

University of Calgary
Department of Communication, Media and Film

COMS 401.31 L03

Special Topics in Communications Studies: Intersections of Irish Art Forms

Spring 2015

Thur., 14 May – Fri., 26 June (field dates 7-28 May)

Pre-Departure Sessions: 4 & 18 March, 1, 15, & 29 April from 5:00-7:00

Instructor: Dr. A. Mary Murphy
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Web Page: D2L available through MyUofC portal
Office Hours: n/a

Course Description

Artistic expression is crucial to the formation of group identity. This course will focus on Irish print and visual arts, of both Northern Ireland and the Republic of Ireland, and the ways in which writing and visual art communicate and construct Irish culture. Students will identify and analyze elements of Irish culture in a variety of genres: murals, statuary, architecture, journalism, song, speeches, photography, auto/biography, poetry, drama, fiction, and criticism. The course is anchored in the idea of art as narrative, as the way in which a story is told in both fictional and non-fictional texts of all sorts. We will explore how Irish stories are told in visual and print art. One aspect of that exploration is to read cultural codes, narrative devices that an audience understands as symbolic and semiotic markers.

Objectives of the Course

Students in this integrative study will encounter central concerns being communicated in different modes. They will learn how to apply interdisciplinary theoretical concepts, such as hermeneutics, structuralism, and semiotics, to the interpretation of diverse materials in a limited geographical context. By questioning what a text does, how it does it, and how it relates to other texts, they will develop critical skills with which to draw conclusions. They will see how print and visual works both consciously and unconsciously reflect the values, beliefs, and memory of a culture. When this course is taken with COMS 401.17: Irish Myth and Culture, myth is expressly excluded from consideration in Irish art forms.

Textbooks and Readings

- pdf coursepack posted in D2L
 - Irish writing, Art theory, Interdisciplinary theory
- readings from poems, plays, stories, essays, and speeches
 - two works for Print Artist OTalk plus art criticism for Visual Artist OTalk
 - additional reading to inform assignments

Internet and electronic communication device information

Students need to be aware that in-field access and speed often are not what they are accustomed to in Canada. While wifi is available throughout the programme, be mindful that *en masse* messaging, uploading, downloading, and researching will overload systems and render them unresponsive. **Priority needs to be given to researching rather than Facebooking.**

Assignments and Evaluation

Orientation Talks (OTalks): 30% (2@15%)

Each orientation talk is a 5-10 minute presentation selected from a list of topics and attached to a date and location. Each subject must be explained, analyzed, and situated in the context of this specific course. Talks must not be entirely expository or plot summary, and each talk should be **grounded in some theoretical statement** such as may be found in the coursepack posted in D2L. They are also expected to be presented at a classroom level of professionalism. Primary and secondary research materials must be evidenced in the Talk.

Intersections Reflection: 20%

This assignment must in part incorporate the 25 May research activity but should be a thoughtful, cumulative reflection on the intersections of forms, content, and locations. A cohesive written and visual submission of 1500 words (+/- 10%) plus a few images will be submitted in a designated D2L dropbox folder on **2 June**. Remember to draw on ideas in documents posted in the D2L pdf coursepack.

Synthesis Project: 40%

Create a print or visual project in which idea and execution are equally important. Traditional critical essays should be approximately 8-10 pages. Other projects should be accompanied by a written component to provide an introduction or guide to the project. It is assumed that those who opt to submit a creative or visual art reflection have appropriate expertise and will discuss project parameters with the instructor. Projects must demonstrate learning and understanding of the course and must contain evidence of course data and synthesis. Include a works-cited list of print and visual art pieces. Projects are due **13 June 2014** via Desire2Learn dropbox folder. Assignments may consider a selection of the following or other approved topics:

- assess the relationship between arts and politics
- evaluate the representation of women
- discuss the portrayal of priests
- critically explore the portrayal of Irish identity
- discuss the extent to which Irish art is more about the future than the past
- critically examine the relationship of place and identity
- discuss strategies used to counter the presence of Britain in Ireland
- discuss the contribution Irish arts can make to post-colonial theory
- discuss the religious impulse as a feature in Irish arts
- discuss the exploration of social class

Assignments should have a unified focus and must analyze Irish arts. In both print and visual selections, a variety of genres is expected. Submissions may consist of a number of complementary parts.

Participation: 10%

We will develop our participation policy during pre-departure sessions, but in general, participation requires attendance on field trips, promptness, attentiveness, and contribution to discussions in useful ways, such as thoughtful and respectful questions and observations. Complete the provided template and submit it via D2L **27 May**.

Registrar-scheduled Final Examination: No

You do not need to complete all assignments and exams in order to receive a passing grade in the course.

