**Programme Document: Part B**

**Table of Contents**

**Programme background and structure**

1. Introduction to the Faculties ................................................................. 1
2. Introduction to the Schools, staff specialties and other programmes currently offered
   (i) School of Art, Design and Printing ....................................................... 4
   (ii) Conservatory of Music and Drama ...................................................... 5
   (iii) School of Languages ........................................................................... 6
   (iv) School of Marketing ............................................................................ 7
   (v) School of Media .................................................................................... 9
   (vi) School of Social Sciences - Department of Law .................................. 12
3. Facilities available to run proposed new programme .................................... 13
4. Title of programme, award sought, NQAI level and date of submission .................. 14
5. Programme aims and overall learning outcomes ........................................... 15
7. Relationships with professional and academic bodies ..................................... 30
8. Programme advisory boards ..................................................................... 31
9. Admission requirements, transfer procedures, progression and student numbers .... 32
10. Programme Outline .................................................................................. 32
    Module descriptors Year 1 ........................................................................ 35
    Module descriptors Year 2 ........................................................................ 78
    Module Descriptors Year 3 ....................................................................... 121
Programme background and structure

1. Introduction to the Faculties

Faculty of Applied Arts

The Faculty of Applied Arts at the Dublin Institute of Technology provides a range of innovative multidisciplinary and professional-level educational and research programmes in the creative, visual and performing arts, at both undergraduate and postgraduate level. The Faculty houses state-of-the-art newsrooms; film and television studios; production, recording and radio broadcasting facilities; film and video editing; art and design studios; dedicated multimedia, computer graphics and music technology laboratories.

The Faculty of Applied Arts comprises the following schools:

- Conservatory of Music and Drama
- School of Art, Design and Printing
- School of Languages
- School of Media
- School of Social Sciences and Law

Almost 2500 students are enrolled on undergraduate and postgraduate programmes in Design, Digital Arts, Music and Drama, Media and Journalism, Languages, Social Sciences and Legal Studies, Visual, Performing and Media Arts.

The establishment of the Faculty of Applied Arts at the Dublin Institute of Technology has coincided with a growing convergence between media, art and design and music, facilitated by developments in the new digital technologies. These developments reflect a growing realisation by policymakers in Ireland and the EU of the increasing economic significance of the cultural industries as a key sector for the future.

The Faculty’s underlying philosophy is to provide education and training in the key disciplines within the cultural industries, while also acknowledging current technological and cultural changes. All programmes share a strong commitment to linking creative practice with critical theory and new technology, and aim to prepare students for professional life in the twenty-first century.

The Faculty is actively involved in research and scholarly activity across all its disciplines. A strong emphasis is placed on supporting staff and postgraduates to develop a high profile in creative and professional practice: fine art, design, film-making, multimedia, video/audio production, music performance, composition, and drama. There is a growing community of Research Fellows and postgraduate students pursuing MPhil and PhD research.

Partnership arrangements have been developed with leading European universities and research institutions under the umbrella of CITE (Centre for International Technology and Education), and the EU Socrates, NOW, KAMP, MAID, Media II, TAP, META, TEMPUS TACIS, Youth for Europe and ADAPT Programmes. As a member of CITE, the Faculty of Applied Arts is involved in numerous EU projects focusing on linking creativity with advanced digital technology with academic institutions in the UK, France, Netherlands, Spain, Germany, Denmark and Finland, and over 100 industrial companies,
design and production groups. The Faculty is also a member of ELIA (European League of Institutes of the Arts), AEC (Association of European Conservatoires), ICFAD (International Council of Fine Arts Deans) and EJTA, (European Journalism Teaching Association).

**Faculty of Business**

The Faculty of Business is one of the largest business schools in Ireland in terms of full-time and part-time student enrolment. The Faculty currently offers seven whole-time honours degree programmes, and a conjoint honours degree programme in addition to three major undergraduate Diplomas and seven Certificates. A further five Degree programme and three Diploma programmes with specialist focus are offered on a part-time basis to adult learners along with programmes representing partnerships with over 20 national and international professional bodies. This proposed degree, as part of the Faculty reconfiguration of its product portfolio seeks to provide a general Business and Management qualification with the option of a degree of specialisation.

