BA Creative and Cultural Industries

DT597/2

Student Handbook 2018/2019

College of Arts and Tourism

Dublin School of Creative Arts
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Welcome

We are pleased to welcome you back to the Dublin School of Creative Arts in the College of Arts and Tourism. The programme is designed to produce graduates who can function as creative managers in the creative and cultural industry sector both nationally and internationally. Uniquely, the interdisciplinary nature of the programme allows you to link up with creative practitioners who are studying and researching on the wide range of practice based degrees in music, art, design, video, TV and film currently offered by the College of Arts and Tourism. You will also take a number of business, management and law modules in first and second year which will provide you with key practical skills for running a creative/cultural organisation or enterprise. In addition, as the creative and cultural sector has an important international dimension, modules in a number of key continental languages will also be provided.

College of Arts and Tourism

The College of Arts and Tourism is one of four colleges in the Dublin Institute of Technology and is made up of the following schools:

- Dublin School of Creative Arts, DIT Grangegorman
- School of Media, DIT Aungier Street
- Conservatory of Music and Drama, DIT Rathmines
- School of Languages, Law and Society, DIT Kevin St, DIT Cathal Brugha Street, DIT Grangegorman and DIT Aungier St
- School of Culinary Arts, DIT Cathal Brugha Street
- School of Tourism and Hospitality Management, DIT Cathal Brugha Street
Programme Details

Title: BA Creative and Culture Industries
Award: BA Honours
NQAI Level 8

The BA in Creative and Cultural Industries is a three-year, modularised Honours Degree programme and comprises 180 ECTS credits. It is an interdisciplinary programme offered by the College of Arts and Tourism and the College of Business. This degree is designed to produce graduates who can function as creative managers in the creative and cultural industry sector both nationally and internationally and capitalises on existing resources to provide a wide ranging educational experience. It is strengthened by the practice based knowledge and expertise of the Dublin Institute of Technology.

The programme will give students an understanding of the cultures and structures of various creative sectors such as media, music, drama and art and design. Foundation elements of law and business are key aspects of the programme, offering students an understanding of the basic principles of these key areas. Allied to modules in Business, Marketing and Management, students will be provided with the knowledge and skills which will allow them to operate at a strategic level as cultural managers and intermediaries in the expanding creative and cultural industries sector. The international aspect of the programme is strengthened by training in modern languages which will enable students to research, explore and inform themselves on the cultural policies, strategies and practices which are well established in many European countries and also allow them to function efficiently across a wide range of cultures, internationally or within multicultural communities.

Uniquely, students on this programme will be able to link up with creative practitioners who are studying and researching on the wide range of practice based degrees in music, art, design, video, TV and film currently offered by DIT.

Traditionally, there have been three ways in which people become active at a managerial and entrepreneurial level in the creative and cultural sector. The usual route is by taking a general arts/humanities degree and supplementing this with an extra-curricular interest in theatre/music/event organisation while studying at university. Many leading Irish theatre directors and producers have followed this route. Other routes include graduates of practice based programmes in Art, Design, Music, Media and Drama who as their career progresses become more interested in the challenge of producing/directing theatre, film, TV or concerts. People from both routes often take a postgraduate qualification in arts management as a means of achieving a
professional qualification which will enhance their career development prospects in the creative and cultural sector. The 3 year honours BA in Creative and Cultural Studies addresses this educational and professional gap and provides a more structured and less piecemeal route into the creative and cultural industry sector for students. This programme will be delivered in a rich and stimulating environment of creative practice across art, design, music, drama and media and will provide a unique preparatory formation at undergraduate level for students who wish to develop their careers in the creative industries.

**Putting Creative Industries in Context**

The term, ‘Creative industries’ has become prevalent in policy documents and academic and public debate in recent years. Creative Arts and Media have been identified as important sectors for economic growth. They are important not only as an essential support to traditional industries and markets, but also as industries in their own right. Global changes at every level of public and private life driven by technological developments have shifted the emphasis from the manufacturing sector (which is concerned with the production of physical goods) to knowledge economies based on design and innovation. For example, the emergence of the Apple iTunes store, which is revolutionising the music industry, demonstrates the potential to harness new technological developments with a previously unidentified consumer demand to produce an income stream that doesn’t necessarily require new products. As a result, sectors like media, music, art and design have also grown to become major economic sectors in their own right.

Harnessing creativity to produce economic development requires business acumen in addition to innovation. An understanding of the creative process and business practice is a pre-requisite to exploiting the potential of the knowledge economy. Therefore, a new cross-disciplinary approach to learning is required. The rise of the ‘creative industries’ has created a new class of intermediaries (described by Florida as the creative class), whose function is to mediate between the concerns and motivations of two contrasting cultures. Hesmondhalgh, for example, highlights how corporate cultural production involves projects teams, which involve a number of different roles. These include primary creative personnel such as musicians, screenwriters and directors; technical craft workers such as sound engineers, camera operators, copy editors, and so on; owners and executives; marketing and publicity personnel; and, crucially, creative managers, who act as brokers.
or mediators between, on the one hand, the interests of owners and executives, and those of creative personnel. Examples of such creative managers include A&R staff in the recording industry, commissioning editors in the book industry, magazine editors and film producers (Hesmondhalgh 2006: 227)

**Creativity and Innovation**

The proposed BA in Creative and Cultural Industries will help prepare students for work as creative managers or cultural intermediaries. A key focus in this programme is the provision of an understanding of the processes underlying creativity and innovation. By sharing classes with students from practice-oriented classes in art, design, music and media, learners on this programme will also, crucially, gain a practical sense of creative practitioners, and their values, motivations and culture. Graduates essentially will be able to look into, understand, and work between professionals involved in creative development and those responsible for commercialising the results.

**Career Options**

This BA programme will prepare graduates for work in the cultural/creative sector. Career opportunities include:

- Employment in creative management in arts and media, artists and repertory (A&R), advertising, publishing, design, agent work, criticism, media production, festival management etc., concert promoter, cinema manager.
- Further study in Law, Journalism, Creative Digital Media, Advertising, Art, Design, Arts Administration, Public Relations, Business and Marketing etc.
DIT Academic Calendar – Session 2018/2019
(The Academic Year comprises of two Semesters of 15 weeks during which student learning and assessment takes place.)

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*Semester of 15 weeks that normally includes 12 weeks teaching

*Review Week (unless otherwise approved and advised)*

Review week to be used either for revision, reading, field visits, lectures, interim tests, formative assessment feedback etc. To be applied in week 7, except where otherwise arranged

The week of 17 December 2018 to be used for projects, assessment and engagement with students. In the event that examinations are required, requests will require approval by College Board, and will be noted at Academic Council. The Office of Student Development must also be advised.

Weeks 14 and 15 provide flexibility to allow exams or marking during this time.
It has been agreed that there will be an Institute-wide Review Week (to be set by the Institute) in each Semester. There is a right to seek derogation for an individual programme. The derogation case is to be presented by the relevant Programme Committee to the Head of School responsible for the programme and the College Director, who together will make the final decision. It is suggested that Programme Committees should endeavour to agree their approach to the Review Week in a timely manner, to allow decisions to be communicated to both staff and students before the start of the Semester in which a Review Week occurs.

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*Review Week

Semester of 15 weeks that normally includes 12 weeks teaching

**Review Week (unless otherwise approved and advised)**

- Review week to be used either for revision, reading, field visits, lectures, interim tests, formative assessment feedback etc. To be applied in week 8, except where otherwise arranged.

Weeks 14 and 15 provide flexibility to allow exams or marking during this time.
Outline of the Programme

In Year 2, students will develop a more critical approach to the theory of cultural industries and continue to develop their skills in the practical area of managing a cultural enterprise. Students will also take 15 credits from Creative Arts, Music and Drama, Media and one 5-credit module from either Languages or one of the above areas.

Core Modules

- Cultural Industries (10 credits)
- Marketing (10 credits)
- Audiences (5 credits)
- Project Management (5 credits)
- Media Law (10 credits)

Optional Modules (20 credits)

4 modules from the following list of 5-Credit Modules (20 credits)

**Media**

- European Politics and Society
- Narrative of Race, Ex and ID

**Creative Arts**

- Art History: Legacies of Modernism
- Design History: Modernism and Modernisms
- Body Cultures: The Self Visualised

*Theory Seminar Options (Semester 1 or 2) – see options listed below*

**Music and Drama**

- Allegro 1
- Ensemble
- Irish Drama and Modernism
- Renaissance to Romance
Languages
Spanish, French

Management Team
Kieran Corcoran, Programme Chair  kieran.corcoran@dit.ie
Dr Eddie Brennan, 1st Year Co-ordinator  Edward.brennan@dit.ie
Dr. Connell Vaughan, 2nd Year Co-ordinator  Connell.vaughan@dit.ie
Kieran Corcoran, 3rd Year Co-ordinator  Kieran.corcoran@dit.ie

Overall Programme Learning Outcomes for the BA Creative and Cultural Industries

Students will have a knowledge of:
- key trends and debates in recent cultural history;
- main philosophical and sociological theories underpinning the creative and cultural industries;
- context of recent histories of art and design;
- practices and processes of production of creative and cultural industries;
- critical methods of analysis;
- the relationship between research and industries of culture;
- research practices including the use of archival, digital and primary, as well as secondary sources.

Students will be able to demonstrate mastery in:
- critique of the creative and culture industries;
- professional writing and editorial skills;
- multi-media presentations: audiovisual, print, photographic and web technologies;
- application of research in an industry context.

Students will be able to demonstrate competence in:
- organization of publications, curated and related events;
- undertaking research on creative and culture industries;
- initiating research projects relevant to industry.
Core Module Descriptions

Cultural Industries (10 credits; both semesters)
The module will examine the evolution of the creative and cultural industry sector. It will provide a detailed overview of the way the creative and cultural industries have moved closer to the centre of economic activity and will plot the complex pattern of change and continuity in the sector. It will focus on the intersections of theory, practice and policy. It will consider both national and international contexts. It will critically trace the shifts from culture industry, to culture industries, to creative industries.
Lecturers: Dr. Connell Vaughan  Connell.vaughan@dit.ie

Marketing (10 credits; both semesters)
Management and Organisational Behaviour are terms given to a number of disciplines that focus on the behaviour of humans within the work organisation. The success of an organisation depends on people and we must aim to understand the forces that produce specific behaviour. It is essential for the management student to have a thorough understanding of human behaviour if he/she is to analyse problems, make informed judgements and manage people effectively. Specific topics include: key functions of management, current business audit methods, perception, learning and motivation.
Lecturer: Helen Chan  helen.chen@dit.ie

Media Audiences (5 credits; semester 2s)
This module introduces a range of perspectives on the relationship between media texts and their audiences. It will set out the development of academic explanations of how the mass media might influence audiences and how audiences may use and interact with the media. This module will also examine and critique the research methods associated with particular theoretical perspectives on audiences and contemporary audience research studies.
Lecturer: Clare Scully  clare.scully@dit.ie

Project Management (5 credits; both semesters)
This module provides students with an understanding of the development process for cultural events and the appropriate project management techniques and strategies that the sector requires. The module examines themes of managing project scope, time, quality and cost as well as addressing the organisational aspects of managing projects.
Media Law (10 credits; both semesters)
The general subject of this module is Media Law, an increasingly important area of the law concerning broadly the legal rights of persons and companies involved in print, broadcast and online media, as well as the obligations and restrictions placed upon such persons by the law. The module concerns, in particular, the principle of free speech and the critical importance of free and open debate in democratic societies, as well as restrictions placed on the operation of the media by laws relating to privacy, censorship and the good name of the individual

Any 4 modules from the following list of 5-credit modules (20 credits):

Creative Arts

Visual Communication: Modernism and Modernisms (semester 1)
This module provides an in-depth examination of Modernism in design and its legacy. It examines the relationship between Modernism and modernity and critiques the role of the Modern movement in the construction of the idea of a graphic design profession. It attempts to identify the key tenets of pioneer and international stages of Modernism and examines how these fragmented into a series of local or national modernisms. It addresses the emergence of alternative modernisms, such as the Modern, and examines the political, commercial and ethical dimensions of modernism. Finally it examines the legacy of Modernism and modernist design theory on contemporary graphic design practice.

Design History: Modernism and Modernisms (semester 2)
This module provides an in-depth examination of Modernism in design and its legacy. It examines the relationship between Modernism and modernity and critiques the role of the modern movement in the construction of design as a profession. It attempts to identify key elements of pioneer and international stages of Modernism and examines how these fragmented in the post-war period into a series of local or national modernisms. It addresses the emergence of alternative Modernisms, such as the Moderne and examines the political, commercial and ethical dimensions of
modernism. Finally, it examines the legacy of Modernism and Modernist design theory on contemporary design practice.

Lecturer: Dr. Mary Ann Bolger maryann.bolger@dit.ie

Art History: The Legacies of Modernism (semester 2)
This module is an in-depth examination of the legacy of modernism. It will introduce the student to concepts of modernism in art and modernity in society. The module will focus on art practices that have shaped perceptions of what is considered modern today through analyses of the systems supporting the modern project: studio practice, patronage, urbanisation, relativistic cultural values and public dissemination of art.

Lecturer: Dr. El Putnam emilylauren.putnam@dit.ie

Body Cultures: The Self Visualised (semester 2)
Students will be introduced to questions about the body and the self. The representation of the self has in recent time become a major theme in contemporary visual culture. The module provides an overview of the historical development of the body as a major issue in contemporary artistic and cultural debates. The aim of the module is engage students critically with a number of key issues in relation to the body and the self.

Lecturer: Dr. El Putnam emilylauren.putnam@dit.ie

In addition to the above options, the Dublin School of Creative Arts also offers Creative Arts:

Theory Seminar Options

What are they?
A suite of theory and/or research-focused 5-credit seminars are run by Visual Culture staff each semester. They are core to the BA in Contemporary Visual Culture in all years. 2 of the following 5 credit Theory Seminar Options Modules, subject to availability.

