

Syllabus
WRTG 3020, Composing Irish Odysseys
Dr. Catherine Kunce (Dr. K.)
Summer 2017
Boulder and Dublin, Ireland
University of Dublin College Campus

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Office hours: Day and night: phone number in Dublin: . **Please note: the country code for Ireland is 00353, so dial this code first if you are calling from a US carried platform. If you are dialing locally from Ireland, OMIT the 00353 and call:** . Also we will set up our own blog—or connect on D2L

Course Goals and Queries

I am so looking forward to learning and to composing with you. This is what I believe: You will love this journey. You will love the Irish and Ireland. You will love how your notions about writing expand.

This course emphasizes the role of extended specialized discourse by composing Irish Odysseys. By composing in a variety of genres in a culture other than their own, students will gain an advanced understanding of rhetorical concepts of communication.

As we study Irish culture and consider how Dublin's past informs its present, we will report on our discoveries through a variety of genres: journalistic, ethnographic, public-art-in-public spaces analysis, academic, and digital-storytelling. Students will have the opportunity to investigate topics related to their majors/ interests, and compose Irish Odysseys that flow through the channels of those identified interest/majors.

Ultimately, the course aims to demonstrate students' rhetorical awareness about what it means to be a global citizen and about what it means to compose for an international community in the 21st century.

In order to help fulfill this goal, students will engage individually designed research projects, using Irish archives. They additionally will conduct interviews, compose a review for an art work in a public garden and post it online, report on a festival and an event of their own choosing, and incorporate ethnographic writing into their compositions. Building on knowledge gained from course readings, workshops, and guest lectures, each assignment will exercise students' advanced awareness of genre, audience, purpose, and context.

Students daily will share ideas and observations taken from their journals. Additionally, we will read the *Irish Times* to learn about issues of importance to Dubliners. Workshopping journal entries and discussing news items will serve multiple purposes. Journal entries will be used as

content (voice overs) in composing final digital stories about Ireland. Reading the *Irish Times* will not only keep us apprised of city-wide happenings, but will help prepare us for reporting on festivals and other events related to majors or interests. Reading the Dublin newspaper daily also will serve as a model for our reporting of cultural, political, and artistic events and displays. I plan to have an editor and/or journalist of the *Irish Times* lecture the class on news reporting in Dublin.

During our stay in Ireland, on June 16, Dublin will celebrate “Bloomsday,” named after Leopold Bloom, the Jewish protagonist in James Joyce’s iconic *Ulysses*, said by some to be the most important work written in English in the twentieth century. Joyce based *Ulysses* on Homer’s *Odyssey*, patterning each chapter of the book after an episode of Homer’s ancient work. But Joyce also infused each chapter with actual events that took place Dublin on June 16, 1904, the single day in which the action of the novel takes place.

The fact that the annual city-wide Bloomsday event even takes place seems curious, for Bloom is a Jewish character, and Ireland is a Catholic nation. Additionally, James Joyce and Dublin apparently shared little affection: Joyce left Ireland, only to return once—briefly—because his mother was dying. Is Joseph Brady correct when he contends that Dublin is (and was) “a city of contrasts”?

Gleaning what you learn about Dublin’s past by mining the archives at the University College Dublin (UCD), by reading class assignments, by considering what you are learning about contemporary Dublin through your daily reading of the *Irish Times*, and by listening to the lecture by *Irish Times* representative, you will cover Dublin’s Bloomday event. You will post your news story on Youtube.

Another course composition will be a critique of an amazing and unique sculpture of Oscar Wilde found in Merrion Square. Wilde was incarcerated for homosexuality. Yet Ireland is the first nation to legalize same-sex marriage via popular vote. To prepare for critique of the Wilde sculpture, we will visit the Irish Museum of Modern Art and engage in discussions and reading of Ireland’s rapid change in political perspective.

DESCRIPTION

Irish Odyssey will invite exploration of Ireland through linking course foci (developing strategies for specialized discourse of social justice and negotiating difference, cultural festivals, and individualized archival research.) By participating in cultural events, by visiting museums, and by speaking with the people of Ireland, students will extend the foundations of first-year writing goals to reach into international writing communities for success in an ever-increasing global society.