The Faculty has been a significant provider of postgraduate education since 1982 and currently offers as taught programmes an MBA with specialised streams, an MSc in Marketing, an MSc in Advertising, Postgraduate Diploma programmes in Accounting and Internet Systems Development, an MSc in Strategic Management and a Postgraduate Diploma in Management Practice (Consumer Foods). There is a well structured and well-resourced postgraduate research programme, with twenty-two students currently registered for Masters degrees by research and PhD. Total whole-time enrolments amount to 2,800 students. There are a further 2,200+ students registered on continuing education programmes at degree and professional level.
2. Introduction to the Schools, staff specialties and other programmes currently offered

(i) School of Art, Design and Printing

The first Technical Schools of Art and Science in Dublin were established in 1887 in Kevin Street. When the Vocational Education System was established in 1930, these technical schools came to be administered by the City of Dublin Vocational Education Committee (CDVEC). In 1971 the national network of the Regional Technical Colleges was established throughout the country and included Art and Design education in their programmes of study. At the same time the CDVEC set up its own wholetime course in Art and Design in what was to become the College of Marketing and Design. The current courses in Fine Art and Design were developed in the 1970s. The success and continued popularity of these courses is exemplified by the high profile of the graduates in the market place and by the number of applicants for places with in excess of 1000 portfolios being submitted for consideration annually.

The School of Art, Design and Printing provides a wide range of innovative, inter-disciplinary and professional level educational and research programmes in visual communications, multimedia design, illustration, interior design, furniture design, product design, painting, sculpture, printmaking, printing technology, printing management and publishing. In 2003, the School launched a BSc programme in Product Design in collaboration with the Faculties of Engineering and Business at DIT. Most recently, the School has developed an innovative on-line distance education programme in the visual arts in cooperation with the Sherkin Island Development Society on Sherkin Island off the west coast of Cork. This programme which allowed the school to develop its expertise in on line learning and new pedagogical strategies in visual arts education has completed its pilot phase and has been developed into a 4 year BA in Visual Arts. Other new programme proposals include an MA in Design and an MA in Community Art. The school has also developed an active postgraduate research profile and since 1999 the number of MPhil and PhD students has increased to 11. In 2008 the School launched a new MA in Professional Design Practice in association with Design Ireland Skillnets targeted at senior designers in the Irish Design industry. Community links are a vitally important part of the School's mission and these include The National Drug Treatment Centre, the Larkin Centre for the Unemployed, the Mater and Children's Hospital Development Initiative. The school is represented on the board of ELIA (European League of the Institutes of the Arts) and is a member of CUMULUS.

Research, development and general scholarship within the School of Art, Design and Printing

Research and scholarly activity play a central and critical role within the School of Art, Design and Printing. They are at the heart of all our learning and teaching. Research and scholarship are closely intertwined terms and may be understood in a number of ways. Within the School of Art, Design and Printing ‘scholarship’ is used to describe the ongoing and distinguished contribution of individual staff members to the discourse and development of their particular field, be that through publication, professional design practice, exhibition, or consultancy. ‘Research’ is used to designate scholarly activity that is specifically located within the School and is significantly collaborative in nature. Such collaboration may involve several individuals working on a single project or it may involve several individual projects working toward a common goal and in a mutually supportive way.

Research and Scholarship in the School of Art, Design and Printing is organised at School level and Design is strongly represented in this arena. Research and Scholarship is organised into four areas:

- On-Line Learning Communities
- Visual Process Research
- Learning and Teaching
• Heritage and Memory Studies

On-Line Learning Communities
Research in this cluster explores novel approaches to pedagogy and e-learning spanning the disciplines of art and design. Key descriptors are: pedagogy, partnership, communities, culture, art and design.