How are they assessed?
All Seminars are assessed by Essay or Learning Portfolio and/or Presentation. Submissions are linked to the student’s level and will be detailed in the Theory Seminar Induction.

Who takes them and when?
Students on DT597 are welcome to take a seminar in either semester in any year of their programme.
**When do Seminars take place?**

Seminars in Semester 1 take place on a Wednesday 3pm-5pm.
Seminars in Semester 2 take place on a Monday 1.30pm-3.30pm.
Virtual Environments takes place on a weekday evening, depending on participant availability.
Students will be advised on the time at the Theory Seminar induction meeting.

**How do I register for my Seminar?**

Seminar enrolment is on a first-come, first-served basis.

A Theory Seminar induction meeting takes place on the first Wednesday of Semester 1 and the first Monday of Semester 2. The list of confirmed seminar options, lecturers, rooms and time is circulated and the lecturers give a flavour of the topics covered. The Google Forms sign-up sheet is explained and a link is emailed to all students. This can only be accessed via your DIT email. You may need to sign out of other accounts to access it. You fill in your preferences (1 being the highest) and your personal details and press submit.

**What are the Options?**

The suite of options varies from year to year, as they are designed to reflect the current research practice of staff. This year, the following are likely to be offered in either first or second semester.

**Semester 1**

**Narrative in Visual Culture**

This module will explore how narrative is used in visual culture. The lectures and seminars will focus on theories of narratology relevant to visual culture today. It will look at the ways in which film, design, art, media and material cultures associated with memory both reflect and impact upon how we understand narrative.

Lecturer: Dr. Niamh Ann Kelly  
[Email](mailto:niamhann.kelly@dit.ie)

**Myth Today**

Myth is commonly seen as a feature of pre-modern and un-civilised society. However contemporary story-telling continues to claim the sacred space of myth in its use of heroes, animism and personification. The scope of contemporary mythopoeia is wide enough to include the narratives of consumer products, fantasy novels and films, urban legends, stereotypes, “reality television”, video games, ritual behaviours etc.
Building on Roland Barthes' seminal studies on myth and consumerism this seminar contextualises Barthes critical project and then critically applies his approach to the myths visible today.

Lecturer: Dr. Connell Vaughan  
Connell.vaughan@dit.ie

**Art and Society**
This module looks at key developments in contemporary art practice and theory as they relate to ideas of value, judgements of taste, the constitution of publics and audiences, and the role of criticism.

Lecturer: Brian Fay  
brian.fay@dit.ie

**Gender and Design**
Students will examine ways in which the design of objects and media representations reflect, sustain and construct notions of gender and difference. They will examine how historical shifts in the cultural construction of gender and identity are manifested in the object and image worlds.

Lecturer:

**Semester 2**

**Exhibiting Memory: Cultures of Monuments and Museums**
Students will be introduced to the histories and theories of Western practices of collecting art and artefacts, the development of display practices and its contemporary manifestations in both permanent and temporary projects.

Lecturer: Dr. Niamh Ann Kelly  
niamhann.kelly@dit.ie

**Theories of Interpretation**
This seminar will be an introduction to contemporary continental philosophy of art and how it both responds to and inspires postmodern art practice, throughout the focus will be on “how are we to interpret artworks?”

Lecturer:

**Everyday Objects**
Students will be introduced to methods of object-focused research and analysis. The aim of the module is to introduce the student to the relationship between visual and material culture, design and social value through a focus on the overlooked historical significance of everyday objects.

Lecturer:
Visual Cultures of the Natural Sciences
This course investigates historical and contemporary visual culture of the natural sciences, studying how scientific knowledge is produced and represented visually, from graphic presentations of data, to cataloguing and identification.
Lecturer:

Semester 1 or 2

*Virtual Environments: Is One Life Enough? * This module is taught online. You must have access to a broadband connection at this time* It is offered in either first and/or second semester depending on availability.
This module is designed to enable students appreciate how online virtual environments and networking communities function and explore the potential for developing and disseminating original content. It provides an opportunity to experience online virtual collaboration as part of a project team.  [https://virtualenvironmentsmodule.com/](https://virtualenvironmentsmodule.com/)
Lecturer: John O’Connor john.oconnor@dit.ie

Music and Drama

*Allegro 1 (both semesters)*
Requires no previous musical experience. It covers foundation - intermediate level musicianship. The course has three components:
1. aural training – learning about rhythm and melody through singing
2. written skills – learning about keys, scales, intervals and chords and how to use them in a musical context. Also some of the basics of composition will be covered.
3. listening – learning how to listen to music and develop an understanding of musical styles
Lecturer: Marian McRory marian.mcrory@dit.ie

Irish Drama and Modernism
This module introduces the learner to analytical discourses about drama and performance and to critical thinking with particular regard to practices of representation in drama and performance. It will introduce the learner to academic writing on drama and performance and offer examples of integration of academic criticism in analytical writing combined with a series of theatre visits.
Lecturer: Peter McDermott peter.mcdermott@dit.ie
From Renaissance to Romance
This module develops the learner’s ability to think and write analytically about drama and performance. It will develop the learner’s critical thinking with particular regard to practices of representation in drama and performance and broaden the learner’s understanding of academic writing on drama and performance. It will also develop the learner’s ability to integrate academic criticism in analytical writing and encourage the learner to articulate the cultural significance of drama and performance.
Lecturer: Peter McDermott peter.mcdermott@dit.ie

Media
Narratives of Race, Ex and ID (semester 1)
This module will examine discourses of race, exclusion and identity. Drawing on the experience of the francophone world, it identifies how political and historical events shape issues relating to immigration. The module will analyse representations of exclusion and identity through the lens of film, music, photography and street art. The module also examines the question of post-colonial legacies and the problematic of colonial memory. It considers the potential power of the filmmaker to represent questions of identity and post-colonial fracture. Finally, it interrogates the political dimension of new voices in African cinema and their relevance in a global context.
Lecturer: Grainne Crean grainne.crean@dit.ie

European Politics (semester 2)
This module will offer a critical overview of the development of Europe since the end of the World War 2. It will examine the development, structure and processes of the EU. The module will also examine the political, economic and social development of the continent.
Lecturer: TBC

Languages
Times for French and Spanish will be arranged in consultation with the School of Languages, Law and Society
French, Spanish, German
Lecturers: Dr. Chris Dixon Christopher.dixon@dit.ie
Programme Committee

The BA Creative and Cultural Industries, DT597 has a standing Programme Committee which meets at least twice a year. The Programme Committee is responsible for all aspects of academic quality including timetabling and assessments etc. The terms of reference for the committee are specified in the DIT Quality Assurance Handbook and the membership of the committee is composed of the Chair, Year Coordinators, all teaching staff and six student representatives.

Chair  Mr. Kieran Corcoran  Kieran.corcoran@dit.ie
Year 1 Coordinator  Dr. Eddie Brennan  Edward.brennan@dit.ie
Year 2 Coordinator  Dr. Connell Vaughan  Connell.vaughan@dit.ie
Year 3 Coordinator  Kieran Corcoran  Kieran.corcoran@dit.ie

Student Representatives: 2 representatives to be elected from each year of the programme

General Student Information

Important Dates
Semester 1 exams will commence on 17th December 2018 and Semester 2 exams on 13th May 2019.

Safe Assign – Submission Procedures for Written Work
As per the arrangements determined by their School, Students are required to submit academic papers or assignments via Blackboard SafeAssign in order that they be reviewed/evaluated in terms of originality and intellectual integrity. Students should understand that if the results of such a review support a question of academic dishonesty, that further action may be required.

For more details see:  http://www.dit.ie/media/documents/campuslife/plagiarism.doc.

All students must log onto the new DIT Registration Web site: www.dit.ie/registration The DIT website will provide you with information essential to The Examinations Process and General Student Information. It is the responsibility of each student to familiarize themselves with all assessment and exam procedures and regulations. All necessary information can be found on the DIT website: www.dit.ie

Being a Third-level Student
Many new students will confront difficulties with third level education. There is, however, a well-developed infrastructure for helping students within the Institute and it is important to remember
that you should never be afraid to ask for help when you need it. Good study skills will allow you to learn material thoroughly.

You should learn how to organise and plan your time. Start by working out how much time you have and then plan a realistic schedule.
Don't leave practical work assignments to the last minute. This is a recipe for disaster in college and will put you under a lot of unnecessary pressure. Get assignments done early and out of the way.
If you come across material that you don’t understand, make a note of it and then ask your lecturer / tutor to explain it to you.
If you have difficulty concentrating when reading, get in the habit of asking yourself questions about the text. If you can’t think of any, then turn the headings into questions and this will help you to concentrate.

Library
There are six constituent libraries within the Institute located at Aungier St., Bolton St., Cathal Brugha St, Kevin St, DIT Grangegorman and Rathmines House. The student ID card also serves as the Library card. Hours of opening vary from library to library and according to the time of year. During term time, most libraries are open from 9:30am – 9:30pm Monday to Friday. Saturday opening is from 10:00am – 5:00pm. Please check the notices at each library for further information or check the DIT Library website at http://www.dit.ie/library.

The DIT currently stocks collections in excess of 170,000 books and other items and subscribes to approximately 1,800 journal titles. The libraries are networked, operating the same computer system and share a common database. The entire holdings of the DIT libraries, their locations and current status are displayed on the OPAC (online public access catalogue) in each centre. The OPAC may also be accessed via the internet. The address is library.dit.ie and the logon is opac. Registered students may borrow from any of the DIT libraries.

Generally the DIT library provides study places, textbooks, monographs, course materials, reference works and journals both to support the courses offered and to facilitate research. Material may be available in many formats, for example books, videos, slides, tapes, microfilms, CD-ROMs, computer disks, maps and music. Internet access and on-line searching is available to varying degrees in the DIT libraries. Card operated photocopiers are also available.
Your Library and Information Service will be a valuable resource for you during your time with DIT. Please feel free to visit any of the libraries and remember that the library staffs are always willing to help you if you are unsure of where to find the information you want.

**DIT Grangegorman Library**

The library service plays a central role in the educational mission of the DIT in providing the resources to support the learning, teaching and research activity of the Institute. The College Librarian for Arts and Tourism is responsible for the Services and Collection Development in Grangegorman. The library has a staff of six.

**Stock**

The main collections relating specifically to Art, Design and Printing are held in the library at DIT Grangegorman. Total current book stocks amount to 37,000 volumes approximately, divided into three main collections – Main Lending, Short Loan and Reference.

Recent Additions lists are available on our blog. [http://grangegormanlibrary.blogspot.com/](http://grangegormanlibrary.blogspot.com/)

Access to the collections is through the Online Public Access Catalogue (OPAC). [http://library.dit.ie/](http://library.dit.ie/)

The Audio visual material (DVD’s and Video) may be viewed in the library on PC’s and players. A headphones distributor will allow quiet group viewing. A microform reader/printer is also available.

The library in DIT Aungier St is the main library for Media, Law, Business and Management and the main Music and Drama collection is located in DIT Rathmines.

**Electronic Resources**

There are a host of electronic resources available via the library website. The library has many online databases including Art Full Text, Oxford Art online, DAAI, Art & Humanities Citation Index, and FIRA. Guides to individual databases are updated regularly and are available online or in print form. In addition to the print journals, full text online journals are available through the electronic journals portal: [http://ew5mz7j6k.search.serialssolutions.com/](http://ew5mz7j6k.search.serialssolutions.com/). Online catalogues from other 3rd level colleges including NCAD are linked for easy access. The Grangegorman Library web site [http://www.dit.ie/library/sites/mountjoysq/](http://www.dit.ie/library/sites/mountjoysq/) collates all housekeeping information about the library, including directions, contacts etc., while [http://www.dit.ie/library/subjects/artanddesign/](http://www.dit.ie/library/subjects/artanddesign/)
specifically targets the Electronic resources (Journals, databases, internet links), Exam papers and Programme documents relating to Art and Design.

**Institutional Repository: ARROW**

Arrow: was set up and is run by the DIT Library. It includes research papers, DIT Postgraduate research / Doctoral theses and articles. The DIT requires academic staff and Researchers to deposit their work in the Repository.  [www.arrow@dit.ie](http://www.arrow@dit.ie)

**Information Technology**

DIT library actively promotes a policy of providing access to information world wide to supplement its core collections. It is library policy to upgrade all computers and IT hardware on a rolling basis. All are networked linked to colour and B&W printer/photocopiers. The Printers & Photocopiers contract is outsourced to DATAPAC.

**Library Research Skills**

The library holds Library Research Skills classes for students throughout the year. The Library is part of the Induction committee and works with schools to make Information Literacy more useful and meaningful for students.

<table>
<thead>
<tr>
<th>Term Time Opening Hours</th>
<th>Out of Term Opening Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon- Thurs 9:30-9:30</td>
<td>Mon- Fri 9:30-5:15</td>
</tr>
<tr>
<td>Friday 9:30-5:15</td>
<td>Saturday- Closed</td>
</tr>
<tr>
<td>Saturday* 10am-5pm</td>
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</tr>
</tbody>
</table>

*Please see [www.dit.ie/library/a-z/hours](http://www.dit.ie/library/a-z/hours) for information about the opening hours of all the DIT libraries (including the specific Saturdays that we are open).

**Computers**

Each of the major DIT centres has an extensive range of computing facilities available to provide hands on experience for the students based there. Many of the students are scheduled for practical classes as part of their course but access to the facilities may also be available at other times by arrangement.

**Frequently Asked Questions**

**Who sets and marks the exams?**
The examination for each subject is normally set and marked by the lecturers who teach that subject on the course. The external examiner approves the questions set and reviews the marks awarded.

