Required Text

Introduction
James Joyce’s *Ulysses*, first published in 1922, is pushing towards its 100th birthday but remains as challenging, provocative, and untamable as ever. No other novel brings the epic so close to daily life. No other novel brings highbrow intellectuality so close to the world of dirty jokes. No other novel flaunts its astounding artistic ambition with such humor and tenderness.

We often think of the novel as a type of artwork that depends on isolation. You need peace and quiet to read, so solitude seems a prerequisite to performing the written world of the text in our imaginations. However, there are certain novels so rich in possibility and so overstocked with meaning that they draw isolated readers into reading-circles, both because the puzzles of the text are so relentless and the pleasure of unknotted them in company is so great. Foremost among these exceptional, community-generating novels is *Ulysses*. To quote Fritz Senn, “Joyce may be best read in groups. The advantage is we share different background knowledge and also often share common ignorance (which makes it more easy to come to terms with). Reading together … can take away the fear that Joyce's reputation tends to infuse. The texts, *Ulysses* certainly, are also accessible, in fact very human and as we slowly pick up, increasingly funny.”¹ Over the course of the semester we will read this extraordinary fiction of ordinary life. We will do so in a collegial spirit, depending on each other and on the insights of scholarly readers who have read the text before us. You will offer scholarly insights of your own in the course of reading and in the critical essays you will compose over the course of the seminar.

Course Objectives
Students who participate fully and actively in this course should expect

1. To complete a rewarding reading of *Ulysses*
2. To learn ways to engage in sustained and collaborative examinations of specific, complex *made* objects
3. To learn how to responsibly infer principles of design from the close examination of such objects
4. To learn ways of situating an object within, rather than reducing it to, its context of production
5. To learn how to establish reliable, well-qualified, and generative interpretations of such an object *in despete of* its inexhaustible complexity
6. To learn ways to participate within a community of scholars through work in the seminar, through research, and through writing
7. To critically engage with the rich and problematic potential literary texts hold as sources of philosophical, ethical, and political knowledge
8. To construct an original and coherent evidence-based argument that expands the value of the evidence it interprets.

Course Policies

Attendance
Since we meet only once a week and this material is complex, I expect you to attend every week. Absences for documented medical conditions or religious obligations will be excused. One unexcused absence will be penalized by loss of a participation grade for that seminar. Multiple unexcused absences will be penalized as I determine appropriate after consultation with both the student and her or his academic advisor.

Please be in the classroom with your text, your notebook, and a pen, in good time for the seminar to begin.

Technology in the Classroom
Please leave all devices (phones, tablet, laptops, etc.) in your bag. We will be working together with sixteen hard-copies of one text so we need to be tuned-in to each other. Please turn off your phone before you come into the classroom. I will give you advance warning if our in-class work requires the use of your laptop or tablet.

Academic Integrity
An Excerpt from the CAS Statement on Academic Integrity: “Students are expected—often required—to build their work on that of other people, just as professional researchers and writers do. Giving credit to someone whose work has helped you is expected; in fact, not to give such credit is a crime.” […] [P]lagiarism is presenting as your own:
• a phrase, sentence, or passage from another writer's work without using quotation marks;
• a paraphrased passage from another writer's work;
• facts, ideas, or written text gathered or downloaded from the Internet;
• another student's work with your name on it;
• a purchased paper or "research" from a term paper mill.

Other forms of academic fraud include:
• "collaborating" between two or more students who then submit the same paper under their individual names.
• submitting the same paper for two or more courses without the knowledge and the expressed permission of all teachers involved.
• giving permission to another student to use your work for a class.

“Since plagiarism is a matter of fact and not intention, it is crucial that you acknowledge every source accurately and completely. If you quote anything from a source, use quotation marks and take down the page number of the quotation to use in your footnote.”

“Consult The Modern Language Association (MLA) Style Guide for accepted forms of documentation, and the course handbook for information on using electronic sources. When in doubt about whether your acknowledgment is proper and adequate, consult your teacher. Show the teacher your sources and a draft of the paper in which you are using them. The obligation to demonstrate that work is your own rests with you, the student.”

“When plagiarism is confirmed, whether accidental or deliberate, students must be reported to the Dean of their School, and penalties will follow.” For the full statement and more information on avoiding plagiarism and proper use of online sources, please visit: http://cas.nyu.edu/page/academicintegrity
Course Resources

Course Website: NYU Classes
Handouts, power-points, prompts, etc. will be available on NYU Classes. I will update the website on a class-by-class basis. If you ever have trouble finding material there, let me know.

Emailing Me
My email is god3@nyu.edu Always feel free to get in touch. Please note however, if you email after 5:00 pm, I probably will not read or respond your email until the next business day.