Projects based in Design or with significant Design involvement include:

(ii) Conservatory of Music and Drama

The Conservatory of Music and Drama is one of the largest providers of performing arts education in the State, offering a comprehensive programme of education in music and drama at preparatory, professional, undergraduate and postgraduate level. A leader in third level arts education, the Conservatory emphasises the importance of professional performance training, pedagogical practice, academic study and research at both undergraduate and postgraduate level. The Conservatory is committed to promoting the performing arts and plays a unique and enriching role in the life of the Institute and nationally.

The Conservatory currently offers the following programmes:

BMus (Performance/Pedagogy/Composition/Traditional Irish Music Studies)
BMusEd (in conjunction with the Royal Irish Academy of Music and Trinity College Dublin)
Foundation Certificate in Music
BA (Ord.) in Drama (Performance)
MMus (Performance)
MPhil/PhD by research

Students at the Conservatory are encouraged to participate in a variety of DIT ensembles, such as the Symphony Orchestra, Wind Ensemble and Chamber Choir, all of which give regular public concerts in prestigious venues such as NCH. Opera and drama productions are also staged on a regular basis. The Conservatory organises several series of Lunchtime Recitals annually, both within the DIT and at various venues in around the city. Over the years fruitful links have been forged with external professional bodies such as Opera Ireland, National Concert Hall, Contemporary Music Centre, Crash Ensemble, Irish Baroque Orchestra and Concorde as well as with individual artists/teachers from Conservatories/Colleges in Europe and the US who are invited to give masterclasses and lectures.

Research and Scholarly Activity within the Conservatory of Music & Drama
There is a particular commitment within the Conservatory to the area of creative practice. The Conservatory has always recognised the importance of integrating performance and academic study at all levels, and has responded to the growing interest in performance research by successfully promoting this approach within the MPhil/PhD programme. The Conservatory is fortunate in having a considerable number of staff with particular expertise in both performance and academic study/research areas.

Members of Staff are involved in research and scholarly activity in the following areas:

4
• Instrumental/vocal performance and conducting
• Composition/arranging
• TV and radio
• Commercial recording and film music
• Supervision of postgraduate research
• Publications and conference papers
• Academic exchanges and consultancies
• Adjudicating and external examining
• Development of external partnerships
• Teaching Fellowships in other universities
• Masterclasses
• Contemporary Irish theatre
• Studio practices and actor education
• Drama pedagogy

(iii) School of Languages

The School of Languages in DIT is the largest school of languages in the state and provides courses to upwards of 1000 students across DIT in a total of eight languages: French, German, Spanish, Italian, Chinese, Russian, Irish and English as a Foreign Language, at a variety of levels and on all major sites of the Institute. The size of the School and its tradition of all languages cooperating on programmes have led to a high level of interaction among all staff and a constant openness to the introduction of new languages.

The School currently offers a suite of six Degrees in International Business and Languages on which half the student’s contact hours are devoted to Business subjects, while the other half are taken up by the study of one or two other languages. Combinations offered are Business with French, German, Spanish, English as a Foreign Language, Italian and Chinese. French, German, Spanish and English as a Foreign Language may be studied with a second language chosen from German, Spanish, Italian or Russian.

The School contributes to the Languages side of the BA in Journalism with a Language, to the language component of the BA in Media Arts and delivers French, German, Spanish, Italian, Irish and Intercultural Studies on a range of courses at both undergraduate and postgraduate level in the Faculty of Tourism and Food, as well as providing language coaching for students specialising in vocal studies on the Conservatory of Music and Drama’s BMus. A joint Degree in Tourism and Languages has been developed and has recently been put forward for validation. A BA in Languages with Law and a BA and MA in Applied Languages are under discussion.

A national need for the teaching of “Lesser Taught Languages” for which the total demand may be very limited, but is not being met at all at present within the state educational sector, has been identified by the School. An example of this is the imminent introduction of a course offered to the public in Lithuanian, the first such programme in the country.