**What standard is required to pass exams?**

To pass an examination you normally need to obtain a minimum mark of 40% in each subject. Bear in mind, though, that not all marks that decide whether you pass or not come from the end of year examinations. A significant proportion of the end of year marks may come from continuous assessment. The 40% pass mark would be the minimum required to be allowed to progress from one year to another and to graduate. It would be very unwise to aim for the minimum.

**Are there repeat exams?**

Yes. You must sit all subjects in the summer examinations in one go but if you don’t pass, you can repeat most subjects. Year’s Work can only be repeated by repeating the year. For other subjects, you have four attempts altogether to pass. Firstly, there is a repeat (supplemental) examination in early September when failed subjects can be taken again. Subjects still not passed can be repeated the following summer and finally the following autumn but read the General Assessment Regulations booklet carefully on this point.

**What happens if I fail some and pass others?**

You must repeat those subjects that you have failed.

**Can I get into the next year and carry a failed subject and repeat it later?**

No. Normally, you cannot proceed to the next year of a course until you have passed all subjects.

**Can I appeal against failure in an exam?**

Yes. There is an appeal procedure. See the General Assessment Regulations booklet for details of how it works or DIT website:-


**What is pass by compensation?**

If you narrowly fail one or two subjects (i.e. have a mark of 35%-39%) and have surplus marks in other areas, you may be allowed to pass the exam overall.

**What is an exam board?**
This is a formal meeting of all examiners on a course, held after the exam papers have been marked and the marks recorded

**What is an external examiner?**
Every course has to have an external examiner who is appointed for a three-year period. The external examiner is normally a senior academic from another institution whose role is to monitor the examinations for fairness and academic standard. The external examiner reads and approves the examination papers, may read some or all of the examination scripts, attends examination board meetings and generally monitors standards and reports formally on his/her findings.

**How do I get my exam results?**
Each registered student is automatically set up with a Login and Password for the self service system, you can access your exam results in this system as well as selecting your modules. Each student is set up with a default login, this is your Student ID number and the password is your six digit date of birth. You will be prompted to change this when you first sign in. For full instructions on how to activate your self service account please access the How to Activate your Self Service Account User Guide.
For further information please click on [http://dit.ie/examinations/exams-frequentlyaskedquestions/](http://dit.ie/examinations/exams-frequentlyaskedquestions/)

**What happens if I am unable to sit an exam due to illness or similar circumstances?**
You should immediately contact your local Exams Office by telephone and prepare to have a medical certificate and Personal Circumstances form forwarded. You will have to repeat the missed exams at the next sitting.
Please access the following for a Personal Circumstances form:

**Is continuous assessment compulsory?**
The end of year marks for certain subjects are made up of a combination of Continuous Assessment and End of Year Examination, the exact combination of each being specified in the approved course document. You will automatically lose marks due to non-submission of projects or other coursework designated as Continuous Assessment.

**What happens if I am late submitting material for continuous assessment?**
It depends. On some courses there is an automatic penalty (prescribed loss of marks) which increases with each day the assessment is late. On other courses, the lecturer has discretion in applying this. You should clarify the position with each lecturer.

**Do I have to attend all lectures?**

In theory, no. Every lecture is part of the course curriculum and it is unlikely that you will pass the examinations without following the course very closely. The lectures are all relevant to the end of year examinations. The lecturer sets and marks the exams. Usually only a part of the course content can be read in textbooks, so it is important to take lecture notes, follow class discussion and take part in coursework.

**Is it compulsory to attend tutorials / labs / practicals?**

Attendance in tutorials/labs/practicals is absolutely essential to enable you to follow and successfully complete a course and pass your year’s work requirements.

**What happens if I am late for a lecture/seminar/tutorial/lab class?**

Punctuality in attendance is very important at third level, as the timetabling of teaching is critical to the development of your learning. It is School policy at the School of Art Design and Printing that a lecturer retains the right to deny a student entry to a lecture, if a student is more than five minutes late and if entry would be disruptive to the group. It is also mandatory that if a lecturer sets preparatory work for a lecture that you complete it and the lecturer retains the right to deny a student entry to the teaching session, if the student has not adequately addressed the set work. These policies are aimed at ensuring a fair and engaging learning situation for all students.

**Who is the Stage Co-ordinator and what is their role?**

The Stage Co-ordinator for your year is Dr. Connell Vaughan. The Co-ordinator takes a particular interest in the performance and wellbeing of students in the class and is the first point of contact between students and the Institute on academic matters or in relation to any problem that may arise.

**Can students contact lecturers or talk to them outside of lecture hours?**

You may approach lecturers after lectures or at other times at their offices or by telephone or email for the purposes of obtaining information on course material, to discuss academic matters relevant to the subject or other issues. The contact points for the lecturers can be found at
http://www.dit.ie/about/organisation/contacts/. Bear in mind that lecturers may not have time to talk to you immediately after a lecture and in this case it should be possible to arrange a suitable time to meet again. Some lecturers prescribe specified times for seeing students so watch for notices on their office doors or web pages. It is also possible to make an appointment to ensure an appropriate time.

**Doubts about your course choice?**

It is not uncommon for some Stage One students to doubt whether they have chosen the correct course. Some find that they had an idea of what the course would entail and find the day to day reality quite different. It must be remembered that the Stage One of a course is the foundation for a real understanding of the field of study. It is the foundation necessary for applying the skills required for a career in this area.

There is also an academic step up from the subjects studied in secondary school. Some students feel that some subjects are too difficult. It is best to gain assistance from your lecturer, in tutorials or from the class tutor with these topics. Often some additional study and explanation can overcome a difficulty with a subject. If, after you have tried the above method, you feel that the course is absolutely not for you, then contact your course co-ordinator or class tutor with your problem.

If you are having personal difficulties please contact the Counselling service, the Chaplaincy service or the Students’ Union as they are trained and ready to help and advise you.
Module Descriptors
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
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<td>10</td>
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</table>

**Module Title**: Cultural Industries

**School Responsible**: Dublin School of Creative Arts

**Module Overview**: The module will examine the evolution of the creative and cultural industry sector. It will provide a detailed overview of the way the creative and cultural industries have moved closer to the centre of economic activity and will plot the complex pattern of change and continuity in the sector. It will focus on the intersections of theory, practice and policy. It will consider both national and international contexts. It will trace the shifts from culture industry, to culture industries, to creative industries.

**Learning Outcomes (LO)**: (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On Completion of this module, the learner will be able to

1. Demonstrate a knowledge and understanding of the key milestones in the evolution of Cultural and Creative Industries.
2. Demonstrate a knowledge and understanding of the distinctive features of the Creative and Cultural industries sector.
3. Identify the principle trends in cultural production in the 21st century.
4. Explain the relationship of the sector to the wider sphere of economic and social activity.
5. Examine the impact of the cultural industries on current valuations and models of labour.

**Indicative Syllabus**:
What is Meant by Artistic Creativity?
The transition from industrial to post-industrial information society.
Forms of Cultural Production and Cultural Work.
Changes in the Condition of Labour.
Cultural Labour and Social Distinction.
Mapping the Cultural Industries.
Florida’s theory of Creative Classes.
The Emergent Phenomenon of Creative Cities.
Creative Industries and Globalisation.
New Social Media and Creative Industries.
Managing Creativity and Developing Cultural Policy.

**Learning and Teaching Methods**:
Lectures, seminars and tutorial support.

**Total Teaching Contact Hours**: 48
**Total Self-Directed Learning Hours**: 152

**Module Delivery Duration**:
Two semesters.

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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<tbody>
<tr>
<td>Essay x 2</td>
<td>100</td>
<td>1-5</td>
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</table>
Module Specific Assessment Arrangements (if applicable)

(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)
Pink, T. A Whole New Mind: Moving from the Information Age to the Conceptual Age, Riverhead, 2005
Florida, R. Cities and the Creative Class, Routledge, 2004

Supplemental Reading: (author, date, title, publisher)
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<table>
<thead>
<tr>
<th>School Title</th>
<th>Marketing</th>
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| Module Responsible: | School of Creative Art |

<table>
<thead>
<tr>
<th>Module Overview:</th>
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<table>
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<tr>
<th>Module Description:</th>
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</table>

Marketing by its nature reflects social and political change as well as technological and economic trends. In this context, marketing, as a management function must be harnessed within a disciplined and controlled management structure to ensure 'as far as possible' that the right things are done at the right time for the right reasons.

Marketing is in the front line of an organisation's attitude to social responsibility and corporate citizenship. Thus marketers have to be creative and flexible, yet disciplined and ethical. As a foundation course in the business function of marketing the subject is introduced in the context of business. The breadth of the subject 'marketing' covers a wide range of applications, industries and markets, exploring ways to respond to new situations and to solving marketing problems.

<table>
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<tr>
<th>Module aim:</th>
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The aim is to bring together theory and practice. Marketing is wide ranging in its coverage of markets and organisations and within different industries and organisational sizes. With the first-time marketing student in mind, through a combination of theory, examples and discussion, the module seeks to lead them through to a substantial and appropriate understanding of marketing principles and applications.

<table>
<thead>
<tr>
<th>Learning Outcomes (LO):</th>
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This introductory module shows how marketing works in practice, within the context of market conditions, and customer behaviour that can be difficult to predict. On Completion of this module, the learner will be able to:

1. Understand The nature of the marketing environment, both the macro and micro environments
2. Conduct marketing analysis (consumer buying behaviour vs business buying behaviour, competitor analysis, internal capability analysis, marketing research, etc.)
3. Formulate marketing strategies (marketing objectives, segmentation, targeting and positioning)
4. Implement marketing strategy (4Ps, 7ps regarding service marketing)
5. Control and evaluate marketing strategies (bench-marking, measuring marketing strategy effectiveness, etc.)
6. Understand the basic principles of service marketing

<table>
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<tr>
<th>Learning and Teaching Methods:</th>
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</table>

Lectures and tutorials are the main means of delivery of the module. In the tutorial, seminars, guest speeches and case studies will be used to enhance students understanding of marketing and their analytical skills.

<table>
<thead>
<tr>
<th>Total Teaching Contact Hours</th>
<th>48</th>
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<tbody>
<tr>
<td>Total Self-Directed Learning Hours</td>
<td>96</td>
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<tr>
<th>Module Delivery Duration:</th>
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If the module is normally delivered, one academic year is needed.

<table>
<thead>
<tr>
<th>Assessment</th>
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<tr>
<th>Module Assessment:</th>
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Continuous assessments (50%) – 1 project (40% each); and an end of year examination (50%).

The continuous assessment is set to challenge the critical thinking of the student by posing a challenging marketing situation at the of the year. Specific scenarios are set which place demands on the student within a group setting, and require input including problem formulation, research, analysis and presentation skills on selected aspects of marketing management.

The end of year examination is designed to test the individual’s knowledge of marketing theory and to draw on their awareness of contemporary practice in the provision of alternative strategies.

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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<tbody>
<tr>
<td></td>
<td>50</td>
<td></td>
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</table>
Group project

Final year exam  50

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<tr>
<th>Essential Reading:</th>
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<table>
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<tr>
<th>Supplemental Reading:</th>
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<table>
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<tr>
<th>Recommended Reading</th>
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<table>
<thead>
<tr>
<th>Version No:</th>
<th>Amended By</th>
<th>Commencement Date</th>
<th>Associated Programme Codes</th>
</tr>
</thead>
<tbody>
<tr>
<td># Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned</td>
<td>DT579</td>
<td></td>
<td></td>
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</tbody>
</table>

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

**Date of Academic Council approval** .................................
Module Title: Media Audiences
This module examines the media audience in its historic and emerging contexts. Enquiry into the nature of ‘the audience’ and the relationship between media texts and audiences has been a key concern of media studies since the early 20th century. The concerns of audience studies are underpinned by a range of (often conflicting) assumptions about the varied ‘effects’ of media on its consumers; by extension these debates impact on understandings about culture and society. More recent concerns attend to the role that the contemporary media landscape plays in re-shaping our understanding of media audiences, who now constitute both consumers and, potentially creators of media texts. Through a chronological overview, the module situates media audiences within their wider socio-cultural context and addresses key issues, conceptual and methodological concerns of the field.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Demonstrate an understanding of key issues, debates and themes in audience studies.
2. Situate evolving perspectives about the audience within their historical, social, cultural and industrial contexts.
3. Engage with and critique theories and analyses of audience and media reception.
4. Demonstrate an understanding of the range of methodological approaches employed in the study of media audiences.
5. Reflect critically on their individual experience as media audiences, consumers and citizens.
6. Draw on the range of material covered in the module in order to construct arguments and explanations for assignments and under exam conditions.
7. Employ critical writing and research skills.

Indicative Syllabus:

- Perspectives on mass culture, society and audiences.
- Trajectories from emphases on ‘effects’ to interpretations’.
- The ‘ethnographic turn’ and methodological implications.
- The active audience approach: issues of resistance and subversion.
- The pleasures of the text: women’s genres and fan cultures.
- The immaterial labour of the ‘new media’ audience.
- New media audiences: issues of interactivity and fragmentation.

Learning and Teaching Methods:
Teaching methods include lectures, screenings, key clips and detailed references to key readings. Students are expected to attend and engage meaningfully in lectures. They will work periodically in small groups and be given practice in listening to each other’s contributions, offering constructive criticism, and in reporting discussion to the class. Students are expected to engage in self-directed learning including reading and assessment preparation. In addition to guided reading, students are expected to read and to use variety of sources (primary and secondary) and to raise issues, questions during class-time.
Total Teaching Contact Hours 26
Total Self-Directed Learning Hours 74

Module Delivery Duration:
This is a one semester module.

Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Project and Reflection/Report</td>
<td>60%</td>
<td>2, 3, 4, 5, 6, 7.</td>
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<tr>
<td>Written Assignment (Academic Essay)</td>
<td>40%</td>
<td>1, 2, 3, 5, 6, 7.</td>
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</tbody>
</table>

Module Specific Assessment Arrangements (if applicable)

(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)
Gillespie, M (ed), (2005), Media Audiences, Open University Press.
Nightingale, V (ed) (2103), The Handbook of Media Audiences (Global Handbooks in Media and Communication Research), Wiley-Blackwell.