Office Hours
Friday 9-11 am. Please email in advance.

Further Resources for Student Writers

The Writing Center (411 Lafayette Street, 4th Floor) "The Writing Center is a place where any NYU student can get help with his or her writing. The Writing Center is a part of NYU's Expository Writing Program in the College of Arts and Science. It is a place where one-on-one teaching and learning occur, as students work closely with EWP faculty at every stage of the writing process and on any piece of writing except for exams" [from our website].

For more about The Writing Center, click here. You may register and book appointments online at https://nyu.mywconline.com/

RISE (Residential International Student Engagement) "Essay Edits"
International students can get one-on-one help with their writing. These are drop-in sessions, staffed by the EWP Writing Affiliates (see below) and, in the fall, EWP-trained Writing Tutors. Students can work on writing for any of their courses, at any stage of the process.

These session are held the first Thursday of each month, from 5-8 p.m., in Founder's Hall, 4th Floor Lounge (120 E. 12th St. b/t 3rd & 4th Ave). For this term, the dates are March 3rd, March 31st, and April 28th. If you plan to go you can (and should) RSVP: these are drop-in sessions, but students who RSVP are given preference at the event. For more about this, and all of the RISE programming, click here.

Writing Affiliates
Each first-year residence hall has a designated Writing Affiliate. The Writing Affiliates offer writing workshops and, later in the semester, one-on-one help for students in the first-year residence halls. For more about the Writing Affiliates Program, click here. For a complete list of our upcoming events, please go to our Google Group.

The University Learning Center
Offers peer tutoring, at both the Academic Resource Center (18 Washington Place; 212-998-8085) and University Hall (110 East 14th Street 212-998-8047). See their website for hours and more info, here.
Critical Resources

Bobst Course Reserve

I have requested that the following texts be held on course reserve at Bobst. You may find Gifford and Seidman’s *Ulysses Annotated* and Ellman’s biography particularly helpful (**) starting points when you come to a difficult textual moment or wish to establish some biographical context for your investigations. The texts below are highly influential in Joyce studies, and you may find more recent critics refer back to these texts and engage critically with them.

Attridge, Derek, ed. *Cambridge Companion to Joyce* (1990)
**Ellmann, Richard. *James Joyce* (1959) [The standard biography.]

Online Resources

[Vast archive of annotations and contextual sources compiled by Prof. Michael Groden]

[Many resources, including a hypertext edition with the annotations of other readers, kind of like Rap Genius. This project is sponsored by the University of Maryland and ‘Editing Modernism in Canada, and designed by Dr. Amanda Visconti]

*Joyce Resources on the Internet* [http://www.facstaff.bucknell.edu/rickard/joyce.html](http://www.facstaff.bucknell.edu/rickard/joyce.html) [A hub for many relevant sources, compiled by Prof. John Rickard.]
Course Structure

*Ulysses* is an episodic novel and so the topics of each week’s seminar will follow the structure of the text. We will read one or two episodes per week. I expect you to read the assigned work for each week in advance and come to class with the text and with your notebook. Your annotations and questions should be prepared in advance so that you are prepared to demonstrate your careful reading and to actively engage in discussion with your colleagues.

You will complete one oral assignment and three written assignments during the semester.

**Distribution of Assessment**

Your overall grade for the semester is distributed as follows:

- Evidence of Attentive Reading through Seminar Participation: 10 Pts
- Oral Assignment: 15 Pts
- Written Assignment 1 (4 Pages): 15 Pts
- Written Assignment 2 (6 Pages): 20 Pts
- Written Assignment 3 (First Draft 6 Pages): 10 Pts
- Final Draft (10 Pages): 30 Pts

**Oral Assignment – Discussion Leading**

Each of you will serve as a discussion leader for one episode of *Ulysses* (or in some cases for half of a particularly lengthy episode). Discussion leading involves making a ten to fifteen minute presentation which should be designed to end with a series of discussion questions that will engage the seminar group as a whole. To prepare fully for this assignment you should read the primary text carefully, read biographical sources for helpful context, consider Joyce's own commentary on the genesis of that episode ("schemas" or letters), and consider literary critical essays about this particular episode.²

I will evaluate your presentation according to the following criteria:

1. Is there evidence of adequate preparation?
2. Do you communicate what is interesting and puzzling about specific textual moments?
3. Do you make accurate and generative claims about the episode as a whole?
4. Do you communicate directly to your colleagues?
5. Do you succeed in composing questions that generate discussion?

