

**English 2090: The World of Dubliners
Summer 2020**

1:00-3:15 Afternoon Session

Dr. White

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COURSE DESCRIPTION

The fifteen stories of Dubliners, meticulously crafted in “unprecedented documentary realism,” achieve a “grand cinematic sweep.” My intention,” Joyce wrote, “was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in that order.” Joyce takes the raw material of his childhood and adolescence and invests it with universal magnitude. As Colum McCann writes in his forward to the centennial edition of Dubliners, “Almost all of Irish history seems to be embedded there.” In this course, we will read and discuss all fifteen stories, each emanating from Joyce’s immaculate apprehension of the detail of the city’s life that he had observed as he grew to adulthood.

JUNE

18—introduction to the course, to each other; introduction to Joyce, historical context, and the collection

19—“The Sisters”

22—“An Encounter”

23—“Araby,” “Eveline”

24—“After the Race”

25—DUBLIN EXCURSION!!

29—“Two Gallants”

30—“The Boarding House”

JULY

1—“A Little Cloud”

2—MIDTERM EXAM

6—“Counterparts,” “Clay”

7—"A Painful Case"

8—"Ivy Day in the Committee Room"

9—WESTERN IRELAND EXCURSION!!

13—"A Mother"

14—"Grace"

15, 16—"The Dead"

COURSE OBJECTIVES AND (ALMOST) GUARANTEED OUTCOMES

Students who satisfactorily complete English 2090 will:

1. Know and be able to apply the terminology essential for analysis of literary and other kinds of texts
2. Become better writers and communicators
3. Develop analytical and interpretive skills through reading, discussing, and writing about the fifteen stories of this seminal collection of short fiction
4. Gain insight into the collection's formal and thematic innovations
5. Understand social, political, and cultural contexts of Irish history and culture from which these stories emerge and to which many of them respond

What are these great stories about, what ideas about human nature, about US (us now, us as we have been, us as we will be), and about the human condition and experience do they explore? These are really important questions. They are hard questions. We must try to answer them. We might not be able to, all of them, but we will benefit in the trying. Benefit how? In many ways, some immediately evident, some deferred for months, for years.

We will focus our attention on the various kinds of experience depicted in the works themselves and on the ideas and values the fiction raises and either affirms or challenges or both. Literature, whatever else it may be, is a way of knowing about life. As well, it does not exist in a vacuum but in a relationship to the larger world of shared human experience, which it sometimes seeks to reflect and illuminate, and sometimes to extend and change. English 2090 seeks to introduce you to (or re-familiarize you with) some of the greatest short stories ever written, as well as to ways of interpreting them.

Literature builds upon what we already know and understand about life, and it appeals and adds to interests and ways of seeing the world that are already developed or are developing; But most importantly, reading lets us enter worlds that are probably unfamiliar and might even seem strange to us and vicariously experience life as others have experienced it and as we may never know it.

THE ESSAY

We will write one short paper this summer. It will be due near semester's end and will be a 3-5 page literary analysis of one or more of our stories. I will provide you with topics for the essay, instructions for preparing your paper, a sample essay, and other pertinent information **The essay is worth 20% of your grade.**

EXAMS AND QUIZZES

We will take **TWO** exams, both of which will consist of two parts: the first part of each exam will include defining important literary terms and concepts that we will discuss as well as identification of significant items from the stories. The second part of each exam will ask that you identify (with author and title) and comment extensively on significant, representative quotations from the fiction that we have studied. I will provide you with a sample exam that includes model responses to a couple of quotations. **Exams will count for 70% of your grade.**

QUIZZES: We will have short, objective quizzes from time to time, especially on the longer stories. Quiz points will be averaged in with the exam points, as follows: if the exams count for 200 points and we have 10 quizzes worth 5 points each, there are 250 possible points in play. So if you do well on the quizzes, you can really help your exam average, and if you don't. . .

ATTENDANCE/ PARTICIPATION/CLASSROOM DEPARTMENT

Needless to say, you should attend each class and participate in discussions and activities. Always bring your text and other relevant materials to class and be alert and engaged.

The classroom is a professional environment; this is your job (or one of them) for the next 4 weeks, and you are expected to treat everyone in the classroom with courtesy and respect. It is likely that you may not agree with everything that is said or discussed in the classroom, but obviously, respect for the opinions of others and for the material we will read and discuss is very important.

Since this is not a lecture class but rather is interactive and discussion-driven, your attendance and participation are crucial; I count on you being here and being prepared to make the class interesting and lively. To participate meaningfully, you must, of course, be prepared, which involves more than just reading quickly through the assigned reading the morning before class. What you need to do is read each story once for enjoyment and basic understanding and a second time more carefully, "reading between the lines," so to speak, looking beyond plot toward larger significance of the not so obvious.

Of course, there is such a thing as reading too much into a piece of literature, but I would rather you do this than float along the surface of basic plot lines. A sound (but not always applicable) rule of thumb here: if you can support your ideas with evidence from the text, then they will likely be valid and certainly deserve serious attention (this process of preparation, by the way, should involve generating your own questions). Clearly, then, our classes will be discussion-driven; I will try to ask provocative, interesting questions; you need to be ready to respond to them and to the questions and comments of your classmates. **Class Participation and**

attendance count for 10% of your grade.

GRADING SCALE

90-100=A

80-89=B

70-79=C

60-69=D

BELOW 60=F

ACADEMIC INTEGRITY

Academic integrity (in our case avoiding plagiarism) is fundamental to the process of learning. Academic dishonesty (plagiarism) will not be tolerated. It includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the UNO Judicial Code for further information. The Code is available online at http://www.uno.edu/~stlf%Manual/judicial_code_pt2.htm

UNIVERSITY COMMITMENT

The University of New Orleans (UNO) is committed to providing for the needs of enrolled or admitted students who have disabilities under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA).

In general, University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. It is the responsibility of students, however, to seek available assistance at the University and to make their needs known.

For more information, please contact the Office of Disability Services.