Supplemental Reading: (author, date, title, publisher)

Version No: Amended By
Commencement Date Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval ………………………
Module Title: Cultural Project Management

School Responsible: Dublin School of Creative Arts

Module Overview:
The module provides students with an understanding of the development process for cultural events and the appropriate project management techniques and strategies that the sector requires. The module examines themes of managing project scope, time, quality and cost, as well as addressing the organisational aspects of managing projects.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On completion of this module, the learner will be able to
1. Apply a range of project management planning and control techniques
2. Examine the key concepts in Project Management.
3. Put a project team together.
4. Develop teams in order to complete a project.
5. Identify the role of the project manager.

Indicative Syllabus:
Working in Teams for Project Management
Managing the Team Generating ideas and efficient brainstorming
Team management and communication
Budget Project Stages
Project Planning, Project Management Tools for Planning
Project Planning/Managing Resources
Time Management Project Control and Monitoring Risk Management

Learning and Teaching Methods:
Lecture
Total Teaching Contact Hours 24
Total Self-Directed Learning Hours 56

Module Delivery Duration:
Semester 1

Assessment
Assessment Type | Weighting (%) | LO Assessment (No.)
---|---|---
Assessment | 30 | 1
Assessment | 70 | 1

Module Specific Assessment Arrangements (if applicable)
(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)
Frigenti, E and D. Comminos, 2002 The Practice of Project Management Kogan Page
Reading, C, 2002, Strategic Business Planning, Kogan Page

Supplemental Reading: (author, date, title, publisher)
<table>
<thead>
<tr>
<th>Version No:</th>
<th>Amended By</th>
<th>Brian Fay</th>
</tr>
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<tbody>
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<td>Associated Programme Codes</td>
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# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval .................................
<table>
<thead>
<tr>
<th>Module Title</th>
<th>Media Law</th>
</tr>
</thead>
<tbody>
<tr>
<td>School Responsible:</td>
<td>Languages, Law and Social Sciences</td>
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</table>

**Module Overview:**

**Module Description:**

Media Law is the law relating all media from traditional publishing and broadcasting to online media. This module concerns the laws and regulations applicable to all media, with particular reference to free expression.

**Module aim**

The aim of this programme is to equip students with a critically informed and applied knowledge of the law as it relates to the Media, particularly the legal challenges created by digital media.

**Learning Outcomes (LO):** (to be numbered)

For a 5ECTS module, a range of 4-10 LOs is recommended.

On completion of this module, the learner will be able to:

1. Describe and explain the principle of freedom of speech.
2. Critically analyse the law on defamation.
3. Critically analyse the law on privacy in a media context.
4. Identify and explain the concept of contempt of court.
5. Differentiate between and critically analyse the different forms of intellectual property.
6. Identify and explain the legal protections for designs, registered and unregistered.
7. Critically analyse new fact scenarios with media and IP law implications, offering a critique of the likely legal solution in such scenarios.
8. Conduct independent and critically informed research into the subject matter covered by this module.
9. 
10. 

**Indicative Syllabus:**

- Freedom of Expression
- Defamation, Defamation Act 2009, defamation online
- Privacy and the media
- Court reporting and Contempt of Court
- Overview of Intellectual property
- Patents
- Trademarks and Domain names
- Copyright
- Passing off
- Registered and unregistered designs

**Learning and Teaching Methods:**

Lectures and discussions requiring advance reading, problem based learning, individual and group exercises, and use of online materials.

- Total Teaching Contact Hours: 48
- Total Self-Directed Learning Hours: 152

**Module Delivery Duration:**

One academic year.

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual continuous assessment</td>
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</table>

Module Specific Assessment Arrangements (if applicable)
(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

**Essential Reading:** (author, date, title, publisher)

Cox N., *Defamation Law and Practice*, (Clarus Press, 2014)
Kelleher D., *Privacy and Data Protection Law in Ireland*, (Bloomsbury Professional, 2015)

**Recommended reading**

Callender Smith R., *Celebrity and Royal Privacy, the Media and the Law*, (Sweet and Maxwell, 2015)

<table>
<thead>
<tr>
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<th>Amended By</th>
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<th>Associated Programme Codes</th>
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</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFO level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

**Date of Academic Council approval** ..........................
Module Title: European Politics and Society

School Responsible: Media

Module Overview:
This module will offer a critical overview and assessment of the Europe Union. It will examine the development, structure and processes of the EU. The module will also examine integration theory in an effort to anticipate the future direction of the EU. It is an introductory module offered to undergraduate journalism students.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended.

On completion of this module, the learner will be able to:
1. Evaluate the reasons for the establishment of the EU.
2. Describe and analyse the three main institutions of the EU - the Council, the Commission and the Parliament.
3. Discuss the different types of parties and ‘party groups’ to be found in Europe and the European Parliament.
4. Distinguish between three perspectives on EU integration.
5. Analyse the relationship between the mass media and the EU.
6. Evaluate the operation of economics in Europe, with particular reference to the EU and monetary union.
7. Analyse the varieties of social changes which have taken place in Europe in the past 50 years.
8. Describe some of the key policy areas of the EU, such as foreign policy and treatment of refugees.
9. Analyse the role and effects of lobbying in the EU.
10. Describe some of the interest groups active at an EU level.

Indicative Syllabus:
The development of the EU from the European Coal and Steel Community to the Lisbon Treaty.
The structure of the EU institutions, including the Commission, European Parliament and the Council of Ministers.
Economy of the EU, monetary union, The Euro and financial crisis.
Parties and Elections.
The media representation of the Europe Union.
Foreign policy in the EU.
Integration theory.
Lobbying and interest groups.
The EU role in world affairs.

Learning and Teaching Methods:
A combination of lectures and active seminars are used in the teaching of this module. ‘Active’ seminars indicate that students are each given questions or short readings to prepare for discussion in the seminars.

Total Teaching Contact Hours: 24
Total Self-Directed Learning Hours: 72

Module Delivery Duration:
This module is delivered over one semester and offered once per year.

Assessment:

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Test on knowledge about EU political, economic and social conditions – combination of short-answer and multiple-choice</td>
<td>40%</td>
<td>2, 3, 6, 9, 10</td>
</tr>
<tr>
<td>2 Written Exam – essay type questions to demonstrate analysis of the development of EU political, economic and social conditions</td>
<td>60%</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9</td>
</tr>
</tbody>
</table>

Module Specific Assessment Arrangements (if applicable)
Essential Reading: (author, date, title, publisher)


Supplemental Reading: (author, date, title, publisher)


Web references, journals and other:

European Journal of Communication
Journal of Common Market Studies
West European Politics journal
Websites of the European Commission, the European Parliament and the Council of Ministers

Version No: | Amended By | Commencement Date | Associated Programme Codes
---|---|---|---

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval .................................
Module Title | Narratives of Race, Exclusion and Identity

School Responsible: | School of Media

Module Overview:
This module will examine discourses of race, exclusion and identity. Drawing on the experience of the francophone world, it identifies how political and historical events shape issues relating to immigration.

The module will analyse representations of exclusion and identity through the lens of film, music, photography and street art. The module also examines the question of post-colonial legacies and the problematic of colonial memory. It considers the potential power of the filmmaker to represent questions of identity and post-colonial fracture. Finally, it interrogates the political dimension of new voices in African cinema and their relevance in a global context.

Learning Outcomes (LO):
On completion of this module, the learner will be able to

1. Explain key concepts relating to identity
2. Identify and discuss issues relating to exclusion, marginality and racism.
3. Outline key concepts relevant to colonial legacies and post-colonial fracture
4. Evaluate representations of post-colonial discourses in a range of narrative texts
5. Critically appraise texts representative of ideas introduced in class

Indicative Syllabus:
- Immigration, race and ethnicity
- Identity and integration
- Exclusion and marginality - Representations of race and identity in film, music, photography and art
- Screening Islam in contemporary film
- Music and Identity – The role of Rai music as an expression of hybrid identities
- Colonial legacies and post-colonial fracture
- Conflict and memory – The case of Algeria and France
- Clichéd portrayals of conflict & memory: Rachid Bouchareb
- Representing post-colonial legacies in the cinema of Claire Denis
- Political cinema and global identities – Abderrahmane Sissako

Learning and Teaching Methods:
The module will be developed through a selection of the following learning and teaching methods:
1. Lectures, tutorials and practical workshops
2. Oral presentations, written critique
3. Screenings and textual analysis
4. Independent reading and self-directed study
5. Class discussions of documents including audio-visual material, readings and independent research

**Total Teaching Contact Hours** | 24
---|---
**Total Self-Directed Learning Hours** | 76

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuous Assessment</td>
<td>100%</td>
<td>1,2,3,4,5</td>
</tr>
</tbody>
</table>

**Module Specific Assessment Arrangements (if applicable)**

(d) Derogations from General Assessment Regulations

(e) Module Assessment Thresholds

(f) Special Repeat Assessment Arrangements

**Essential Reading:**

**Supplemental Reading:**
Hargreaves, Alec & Heffernan, Michael (2005) *French and Algerian identities from colonial times to*
the present: A century of interaction. Lewiston: E. Mellen Press.


<table>
<thead>
<tr>
<th>Version No:</th>
<th>Amended By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commencement Date</td>
<td>Associated Programme Codes</td>
</tr>
</tbody>
</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval .................................
Module Title: Fine Art 2: The Legacies of Modernism

School Responsible: Dublin School of Creative Arts

Module Overview: This module is an in-depth examination of the legacy of modernism. It will introduce the student to concepts of modernism in art and modernity in society. The module will focus on art practices that have shaped perceptions of what is considered modern today through analyses of the systems supporting the modern project: studio practice, patronage, urbanization, relativistic cultural values and public dissemination of art.

The aim of this module is to provide students with an in-depth understanding of modernism in art, its relationship to cultural values and its legacy for contemporary art. It will also enable students to formulate a critical evaluation of the art produced during and since the modernist period.

Learning Outcomes (LO):

1. Demonstrate an informed understanding of modernism and modernity
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernism;
3. Relate the changes in the language of art to events and syntactical shifts in other art forms and relevant societal changes;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine fine art practice
5.  
6.  
7.  
8.  
9.  
10.

Indicative Syllabus:

Indicative syllabus covered in the module and / or in its discrete elements
Modernism and Modernity
The City as the Site of the Modern
Realism and Idealism: From City to Country
The Language of Primitivism and Ideas of Euro-centrism
Authorship in Art: the development of Surrealism and Cubism
Searches for Universal Language: De Stijl and Internationalism
Ideology through Art: Constructivism and the Bauhaus
Art and War: Futurism and Contemporary Subjects
Irish Art and Modernity
Space and Art 1: Dispute within Modernism. Abstract Expressionism and Minimalist Sculpture
Space and Art 2: Art Outside Institutions
Art as Cultural Rebellion: Then and Now

Learning and Teaching Methods:

Statements about the various types of learning and teaching methods that are used in the delivery of the module
Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Total Teaching Contact Hours 48
Total Self-Directed Learning Hours 52

Module Delivery Duration:

Indicate if the module is normally delivered for example over one semester or less, or over one academic year etc.

Year long module.
### Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text Review:</td>
<td>50</td>
<td>2, 4</td>
</tr>
<tr>
<td>Essay</td>
<td>50</td>
<td>1, 3</td>
</tr>
</tbody>
</table>

### Module Specific Assessment Arrangements (if applicable)

- (a) Derogations from General Assessment Regulations
- (b) Module Assessment Thresholds
- (c) Special Repeat Assessment Arrangements

### Essential Reading


Frascina, Franci & Harris, Jonathan (eds.) *Art in Modern Culture: An Anthology of Critical Texts*. London: Phaidon/Open University, 19992.


### Supplemental Reading


Chipp, Herschel Browning *Theories of Modern Art: a sourcebook by artists and critics*. Berkeley: University of California, 1996.


Module Code | Pre-requisite Module Code(s) | Co-Requisite Modules Code | ISCED Code | Subject Code | ECTS Credits | NFQ Level (CPD)#
---|---|---|---|---|---|---
CT2101 | NA | | CT2101 | 10 | 8 |

**Module Title:** Modernism and Modernisms

**School Responsible:** Dublin School of Creative Arts

**Module Overview:**
This module provides an in-depth examination of Modernism in design and its legacy. It examines the relationship between Modernism and modernity and critiques the role of the Modern movement in the construction of the idea of a graphic design profession. It attempts to identify key tenets of pioneer and international stages of Modernism and examines how these fragmented in the post-war period into a series of local or national modernisms. It addresses the emergence of alternative Modernisms, such as the Moderne, and examine the political, commercial and ethical dimensions of Modernism. Finally it examines the legacy of Modernism and Modernist design theory on contemporary graphic design practice. The aim of this module is to provide students with an in-depth understanding of modernism in design, its relationship to cultural values and its legacy for contemporary graphic design. It will also enable students to formulate a critical evaluation of design produced during and since the Modernist period while critiquing the dominance of Modernism and Modernist rhetoric in the contemporary discourse of graphic design.

**Learning Outcomes (LO):** (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to:

1. Demonstrate an informed understanding of modernism and modernity
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernist design practice and theory
3. Evaluate the impact of modernist design theory on contemporary formations of what graphic design is and what it is for;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine designed objects
5.  
6.  
7.  
8.  
9.  
10.  