² The parameters for the discussion leading assignment and the first written assignment have been influenced by assignments of Prof. John Rickard, Bucknell College.
Written Assignment 1
Tuesday February 16 -- Assignment due on NYU Classes

We spend the first three episodes of Ulysses in or about the mind of Stephen Dedalus, a character just a few years older than you. Some of you might have seen Stephen in his youth in Joyce’s Portrait of the Artist as a Young Man (1916). Stephen graduated from college about two years before the events of Ulysses and, determined to get away from the paralyzing influences around him, he had travelled to Paris with vague plans of pursuing a medical degree. He returns to Dublin to attend his mother’s deathbed. For close to a year after her death he has lingered in Dublin, making a living by teaching in a private school, living in an abandoned coastal fortification with Buck Mulligan, and thinking through his grief (or grieving through his thought).

These early chapters are filled with the deeply puzzling and unfamiliar lexicon of Stephen’s obscure studies, but they are also challenging by virtue of the experimental narrative styles Joyce engages. So these pages present both obstacles and opportunities.

They can be an obstacle to our interpretation, and in fact, Joyce folklore reports that most people who start reading Ulysses quit during the third episode ‘Prometheus.’ But they are also an opportunity to dedicate time to understanding the workings of Stephen’s mind, and by extension, to begin to develop a sense of Joyce’s working principles in representing character’s consciousness and in composing his text.

1. Visit the sign-up sheet and choose one page from ‘Nestor’ or ‘Prometheus’ no other student is examining.
2. Use all the resources at your disposal (see page three above) to investigate every term on that page which requires investigation.
3. Compose a four page (double-spaced) explication of this page. You should shed light on pronoun references, unusual sentence structures, allusions to other texts, unfamiliar words (in English or other languages). You will probably not be able to explain everything in four pages, so select those moments that seem most interesting to you upon investigation.
4. The final paragraph of your explication should situate your discoveries about this one page within the context of the essay as a whole.
5. This document should follow MLA formatting and include parenthetical citations and a Works Cited Page. (The Works Cited page is not included in the required four pages of writing.)
Every endeavor in scholarship is collective. Of course there is competition and there certainly is a great emphasis placed on originality. However, scholarly knowledge is meaningful knowledge in relation to existing disciplinary conversations. I hope that this seminar will function as a collective reading experience, with each individual’s interpretation challenging, enriching, and expanding the interpretations that become available to the rest of the class.

There are probably more people interested in writing about James Joyce’s writing, than about the writing of any other English-language writer excluding Shakespeare. This can be kind of daunting. And, sometimes the scholarly ambition to be an authoritative interpreter runs contrary to the virtues of *Ulysses* as a source of pleasure and a site of play. But, we are part of that big, big community of Joyce scholars in our own little way, and this assignment asks you to take your place there.

1. Choose one of the following episodes (‘Calypso’, ‘Lotus Eaters,’ ‘Hades’, ‘Aeolus,’ ‘Lestrygonians’, ‘Scylla and Charybdis’ and ‘Wandering Rocks’. **You may not choose** the episode you are discussion leading on.
2. Read that primary text carefully.
3. Identify an interpretative problem you have with this episode (i.e. something specific you would like to better understand about how the episode as a whole works, or how we should conceive of this episode as a whole).
4. Start to investigate by reading biographical sources for helpful context and Joyce's own commentary on the genesis of that episode (in "schemas" or letters).
5. Find scholarly essays which investigate related problems and which pay specific attention to the episode you are investigating.
6. Compose an essay which presents this problem compellingly to the reader, and then respond to that problem by interpreting the primary text with the assistance of insights from other scholars (including at least one scholarly essay on the same episode).
7. **Your essay should respond in a critical and collegial way to that one other scholar focusing on the same episode. You should build on her or his insights, but you must offer an interpretation of your own.**
8. This document should follow MLA formatting and include parenthetical citations and a Works Cited Page. The essay should be six double-spaced pages in length (not including the Works Cited Page).
**Written Assignment 3**
Wednesday April 20 – First Draft due on NYU Classes
Friday May 13 – Final Draft due on NYU Classes

*Ulysses*—to state the obvious—is a big, complicated book. While the episodes are the clearest organizational units, the unity of the novel *as a whole* seems to depend on the way that certain motifs weave their way throughout the day and throughout the novel. These motifs are not simply thoughts in Stephen’s mind or Bloom’s mind that keep cropping up. These are recurring thoughts in the *mind of the novel*. (Saying that a novel has a mind is an odd statement, but this an odd book. Don’t take me literally with this particular metaphor.)