Through recursive sharing of daily journal entries, through reading Dublin’s *Irish Times* newspaper, and through three major assignments produced in three different genres, students will fold their experiences and discoveries into a fourth, capstone assignment that will incorporate and extend reflection on the preceding assignments.

Journal entries and newspaper readings. Each day, students will share journal entries of the previous day with other students. We will workshop the journal entries by suggesting what might be used as scripts for the final project and for investigations for the following days. Guidelines for journals and for reading the daily edition of the *Irish Times* will be handed out during our first day of class.

In addition to daily writings, readings, and workshops, you will compose four major works. The assignments will sequentially relate to one another. A detailed prompt will be handed out well in advance of the due date. The following is an outline of the four assignments:

1. **Archival Research** at University College Dublin on James Joyce and an issue from your discipline/interest. Some examples:

- English subjugation and Irish revolution
- Irish Jewry (Leopold Bloom is Jewish)
- Sports (one chapter in *Ulysses* is in the form of a sports news item)
- Women (“Penelope” chapter, Molly Bloom)
- Religion (Joyce had difficulties with Catholicism)
- Education (higher education is free in Ireland—Joyce went to UCD!)
- Psychology
- Censorship
- Art (we’ll visit the Dublin Museum of Art)
- Music in Dublin (Joyce played the guitar)
- History (what was happening in Dublin on June 16, 1904?)

Our on-site guest professors Anne Fogarty and Fran O’Rourke will address aspects of Dublin that relate to your specific interests/disciplines. The answer to your research question will incorporate original research into a polished essay that might be submitted to any one of the following student competitions/publications:

- PWR’s *Journal 2020*
- PWR Writing Contest
- CU Boulder’s *Honor Journal*
- PWR’s Student Diversity Conference

2. **News Coverage of Bloomsday Festival.** You will incorporate what you discovered about Joyce and about Dublin in your research and other students’ archival research into your second composition, which will deal with journalistic coverage of the 2017 Bloomsday event, held on June 16. Your news story coverage will be posted on Youtube, or on another approved venue. To get an idea about what the Bloomsday event is like, go to

<http://bloomsdayfestival.ie/about-bloomsday/>

3. **Analysis/Critic of Danny Osborne's *Oscar Wilde*.** Using what you have gained from the first two assignment (how focused research leads into focused reporting of an event, etc.), you will use what you have learned on your third composition, which will be a critical analysis and reflection of the famous statue of Oscar Wilde statue by Danny Osborne. The statue is place in Marrion Square, right across the street from where Wilde lived as a child. The first two assignments suggested the complex mixing of past and present in cultural icons; they furthermore inferenced the role of the social and the political in public spaces and in works of art. What does the statue's composition, placement, and auxiliary works (there is a statue of Wilde's wife near him) suggest about Dublin, "then" and now? For background on the statue, view the video below:

<http://www.vulgo.ie/features/sculptor-danny-osborne-on-his-oscar-wilde-statue/>

4. **Digital Story of Your Irish Odyssey.** Your final composition will be your own Odyssey of Ireland in the form of a digital story. Using ethnographic writing/recording, language of from your previous compositions and from your daily journals, your digital story will be a visual and audio reflection of your trip. As with your other major writing assignments, a detailed prompt will be handed out in well in advance of the due date.

First, we will spend day on the Boulder campus. We will prepare for our trip by:

- Going over syllabus, course expectations, etc.
- Offering a crash course in documentary editing and archival research
- Discussing fundamental ideas and sharing models of travel writing
- Filling out and signing Global Learning Contracts (see attachment) regarding your first written (archival) assignment
- Ruth Behar notes on ethnographic writing
- Discussing Joe Lambert's *Digital Storytelling*
- Filming first segment (pre-journey) of required My Irish Odyssey Digital Story
- Coordinating meeting times

Besides increasing your awareness of what it means to be a global citizen, analyzing underlying principles of diversity and travel writing, engaging the latest technologies, increasing self-awareness and community awareness, analyzing conflict over the culture, this course fulfills the upper-division writing requirements, as designated by CCHE and the Program for Writing and Rhetoric.