**Indicative Syllabus:**

**Learning and Teaching Methods:**
Lectures Seminars Student presentations Site visits Self-directed Learning

| Total Teaching Contact Hours | 48 |
| Total Self-Directed Learning Hours | 152 |

**Module Delivery Duration:**
Semester 1 and 2

**Assessment**
This module will be assessed through the production of written submissions. There will be a Formative Assessment point at the end of the first semester, with the production of a Text Review. This will be extended in second semester to a themed essay. Literature Review: 50% Essay: 50%

**Assessment Criteria:**
Research 30%
Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%
<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature Review</td>
<td>50%</td>
<td>LO 1,2</td>
</tr>
<tr>
<td>Essay</td>
<td>50%</td>
<td>LO3,4</td>
</tr>
</tbody>
</table>

**Module Specific Assessment Arrangements (if applicable)**

<table>
<thead>
<tr>
<th>(a) Derogations from General Assessment Regulations</th>
<th>none</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b) Module Assessment Thresholds</td>
<td>none</td>
</tr>
<tr>
<td>(c) Special Repeat Assessment Arrangements</td>
<td>none</td>
</tr>
</tbody>
</table>

**Essential Reading:** (author, date, title, publisher)


**Supplemental Reading:** (author, date, title, publisher)

- Sparke, Penny *An Introduction to Design and Culture, 1900 to the present*. London: Routledge
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
</tr>
</thead>
<tbody>
<tr>
<td>20413</td>
<td>NA</td>
<td>VSCS</td>
<td>2005</td>
<td>5</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

**Module Title**: Body Culture: The Visualized Self Today

**School Responsible**: Dublin School of Creative Arts

**Module Overview**:

Students will be introduced to questions about the body and the self. The representation of the self has in recent time become a major theme in contemporary visual culture. The module provides an overview of the historical development of the body as a major issue in contemporary artistic and cultural debates. The aim of the module is engage students critically with a number of key issues in relation to the body and the self.

**Learning Outcomes (LO)**: (to be numbered)

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Critically evaluate a historical and contemporary visual cultural conception of the subject

2. Assess the implications, cultural, ethical and otherwise, of the role of the other in the depiction of the self

3. Contextualise current debates on the body in contemporary visual culture in relation to theoretical, artistic and social drivers

4. Communicate ideas through presentation

5. Demonstrate an understanding of how module themes inform presentation and non verbal communication

6. 

**Indicative Syllabus**:

Topics may include: Introduction to the Body as a cultural site, The Phenomenology of the Body, Representations of the self, Depiction of the other, Sexual identity and the performance of self.

**Learning and Teaching Methods**:

Lectures, Seminars, Reading, Writing, Presentation, Textual Analysis

| Total Teaching Contact Hours | 24 |
| Total Self-Directed Learning Hours | 76 |

**Module Delivery Duration**:

This module will be delivered over 1 semester: 2 hours per week.
<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written Submission</td>
<td>60%</td>
<td>1, 2, 3</td>
</tr>
<tr>
<td>Presentation</td>
<td>40%</td>
<td>3, 4, 5</td>
</tr>
</tbody>
</table>

**Essential Reading**: (author, date, title, publisher)

**Supplemental Reading**: (author, date, title, publisher)

**Other resources**:

Curtis, Adam, Century of the Self

**Books**:


Module Code | Pre-requisite Module codes | Co-Requisite Modules code(s) | ISCED Code | Subject Code | ECTS Credits | NFQ Level (CPD)#
---|---|---|---|---|---|---
CRN 23196 | | | | | 5 | 6
Module Title | Allegro Music
School Responsible: | Conservatory of Music and Drama

Module Overview:
This course creates a new approach to learning music that would provide a future model in the DIT Conservatory of Music & Drama and also provide a new module for third-level students on degree programmes. Unlike the mainstream approach, the pedagogy is intensive in nature, getting away from the current “one grade a year” system. Allegro 2 advanced level is a continuation of Allegro 1 module. Since 2013, most of the BACCI students have taken the Allegro 2 course and some have completed the Allegro 1 and advanced to Allegro 2 for their final year.
On completion of this course students would have the necessary breadth of knowledge and skills, in the areas of composition, listening and aural training, to apply for a music degree programme, such as The Bachelor of Music Degree or The B.Mus. Ed Degree in the Conservatory of Music and Drama or other third-level institution.
The course will provide a comprehensive programme in the principal areas of music education – composition, performance and listening. The module and course content would in keeping with modern pedagogical approaches in music education while taking into consideration current and well researched models of continuing education.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

<table>
<thead>
<tr>
<th>On completion of this this module the student should be able to demonstrate the ability to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Interprets and understands a musical score</td>
</tr>
<tr>
<td>2. Displays a knowledge of all musical notation</td>
</tr>
<tr>
<td>3. Writes music in open and short score</td>
</tr>
<tr>
<td>4. Harmonises a melody in chorale</td>
</tr>
<tr>
<td>5. Realises a figured bass in SATB style or keyboard style</td>
</tr>
<tr>
<td>6. Composes a piano accompaniment</td>
</tr>
<tr>
<td>7. Creates a melody in two-part counterpoint</td>
</tr>
<tr>
<td>8. Modulates to closely related keys in a melody or harmonic context</td>
</tr>
<tr>
<td>9. Composes a melody to words – e.g. poetry verse</td>
</tr>
<tr>
<td>10. Writes a critical analysis of selected musical works</td>
</tr>
<tr>
<td>11. Research and write about the developments in musical history and the contributions of some of the great composers from the Baroque, Classical, Romantic, Impressionist and Modern periods</td>
</tr>
</tbody>
</table>

Indicative Syllabus:

- Score reading and notation based on a set score e.g. a classical symphony or chamber piece. This will include recognition of key, key relationships, cadences, form and transposing instruments.
- Creative writing – continuing a melody for 16 bars to include modulations to related keys.
- Composition of a piano accompaniment to a short melody
- Harmonisation of a melody in SATB style with modulation. All chords in root, first and second inversions, dominant seventh and secondary sevenths.
- Counterpoint – writing in two-part which reflects an understanding of style. All passing and auxiliary and chromatic notes included.
- Realise a figured bass with use of suspensions.
- Developing an understanding of musical form, style and instrumentation in respect to the works being studied on the course
- Sight-singing in two and three parts.
- Recognition of modulation to related keys aurally.
- Aural identification of intervals and triads.
- Recognition of all cadences in major or minor keys.
- Melodic dictations.
- To describe the musical features in an unfamiliar musical extract.

Learning and Teaching Methods:
The aim of the module is to encourage musical awareness through the development of performing, composing and listening skills to an advanced level.
Learning and Teaching Methods

Class-based learning experience with interactive participation to develop critical awareness in the areas of composition, aural development and listening will be the approach. Integration of these elements through experience will be central to the learning. The critical area will be the development of the student's own creativity having acquired the necessary know-how to develop their own style.

Total Teaching Contact Hours 100
Total Self-Directed Learning Hours 150

Module Delivery Duration:
One 1 hour 30min lecture per week and 2.5 hours independent learning

Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuous Assessment (see * below)</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>Examination (see *** below)</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>Class based assessments 20% * (this figure wont shift into next column)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Portfolios and assignments 30% *</td>
<td>30%</td>
<td></td>
</tr>
<tr>
<td>Written Paper 25% ***</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Aural Paper 25% ***</td>
<td>25%</td>
<td></td>
</tr>
</tbody>
</table>

Module Specific Assessment Arrangements (if applicable)
(a) Derogations from General Assessment Regulations n/a
(b) Module Assessment Thresholds n/a
(c) Special Repeat Assessment Arrangements Repeat exams can be arranged for the August period.

Essential Reading:

Butterworth, Anna (1992) Stylistic Harmony, Oxford University Press, UK
Forney, K and Machlis, J (2011) The Enjoyment of Music, WW Norton & Company, USA

Supplemental Reading:

Campbell, Laura (1997) Sketches for Improvisation, Stainer & Bell, UK.
Campbell, Laura (1994) Sketches for Further Harmony and Improvisation, Stainer & Bell, UK.

Musical Scores
One chosen (alternate years) from Edition Eulenburg editions, Ernst Eulenburg Ltd, London;
Beethoven, Symphony No.6.
Debussy, L'Apres Midi d'une Faune

Other materials/references
Aural materials will be provided from a variety of sources for the duration of the module.
CDs with specially selected will be provided at the start of the course.
References: You Tube and ITunes.

Version No: Amended By
Commencement Date Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval ..................
Module Title: Ensemble

School Responsible: Conservatory of Music and Drama

Module Overview:
The Conservatory has several Ensembles that provide students with a progressively professional music-making environment.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to
1. consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
2. acquired the skills of ensemble participation within the relevant discipline
3. acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles.
4. an awareness of the elements pertaining to professional behaviour in rehearsal and performance

Indicative Syllabus:
The aim of this module is to:
- develop the skills necessary for ensemble playing/singing
- provide the opportunity to explore the repertoire for the various ensembles in as many different styles as possible
- develop the necessary social skills to perform successfully in an ensemble

Learning and Teaching Methods:
Ensemble rehearsal and, individual and sectional coaching as deemed necessary by the relevant Ensemble Director.

Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This module is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.</td>
<td>100%</td>
<td>1-4</td>
</tr>
</tbody>
</table>

Module Specific Assessment Arrangements (if applicable)

(g) Derogations from General Assessment Regulations | n/a |
(h) Module Assessment Thresholds | n/a |
(i) Special Repeat Assessment Arrangements | n/a |

Essential Reading: (author, date, title, publisher)

Supplemental Reading: (author, date, title, publisher)

Repertoire chosen by the Director of each Ensemble, to be prepared for public performance.

Version No: Amended By

Commencement Date: Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval: 

……………………………..
Module Code | Pre-requisite Module codes | Co-Require Modules code(s) | ISCED Code | Subject Code | ECTS Credits | NFQ Level (CPD)#
---|---|---|---|---|---|---
NA | | | | | 5ECTS |

**Module Title:** Irish Drama and Modernism

**School Responsible:** Conservatory of Music and Drama

**Module Overview:**
This intermediate module provides the learner with the opportunity to analyse and explore Irish plays and theatre in their cultural and historical context. It also provides critical engagement with modern European drama, theatre and performance.

**Learning Outcomes (LO):** (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Demonstrate a broad knowledge of modern Irish drama and theatre
2. Analyse a range of modern Irish plays and/or performances
3. Demonstrate a broad knowledge of modern European drama and theatre
4. Analyse a range of modern European plays and/or performances

**Indicative Syllabus:**

1. A selection of Irish plays from the late 19th century and early 20th century; authors may include J.M. Synge, Lady Gregory, W.B. Yeats, M.J. Mollo, George Fitzmaurice, Sean O’Casey, Theresa Devey
2. A selection of plays by contemporary Irish authors, which may include Brian Friel, Tom Murphy, Frank McGuinness, Marina Carr, Conor McPherson, Martin McDonagh, Enda Walsh, Stella Feehily
3. Histories and artistic policies of a selection of Irish theatre companies, which may include The Abbey Theatre, The Gate Theatre, The Pike Theatre, Druid Theatre, Rough Magic Theatre, Pan Pan Theatre, ANU Productions
4. A selection of modern European plays from the late 19th and early-mid-20th century; authors may include Henrik Ibsen, August Strindberg, Anton Chekhov, George Bernard Shaw, Luigi Pirandello, Bertolt Brecht and Samuel Beckett
5. A selection of modern European practitioners and companies from the late 19th and early-mid-20th century, which may include Konstantin Stanislavski and the Moscow Arts Theatre; Granville Barker and The Royal Court; Artaud and The Theatre of Cruelty; Bertolt Brecht and The Berliner Ensemble

**Learning and Teaching Methods:**
Lecture, seminar and, where possible, theatre visits

**Total Teaching Contact Hours** 24
**Total Self-Directed Learning Hours** 76

**Module Delivery Duration:**
One academic year

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analytical assignment 1</td>
<td>50</td>
<td>1, 2</td>
</tr>
<tr>
<td>Analytical assignment 2</td>
<td>50</td>
<td>3, 4</td>
</tr>
</tbody>
</table>

**Module Specific Assessment Arrangements (if applicable)**

(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements
Essential Reading:
Modern Irish Drama:
Synge, J.M. *The Complete Plays* (Methuen, 1981)
Roche, Anthony. *Synge and the Making of Modern Irish Drama* (Carysfort, 2013)
Stewart, Victoria. *About O’Casey: The Playwright and the Work* (Faber & Faber, 2006)

Contemporary Irish Drama (selection of):
Carr, Marina, * Plays: One* (Faber, 1999)
Friel, Brian. * Plays: One* (Faber, 1996)
Friel, Brian. *Dancing at Lughnasa* (Faber, 1996)
Leeney, Cathy, ed. *Seen and Heard: Six New Plays by Irish Women* (CarysfortPress, 2001)
McDonagh, Martin. * Plays: One* (Methuen, 1999)
McGuinness, Frank, * Plays: One* (Faber, 1996)
McGuinness, Frank, * Plays Two* (Faber, 2002)
McPherson, Conor. *The Weir and Other Plays* (Theatre Communications Group, 1999)
Murphy, Tom. * Plays: Two* (Methuen, 1993)
Murphy Tom. *The Gigli Concert* (Gallery, 1984)
Farleigh, John, ed. *Far from the Land: New Irish Plays* (Methuen, 1998)

Irish Theatre:

Modern Irish and European Drama:

Supplemental Reading:
Marker, Frederick J. and Christopher Innes., eds. *Modernism in European Drama: Ibsen, Strindberg, Pirandello and Beckett* (University of Toronto Press, 1998)
www.irishplayography.com

<table>
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<th>Version No:</th>
<th>Amended By</th>
<th>Commencement Date</th>
<th>Associated Programme Codes</th>
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<tbody>
<tr>
<td></td>
<td>Brian Fay</td>
<td></td>
<td></td>
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</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval .............................

52
**Module Title:** Renaissance to Romance  
**School Responsible:** Conservatory of Music and Drama

**Module Overview:**
This intermediate module offers the learner an opportunity to explore the drama and theatre of Europe from the Renaissance to the Romantic period. It also provides critical engagement with a range of 16th-19th century English and/or European drama.

