ARTS 2039, Irish Modernists: Yeats, Joyce, Beckett
Summer Term U1, 2014

1. Course Staff and Contact Details 2
2. Course Details 2
3. Learning and Teaching Rationale 5
4. Teaching Strategies 5
5. Course Assessment 6
6. Attendance/Class Clash 7
7. Academic Honesty and Plagiarism 8
8. Course Schedule 8
9. Course Resources 10
10. Course Evaluation and Development 10
11. Student Support 10
12. Grievances 11
13. Other Information 11
14. APPENDIX A 12
15. APPENDIX B 19
1. Course Staff and Contact Details

<table>
<thead>
<tr>
<th>Course Convenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
</tr>
<tr>
<td>Phone</td>
</tr>
<tr>
<td>Consultation Time</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
</tr>
<tr>
<td>Phone</td>
</tr>
<tr>
<td>Consultation Time</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tutors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
</tr>
<tr>
<td>Phone</td>
</tr>
<tr>
<td>Consultation Time</td>
</tr>
</tbody>
</table>

| Name   | Baylee Brits | Room |
| Phone  | (02) 9385 4772 | Email | b.brits@unsw.edu.au |
| Consultation Time | By appointment |

2. Course Details

<table>
<thead>
<tr>
<th>Units of Credit (UoC)</th>
<th>6 Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Description</td>
<td>For a small country, Ireland has produced a large number of major writers during the twentieth century. Perhaps the three most significant are W.B. Yeats, James Joyce and Samuel Beckett. This course introduces students to these literary artists through attention to key cultural and historical issues in Ireland, including the Irish Revival and the struggle for Irish independence; the colonial and post-colonial relationship to Britain; the impulse to renovate and experiment with inherited forms and genres; and the crises of international modernity. Despite the fundamental differences between these three writers, and indeed reactions from one to the other, their work expresses their cultural and historical context in revelatory ways. All three have a reputation for 'difficulty', but their contribution to poetry, fiction and drama has been revolutionary. This course seeks to enhance students' critical engagement with these three major modernist writers through a</td>
</tr>
</tbody>
</table>
### Course Aims

This course aims to promote an understanding of a range of literary works by Yeats, Joyce and Beckett:

1. In their historical and cultural contexts, especially with relation to Ireland;
2. In their response to the crises of modernism;
3. In their formal and literary innovations;
4. In their response to intellectual and philosophical currents of their time

The course aims to raise questions concerning:

1. The importance of history for an understanding of these literary works
2. The intersection between intellectual and cultural practices in Ireland and Europe during the modernist period
3. Debates within Irish studies, especially to do with Irish modernism

This course aims to develop student’s proficiency in:

1. The close critical analysis of major modernist texts
2. The deployment of appropriate methodologies in reading literary works
3. Reading Irish literature in the context of Irish history
4. Situating themselves in contemporary debates in postcolonialism and Irish studies

### Student Learning Outcomes

At the conclusion of this course, students should have:

1. Developed analytical and research skills that can be applied to both past and present cultural literary debate
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Learned to communicate appropriate literary critical, historical and theoretical concepts in both oral and written form</td>
</tr>
<tr>
<td>3.</td>
<td>Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period</td>
</tr>
<tr>
<td>4.</td>
<td>Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period</td>
</tr>
<tr>
<td>5.</td>
<td>Gained a greater understanding of the literary responses to cultural and intellectual crises as manifested in three major Irish writers</td>
</tr>
</tbody>
</table>

### Graduate Attributes

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Develop a value for and capacity for ethical, reasoned and open-minded discussion and debate</td>
</tr>
<tr>
<td>2.</td>
<td>Develop an informed understanding of human experience, human culture and society</td>
</tr>
<tr>
<td>3.</td>
<td>Fundamental skills in research, analysis and academic writing</td>
</tr>
<tr>
<td>4.</td>
<td>Ability to engage with others in informed, rational debate</td>
</tr>
<tr>
<td>5.</td>
<td>Ability to manage time to meet deadlines for assignments</td>
</tr>
</tbody>
</table>
3. Learning and Teaching Rationale

The purpose of lectures is to give students some background information and suggest some ways of reading and approaching the challenging modernist texts that we will be studying. These lectures should be supplemented by independent reading and research. In tutorials, students will be encouraged to engage critically with these texts and to identify and analyse their formal and thematic singularity. Outside class, students will be required to undertake independent research and write an analytical essay (the major essay). The knowledge, insight and literary critical skills obtained during the lectures and tutorials—and via individual research and preparation for class—will be tested through in-class critical analyses and the major essay. In this way, students will be able to achieve the Learning Outcomes in the context of the specific Learning and Teaching activities offered by the course.