For your final essay, you should choose one thread of recurring motifs/imagery/language that has been particularly interesting to you as you have read through *Ulysses* and that seems to span the novel. Please note that this is very different from writing about a theme (i.e. the theme of ‘Paternity’ or the theme of ‘Nationhood’ in *Ulysses*). Don’t fall into that trap. You should move from the concrete and particular towards the abstract and general. You will choose a very specific thread to investigate, and in the course of investigating and interpreting that you will find yourself moving in a much more grounded and productive way towards those larger thematic concerns.

*Ulysses* is a very self-referential text. One of the reasons it seems to be self-conscious, or at least seems to preempt the critical reader’s expectations is that Joyce obsessively redrafted it. Here are the stats on the different stages through which Joyce composed and recomposed ‘Ithaca’.

<table>
<thead>
<tr>
<th>Words</th>
<th>Percentage of whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic manuscript</td>
<td>13,041</td>
</tr>
<tr>
<td>Additions to:</td>
<td></td>
</tr>
<tr>
<td>Manuscript</td>
<td>1,771</td>
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<tr>
<td>First typescript</td>
<td>3,638</td>
</tr>
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<td>Second typescript</td>
<td>725</td>
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<tr>
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<td>1,106</td>
</tr>
<tr>
<td>Second galley proof</td>
<td>1,259</td>
</tr>
<tr>
<td>Page proof</td>
<td>881</td>
</tr>
<tr>
<td>Total</td>
<td>22,421</td>
</tr>
</tbody>
</table>

That cycle of writing and reading and re-writing is central to this novel’s character and to scholarly process. I am going to ask you to complete a first draft and then to address the critique of that first draft and to expand your investigation by writing a final draft. Both drafts will be graded.

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First Draft
1. Identify a ‘thread’ and discuss you choice with me.
2. Trace the recurrence of this thread across the episodes by referring back to your own annotations and by using some of the critical resources for Joycean scholars.
3. Establish the research question arising from your observation.
4. Respond to that question by interpreting the primary material, drawing insights from secondary reference sources, and critical essays.
5. Compose a first draft of six pages double spaced which offers a preliminary interpretation. The draft should engage with the arguments of at least two scholarly essays that make specific claims about your thread.
6. This document should follow MLA formatting and include parenthetical citations and a Works Cited Page.
7. The draft should be six double-spaced pages in length (not including the Works Cited Page)

Final Draft
1. Engage in review process.
2. Revise your investigation in light of feedback
3. Continue to expand your investigation to include the later episodes of Ulysses and further secondary sources.
4. Compose a final draft which presents an interpretative claim about the significance of your chosen thread.
5. The argument which advances this claim (or thesis)
   a. must be grounded in specific textual evidence from multiple episodes of Ulysses,
   b. must be informed by the contextual information offered by the reference works we have drawn on through the semester, and
   c. must engage critically with the arguments of at least three scholarly essays that are immediately relevant to your subject (or ‘thread’).
6. This document should follow MLA formatting and include parenthetical citations and a Works Cited Page. The draft should be ten double-spaced pages in length (not including the Works Cited Page)
Course Schedule

I

Seminar 1
Monday January 25
‘Telemachus’ 3-19

Seminar 2
Monday February 1
‘Nestor’ and ‘Proteus’ 20-44

II

Seminar 3
Monday February 8
‘Calypso’ and ‘Lotus Eaters’ 45-71

**Deadline 1**
Tuesday February 16 -- Assignment 1 due on NYU Classes

Monday February 15 Presidents’ Day – NO CLASSES

Seminar 4
Monday February 22
‘Hades’ and ‘Aeolus’ 72-123

Seminar 5
Monday February 29
‘Lestrygonians’ and ‘Scylla and Charybdis’ 124-179

Seminar 6
Monday March 7
‘Wandering Rocks’ 180-209

Monday March 14 Spring Recess – NO CLASSES

Seminar 7
Monday March 21
‘Sirens’ 210-239

Seminar 8
Monday March 28
‘Cyclops’ and ‘Nausicaa’ 240-313

**Deadline 2**
Wednesday March 30 -- Assignment 2 due on NYU Classes
Seminar 9  
Monday April 4  
‘Oxen of the Sun’ 314-349  

Seminar 10  
Monday April 11  
‘Circe’ 350-426  

Seminar 11  
Monday April 18  
‘Circe’ (cont’d) 426-500  

**Deadline 3**  
Wednesday April 20 -- Assignment 3 Draft due on NYU Classes  

III  

Seminar 12  
Monday April 25  
‘Eumaeus’ 501-543  

Seminar 13  
Monday May 2  
‘Ithaca’ 544-607  

Seminar 14  
Monday May 9  
‘Penelope’ 608-644  

**Deadline 4**  
Friday May 13 -- Assignment 3 due on NYU Classes