**Learning Outcomes (LO):** (to be numbered)  
For a 5ECTS module a range of 4-10 LOs is recommended  
On Completion of this module, the learner will be able to

<table>
<thead>
<tr>
<th>LO</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demonstrate first-hand knowledge of a selection of plays from 16th to 19th century Europe</td>
</tr>
<tr>
<td>2</td>
<td>Analyse selected plays from historical and cultural perspectives</td>
</tr>
<tr>
<td>3</td>
<td>Demonstrate a broad knowledge and understanding of theatre-making and performance from the period</td>
</tr>
<tr>
<td>4</td>
<td>Analyse changes and developments of theatre-making and performance from the period</td>
</tr>
<tr>
<td>5</td>
<td>Demonstrate an understanding of the cultural pre-occupations of the period in relation to drama, theatre and/or performance</td>
</tr>
</tbody>
</table>

**Indicative Syllabus:**
Learners will engage with a selection of the following:
1. Elizabethan-Jacobean drama: Marlowe, Shakespeare, Webster
2. English Restoration comedy: Congreve; Wycherly; Farquhar; Behn; Dryden
3. Spanish Golden Age drama: Tirso de Molina; Lope de Vega; Calderon
4. French classical drama: Racine; Corneille
5. Texts and practices of the commedia dell'arte
6. Moliere; Goldoni
7. David Garrick and the English actor-manager system
8. German Romantic drama: Goethe, Schiller
9. English 18th- and 19th-century comedies of manner: Gay, Sheridan, Wilde

**Learning and Teaching Methods:**
Lecture, seminar  

**Total Teaching Contact Hours** 24  
**Total Self-Directed Learning Hours** 76

**Module Delivery Duration:**  
One academic year

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analytical assignment 1</td>
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<td>1, 2, 5</td>
</tr>
<tr>
<td>Analytical assignment 2</td>
<td>50</td>
<td>3, 4, 5</td>
</tr>
</tbody>
</table>

**Module Specific Assessment Arrangements (if applicable)**
(d) Derogations from General Assessment Regulations  
(e) Module Assessment Thresholds  
(f) Special Repeat Assessment Arrangements

**Essential Reading:**
Selected plays from the period (see recommendations below)
Selected critical reading from the period, including histories and analyses of theatre-making and performance (see recommendations below)

**Recommended Reading:**

**Elizabethan-Jacobean Drama:**
Marlowe, Christopher. *Doctor Faustus and Other Plays* (Oxford UP, 1995)

**English Restoration**
Griffiths, Trevor R. And Simon Trussler, eds.. *Restoration Comedy* (Dent, 1992)
Lyons, Patrick and Fidelis Morgan, eds. *Female Playwrights of the Restoration: Five Plays* (C. E Tuttle, 1991)

**Commedia dell’Arte**
Scala, Flaminio. *Scenarios of the Commedia dell’Arte* (Limelight Editions, 1992)

**Molière and Goldoni**
Molière. *Five Plays* (Methuen, 2000)
Goldoni, Carlo. *A Servant of Two Masters* (Methuen, 1999)

**Classical French**
Bradby, David, ed. *Landmarks in French Classical Drama* (Methuen, 1991)

**Spanish Golden Age Drama**
Calderon de la Barca. *The Mayor of Zalamea; Life is a Dream; The Great Theatre of the World: Three Plays* adapted by Adrian Mitchell (W.C. Print, 1990)

**David Garrick and the English Actor-Manager System**

**German Romanticism**
Goethe, Johann Wolfgang von. *Faust; a Tragedy* (Norton, 2001)

**English Comedy of Manners**
Wilde, Oscar. *The Complete Plays* (Methuen, 1999)
O’Toole, Fintan. *A Traitor’s Kiss: The Life of Richard Brinsley Sheridan, 1751-1816* (Granta, 1997)

**Supplemental Reading:**
Version No: | Amended By | Brian Fay
---|---|---
Commencement Date | Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
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<table>
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<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Pre-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<tr>
<td>FREN 1100</td>
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<td>NA</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**School Responsible:** Languages, Law and Society

**Module Overview:**
The module develops all 4 key skills; oral, listening, reading and writing skills, and progresses student understanding of selected topics. It builds on student understanding of fundamental aspects of English and Target Language grammar systems and develops students’ ability to identify and apply essential grammatical structures in the foreign language.

The aims of this module are:
- To develop self-directed learning, independent learning skills and student awareness in relation to their language learning
- To advance student competence in written and oral expression in the Target Language on familiar topics
- To improve students’ decoding and analysis skills
- To develop and consolidate students’ grammatical and lexical competence

**Learning Outcomes (LO):** (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On Completion of this module, the learner will be able to

1. Comprehend and respond appropriately to texts provided through discussion, explanation and summary
2. Engage in conversation in the Target Language that address familiar and predictable matters, everyday experiences and issues of student interest
3. Communicate and organise factual information
4. Express personal opinion
5. Communicate effectively in the target language using grammatical structures and a developed lexicon correctly
6. Demonstrate competence with regard to both English and Target Language grammar system (i.e. identify, describe and accurately use grammatical forms and structures) and apply that understanding in the production of Target Language texts

**Indicative Syllabus:**
- Written expression to develop students’ critical understanding of a variety of topics and themes
- Development of student reading & writing and oral production skills (including pronunciation) through analysis of different texts and materials
- Communication of factual information and expression of personal opinions on topics such as society, work and leisure, accommodation, student life and education
- Expansion and consolidation of essential vocabulary and grammatical structures

**Learning and Teaching Methods:**
Interactive lectures, self-directed learning, class-room discussion, use of multimedia & a variety of texts

**Total Teaching Contact Hours:** 72 hours
**Total Self-Directed Learning Hours:** 128 hours

**Module Delivery Duration:**
Year-long module

**Assessment**
<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Continuous Assessment</td>
<td>40%</td>
<td></td>
</tr>
<tr>
<td>Examination (written)</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

**Module Specific Assessment Arrangements (if applicable)**

(a) Derogations from General Assessment Regulations

(b) Module Assessment Thresholds

(c) Special Repeat Assessment Arrangements

**Essential Reading**: (author, date, title, publisher)

**Supplemental Reading**: (author, date, title, publisher)

Web references, Journals etc.
- [www.languageguide.org/francais/grammar/](http://www.languageguide.org/francais/grammar/)
- [www.laits.utexas.edu/tex/](http://www.laits.utexas.edu/tex/)
- [www.utm.edu/~globeg/gramm.shtml](http://www.utm.edu/~globeg/gramm.shtml)
- [www.french-linguistics.co.uk/grammar](http://www.french-linguistics.co.uk/grammar)
- [www.liberation.fr](http://www.liberation.fr)
- [www.leparisien.fr](http://www.leparisien.fr)
- [www.leparisien.fr](http://www.leparisien.fr)
- [www.leso.fr](http://www.leso.fr)
- [www.leso.fr](http://www.leso.fr)
- [www.leso.fr](http://www.leso.fr)

**Version No:** Amended By Brian Fay

**Commencement Date** Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

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<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<td>10</td>
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</table>

**Module Title:** Spanish

**School Responsible:** Languages, Law and Society

### Module Overview:
This First Year module introduces the learners to the Spanish language and its culture. Minimum exit level corresponds to level A1 Lower of the Common European Framework of Reference for Languages (CEFR).

**Aims:**
- Introduce the learners to basic vocabulary and grammatical structures of the target language
- Sensitise them to the particular sounds of the target language
- Develop an awareness of the culture in the countries of the target language
- Support their development as individual learners

### Learning Outcomes (LO):
(to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On completion of this module, the learner will be able to:

1. Comprehend speech which is slow and carefully articulated
2. Process and explain short and simple texts relating to everyday situations
3. Communicate in the target language at a basic level
4. Write short simple texts containing the highest frequency vocabulary
5. Demonstrate an awareness of the culture in the countries of the target language
6. Demonstrate competence in independent language learning

### Indicative Syllabus:
- Introduction of basic vocabulary and grammatical structures
- Oral communication practice
- Development of basic reading, writing and listening skills
- Pronunciation practice
- Simple written and oral materials on everyday topics
- Information about target countries

### Learning and Teaching Methods:
- Interactive lectures
- Self-directed learning
- Role-plays
- Class discussion
- Use of multimedia

**Total Teaching Contact Hours:** 72
**Total Self-Directed Learning Hours:** 128

### Module Delivery Duration:
3 hours per week in two semesters

### Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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<tbody>
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</tr>
<tr>
<td>continuous assessment</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>written examination</td>
<td>50%</td>
<td></td>
</tr>
<tr>
<td>Reassessment: written examination</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

(learning outcomes best reassessed with a written exam)

Assessment criteria will include: level of comprehension,
pronunciation, basic communicative competence in oral and written form, basic lexical knowledge

**Module Specific Assessment Arrangements (if applicable)**

(a) Derogations from General Assessment Regulations

(b) Module Assessment Thresholds

(c) Special Repeat Assessment Arrangements

**Essential Reading:** (author, date, title, publisher)
Borobio, V. (2003) Nuevo ele, Inicial 1 (libro del alumno), Madrid SM

**Supplemental Reading:** (author, date, title, publisher)
CENTRO VIRTUAL CERVANTES : Página web DidactiRed – Didactiteca :
http://cvc.cervantes.es/aula/didactired/didactiteca/

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</tbody>
</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

**Date of Academic Council approval** .........................
Module Title: Myth Today

School Responsible: Dublin School of Creative Arts

Module Overview: Myth Today

Myth is commonly seen as a feature of pre-modern and un-civilised society. The tales of the Greek Gods are often contrasted to the useful fables of Aesop or the allegories of Plato. However contemporary story-telling continues to claim the sacred space of myth in its use of heroes, animism and personification. The scope of contemporary mythopoeia is wide enough to include the narratives of consumer products, fantasy novels and films, urban legends, stereotypes, “reality television”, video games, ritual behaviours etc. The explanatory stories manifest in the material of contemporary aesthetic and technological culture continue to reveal deep beliefs, values and contradictions. While often contrasted with reason (see Adorno & Horkheimer), the persistence of myth offers us an opportunity to scrutinises modern-day popular culture. Building on Roland Barthes seminal studies on myth and consumerism this seminar contextualises Barthes critical project (in terms of Structuralism and Jung’s archetypes) and then critically applies his approach to the myths visible today.

Learning Outcomes (LO): (to be numbered)

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Identify contemporary myths and their techniques in contemporary culture.
2. Critically assess key debates in contemporary aesthetics/visual culture.
3. Connect current mythic narratives to the canon of myths, i.e. their techniques, tropes and archetypes.
4. Draw on philosophical resources to critically reflect on and justify his/her own professional practice.
5. Evaluate and express philosophical arguments in an academically rigorous way.
6. Demonstrate how philosophical approaches can be complementary to historical approaches in illuminating contemporary aesthetic issues

Indicative Syllabus:

Myths and their Origins
Modernity and Mythology
The Structuralist Project
Barthes Techniques 1
Barthes Techniques 2
The Myth of the Artist (case study)
Tropes in Pseudoscience
Plotting the Canon of Contemporary Myth 1
Plotting the Canon of Contemporary Myth 2

Learning and Teaching Methods:

The course will be a combination of lecture and discussion. In each session we will focus on a key text of theoretical writing and specific cases of contemporary myth from a wide range of genres. Students will be required to read both the theory and study the myth example before class. The course will include site visits.

Total Teaching Contact Hours: 24
Total Self-Directed Learning Hours: 76

Module Delivery Duration:

This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>This module will be assessed through the production of submission appropriate to the student’s stage of study.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 1, Semester 1: Learning Portfolio</td>
<td>100</td>
<td>1-6</td>
</tr>
<tr>
<td>Year 1, Semester 2, Essay</td>
<td>100</td>
<td>1-6</td>
</tr>
<tr>
<td>Year 2, Semester 1, Literature Review</td>
<td>100</td>
<td>1-6</td>
</tr>
<tr>
<td>Year 2, Semester 2, Essay</td>
<td>100</td>
<td>1-6</td>
</tr>
<tr>
<td>Year 3, Semester 1, Essay</td>
<td>100</td>
<td>1-6</td>
</tr>
<tr>
<td>--------------------------</td>
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<td>-----</td>
</tr>
<tr>
<td>Year 3, Semester 2, Presentation</td>
<td>40</td>
<td>1-3</td>
</tr>
<tr>
<td>Year 3, Semester 2, Essay</td>
<td>60</td>
<td>1-6</td>
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**Module Specific Assessment Arrangements (if applicable)**

- (a) Derogations from General Assessment Regulations: n/a
- (b) Module Assessment Thresholds: n/a
- (c) Special Repeat Assessment Arrangements: n/a

**Essential Reading:**

- BBC Radio 4 series, 2015, *21st Century Mythologies*
- Conrad, Peter 2015, *Mythomania*, Thames and Hudson

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# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.**

**Date of Academic Council approval**

…………………………..
Module Code: NA

Pre-requisite Module codes: NA

Co-Required Modules code(s): NA

ISCED Code: 5

Subject Code: NA

ECTS Credits: 5

NFQ Level (CPD)#: NA

Module Title: Theory Seminar: Art and Society

School Responsible: Dublin School of Creative Arts

Module Overview:
This module introduces the student to contemporary problems relating art to broader society. The student will gain an understanding of various forms of association and organisation, what are their conditions and how they are modelled through participatory works of art. The aim of the module is to help the student:

1. Gain grounding in the core problems and theories of social organisation, participation and political agency with relevance to contemporary cultural discourse;
2. Develop a critical knowledge of the present conditions of possibility for participation in the work of art in its many forms;
3. Assess the efficacy or otherwise of cultural practice in response to socio-political problems;
4. Develop a refined knowledge of current critical discourse.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Demonstrate an understanding of the key issues concerning participation;
2. Show through written work and presentation a competence in the critical discourses of recent and contemporary culture.
3. Develop a variety of critical approaches to contemporary cultural practice.
4. Demonstrate through debates and assignments an articulate position of key discourses in contemporary art.

