

University of Calgary
Department of Communication, Media and Film

Communications Studies COMS 401.31 L03
Special Topics in Communications Studies: Intersections of Irish Art Forms
Spring 2016

Mon., 9 May – Thur., 30 June (field dates 5-26 May)
Pre-Departure Sessions: 8 February; 28 April; 2, 3, 4 May

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 non-fiction, Art theory, Interdisciplinary theory
- readings from poems, plays, stories, essays, and speeches
 - one work for Print Artist OTalk (see detailed list at the end of this outline) plus art criticism for Visual Artist OTalk
 - additional reading to inform assignments

In addition, a number of short podcasts relevant to this outline and its assignments, will be uploaded to D2L, for ongoing reference.

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, *en masse* messaging, uploading, downloading, and researching will overload systems and render them unresponsive. **For everyone's sake, please be mindful that priority needs to be given to researching rather than Facebooking.**

Assignments and Evaluation

Artist-Oriented Assignments: 30% (2@15%)

Students will make one oral and one written presentation on subjects selected from a list of print and visual artists. Each assignment should respond to the work and also explain, analyze, and situate the subject in the context of this course, which focusses on intersections. Assignments must not be entirely expository or summary, and each orientation should be **grounded in some theoretical statement** such as may be found in the coursepack posted in D2L. Primary and secondary research materials must be evidenced in the Talk. Each orientation talk is a 5-10 minute presentation and is attached to a date and location. Students also will make the content of their talks available to other group members via D2L. Written orientations are attached to a date and should be 3-5 pages. **A rubric will be provided.**

Letter of Reflection: 20% (one long letter or up to five short letters in one document)

This assignment should be a thoughtful, cumulative **reflection on the intersections** of forms, content, and locations. In other words, **make connections**. It will require attention to detail throughout the itinerary and should incorporate material gleaned from colleagues' OTalks, making sure to verify facts, as well as considering how place names contribute to meaning in the overarching story perceived from Irish art forms. Let the form (a letter) and addressee dictate the tone. Use it to show someone not in Ireland what you see and what you conclude and what it means. A written submission of 1500 words (+/- 10%) will be submitted in a designated D2L dropbox folder on **1 June**.

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 and by a citation list. 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. Projects are due **12 June 2014** via D2L dropbox folder. **Assignments may consider a selection of the following or other approved topics:**

- assess the relationship between arts and politics, including post-colonialism
- evaluate the representation of women
- discuss the portrayal of priests or the religious impulse
- discuss the extent to which Irish art is more about the future than the past

- critically examine the relationship of place and identity
- consider how arts are used to discuss the island's experience of hunger
- discuss the exploration of social class

Assignments should have a unified focus and must analyze Irish arts. Inform the project by choosing a variety of both print and visual genres (ie: murals+statues+bridges; letters+speeches+poems). Submissions may consist of a number of complementary parts, within the unified focus.

Participation: 10%

Students will be **provided with a rubric** for detailing participation. Submit the required document via D2L on **26 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.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.

- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

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. 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 & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. Assignments are all graded using letter grades, except the participation grade, which is numeric.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF 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	0- 49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

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 <https://ucalgary.ca/ssc/resources/writing-support/436>. 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 (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY	http://www.ucalgary.ca/security/ 403-220-5333
• Calgary Police Service	403-266-1234 Emergency: call 911
• Emergency Text Messaging	http://www.ucalgary.ca/emergencyplan/textmessage
• Emergency Evacuation & Assembly	http://www.ucalgary.ca/emergencyplan/assemblypoints

<ul style="list-style-type: none"> • Safewalk Program 	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 	https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ 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 • Online resources and tips 	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) 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.

Schedule of Lecture Topics and Readings

06 May	In-field research in Belfast: Conor, Duffy
07 May	In-field research in Belfast: Ulster Museum; Dillon, Henry, Moore
08 May	In-field research in Belfast: Art Trail; O'Boyle, Clarke, McLaverty
09 May	In-field research in Derry: Heaney, Friel, Deane
10 May	In-field research in Derry
11 May	In-field research in Sligo: Yeats, Stoker, McKenna
12 May	assignment preparation day
13 May	In-field research in Sligo: Yeats, Watkins