The School offers a range of short courses, including elective modules in a selection of languages available to any student of the Institute; staff classes in French, German, Spanish and Italian; a hugely popular suite of modules in English for Academic Purposes and Irish Cultural Studies aimed at international students (both full-time and exchange); and CPD courses funded by the Department of
Education and Science for secondary school teachers of Spanish and Italian.

At postgraduate level, the School offers the MA sa Ghaeilge Fheidhmeach/MA in Applied Irish.

Research and scholarly activity plays a central and critical role in the School of Languages and is closely linked to the teaching expertise of many of the school’s colleagues. The School is fully committed to the link between teaching and research and actively supports colleagues in advancing their expertise. Research interests in the school include the following:

- Pedagogy and second language acquisition
- Culture, identity and globalisation
- Literature and history
- Intercultural Studies
- Translation Studies
- CALL
- Irish Studies, French Studies, German Studies, Hispanic Studies
- Sociolinguistics

While being fully committed to supporting individual effort the School also promotes the development of scholarly activity by encouraging and supporting collaborative, cross-faculty and cross-institutional initiatives. Many colleagues in the School are engaged in postgraduate research supervision and have been successful in securing a number of scholarships to support postgraduate activity.

(iv) School of Marketing

Over the past eight years the School has had an active and innovative staff development programme. This included a doctoral series, a research forum, information technology training, research methodology and pedagogy seminars. The School works closely with the central Staff Development and Teaching and Learning Units in developing courses and programmes to achieve the objectives of a staff development plan for the School.

The objectives of the School staff development are:

- to facilitate staff in their individual academic and career development
- to equip staff with the skills required to provide business education for a much more heterogeneous student population than heretofore. Within the planning period the student population of the School will be multi cultural, have a greater ethnic mix, have a larger proportion of mature and disadvantaged students than currently.
- to facilitate staff in developing the skills necessary to deliver education in an increasingly technical environment
- to facilitate staff in maintaining academic currency in their discipline
- to ensure currency in pedagogy
- to expand and extend the research and publication profile of the School and of the Faculty
In the School of Marketing scholarly activities including research, conference participation and publication have been and continue to be actively fostered and encouraged. Staff from the School of Marketing are the key drivers of research, the development and delivery of post graduate courses, and of publication activities within the Faculty. Publication, research and related scholarly activities of the staff of the School are available in ‘Scholarly Activity of the School of Marketing’, a booklet produced by the School.

Interaction with industry is a critical element of our activities. Our course content and delivery are informed by industry needs and practices, as well as by educational imperatives. Our graduates gain employment in a variety of industries. Our staff and students research and publish in industry contexts.

Interaction with industry spans a wide range of activities including formal partnerships, design and delivery of customised courses for industry, use of practitioners as guest lecturers on courses, joint industry-academic case writing and publication, support by industry for School activities such as the annual publication of the Student Marketing Digest.

(v) School of Media

Dublin Institute of Technology has been a pioneering and educational leader in the field of media education in the country for over 40 years. The School of Media offers specialised full-time undergraduate and postgraduate programmes in Journalism, Public Relations, Broadcasting, Sound, Photography, Digital Media Technologies and Media Studies. Each of these programmes seeks to encourage and foster a dialogue between critical theory, creative/professional practice and developments in technology. The emphasis is on providing a rigorous practical and technical training combined with a thorough intellectual grounding in social and cultural theory and research methodologies. Over the years, graduates have contributed significantly to the growth of the media and audio-visual industry in Ireland, winning prizes at national, EU and international film festivals and other competitions.