Indicative Syllabus:
Art and Value
What is a public?
What is an aesthetic community?
Culture and social differentiation
Art, labour and leisure
Holding the past together: memory and archives
Art and pedagogy
Futures
The Heroic producer

Learning and Teaching Methods:
Lectures
Seminars
Debates
Student presentations
Site Visits

Total Teaching Contact Hours: 24
Total Self-Directed Learning Hours: 76

Module Delivery Duration:
This will be delivered over 1 semester; 2 hours per week, consisting of lecture and seminar format.

Assessment
Assessment Type: This module will be assessed through the production of submission appropriate to the student’s stage of study.

<table>
<thead>
<tr>
<th>Year</th>
<th>Semester</th>
<th>Assessment Type</th>
<th>Weighting (%)</th>
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<tbody>
<tr>
<td>Year 1</td>
<td>Semester 1</td>
<td>Learning Portfolio</td>
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</tr>
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<td>Year 1</td>
<td>Semester 2</td>
<td>Essay</td>
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<td>Year 2</td>
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<td>Literature Review</td>
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<td>Semester 2</td>
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<tr>
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<td>Essay</td>
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<tr>
<td>Year 3</td>
<td>Semester 2</td>
<td>Presentation</td>
<td>40</td>
<td>1,2,3,4</td>
</tr>
</tbody>
</table>
**Essential Reading:** (author, date, title, publisher)

**Supplemental Reading:** (author, date, title, publisher)


Enwezor, O. ed. (2002), *Democracy Unrealised: Documenta 11, Platform 1*, (Ostfildern-Ruit)


Habermas, J. (1974), 'The Public Sphere: An Encyclopaedia Article', *New German Critique* 1.3, autumn

Habermas, J. (1989), *The Structural Transformation of the Public Sphere: An Inquiry into a category of Bourgeois Society*, (Cambridge: Polity)


Mouffe, C. (2007), 'Artistic Activism and Agonistic Spaces', in *Art & Research*, vol. 1, no. 2 summer


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<th>Brian Fay</th>
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*Details of the assessment schedule should be contained in the student handbook for the programme stage.*

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<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<td>20369</td>
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<td>5</td>
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</tbody>
</table>

**Module Title:** Theory Seminar: Everyday Objects  
**School Responsible:** Dublin School of Creative Arts

**Module Overview:**  
This module aims to examine the relationship between material culture, design and social value through a focus on everyday objects. Students will be introduced to methods of object-focused research and analysis. They will address the role of the ‘everyday’ in contemporary culture and examine the meanings and values which society confers on manufactured objects.

**Learning Outcomes (LO):** (to be numbered)  
For a 5ECTS module a range of 4-10 LOs is recommended  
On Completion of this module, the learner will be able to  
1. Assess the significance of a range of approaches to object analysis  
2. Discuss the relationship between material culture and design  
3. Provide a detailed critical analysis of a given object with particular reference to the social context of its production, distribution and consumption  
4. Carry out independent, primary and secondary research.  
5. Communicate research findings in an appropriate medium  
6.  
7.  
8.  
9.  
10.  

**Indicative Syllabus:**  
Introduction to theories of the everyday  
Looking closer: Object Analysis  
The Production/Mediation/Consumption Cycle  
Technological Determinism  
Ephemera and the Vernacular  
Taste, Distinction and Cultural Capital  
Designers: models of professional and amateur  
Presentation skills

**Learning and Teaching Methods:**  
Lectures  
Seminars  
Student presentations  
Site Visits

**Total Teaching Contact Hours**  
24

**Total Self-Directed Learning Hours**  
76

**Module Delivery Duration:**  
This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
</tr>
</thead>
</table>
| This module will be assessed through the production of submission appropriate to the student's stage of study:  
Year 1, Semester 1: Learning Portfolio | 100 | 1-5 |
| Year 1, Semester 2, Essay | 100 | 1-5 |
| Year 2, Semester 1, Literature Review | 100 | 1-5 |
| Year 2, Semester 2, Essay | 100 | 1-5 |
| Year 3, Semester 1, Essay | 100 | 1-5 |
| Year 3, Semester 2, Presentation | 40 | 1-5 |
| Year 3, Semester 2, Essay | 60 | 1-5 |

**Module Specific Assessment Arrangements (if applicable)**

(a) Derogations from General Assessment Regulations  
(b) Module Assessment Thresholds  
(c) Special Repeat Assessment Arrangements

**Essential Reading:** (author, date, title, publisher)


**Magazines/Journals**

*The Empherist, Found Magazine, Journal of Material Culture, Design Culture*

**Supplemental Reading:** (author, date, title, publisher)

| Version No: | Amended By |
| Commencement Date | Associated Programme Codes |

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned  
*Details of the assessment schedule should be contained in the student handbook for the programme stage.*

**Date of Academic Council approval** .................................
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
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</tr>
</tbody>
</table>

**Module Title**: Theory Seminar: Exhibiting Memory: Cultures of Monuments and Museums

**School Responsible**: Dublin School of Creative Arts

**Module Overview**: Students will be introduced to the histories and theories of Western practices of collecting art and artefacts, the development of display practices and its contemporary manifestations in both permanent and temporary projects. The aim of the module is to examine and understand significant histories of display in relation to contemporary practices of public memorial.

**Learning Outcomes (LO)**: (to be numbered)

- For a 5ECTS module a range of 4-10 LOs is recommended
- On completion of this module, the learner will be able to
- 1. Understand the evolution of collections;
- 2. Interpret systems of display;
- 3. Engage with debates on public/private demands on museum practice;
- 4. Formulate and present critiques on contemporary memorial and exhibition practices;

**Indicative Syllabus**:

- History of Collecting
- Art, Artefact and Cultural Value
- Architectures of Display
- Memorial Cultures: Post Memory
- Reading Visual Culture: Interpretative Practices
- Private Memento/Public Memory
- Temporary Museums: Biennales and Interventionist Projects

**Learning and Teaching Methods**:

- Lectures
- Seminars
- Student presentations
- Site Visits

**Total Teaching Contact Hours**: 24
**Total Self-Directed Learning Hours**: 76

**Module Delivery Duration**:

This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

**Assessment**

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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<tbody>
<tr>
<td>This module will be assessed through the production of submission</td>
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</table>
### Module Specific Assessment Arrangements (if applicable)

<table>
<thead>
<tr>
<th>Derogations from General Assessment Regulations</th>
<th>Module Assessment Thresholds</th>
<th>Special Repeat Assessment Arrangements</th>
</tr>
</thead>
</table>

### Essential Reading

- **O’Doherty, Brian** *Studio and Cube: on the relationship between where art is made and where art is displayed*, New York: Columbia University, c2007. 2007
- **Plate, Linda & Smelik, Anneke** (Eds.), *Technologies of Memory in the Arts*, Palgrave Macmillan, 2009
- **Serota, Nicholas** *Experience or interpretation: the dilemma of museums of modern art*. London: Thames and Hudson, c1996.

### Magazines/Journals

- Art Journal; Art Monthly; Circa; Journal of Visual Culture; Museum and Society (Online); Museum Ireland

### Supplemental Reading

- (author, date, title, publisher)
<table>
<thead>
<tr>
<th>Version No:</th>
<th>Amended By</th>
<th>Commencement Date</th>
<th>Associated Programme Codes</th>
</tr>
</thead>
</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

**Date of Academic Council approval** ..........................
Module Code: 20378 or 29524

Module Title: Theory Seminar: Gender and Design

School Responsible: Dublin School of Creative Arts

Module Overview:
The aim of the module is to make the student aware of the role and influence of gender on design and visa versa. It will introduce core principles of gender studies to accentuate the student's comprehension of the interrelationship between design and gender in contemporary culture. Students will examine ways in which the design of objects and media representations reflect, sustain and construct notions of gender and difference. They will examine how historical shifts in the cultural construction of gender and identity are manifested in the object and image worlds.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On Completion of this module, the learner will be able to
1. Illustrate how design relates to social constructions of gender identity in a specific historical context;
2. Develop an argument informed by module reading
3. Demonstrate ability to apply key theories of gender studies to analysis of designed goods and media representations.
4. Carry out independent, primary and secondary research.
5. Communicate research findings in an appropriate medium

Indicative Syllabus:
Theories of Gender
Historiography of design and gender
Separate spheres: gender, space and the interior
Not at Home: gender and Modernist design
Gendered objects: product differentiation
Electrifying Mother: 'labour-saving' design
Gender and advertising
Blue is for boys: Gender and dress
Cyber sex: gender on the web
Feminist design criticism

Learning and Teaching Methods:
Lectures
Seminars
Student presentations
Text, Object, Image and/or Film Analysis

Total Teaching Contact Hours: 24
Total Self-Directed Learning Hours: 76

Module Delivery Duration:
This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

Assessment
Assessment Type: This module will be assessed through the production of submission appropriate to the student’s stage of study.
<table>
<thead>
<tr>
<th>Year 1, Semester 1: Learning Portfolio</th>
<th>100</th>
<th>1-5</th>
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<tbody>
<tr>
<td>Year 1, Semester 2, Essay</td>
<td>100</td>
<td>1-5</td>
</tr>
<tr>
<td>Year 2, Semester 1, Literature Review</td>
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<tr>
<td>Year 2, Semester 2, Essay</td>
<td>100</td>
<td>1-5</td>
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<tr>
<td>Year 3, Semester 1, Essay</td>
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<tr>
<td>Year 3, Semester 2, Presentation</td>
<td>40</td>
<td>1-5</td>
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<td>Year 3, Semester 2, Essay</td>
<td>60</td>
<td>1-5</td>
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**Module Specific Assessment Arrangements (if applicable)**

(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

**Essential Reading:** (author, date, title, publisher)
Sparke, Penny *As Long as it’s Pink: the sexual politics of taste.* London: Pandora, 1995

**Supplemental Reading:** (author, date, title, publisher)
Anscombe, I. *A Woman’s Touch: Women in design from 1800.* London: Virago, 1984
Ash, J. and Wilson, E. *Chic Thrills* 
Lancaster, Bill *The Department Store: A social history.* Leicester University Press, 1995
Lupton, Ellen *Mechanical brides: women and machines from home to office.* New York: Princeton Architectural Press, c1993
McCracken, Grant *Culture and Consumption: new approaches to the symbolic character of goods.* Indiana University Press, 1990
Sparke, Penny *As Long as it’s Pink: the sexual politics of taste.* London: Pandora, 1995

**Magazines/Journals**

**Version No:**

<table>
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<th>Commencement Date</th>
<th>Amended By</th>
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</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

**Date of Academic Council approval** .................................
Module Title: Theory Seminar: Narrative in Visual Culture
School Responsible: Dublin School of Creative Arts

Module Overview:
This module will explore how narrative is used in visual culture. The lectures and seminars will focus on theories of narratology relevant to visual culture today. It will look at the ways in which film, design, art, media and material cultures associated with memory both reflect and impact upon how we understand narrative. The aim of the module is to introduce the student to the concepts of narratology and demonstrate the relationship between ideas of narrative and contemporary visual culture, including film, design, art, news media and memory culture.

Learning Outcomes (LO): (to be numbered)
For a 5ECTS module a range of 4-10 LOs is recommended
On Completion of this module, the learner will be able to
1 Understand the core concepts of narratology
2 Assess the importance of narrative in visual culture
3 Comprehend and critique ideas of personal narratives
4 Comprehend and critique ideas of collective narratives

Indicative Syllabus:
What is Narrative?
Introduction to Narratology
Semiotics and Visual Stories
The Search for Personal Narratives
Narrative and Memory in Visual Culture
Stories of Fragmentation: Migration and the Search for Home
Fact, Fiction: Documentary, Representation
News, Voice and the Power of the Story

Learning and Teaching Methods:
Lectures
Seminars
Student presentations
Site Visits
Total Teaching Contact Hours 24
Total Self-Directed Learning Hours 76

Module Delivery Duration:
This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

Assessment
Assessment Type | Weighting (%) | LO Assessment (No.)
--- | --- | ---
This module will be assessed through the production of submission appropriate to the student's stage of study:
Year 1, Semester 1: Learning Portfolio | 100 | 1-4
Year 1, Semester 2, Essay | 100 | 1-4
Year 2, Semester 1, Literature Review | 100 | 1-4
Year 2, Semester 2, Essay | 100 | 1-4
Year 3, Semester 1, Essay | 100 | 1-4
Year 3, Semester 2, Presentation  40  1-4
Year 3, Semester 2, Essay  60  1-4

Module Specific Assessment Arrangements (if applicable)
(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)
Bal, Mieke, Narratology, 1997
Bal, Mieke (Ed), Acts of Memory, Cultural Recall in the Present, 1999
Barnard, Malcolm, Approaches to understanding visual culture, 2001
Barnard, Malcolm, Art, design and visual culture: an introduction, 1998
Barthes, Roland, Mythologies, 1993
Dennison, Stephanie & Lim, Song Hwee (Eds), Remapping world cinema – identity, culture and politics in film, 2006
During, Simon (Ed), The Cultural Studies reader, 1999/2007
Easthope, Anthony & McGowan, Kate (Eds), A critical and cultural theory reader, 2004
Easthope, Anthony (Ed), Contemporary Film Theory, 1993
Ferguson, Marjorie & Golding, Peter (Eds), Cultural studies in question, 1997
Hall, Stuart (Ed), Representation – Cultural Representation & Signifying Practices, 1997
Helfand, Jessica, Screen: essays on graphic design, new media, and visual culture, 2001
Hooks, Bell, Yearning: race, gender, and cultural politics, 1990
Inglis, Tom, Global Ireland, Same Difference, 2008
Jenks, Chris (Ed), Visual Culture, 1995
Mirzeoff, Nicholas, The Visual Culture Reader, 2002
Plate, Linda & Smelik, Anneke (Eds), Technologies of Memory in the Arts, 2009
Schwartz, Daniel (Ed), Tales from a Globalizing World, 2003 (Photography)
Smith, Philip, Cultural Theory: an introduction, 2001
Westwood, Allies & Phizacklea, Annie, Trans-National and the Politics of Belonging, 2000
Williams, Raymond, Television, Technology & Cultural Form, 1975
Journals/Magazines
Third Text, Cultural Studies, Journal of Visual Culture

Version No:  Amended By
Commencement Date  Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval ..............................
<table>
<thead>
<tr>
<th>Module Code</th>
<th>Pre-requisite Module codes</th>
<th>Co-Requisite Modules code(s)</th>
<th>ISCED Code</th>
<th>Subject Code</th>
<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<tr>
<td>26691 or 20376</td>
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</tbody>
</table>

**Module Title**: Theory Seminar: Theories of Interpretation

**School Responsible**: Dublin School of Creative Arts

**Module Overview:**

Questions of interpretation are fundamental to the development of contemporary philosophy and art. Students will be introduced to contemporary continental philosophy of art and how it both responds to and inspires postmodern art practice. Throughout the focus will be on the key philosophical question of “how are we to interpret artworks?” Topics include the nature of interpretation, the nature of the text, theories of Structuralism and post-Structuralism and the changing nature of authorship, the increasing fragmentation of aesthetic experience, developments in the philosophy of interpretation, deconstruction and the commodification of art. Deconstruction, for example, has become a major means of analysis within literary and visual culture studies and is an integral part of any debate which attempts to move beyond the modern.