4. Teaching Strategies

This course will be taught through a mixture of lectures and tutorials over a condensed three-week period. Each morning there will be a one-hour lecture, which will be followed by a two-hour tutorial. ‘Lecture’ and ‘tutorial’ should not be regarded as inflexible categories, especially in a summer course. Lectures may include discussion and activities; tutorials may involve mini-presentations by a tutor or student.

The tutorial will often use the lecture, or the subject covered in the lecture, as a basis for class discussion.

As the course progresses, students will be asked to consider questions or specified themes or to select passages from the texts in preparation for class.

Additional reading suggestions will be provided during the course. Below, under ‘class schedule’, general topics of the lectures are indicated.

*Lectures and tutorials shall assume familiarity with the primary text under consideration and it is essential that you have studied these texts in advance of the class, together with further instructions given by your lecturer and/or tutor.*

5. Course Assessment

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Essay</td>
<td>2,500 words</td>
<td>50%</td>
<td>1,2,3,4,5</td>
<td>1,2,3,4,5</td>
<td>Friday 14 February</td>
</tr>
<tr>
<td>In-Class</td>
<td>60 mins</td>
<td>25%</td>
<td>1,2,3,4,5</td>
<td>1,2,3,5</td>
<td>Thursday 30</td>
</tr>
</tbody>
</table>
Critical Analysis

<table>
<thead>
<tr>
<th>Event</th>
<th>Duration</th>
<th>Weight</th>
<th>Topics</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-Class Critical Analysis</td>
<td>60 mins</td>
<td>25%</td>
<td>1,2,3,4,5</td>
<td>Wednesday 5 February</td>
</tr>
</tbody>
</table>

**Please Note:** In addition to fulfilling the above assessment requirements, students are expected to attend at least 80% of their lectures and tutorials in order to pass the course.

In-Class Critical Analysis

Please arrive to class early; the test will start promptly at 12 noon, and last one hour. Students will be given a short extract from one of the primary texts and be asked to subject it to close critical analysis.

Major Essay

Length: 2500 words. A list of essay questions will be released towards the end of the course. You will then research and write your essay using the knowledge and skills you have gained during the lectures, tutorials and your own reading. **You must include foot/end notes and a bibliography in your essay.** Use the online guide to essay preparation, writing and referencing: [https://student.unsw.edu.au/essay-writing-basics](https://student.unsw.edu.au/essay-writing-basics)

Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards, a little more (8.6%) in first year courses. For more information on the grading categories see [https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.htm](https://my.unsw.edu.au/student/academiclife/assessment/GuideToUNSWGrades.htm)

Submission of Assessment Tasks

Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and
dated by hand. It can be downloaded from https://hal.arts.unsw.edu.au/students/courses/course-outlines/. It is individual students’ responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

Two assignment copies must be submitted for every assessment task:

- One paper copy. To be posted into the Assignment Box at the School of Humanities and Languages reception (located outside Morven Brown 258). A completed cover sheet must be securely attached to assignments.
- One soft copy must be sent through Turnitin on Moodle by 4pm on the due date.

Late Submission of Assignments

Late assignments will attract a penalty. Of the total mark, 3% will be deducted each day for the first week, with Saturday and Sunday counting as two days, and 10% each week thereafter.

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

6. Attendance/Class Clash

Attendance

Students are expected to be regular and punctual in attendance at all classes in the courses in which they are enrolled. Explanations of absences from classes or requests for permission to be absent from classes should be discussed with the teacher and where applicable accompanied by a medical certificate. If students attend less than 80% of their possible classes they may be refused final assessment.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the student misconduct policy.

Class Clash

A student who is approved a permissible clash must fulfil the following requirements:

a. The student must provide the Course Convenor with copies of lecture notes from those lectures missed on a regular basis as agreed by the Course Convenor and the student.

b. If a student does indeed attend a lecture for which they had secured a permitted clash they will still submit lecture notes as evidence of attendance.
c. Failure to meet these requirements is regarded as unsatisfactory performance in the course and a failure to meet the Faculty’s course attendance requirement. Accordingly, Course Convenors will fail students who do not meet this performance/attendance requirement.

d. Students must attend the clashed lecture on a specific date if that lecture contains an assessment task for the course such as a quiz or test. Inability to meet this requirement would be grounds for a Course Convenor refusing the application. If the student misses the said lecture there is no obligation on the Course Convenor to schedule a make-up quiz or test and the student can receive zero for the assessment task. It should be noted that in many courses a failure to complete an assessment task can be grounds for course failure.

