## ARTS 2039 Irish Modernists: Yeats, Joyce, Beckett

**Semester 2, 2015**

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1. Course Staff and Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Professor Rónán McDonald</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room</td>
<td>MB 243</td>
</tr>
<tr>
<td>Phone</td>
<td>(02) 9385 4772</td>
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<tr>
<td>Email</td>
<td><a href="mailto:r.mcdonald@unsw.edu.au">r.mcdonald@unsw.edu.au</a></td>
</tr>
<tr>
<td>Consultation Time</td>
<td>Thursdays, 2-3pm or by appointment</td>
</tr>
</tbody>
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2. Course Details

<table>
<thead>
<tr>
<th>Units of Credit (UoC)</th>
<th>6 Credits</th>
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<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 combination of cultural history and close textual and formal analysis.</td>
</tr>
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Course Aims

1. This course aims to promote an understanding of a range of literary works by Yeats, Joyce and Beckett:
   - In their historical and cultural contexts, especially with relation to Ireland;
   - In their response to the crises of modernism;
   - In their formal and literary innovations;
   - In their response to intellectual and philosophical currents of their time

2. The course aims to raise questions concerning:
• The importance of history for an understanding of these literary works
• The intersection between intellectual and cultural practices in Ireland and Europe during the modernist period
• Debates within Irish studies, especially to do with Irish modernism

This course aims to develop student’s proficiency in:

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

### Student Learning Outcomes

1. At the conclusion of this course, students should have:
   - Developed analytical and research skills that can be applied to both past and present cultural literary debate

2. Learned to communicate appropriate literary critical, historical and theoretical concepts in both oral and written form

3. Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period

4. Developed an understanding of transformations and experiments in literary form as it relates to European and Irish contexts in the modernist period

5. Gained a greater understanding of the literary responses to cultural and intellectual crises as manifested in three major Irish writers

### Graduate Attributes

1. Develop a value for and capacity for ethical, reasoned and open-minded discussion and debate

2. Develop an informed understanding of human experience, human culture and society

3. Fundamental skills in research, analysis and academic writing

4. Ability to engage with others in informed, rational
<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>5</td>
<td>Ability to manage time to meet deadlines for assignments</td>
</tr>
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</table>
3. Learning and Teaching Rationale

The purpose of lectures, guided reading and online resources 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 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, in-class activities and tutorials over a full semester. ‘Lecture’ and ‘tutorial’ should not be regarded as inflexible categories. Lectures may include discussion and activities; tutorials may involve mini-presentations by a tutor or student.

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

Students will be asked to prepare for class. This will always require reading the text under discussion, but may also involve preparatory use of online resources or secondary material. Students will also 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>5 November HAL Assignment Box (by 4pm)</td>
</tr>
</tbody>
</table>
Please Note: The Arts and Social Sciences Protocols and Guidelines state:

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a grade of UF (Unsatisfactory Fail).

The Attendance Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

In-Class Critical Analysis

Please arrive to class early; the test will start promptly 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

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 and a little more (8.6%) in first year courses. For more information on the grading categories see: https://student.unsw.edu.au/grades
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
  A completed coversheet must be attached to assignments.
- One soft copy must be sent through Turnitin on Moodle by 4pm on the due date.

Late Submission of Assignments

The Arts and Social Sciences late submissions guidelines state the following:

- An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).
- The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late.
- Work submitted 14 days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.
- Work submitted 21 days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

The Late Submissions Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

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. Extension of Time for Submission of Assessment Tasks

The Arts and Social Sciences Extension Guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

The complete Arts and Social Sciences Extension Guidelines can be read [here](#).

If you wish to request an extension for submission of an assessment task you need to do so via myUNSW using the **Special Consideration** section. You will need to submit documentary evidence in support of your request.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

**7. Attendance**

The Arts and Social Sciences Attendance Guidelines state the following:

- A student is expected to attend **all** class contact hours for a face-to-face or blended course and complete all activities for a blended or fully online course.
- If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the Faculty of Arts & Social Sciences Permitted Timetable Clash form (see information at Item 8 below). A student unable to attend lectures in a course conducted by the School of Education can apply for “Permission to Participate in Lectures Online”.
- Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.
- A student who arrives **more than 15 minutes late** may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- Reserve members of the Australian Defence Force who require absences of more than two weeks due to full-time service may be provided an exemption. The student may also be permitted to discontinue enrolment without academic or financial penalty.
- If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance.
- A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning.
- A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- The Dean will only grant such a request after consultation with the Course Authority to ensure that measures can be organised that will allow the student to meet the course’s learning outcomes and volume of learning.
A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.