**Learning Outcomes (LO): (to be numbered)**

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

1. Situate major positions in the philosophy of interpretation and aesthetics.
2. Critically assess key debates in contemporary aesthetics.
3. Demonstrate how philosophical approaches can be complementary to historical and sociological approaches in illuminating contemporary aesthetic issues.
4. Draw on philosophical resources to critically reflect on and justify his/her own professional practice.
5. Evaluate and express philosophical arguments in an academically rigorous way.
6. Assess the importance of theories such as structuralism and post-structuralism as a means of analysis of visual culture.

| 7 |
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| 9 |

**Indicative Syllabus:**

- Week 1: What is Hermeneutics? What is Aesthetics?: The Problem of Interpretation
- Week 2: Foundations: the Art of Interpretation/ The Science of Interpretation
- Week 3: Postmodernism and Production/Mechanical Reproduction
- Week 4: Structuralism and The Culture Industry
- Week 5: Post-Structuralism and The Role of the Museum
- Week 6: Post-Modern Photography
- Week 7: Review Week
- Week 8: Submission of essay outlines
- Week 9: Semiotics: Ambiguity in Language/ The Nature of the Sign
- Week 10: Architecture and Sculpture
- Week 11: The Beholders Share: Loss of Narrative/ Politics
- Week 12: Historicity: Politics and Art
- différance
Learning and Teaching Methods:
The course will be a combination of lecture and discussion. In each session we will focus on a key text of theoretical writing and specific cases of contemporary aesthetics from a wide range of genres. Students will be required to read both the theory and study the practice before class. The course will include site visits.

<table>
<thead>
<tr>
<th>Total Teaching Contact Hours</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Self-Directed Learning Hours</td>
<td>76</td>
</tr>
</tbody>
</table>

Module Delivery Duration:
This will be delivered over 1 semester: 2 hours per week, consisting of lecture and seminar format.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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<tbody>
<tr>
<td>This module will be assessed through the production of submission appropriate to the student’s stage of study:</td>
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<tr>
<td>Year 1, Semester 1: Learning Portfolio</td>
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<td>1-4</td>
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<tr>
<td>Year 1, Semester 2, Essay</td>
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<td>1-4</td>
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<td>Year 2, Semester 1, Literature Review</td>
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<td>1-4</td>
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<tr>
<td>Year 2, Semester 2, Essay</td>
<td>100</td>
<td>1-4</td>
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<tr>
<td>Year 3, Semester 1, Essay</td>
<td>100</td>
<td>1-4</td>
</tr>
<tr>
<td>Year 3, Semester 2, Presentation</td>
<td>40</td>
<td>1-4</td>
</tr>
<tr>
<td>Year 3, Semester 2, Essay</td>
<td>60</td>
<td>1-4</td>
</tr>
</tbody>
</table>

Module Specific Assessment Arrangements (if applicable)
(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)

Theory Readings:
Friedrich D. E. Schleiermacher “General Hermeneutics.”
Dilthey, “The Hermeneutics of the Human Sciences.”
De Saussure “Course in General Linguistics”
Roland Barthes, “An Introduction to the Structural Analysis of Narrative”
Roland Barthes, Selections from Mythologies
Roland Barthes, “The Death of the Author”
Wimsatt & Beardsley, “The Intentional Fallacy”
Paul Ricoeur, “What is a text”
Stanley Fish, “Is there a text in this class?”
Gadamer, “Philosophical Hermeneutics”
Habermas, “On Hermeneutics Claim to Universality”
Mendelson, “The GADAMER-HABERMAS Debate”
Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”
Theodor Adorno and Max Horkheimer “The Culture Industry: Enlightenment as Mass Deception”
Paul Crowther, “Postmodemism in the Visual Arts: A Question of Ends.”
Jurgen Habermas, Modernity versus Postmodernity
Frederic Jameson, Postmodernism and Consumer Society.
Hal Foster, The Anti-Aesthetic
Terry Barrett, Modernism and Postmodernism an Overview with Art Examples
Susan Sontag “Against Interpretation.”
Jean Baudrillard “The Evil Demon of Images”
Jean-François Lyotard “The Sublime and the Avant-Garde.”
Jacques Rancière, “The Distribution of the Sensible”

Practice Examples:
John Berger, Ways of Seeing.
Barbara Kruger, We Will Not Become What We Mean to You.
Doris Salcedo, Shibboleth.
Maura Reilly, Cindy Sherman: Untitled Film Stills.
Michael Rakowitz, Enemy Kitchen.
Daniel Libeskind, The Jewish Museum in Berlin.
Richard Serra, Tilted Arc.
Jeremy Deller, Battle of Orgreave.
Nicholas Royle, “What is Deconstruction?”
Nicolas Bourriaud “Relational Aesthetics.”
Joachim Schummer “Molecular Aesthetics Blind Alleys and Fertile Soils.”
Judith Ryan “The raw and the cooked: the aesthetic principle in Aboriginal art”
Jiří Veltruský, “Jan Mukafovsky's Structural Poetics and Esthetics”
BBC Radio 4, 21st Century Mythologies
Carl Weber, “Heiner Müller’s Lysistrata Experiment”

Supplemental Reading: (author, date, title, publisher)


<table>
<thead>
<tr>
<th>Version No:</th>
<th>Amended By</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commencement Date</td>
<td>Associated Programme Codes</td>
</tr>
</tbody>
</table>

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval ..............................
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<th>Module Code</th>
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<th>ISCED Code</th>
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<th>ECTS Credits</th>
<th>NFQ Level (CPD)#</th>
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<tbody>
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<td>5</td>
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</table>

**Module Title:** Theory Seminar: Virtual Environments: Is one life enough?

**School Responsible:** Dublin School of Creative Arts

### Module Overview:

The module is designed to enable students appreciate how online virtual environments and networking communities function and explore the potential for developing and disseminating original content. A thorough knowledge of how online virtual environments and networking communities function is becoming increasingly essential for anyone working in what could be described broadly as the content development sectors. In this module students will explore the creation, management and exploitation of content in a blog, virtual worlds such as Second Life, video and picture hosting sites, online social networking etc. The module will be delivered in Second Life, an online virtual environment manifested as a visual world accessed through a personalised avatar. Students will explore how the environment functions and examine and evaluate the way in which a virtual presence is created. They will establish and maintain virtual relationships and reflect critically on the process through a personal blog and postings on their social networking site.

There is a strong focus on the impact of the regulations and conventions governing the creation and exploitation of content in various contexts to enable students to apply the theory of content creation in online spaces.

### Learning Outcomes (LO): (to be numbered)

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to

<p>| | |</p>
<table>
<thead>
<tr>
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<th></th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Access online virtual environments and networking communities to carry out specific activities;</td>
</tr>
<tr>
<td>2</td>
<td>Create and manage their presence in virtual spaces;</td>
</tr>
<tr>
<td>3</td>
<td>Establish and maintain virtual relationships;</td>
</tr>
<tr>
<td>4</td>
<td>Explain how the regulations and conventions operating in online virtual environments and networking communities support the creation and management of content;</td>
</tr>
<tr>
<td>5</td>
<td>Describe the potential outcomes from creating content;</td>
</tr>
<tr>
<td>6</td>
<td>Apply this knowledge to create and exploit original content for online virtual environments and networking communities.</td>
</tr>
</tbody>
</table>

### Indicative Syllabus:

**INTRODUCTION TO PRINCIPLES OF VIRTUAL ONLINE ENVIRONMENTS AND NETWORKING COMMUNITIES:** The diversity of such environments. How they work. Requirements and methodologies of access. Conventions governing behaviour. Benefits from using online virtual environments.

**USING VIRTUAL ENVIRONMENTS:** Create an avatar. Establish and maintain relationships. Understanding the currency/economy. Create original content. Manage and exploit content.

**BLOGS:** Creating and maintaining a blog. Writing and publishing. Moderating and dealing with comments.

**SOCIAL NETWORKING:** Creating and maintaining pages. Posting and publishing. Establishing and managing relationships.

### Learning and Teaching Methods:

The module will comprise class meetings in Second Life in which problem-solving exercises will be incorporated into the schedule. As part of this module, students will be required to undertake explorations of the online virtual environment, carry our specific tasks and document their experiences in a personal blog. Students will also be required to generate original content in Second Life.

| Total Teaching Contact Hours | 12 |
Total Self-Directed Learning Hours

88

Module Delivery Duration:
This will be delivered over 1 semester: 1 hour per week

Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment No.</th>
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</thead>
<tbody>
<tr>
<td>Continuous Assessment</td>
<td>100</td>
<td>1-6</td>
</tr>
</tbody>
</table>

Continuous assessment will comprise solo and group projects where students will be required to explore particular areas and aspects of Second Life generating a virtual presence and maintaining virtual relationships. They will also be required to create original content in Second Life. Throughout the module students will be expected to maintain a personal blog making weekly postings, or e-portfolio entries, and a networking community site such as Facebook reflecting on their experiences. This will assess their appreciation of the theoretical basis of online virtual environments and networking communities.

Module Specific Assessment Arrangements (if applicable)

(a) Derogations from General Assessment Regulations
(b) Module Assessment Thresholds
(c) Special Repeat Assessment Arrangements

Essential Reading: (author, date, title, publisher)


Version No: Amended By
Commencement Date Associated Programme Codes

# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned
*Details of the assessment schedule should be contained in the student handbook for the programme stage.

Date of Academic Council approval

........................................
Module Title: Visual Culture and the Sciences

School Responsible: Dublin School of Creative Arts, School of Media

Module Overview:

This module investigates the history and contemporary status of the relationship between Visual Culture and the Sciences, to look at how the one has been used to support, interpret, and explain the other. The module covers two broad areas of study:

1. The visual culture of science, which is to say, the various means by which scientific knowledge is produced, represented and communicated visually: what optical and visual apparatuses have been used to support scientific inquiry; how information is visualised and designed for public dissemination; what techniques of display have been used in museums and galleries to demonstrate the order of the natural world; how popular media portray that same world for a wide audience.

2. The scientific account of vision and how this has been used to explain visual artefacts by historians and critics of culture and how these same artefacts have been studied by scientists seeking to explain the workings of the eye and brain.

Both of these areas of study will be analysed through particular examples taken from a broad set of historical sources and contexts. The module will include site visits to the Natural History Museum and the Science Gallery.

Learning Outcomes (LO):

For a 5ECTS module a range of 4-10 LOs is recommended

On Completion of this module, the learner will be able to:

1. Discuss the core issues and debates that have shaped the historical and contemporary relationships between the visual arts and the sciences.

2. Analyse the epistemological and practical implications of these relationships.

3. Understand a number of ways in which the sciences have sought to explain and interpret visual art.

4. Critically analyse and assess the visual practices and apparatuses of the sciences.

5. Compare the character and function of image and visual representation in visual arts and scientific methods.

6. Contextualise these practices and methods.

Indicative Syllabus:

- All the World’s Knowledge; the Encyclopaedia and the Museum
- Ordering and Classifying
- Objectivity, Observation, and Its Apparatuses
- Optics, Shadows, Perspective
- Scientific Representation and Techniques of Display: from the Cabinet of Curiosities to the Science Gallery
- Information Design and Data Visualisation
- The Body and Medicine - Medical Imaging
- The Camera and the Eye - Objective Images
- Pictorial Abstraction and the Science of Vision
- Neuroscience/Neuroaesthetics
- Popular Science on TV
- Nature Documentary and the Problem of Anthropomorphism

Learning and Teaching Methods:

- Lectures: Discussion Groups: Text, Object and Image Analysis; Site Visits
- Total Teaching Contact Hours: 24
- Total Self-Directed Learning Hours: 76

Module Delivery Duration: One Semester

Assessment:

<table>
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<th>Assessment Type</th>
<th>Weighting (%)</th>
<th>LO Assessment (No.)</th>
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78
### Module Specific Assessment Arrangements (if applicable)

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<td>(c) Special Repeat Assessment Arrangements</td>
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### Essential Reading:


### Supplemental Reading:


### Version No:

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# Modules that are to be offered as Stand-Alone CPD Programmes must have an NFQ level assigned

*Details of the assessment schedule should be contained in the student handbook for the programme stage.

### Date of Academic Council approval

………………………….