7. Academic Honesty and Plagiarism

Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: 
http://www.lc.unsw.edu.au/plagiarism/. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) even suspension from the university. The Student Misconduct Procedures are available here: http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf

8. Course Schedule

To view course timetable, please visit: http://www.timetable.unsw.edu.au/

Week 1, The Poetry of W.B. Yeats

Monday 20 January: ‘W.B. Yeats and his Times’ (Ronan McDonald)

Tuesday 21 January: The Manuscripts of ‘The Wild Swans at Coole’: The Poet at Work (Sean Pryor)

Wednesday 22 January: ‘Yeats and the Quest Structure’ (Sean Pryor)
Thursday 23 January: *The Tower* (1928) included in *The Poems* (Ronan McDonald)

**Week 2, The Prose of James Joyce**

*Monday 27 January 2014 is a public holiday. For this week only the course will run from Tuesday to Friday.*

Tuesday 28 January: *A Portrait of the Artist as a Young Man* (Ronan McDonald)

Wednesday 29 January: *A Portrait of the Artist as a Young Man* (Ronan McDonald)

Thursday 30 January: *Ulysses* (Ronan McDonald)

(FIRST IN-CLASS ASSESSMENT to be held in the tutorial on this day)

Friday 31 January: *Ulysses* (Ronan McDonald)

**Week 3, One Novel and Several Short Plays of Samuel Beckett**

Monday 3 February: Beckett’s Radio Plays – *All That Fall* and *Embers* (Ronan McDonald)

Tuesday 4 February: *Krapp’s Last Tape* and the ‘Dramaticules’ (Lachlan Montgomery)

Wednesday 5 February: *Molloy* (Ronan McDonald)

(SECOND IN-CLASS ASSESSMENT to be held during the tutorial on this day)

Thursday 6 February: *Molloy* (Baylee Brits)

*(Topics for Major Essays will be distributed in the final class)*
9. Course Resources

Required Texts


2. W. B. Yeats, *The Poems*, Everyman, 1992 (see Appendix A for list of poems)


5. Samuel Beckett, Collected Shorter Plays, Faber, 2006

This course is primarily focussed on close reading of literary works, but here are some suggestions for secondary reading, which should not be considered exhaustive.

The UNSW Library is a valuable resource centre for physical and electronic resources. Website [http://info.library.unsw.edu.au/web/services/services.html](http://info.library.unsw.edu.au/web/services/services.html)

10. Course Evaluation and Development

Courses are periodically reviewed and students’ feedback is used to improve them. Feedback is gathered using various means including UNSW’s Course and Teaching Evaluation and Improvement (CATEI) process.

11. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the below website:
[http://www.lc.unsw.edu.au](http://www.lc.unsw.edu.au)

12. Grievances

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should in the first instance attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities. Further information about UNSW grievance procedures is available at: [https://my.unsw.edu.au/student/atoz/Complaints.html](https://my.unsw.edu.au/student/atoz/Complaints.html)
13. Other Information

myUNSW
myUNSW is the single online access point for UNSW services and information, integrating online services for applicants, commencing & current students and UNSW staff. To visit myUNSW please visit either of the below links:
https://my.unsw.edu.au
https://my.unsw.edu.au/student/atoz/ABC.html

OHS
UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see http://www.ohs.unsw.edu.au/

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at: https://my.unsw.edu.au/student/atoz/SpecialConsideration.html

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: http://www.studentequity.unsw.edu.au

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.
APPENDIX A
Detailed Reading for Yeats and Joyce

Week 1

Poems by W. B. Yeats which you should read:

From Crossways (1889)
The Song of the Happy Shepherd
The Sad Shepherd

From The Rose (1893)
To the Rose upon the Rood of Time
Fergus and the Druid
The Rose of the World
The Rose of Peace
The Rose of Battle
The Lake Isle of Innisfree
The Pity of Love
The Sorrow of Love
When You Are Old
The White Birds
Who Goes with Fergus?
The Man Who Dreamed of Faeryland
To Ireland in the Coming Times

From The Wind Among the Reeds (1899)
The Hosting of the Sidhe
The Everlasting Voices
The Moods
The Lover Tells of the Rose in His Heart
The Fish
The Unappeasable Host
The Song of Wandering Aengus
The Lover Mourns for the Loss of Love
He Bids His Beloved Be at Peace
He Reproves the Curlew
He Remembers Forgotten Beauty
The Lover Asks Forgiveness Because of His Many Moods
He Thinks of Those Who Have Spoken Evil of His Beloved
He Wishes His Beloved Were Dead
He Wishes for the Cloths of Heaven