8. Class Clash

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf.

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.

9. 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: https://student.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) or even suspension from the university. The Student Misconduct Procedures are available here: http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf.
10. Course Schedule

To view course timetable, please visit: [http://www.timetable.unsw.edu.au/](http://www.timetable.unsw.edu.au/)

Lectures take place on Thursdays 9-11am, commencing Week 1 (30 July). They will be held in Civil Engineering 101.

Tutorials take place on Thursdays 12-1pm (H12A) and 1-2pm (H13A), commencing week 2 (6 August). They will be held in Mathews 302 and Mathews 112 respectively.

Please note that mid-term break runs from 26 Sept – 5 Oct, so there will be no classes on Thursday 1 October.

Please see appendices for reading requirements.

Weekly Topics

**PART 1: The Poetry of W.B. Yeats (Four Weeks)**

Week 1 (30 July):
9-10 am: Introduction to ‘Irish Modernists’ course (Lecture and group discussion)
10-11am: W.B. Yeats and his Times (Lecture and group discussion)

Week 2 (6 August):
9-10 am: The Manuscripts of ‘The Wild Swans at Coole’: The Poet at Work (Lecture)
10-11am: Group discussion
12-1, 1-2pm Tutorials

Week 3 (13 August):
9-10 am: Yeats and the Quest Structure (Lecture)
10-11am Group discussion
12-1, 1-2pm Tutorials

Week 4 (20 August):
9-10 am: The Tower (1928) [included in The Poems] (Lecture)
10-11am: Helen Vendler discussing Yeats. Group discussion
12-1, 1-2pm Tutorials

**PART 2: The Prose of James Joyce (Four Weeks)**

Week 5 (27 August):
9-10 am: A Portrait of the Artist as a Young Man (Lecture 1)
10-11 am: flipped classroom and group discussion
12-2pm Tutorials

Week 6 (3 September):
9-10 am: A Portrait of the Artist as a Young Man (Lecture 2)
10-11 am: FIRST IN-CLASS ASSESSMENT
12-2pm Tutorials
Week 7 (10 September):
9-10am *Ulysses* Lecture 1
10-11am flipped classroom and group discussion
12-2pm Tutorials

Week 8 (17 September):
9-10am *Ulysses* Lecture 2
10-11am flipped classroom and group discussion
12-2pm Tutorials

**Part 3: A Novel and Several Short Plays of Samuel Beckett**

Week 9 (24 September): *Long Essay Titles Distributed*
9-11 am Beckett’s Radio Plays – *All That Fall* and *Embers* (Lecture, audio, group discussion)
12-2pm Tutorials

1 October: **NO CLASSES (mid-term break)**

Week 10 (8 October):
9-11am Beckett’s *Quad* (Lecture, video, group discussion)
12-2pm Tutorials

Week 11 (15 October):
9-10am *Molloy* (Lecture 1)
10-11am SECOND IN-CLASS ASSESSMENT
12-2pm Tutorials

Week 12 (22 October):
9-10am *Molloy* (Lecture 2)
10-11am flipped classroom and group discussion
12-2pm Tutorials

Week 13 (29 October):
12-2pm Final Tutorials

SUBMIT LONG ESSAY 5th November, BY 4pm (HAL Assignment Box)

**11. Course Resources**
Required Texts

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

This course involves a significant amount of close textual study, complimented by contextual and cultural analysis. **Students are requested to obtain the editions specified above.** First, because these are reliable editions with valuable scholarly apparatus and critical essays. Second, because having multiple editions in a classroom delays the location of particular passages for discussion.

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)

12. 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.

13. Student Support

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

14. 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 and Languages 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 and Languages. Further information about UNSW grievance procedures is available at: [https://student.unsw.edu.au/complaints](https://student.unsw.edu.au/complaints)

15. Other Information
myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and 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  
https://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://student.unsw.edu.au/special-consideration

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 that can 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 Primary Reading in Preparation for Class

-W.B. Yeats-

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
The Rose of the World
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 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
Two Songs from a Play
Fragments
Leda and the Swan
Among School Children
All Souls' Night

From *The Winding Stairs and Other Poems* (1933)
In Memory of 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)
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

- James Joyce -

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')

*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'.*

-Samuel Beckett-

Read all of Samuel Beckett's novel *Molloy* and the *Complete Shorter Plays*
APPENDIX B Full Bibliography

General


Yeats


Elizabeth Butler Cullingford, Gender and History in Yeats’s Love Poetry (Cambridge, 1993).


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


David Pierce, W.B. Yeats: A guide through the critical maze (Bristol, 1989).


-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-