Submission of Assignments: Assignments will be submitted using designated folders in the D2L dropbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at final exams in SS 320 after classes have ended. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment. For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

Policy for Late Assignments

Assignments submitted after the deadline will be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, <http://www.ucalgary.ca/access/>) and discuss your needs with your instructor no later than 14 days after the start of the course.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Grading System & Department of Communication, Media and Film Grade Scale

Work in this course will be graded using letter grades. The following grade scale percentage equivalents are used in Communication and Culture:

Grade Point Value	Description	Grade	Department grade scale equivalents	Letter grade % equivalent for calculations
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good—clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	00 - 49.99%	0%

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <http://www.ucalgary.ca/ssc/node/208> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3rd Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/research/research-ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (PIC)	SS 102 403-220-3580 picarts@ucalgary.ca
CAMPUS SECURITY <ul style="list-style-type: none">• Calgary Police Service• Emergency Text Messaging• Emergency Evacuation & Assembly• Safewalk Program	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage http://www.ucalgary.ca/emergencyplan/assemblypoints If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/
DESIRE2LEARN (D2L) Support <ul style="list-style-type: none">• IT help line	http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE <ul style="list-style-type: none">• Writing Support Services• Student Services Mobile App	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents
STUDENTS' UNION CONTACTS <ul style="list-style-type: none">• Faculty of Arts Reps• Student Ombudsman	http://www.su.ucalgary.ca/governance/elections/home.html http://www.ucalgary.ca/provost/students/ombuds
SU WELLNESS CENTRE <ul style="list-style-type: none">• Counselling Services• Health Services• Distress centre 24/7 CRISIS LINE	403-210-9355 (MSC 370), M-F, 9:00–4:30 pm http://ucalgary.ca/wellnesscentre/counselling http://ucalgary.ca/wellnesscentre/health 403-266-HELP (4357)

<ul style="list-style-type: none"> • Online resources and tips 	http://ucalgary.ca/wellnesscentre/healthycampus If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.
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Print Artist Orientation Talk Reading List

Date	Author	Title
7 May	Louis MacNeice	any volume of selected works
7 May	Frank Ormsby	any volume of selected works
8 May	Robert McLiam Wilson	<i>Eureka Street</i> + one other work
8 May	Brian Moore	<i>The Lonely Passion of Judith Hearne; Lies of Silence</i>
8 May	Patrick Kavanagh	“The Hunger”; <i>The Green Fool</i>
11 May	Seamus Heaney	any volume of selected works
11 May	Brian Friel	<i>Translations; Dancing at Lughnasa</i>
11 May	Seamus Deane	<i>Reading in the Dark</i> ; any volume of poems
14 May	WB Yeats	any volume of selected works
14 May	JM Synge	<i>The Playboy of the Western World; Riders to the Sea</i>
14 May	Bram Stoker	<i>Dracula</i> + one other work
16 May	Sebastian Barry	<i>A Long, Long Way; The Secret Scripture</i>
16 May	Maria Edgeworth	<i>Castle Rackrent</i> + one other work
16 May	Mary Lavin	any two volumes of short stories (minimum total 25)
19 May	Edna O’Brien	<i>The Country Girls; A Pagan Place</i>
19 May	Kate O’Brien	<i>Without My Cloak; The Land of Spices</i>
20 May	William Trevor	<i>The Hill Bachelors; After Rain</i>
20 May	Frank O’Connor	any two volumes of short stories (minimum total 25)
20 May	Molly Keane	<i>Time After Time; Good Behaviour</i>
22 May	Colm Toibín	<i>The Heather Blazing; Brooklyn</i>
22 May	Claire Keegan	<i>Walk the Blue Fields; Foster</i>
22 May	James Joyce	<i>Dubliners</i> + one other work
22 May	Augusta Gregory	<i>Seven Short Plays</i>
22 May	Sean O’Casey	<i>The Shadow of a Gunman; The Plough and the Stars</i>
22 May	Roddy Doyle	<i>A Star Called Henry</i> + one other work
23 May	GB Shaw	<i>John Bull’s Other Island; Mrs. Warren’s Profession</i>
23 May	Oscar Wilde	<i>An Ideal Husband; The Ballad of Reading Gaol</i>
23 May	Samuel Beckett	<i>Waiting for Godot; Krapp’s Last Tape</i>
23 May	Jonathan Swift	“A Modest Proposal”; <i>Gulliver’s Travels</i>
25 May	Brendan Behan	<i>Borstal Boy</i> + one other work
25 May	Jennifer Johnston	<i>Shadows on Our Skin; How Many Miles to Babylon?</i>
25 May	Elizabeth Bowen	<i>The Last September; Selected Stories</i>