



SYLLABUS

James Joyce

Academic year 2025-2026

1. Information about the study program

1.1. University	Babeș-Bolyai University
1.2. Faculty	The Faculty of Letters
1.3. Department	English language and literature
1.4. Field of study	English / Philology
1.5. Study cycle (BA/MA)	MA
1.6. Study programme/Qualification	Irish Studies
1.7. Enrolment frequency	Full time

2. Information about the subject

2.1. Course title			James Joyce (taught in English)					Course code		LME2124/1124	
2.2. Course tutor					Dr. Erika Mihálycsa						
2.3. Seminar / practical course (laboratory) tutor					Dr. Erika Mihálycsa						
2.4. Year of study		1/2	2.5. Semester	3	2.6. Type of assessment	E	2.7. Course status	Contents	DS		
								Mandatory	DO		

3. Total estimated time (teaching hours per semester)

3.1. Number of hours per week	3	of which: 3.2 course	2	3.3 seminar	1
3.4. Total number of hours in the curriculum	42	of which: 3.5 course	28	3.6 seminar	14
Allotted time for individual study (ID) and self-study activities (SA)					hours
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					44
Additional research (in the library, online scientific databases/platforms, or field documentation)					30
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					30
Tutoring					2
Assessment (examinations)					2
Other activities:					-
3.7. Total hours for individual study (ID) and self-study activities (SA)					108
3.8. Total hours per semester					150
3.9. Number of credits					6

4. Prerequisites (if necessary)

4.1. curriculum	BA
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4.2. skills	Proficiency in English
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5. Conditions (if necessary)

5.1. for delivering lectures	• PC, OH projector, Internet access
5.2. for teaching seminars / practical courses (laboratory classes)	• PC, OH projector, Internet access

6. Acquired specific skills

Professional/essential skills	<ul style="list-style-type: none"> • C1 Appropriate use of fundamental concepts in the study of general linguistics, theory of literature and comparative literature. • C2 Efficient written and oral communication in English. • C3 Analysis and presentation of literary phenomena in the context of the reference culture. • C4 Understanding relationships and influences between literary and critical categories, as well as the relationships among various current methodologies. • C5 Understanding the interdependencies between the text and the fictional world. • C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre, to exemplify in detail the topics tackled and associate them with the text. • C6 The ability to analyse and distinguish the specific characteristics the novel as a literary genre, to exemplify in detail the topics tackled and associate them with the text. • C7 The ability to analyse a literary text using the concepts and methods of modern criticism; the ability to use critical language and concepts, to understand the applicability of interdisciplinary methods for literary criticism.
Transversal skills	<ul style="list-style-type: none"> • CT1 Using the instruments of linguistics and literary studies in accordance to professional ethics. • CT2 Teamwork; interpersonal communication, taking on specific roles. • CT3 Setting up an individual project for lifelong training; achieving training by accumulating information, participating in team projects and in institutional and personal development programs

7. Course objectives (derived from the acquired specific skills)

7.1 General objective of course	<ul style="list-style-type: none"> • The course aims at familiarizing students with a wide range of Joycean texts, from the short fiction through the novel to writing in a syncretic language illustrated by Finnegans Wake. Besides general, chronological and thematic presentations the course will offer students the possibility of discussing Joyce's works in applied analysis, close reading, targeted presentations etc.
7.2 Specific objectives	<ul style="list-style-type: none"> • The capacity of placing Joycean texts in the historical and cultural context of their emergence. • The capacity of analysing narrative conventions specific to the modernist novel and individual modernist texts. • The capacity of assessing Irish cultural references in Joyce's work • The capacity of carrying out research and writing an academic essay according to the standards and requirements of scholarly work and ethics.

8. Contents

8.1 Course	Teaching methods	Remarks
James Joyce and exilic space: Ireland, Trieste, Zürich, Paris. Biography, reception, legacy.	Lectures, discussion, debates, exemplification, close reading, problematization.	

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Joyce and Ireland: the aesthetic and ethical program of "forging the uncreated consciousness of the race" – radical deromanticization, embracing linguistic hybridity (Hiberno-English).	Lectures, discussion, debates, exemplification, close reading, problematization.	
Joyce's early modernism and the "initial style" (<i>Dubliners</i> ; <i>A Portrait of the Artist as a Young Man</i> ; <i>Ulysses</i> – <i>Telemachus/Nestor/Proteus</i>): from naturalism and Ibsenism to modernism.	Lectures, discussion, debates, exemplification, close reading, problematization.	
The aesthetics of experimental high modernism and the program of disarticulating language and English literary tradition: the revolution of the word, self-generating textuality, radical intertextuality (<i>Ulysses</i>).	Lectures, discussion, debates, exemplification, close reading, problematization.	
The archaeology of (public) discourse, the Odyssey of style: parody, pastiche (<i>Ulysses</i> : "Cyclops", "Oxen of the Sun", "Ithaca", "Eumaeus")	Lectures, discussion, debates, exemplification, close reading, problematization.	
Modernism and texts of excess: from narrating subjectivity/mobile mind to rewriting, defamiliarizing and foreignizing language.	Lectures, discussion, debates, exemplification, close reading, problematization.	

Bibliography

Dubliners. New York - Toronto: Dover Publishers, 1991.

A Portrait of the Artist as a Young Man. Edited with an introduction and notes by Seamus Deane. London: Penguin Classics, 2000.