This upper-division writing course builds upon the foundation established by the Program for Writing and Rhetoric's lower division courses and is approved for CU's arts and sciences core curriculum: written communication. Through sustained inquiry into a number of works, students will practice advanced forms of academic writing. The course emphasizes analysis, criticism, and argument. Taught as a writing workshop, the course places a premium on substantive, thoughtful revision.

Archival Research. Students will formulate questions related to their majors or interests and to Irish culture. They will use UCD archives, museum archives, foundation archives, and interviews to answer their own questions.

Technology. We will use Desire2Learn, which will allow access to a variety of readings, assignments, Web sources, and discussion postings. Technology will factor heavily in the course, as we will post our explorations internationally. Producing your final project, a digital story, will begin from day one. I will also make some films available through Kaltura. Production of multiple modes of response to Ireland will assist in adding to students' electronic portfolios, viable evidence of your ability to respond to the global citizenship needs of the 21st century.

Theory. Brief lectures and/or assigned readings examining theoretical perspectives on post-colonial theory and theories of travel writing will ground student investigations and will help to deepen thinking.

Academic Excellence and Civic Responsibility. Honing the power of critical analysis and practicing the art of effective writing proves invaluable in all disciplines within the academy, as well as in most professions outside of the academy. Clear thinking, informed discussion, and proficient writing, moreover, play significant roles in promoting civic responsibility within a democracy. Ultimately, we are citizens of the world, and as such, we can leverage our particular strengths and insights to better the planet and advance the evolution of our disciplines through a careful observation and respectful analysis of a place with which we are unfamiliar.

TEXTS AND RESOURCES

Course pack. "Kunce, Irish Odyssey." Primary and secondary readings.

(Excerpts of Kline, Lampert, Behar, Homer, Joyce, O' Grada, Laffan, Brady, McCartney, Wilde.)

Wilde. Director Brian Gilbert. 1998. Stephen Fry and Jude Law. I will put this on Kaltura, so we can watch it together.

The Picture of Dorian Gray. Director Albert Lewin. 1945. George Sanders and Hurd Hatfield. I will put this on Kaltura, so we can watch it together.

The Importance of Being Earnest. Director Oliver Parker. 2002. Collin Firth and Rupert Everett. I will put this on Kaltura, so we can watch it together.

Attendance:

- Since we offer concentrated instruction and since students rely on other students' assessment of their work, regular attendance and punctuality are essential for the completion of the course. We need your valuable contributions. **One absence will result**

in a lower grade (one-half of a letter grade) for the course. Students absent two or more classes will not be given credit for the course.

- Two late arrivals to class will count as one absence. *Students should inform me after class of late arrivals. If you do not inform me of your tardiness on the day it occurs, you will be marked as an absence.*

Religious Observances: Please inform me if you need to miss class for religious observances. We will work out ways to accommodate your need.

Disabilities: If you qualify for accommodations because of a disability, please submit to me letter from Disability Services within the first two weeks of class so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu.

Grading Distribution

Archive Question on Joyce and Major/Interest.....	20%
Bloomsday Coverage.....	20%
Critique of Osborne Sculpture.....	20%
Irish Odyssey Digital Story.....	20%
Daily presentations of journal entries.....	10%
Class Participation.....	10%

Breakdown of Grading of “Class Participation” (suggested grade to be determined by other students):

Student consistently supports and substantively adds to class discussions and projects, assists others when appropriate, offers effective solutions to course challenges, is open and communicative about all issues, is respectful of all with whom we deal, and always encourages other students: 100-90%

Student almost always supports and substantively adds to class discussions, is uniformly polite and attentive, frequently offers solutions to challenges, is generally congenial, and frequently helpful: 89-80%

Student is always polite but can seem disengaged or uncommunicative on occasion, sometimes must be prompted to contribute to discussions and urged to add to the evolution of the class.
79%-70%

We're a team—and we need you and your valuable thoughts and unique talents.

Plagiarism and Honor Code:

No form of plagiarism will be tolerated in this course. This illegal act denigrates the hard work of most students. Integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/>

SCHEDULE

(Listed by session number and date.)