The School of Media has a very active research profile. Research interests of staff include: media policy and institutions; state regulation, freedom of information, and censorship; minority language broadcasting, gender; visualisation and multimedia; narrative theory; virtual reality, media technologies; political economy of the media/cultural industries; contemporary photographic practice and critical theory, including digital imaging; and media ethics. There are several post-graduate students working in theoretical and applied areas of media and cultural studies, and in developing new applications for media technologies, inter alia: media literacy and education strategies, globalisation and multimedia policy-making, radio programming, and Irish cultural patterns. Academic staff in the Department of Communications and Journalism have published The Irish Communications Review (www.icr.dit.ie) since 1990._
Students are mentored and instructed by more than 30 full-time lecturers, supported by adjunct staff drawn from a rich pool of journalists, public relations professionals, programme and film makers and other academics and professionals.

Research and Scholarly Activity within the School of Media
The School of Media has a direct relationship with the Digital Media Centre which is at the forefront of developments in multimedia, virtual reality and 3D imaging, and is recognised by Cisco, the worldwide leading company in networking for the Internet, as a Centre of Excellence. The DMC is a recognised leader in Ireland and is rapidly developing an extensive research portfolio, including research in current and future high-speed data communications technologies and virtual reality art laboratories and information systems.

The Centre for Transcultural Research and Media Practice (TRMP) is a research and postgraduate unit dedicated to the enrichment of scholarly and public understandings of transnational migration and globalisation, to new modes of citizenship and transcultural relations and histories. It identifies media practice as a catalyst for opening dialogue about social inclusion in collaboration with organisations and representatives of civil society. The associated Forum on Migration and Communications has recently been established in collaboration with NGOs working in this area.

A Centre for Journalism and Democracy has just been established as a forum and research space for consideration of the public policy issues connecting journalism and democratic politics. It will facilitate interaction between academic researchers, journalism educators, development workers and professional journalists; it will undertake independent research and build capacity through M.Phil, PhD and post-doctoral recruitment; it will work in partnership internationally with journalism faculties and other media bodies in emerging and transitional democracies to improve journalism practice.

The School of Media offers the following programmes:

- BA Journalism
- BA Journalism with a Language
- BA Media Arts
- BA Photography
- MA Journalism
- MA Public Relations
- MA European Public Relations (jointly with Leeds Metropolitan University)
- MA Media Studies (part-time)
- MA International Journalism
- MA Journalism
- MA Public Relations
- MA European Public Relations
- MA Public Affairs and Political Communications
- MA Communication
- MA Digital Media Technologies
(vi) School of Social Sciences – Department of Law

The Department of Law is one of two departments in the School of Social Sciences and Law (the other being the Department of Social Sciences).

Members of staff of the Department of Law specialise in a wide range of areas. There is, in particular, a developing critical mass in those areas of law in which Ireland recently has experienced rapid social change, e.g., child and family law, the law regarding sexuality and gender, immigration and refugee law, media law, criminal law and criminology, and human rights law. This developing critical mass is part of a longer-term strategy to develop expertise in socio-legal studies and to fully exploit the synergies between law and the social sciences. The Department will do this while fulfilling its traditional role of preparing graduates to enter careers in the legal profession.

Staff members specialise in the full range of subjects required for access to the professional training required by the Law Society of Ireland, which trains solicitors. There is, in particular, a strong specialism in European Union Law, in respect of which the Department has recently established an EU Law research group comprising three members of whole-time staff. The Department also has subject experts in Company Law, Constitutional Law, Contract Law, Criminal Law, Employment Law, Equity, Family Law, Property Law and the Law of Torts.

While the Department continues to teach the standard legal subjects required for the legal professional examinations, the Department has, since 2002, added 8 new modules to the suite of modules on offer. Recent new subject offering include European Human Rights Law, Immigration and Refugee Law, Jurisprudence, International Trade Law, Intellectual Property and Media Law, Environmental and Planning Law, Administrative Law and the Law of Evidence. It is proposed, as part of the current review, to add Criminology, the Law and Economics and Competition and Civil Procedure and ADR to the list of modules that the Department offers.