Stephen Hero. Edited from the Manuscript in the Harvard College Library by Theodore Spencer. Incorporating the Additional Manuscript Pages in the Yale University Library and the Cornell University Library, ed. John J. Slocum, Herbert Cahoon. New York: New Directions, 1963.

Ulysses. Edited by Hans Walter Gabler, with Wolfhard Steppe and Claus Melchior; Afterword by Michael Groden. 2nd edition. New York: Vintage, 1993.

Finnegans Wake. With an introduction by Seamus Deane. Penguin Classics, 2000.

Occasional, Critical, and Political Writing. With an introduction and notes by Kevin Bary; translations from the Italian by Conor Deane. Oxford University Press, 2000.

Letters of James Joyce vol. I-III (ed. By Stuart Gilbert, vol. I, and Richard Ellmann, vol. II-III). New York: The Viking Press, 1966.

Selective critical bibliography:

Attridge, Derek et al. (eds.) *Post-structuralist Joyce: essays from the French*. Cambridge University Press, 1984.

Attridge, Derek (ed.). *The Cambridge Companion to James Joyce*. Cambridge University Press, 1997.

Attridge, Derek (ed.). *James Joyce's Ulysses: A Casebook*. Oxford University Press, 2004.

Dettmar, Kevin J.H. *The Illicit Joyce of Postmodernism. Reading against the Grain*. The University of Wisconsin Press, 1996.

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Eco, Umberto. *The aesthetics of Chaosmos: the Middle Ages of James Joyce*. Trans. Ellen Esrock. Cambridge, MA: Harvard University Press, 1989.

Ellman, Richard, *James Joyce*. New and Revised edition. Oxford University Press, 1982. Hayman,

David. *The 'Wake' in Transit*. Ithaca: Cornell University Press, 1990.

Lawrence, Karen. *Ulysses: Who's Afraid of James Joyce?* Gainesville: University Press of Florida, 2010. Mahaffey,

Vicki. *Reauthorizing Joyce*. Cambridge University Press, 1988.

McCourt, John. *The Years of Bloom: James Joyce in Trieste 1904-1920*. Dublin: Lilliput Press, 2000.

Milesi, Laurent (ed.). *James Joyce and the Difference of Language*. Cambridge University Press, 2003.

Nolan, Emer. *James Joyce and Nationalism*. London: Routledge: 1996.

Rabaté, Jean-Michel (ed.). *Palgrave Advances in James Joyce Studies*. Palgrave Macmillan, 2004.

Senn, Fritz. *Inductive Scrutinies: Focus on Joyce*. Ed. Christine O'Neill. Dublin: Lilliput Press, 1995.

8.2 Seminar / practical course (laboratory class)	Teaching methods	Remarks
<i>Dubliners</i> (The Sisters; An Encounter; Two Gallants; Ivy Day in the Committee Room; A Painful Case; Grace)	Students' presentations, discussions, debates, analysis, close reading	
<i>A Portrait of the Artist as a Young Man</i>	Students' presentations, discussions, debates, analysis, close reading	
<i>Ulysses</i> – "the initial style"; "core" modernist experimentation (Telemachus; Nestor; Proteus; Calypso; Hades; Lestrygonians; Wandering Rocks; Penelope)	Students' presentations, discussions, debates, analysis, close reading	3 seminars
<i>Ulysses</i> – kaleidoscopic style, excessive textuality (Aeolus; Sirens; Cyclops; Nausicaa; Circe; Oxen of the Sun; Eumaeus; Ithaca)	Students' presentations, discussions, debates, analysis, close reading	5 seminars
<i>Finnegans Wake</i> (fragm.)	Students' presentations, discussions, debates, analysis, close reading	2 seminars
Bibliography: See above.		

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.

- The curriculum was conceived in conformity with similar courses taught at prestigious national and foreign universities.



10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Course	<ul style="list-style-type: none"> The correctness and adequacy of knowledge, the capacity of analyzing and critically reading the texts studied, applying critical reference; originality, discursive elegance, coherence of argumentation. 	End-term essay	70%
10.5 Seminar/practical course (laboratory class)	<ul style="list-style-type: none"> The accuracy of acquired knowledge, creativity in applying it in a presentation. 	Seminar presentations	30%
10.6 Basic performance standard			
<ul style="list-style-type: none"> knowledge of the main concepts, recognizing, defining and using them correctly; reading the main works analyzed; overall vision of the field; idea of the interdisciplinary methods used <p>Organizational details, exceptional situation management:</p> <ul style="list-style-type: none"> Examination is not subject to minimum attendance or practical work. Fraud in the exam will automatically stop the marking process and the grade will be 1 (one). <p>Using AI tools for generating ideas or discourse is allowed only with the tutor's permission and with explicit acknowledgment. This applies to both class discussions or assessment tasks and examinations. Unauthorized use of AI amounts to plagiarism. According to UBB regulations, plagiarism of any type triggers expulsion from university studies.</p>			

11. Labels ODD (Sustainable Development Goals)

	General label for Sustainable Development



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Date:
05.02.2025

Course tutor's name and signature

Dr. Erika Mihálycsa

Seminar tutor's name and signature /
Practical course tutor's (Laboratory tutor's)
name and signature,
Dr. Erika Mihálycsa

Date of approval:
10.02.2025

Head of Department's name and signature,

Dr. Petronia Popa-Petrar

Date of approval
Name and signature of Dean