1. **Mid-May** (Date is flexible, but it must be at least two weeks prior to departure to Dublin.) BOULDER CAMPUS.

Introductions. Expectations of what the Odyssey will be like. (Filming first segment--pre-journey--of Irish Odyssey Digital Story.) List of Irish and Ireland's "characteristics." Go over syllabus, course expectations. Distribution of Archival Research Contracts. Sign and Archival Research Contracts. Crash course in documentary editing and archival research: workshop. Discuss Joe Lambert's *Digital Storytelling*. Snapshots of history, art, politics, literature, architecture, geography, culture. Why you might not want to wear orange. The significance of the Easter Uprising. Post-colonialism. Customs and cultural awareness.

Students arrive on UCD campus.

2. Day 1. Sunday tour campus and welcome dinner.
3. Day 2. Journal entries workshopped. *Irish Times* readings. Brainstorm Archive questions. Guest lectures—*Voices on Joyce*, Anne Fogarty and/or Fran O'Rourke. Questions of culture. Tour of UCD Library. Scavenger hunt.

4. Day 3. **Drafts of Archive research due.** Workshop journal entries. *Irish Times* readings. Workshop drafts of Archive research. Excursion to National Library of Ireland, with Yeats exhibit: free admission; plus Natural History Museum, free.
5. Day 4. Journal entries workshopped. *Irish Times* readings. Listen to Stephen Fry and David Norris interview: <http://jamesjoyce.ie/bloomsday-interview-stephen-fry-with-david-norris-listen-now/>
O' Grada and Laffan readings due.
Guest lecture from *Irish Times*.? Prepare for Bloomsday. Excursion: Merrion Square and Oscar Wilde statue.
6. Day 5. **Archive research papers due.** Workshop journal entries. *Irish Times* readings. Excursion: Trinity College and Book of Kells.
7. Day 6. Excursion: Students' choice of research sites.
8. Day 7, all-day tour: Sandycove, James Joyce Museum and tower, Glenalough, (6th century monastery, settlement, and lake).
9. Day 8.
10. Day 9. Excursions: Kilmainham Gaol and Irish Museum of Modern Art (free).
11. Day 10. Workshop journal entries. *Irish Times* readings. In-class revisions of Bloomsday event. Selection of supplemental event/interview to be included in Odyssey project. Brady and McCartney readings due. Excursion: Howth.
12. Day 11. Workshop journal entries. *Irish Times* readings. Merrion Square to visit Oscar Wilde statue. Wilde readings due. Viewing of Danny Osborne interview due.
13. Day 12. **Drafts of Danny Osborne critique due.** Workshop journal entries. *Irish Times* readings. In-class revision of Danny Osborne critiques. Excursion: Saint Patrick's Cathedral.
14. Day 13. **BLOOMSDAY.** Coverage of Bloomsday festival. Activities at James Joyce Center and around Dublin. **Danny Osborne critiques due.** Workshop journal entries. *Irish Times* readings. (The 2017 schedule of events for Bloomsday events has not been set yet.)
15. Day 14. Excursion: tour of Abbey Theater and attendance of play. We must book well in advance. The schedule is not set yet. (This is really an important event—the Abbey was started by YB Yeats—as an attempt to focus “Irishness” in the theater.)

16. Day 15. Optional Excursion to Northern Ireland and marvelous Giant's Causeway. Approx. €60.
17. Day 16. **Drafts of Bloomsday coverage due.** Workshop journal entries. *Irish Times* readings. Workshop drafts of Bloomsday. **Drafts of Odyssey due.** Workshop journal entries. *Irish Times* readings. In-class workshop on Odyssey. June 20, Tuesday. **Bloomsday coverage due.** In-class showings of Odysseys. Students' choice of field trips to research sites—in teams or groups.
18. **Day 17. Summer Solstice. Individual and group walking around Dublin City Center.**
19. **Day 18. Continue editing Odysseys. Dinner together in Dublin City Center? At the Bank? (Reservations needed.)**
20. **Day 19. Depart Dublin. Odysseys due!**