From *In the Seven Woods* (1904)
The Folly of Being Comforted
Old Memory
Never Give All the Heart
Adam’s Curse
The Happy Townland

From *The Green Helmet and Other Poems* (1910)
No Second Troy
The Fascination of What's Difficult
To a Poet, Who Would Have Me Praise Certain Bad Poets, Imitators of His and Mine
Upon a House Shaken By the Land Agitation
At Galway Races
All Things Can Tempt Me
Brown Penny

From *Responsibilities* (1914)
Introductory Rhymes

To a Wealthy Man Who Promised a Second Subscription to the Dublin Municipal Gallery If It Were Proved the People Wanted Pictures

September 1913
Paudeen
A Memory of Youth
Friends
The Cold Heaven
An Appointment
The Dolls
A Coat
Closing Rhyme

From *The Wild Swans at Coole* (1919)
The Wild Swans at Coole
In Memory of Major Robert Gregory
An Irish Airman Foresees His Death
Men Improve with the Years
The Collar-Bone of a Hare
A Song
The Scholars
Lines Written in Dejection
The Dawn
The Fisherman
Memory
Her Praise
Broken Dreams
On Being Asked for a War Poem
Ego Dominus Tuus
The Cat and the Moon

From *Michael Robartes and the Dancer* (1921)
Easter, 1916
Sixteen Dead Men
The Rose Tree
On a Political Prisoner
The Second Coming
A Prayer for My Daughter

From *The Tower* (1928)
Sailing to Byzantium
The Tower
Meditations in Time of Civil War (I to VII)
Nineteen Hundred Nineteen
A Prayer For My Son
Two Songs from a Play
Fragments
Leda and the Swan
Among School Children
All Souls' Night

From The Winding Stairs and Other Poems (1933)
Eva Gore-Booth and Con Markievicz
A Dialogue of Self and Soul
Coole Park, 1929
Coole Park and Ballylee, 1931
The Choice
Byzantium
Vacillation

From New Poems (1938)
The Gyres
Lapis Lazuli
What Then?
The Spur
A Drunken Man's Praise of Sobriety
The Municipal Galley Re-Visited

From Last Poems (1938-1939)
Under Ben Bulben
Cuchulain Comforted
The Statues
News for the Delphic Oracle
Long-Legged Fly
Man and the Echo
The Circus Animal's Desertion
Politics

Week 2

Read all of *A Portrait of the Artist as a Young Man* for the first two lectures.

The more of James Joyce's *Ulysses* you read the better. However, we will not have time to treat the whole novel in detail and classes will focus on the following episodes:

1. ('Telemachus')
2. ('Nestor')
3. (Proteus')
4. ('Calypso')
5. ('Lotus Eaters')
17. ('Ithaca')
18. ('Penelope')

Week 3

Read all of Samuel Beckett's novel *Molloy* and the *Complete Shorter Plays*

*Please note that most editions (including Penguin) do not include these episode titles. But they are evident in the text, by a clear break in the page. As a guide, Leopold Bloom makes his first appearance in Episode 4 'Calypso'.*
APPENDIX B Full Bibliography

**General**


**Yeats**


Nicholas Grene, *Yeats’s Poetic Codes* (Oxford, 2008)


-James Joyce-


Don Gifford, ‘*Ulysses’ Annotated*’ (Berkeley CA, 1989) The standard authority for glossing Joyce’s work.


Emer Nolan, *James Joyce and Nationalism* (London, 1995) An important study in the ‘greening’ of Joyce during the 90s. See also Vincent Cheng’s work.


Bonnie Kime Scott, *James Joyce and Feminism*, (Brighton 1984)


-Samuel Beckett-


Ruby Cohn, A Beckett Canon. Ann Arbor: University of Michigan Press, 2001. (A learned overview of the entire Beckett corpus, across all genres, drawing on a lifetime’s scholarship. Cohn has published vastly on Beckett for over forty years.)


John Fletcher, Samuel Beckett: Waiting for Godot, Krapp’s Last Tape and Endgame. London: Faber and Faber, 2000. (A useful annotated commentary on these three major plays).

Hugh Kenner, Samuel Beckett: A Critical Study (London: John Calder, 1962). (Possibly the most influential early study, especially on the Cartesian influences on Beckett. Well-written and still engaging.)


Rónán McDonald, A Cambridge Introduction to Samuel Beckett (Cambridge, 2007). Has sections on Krapp’s Last Tape, the radio drama and Molloy.

