning grade points can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

9. Finally, I want to invite you and encourage each of you to visit me during office hours: to ask further questions about the readings, share insights, talk about your hopes and dreams, or just to let me know what's up. I am imagining our community to be very much like that of an introductory level graduate seminar, and as in graduate work, our intellectual exchanges should not be confined by the walls of the classroom.

Once again, welcome – I look forward to an exciting and rewarding semester!

### **Grading Criteria**

Attendance (see above)

Participation and presentations: 30%

Reading Journals: 30%

Seminar paper: 40%

## **UF Policy Statements**

1. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

2. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://hr.ufl.edu/manager-resources/policies-2/sexual-harassment/>

3. UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

4. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

5. Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## Tentative Discussion Schedule

**1. August 26 – First Meeting: Why Joyce?**

**August 28 – Introduction: An overview of Irish History**

**2. September 2-4 – *Dubliners*, “The Sisters” through “A Painful Case”**

**3. September 9-11 – *Dubliners*, “Ivy Day” to “The Dead”**

Supplemental Readings: R. Brandon Kershner, *Joyce, Bakhtin, and Popular Literature*; Margot Norris, “Critical Judgment and Gender Prejudice in Joyce’s ‘A Mother’”

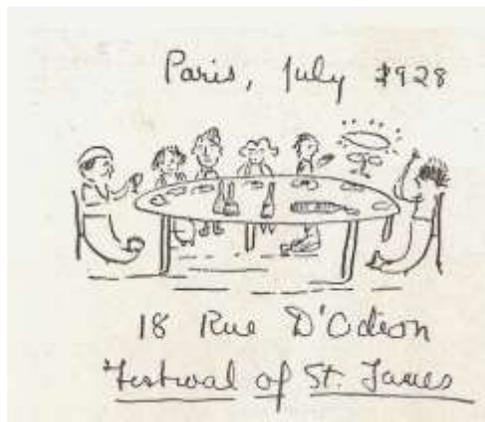
**4. September 16-18 – *A Portrait of the Artist as a Young Man***

Supplemental Readings: Vincent J. Cheng, *Joyce, Race, and Empire*

**5. September 23-25 – *A Portrait of the Artist as a Young Man***

Supplemental Readings: Franco Moretti, *The Way of the World: The Bildungsroman in European Culture*; Ernst Bloch, “A Philosophical View of the Novel of the Artist”

**6. September 30-October 2 – *Stephen Hero***



**7. October 7-9 – *Ulysses***

**8. October 14-16 – *Ulysses***

Supplemental Readings: Enda Duffy, *The Subaltern Ulysses*; T.S. Eliot, “*Ulysses*, Order, Myth”

**9. October 21 – *Ulysses***

Supplemental Readings: Fredric Jameson, *The Modernist Papers*; from, *The Antinomies of Realism*

**October 23 – no class**

**10. October 28-30 – *Ulysses***

Supplemental Readings: Janine Utell, *James Joyce and the Revolt of Love: Marriage, Adultery, Desire*

**11. November 4-6 – *Ulysses***

Supplemental Readings: Jacques Derrida, “Ulysses Gramophone: Hear Say Yes in Joyce”

**FINAL SEMINAR paper proposal due November 6**

**12. November 11-13 – *Finnegans Wake***

**13. November 18-20 – *Finnegans Wake***

Supplemental Readings: John Bishop, *Joyce’s Book of the Dead*

**14. November 25 – *Finnegans Wake***

Supplemental Readings: Samuel Beckett et al, *Our Exagmination Round His Factification for Incamination of Work in Progress*

**November 27 – no class (Thanksgiving break)**

**15. December 2-4 – *Finnegans Wake***

Supplemental Readings: Jacques Lacan, *Le sinthome*

**16. December 9 – Final Meeting: lingering issues, concluding meditations**

**December 6 – FINAL PAPERS DUE**