14 May	In-field research in Roscommon: Lavin, McGahern, Crowe
15 May	In-field research in Roscommon
16 May	assignment preparation day
17 May	In-field research in Cork: O'Brien, Keating
18 May	In-field research in Cork: Crawford Gallery; Trevor, Keane, Roch, Clarke
19 May	In-field research in Cork: Glucksman Gallery; Murphy
20 May	In-field research in Cork
21 May	In-field research in Dublin: Toibín, O'Casey, Doyle, Solomons, Kelly, Gillespie
22 May	In-field research in Dublin: Wilde, Swift, Foley
23 May	assignment preparation day
24 May	In-field research in Dublin: Kilmainham Gaol; Johnston, Bowen, Hone
25 May	In-field research in Dublin
26 May	In-field research in Dublin

Print Artist Orientation Assignment Reading List

Date	Author	Title
6	Louis MacNeice	any volume of selected ¹ works
6	Frank Ormsby	any volume of selected works
6	Bernard MacLaverty	<i>Lost Fields</i> or <i>Call My Brother Back</i>
7	Robert McLiam Wilson	<i>Eureka Street</i> or one other work
7	Brian Moore	<i>The Lonely Passion of Judith Hearne</i> or <i>Lies of Silence</i>
7	Patrick Kavanagh	“The Hunger”; <i>The Green Fool</i>
8	Michael McLaverty	<i>The Anatomy School</i> or <i>Matters of Life and Death</i>
8	Medbh McGuckian	<i>Selected Works</i> or any two single titles
9	Seamus Heaney	any volume of selected works
9	Brian Friel	<i>Translations</i> ; <i>Dancing at Lughnasa</i>
9	Seamus Deane	<i>Reading in the Dark</i>
11	WB Yeats	any volume of selected works
11	JM Synge	<i>The Playboy of the Western World</i> ; <i>Riders to the Sea</i>
11	Bram Stoker	<i>Dracula</i> or one other work
13	Kevin Barry	<i>Dark Lies the Island</i> or <i>City of Bohane</i>
14	John McGahern	<i>Amongst Women</i> or <i>The Barracks</i>
15	Sebastian Barry	<i>A Long, Long Way</i> or <i>The Secret Scripture</i>
15	Maria Edgeworth	<i>Castle Rackrent</i> or one other work
15	Mary Lavin	any volume of short stories
18	Edna O’Brien	<i>The Country Girls</i> or <i>A Pagan Place</i>
18	Kate O’Brien	<i>Without My Cloak</i> or <i>The Land of Spices</i>
19	William Trevor	<i>The Hill Bachelors</i> or <i>After Rain</i>
19	Frank O’Connor	any volume of short stories
19	Molly Keane	<i>Time After Time</i> or <i>Good Behaviour</i>
21	John Banville	<i>Birchwood</i> or <i>The Sea</i>
21	Colm Toibín	<i>The Heather Blazing</i> or <i>Brooklyn</i>
21	Claire Keegan	<i>Walk the Blue Fields</i> ; <i>Foster</i>
21	James Joyce	<i>Dubliners</i> or one other work
21	Augusta Gregory	<i>Seven Short Plays</i>
21	Sean O’Casey	<i>The Shadow of a Gunman</i> ; <i>The Plough and the Stars</i>
21	Roddy Doyle	<i>A Star Called Henry</i> or one other work
22	GB Shaw	<i>John Bull’s Other Island</i> ; <i>Mrs. Warren’s Profession</i>
22	Oscar Wilde	<i>An Ideal Husband</i> ; <i>The Ballad of Reading Gaol</i>
22	Samuel Beckett	<i>Waiting for Godot</i> ; <i>Krapp’s Last Tape</i>
22	Jonathan Swift	“A Modest Proposal”; <i>Gulliver’s Travels</i>
22	Anne Enright	<i>The Green Road</i>
24	Brendan Behan	<i>Borstal Boy</i> or one other work
24	Jennifer Johnston	<i>Shadows on Our Skin</i> or <i>How Many Miles to Babylon?</i>
24	Elizabeth Bowen	<i>The Last September</i> or <i>Selected Stories</i>
24	Christine Dwyer Hickey	<i>The Lives of Women</i>

¹ “Selected” is a particular term and refers to a volume that includes a sampling of works throughout the career. It does not mean “collected” works, which refers to everything the print artist wrote, nor does it refer to any single titled volume of poems.