In addition to the LL.B. (Bachelor of Laws), the Department currently offers a full-time Postgraduate Diploma in Law, an MA in Law option and an advanced entry BA (Ord) in Law (part-time). It offers two Foundations in Law programmes (part-time) as well as various CPD modules in Law (comprising individual modules on the BA (Ord) in Law). The Department of Law, moreover, co-operates with the Faculty of Business in the delivery of a four-year part-time B.Sc. in Business and Legal Studies (formerly the B.Sc. in Management and Law). Additionally, members of staff from the Department have designed and taught a variety of legal modules on programmes in the Faculty of Business (for instance on the Bachelor of Business Studies) and on other programmes in the Faculty of Applied Arts, (including the BA programmes in Journalism and Photography and the MA programmes in Design for Digital Media and Professional Design Practice), in the Faculty of Science (teaching Criminal Law to Forensic Science students) and the Faculty of Built Environment (teaching Property Law). Lecturers have also, in the past, supplemented teaching in the Department of Social Sciences, for instance, in teaching Family and Child Law.
Research and Scholarly Activity within the Department of Law

The School has an impressive output of scholarly publications across the range of law, social sciences and early education disciplines, too numerous to detail in this document.

In addition, the Irish Journal of Applied Social Studies is edited in the Department.

Promoting Scholarship Activity in the School

There are a number of initiatives in place in the School to support staff with their research and scholarship activities. Financial support is available to enable individuals to attend and present their work at national and international conferences. To date, many have availed of this opportunity and have established research links with other academic and professional institutions at forums in Ireland, the UK, Europe, Africa, Australia and the United States. In addition, the School launched a research training and seminar series in the academic year 2008/2009. The aim of the series is to meet the specific scholarship needs of staff and to enhance the research capacity of the School. The current theme of the series is academic writing and writing for publication. To this end, Professor Rowena Murray (Associate Dean of Research) from the University of Strathclyde facilitated a one-day workshop on writing strategies and writing for publication in February 2009. She will return to the School in June 2009 to work alongside staff in developing an academic writers’ group, as part of a strategy to provide peer-led support for academic writing and publishing within the School. In promoting the theme of academic writing, the School has also sought the expertise of the Directorate of Research and Enterprise at DIT to deliver sessions on competitive proposal writing, research project management and research publication during 2009. These activities are further supported by School-based reading circles and informal meetings that provide opportunities for peer mentoring amongst colleagues.

The theme for the seminar series during the latter part of 2009 is mixed methods research. The series is being organised in response to an identified need to develop further expertise in the areas of integrating diverse research methodologies. To date, a number of prominent speakers have been confirmed, including Professor Alan Bryman (Professor of Organisational and Social Research) from the University of Leicester who will speak about quality issues in mixed methods research and Professor Nigel Fielding (Associate Dean of Research) from the University of Surrey who will discuss the theme of geo-referencing as part of mixed methods research designs. It is intended that the training and seminar series will continue as a key component of supporting scholarship amongst staff in the school.

The technical skills required to promote scholarship are provided to School staff via the Staff Training and Development Unit in DIT and more recently through sessions organised by the Directorate of Research and Enterprise. The School works closely with these bodies and provides regular updates about the training skills required to enhance research and scholarship activity. Examples of such training include introductory and advanced programmes in data analysis packages such as SPSS and NVivo, training in data presentation (Excel for Researchers), managing references and bibliographies (Endnote package) and the electronic dissemination of research publications (Arrow). Arrow is the Institute’s repository of publications and other materials. The School is actively encouraging staff to upload copyright permissible publications to the repository. These can be viewed at: http://arrow.dit.ie/aaschsl/. Since the repository was launched in 2008, the School has arranged two training sessions for staff, and a growing collection of papers/reports has been uploaded. Already, readers have downloaded these thousands of times. The School is committed to maximising dissemination of staff scholarly output through use of Arrow.
The Faculty of Applied Arts has a number of research centres that provide opportunities for law staff to co-operate in developing interdisciplinary research projects. The Digital Media Centre is a leader in multimedia, virtual reality and 3D imaging. The Centre generates legal issues concerning the internet and e-commerce. The Centre for Social and Educational Research, which incorporates the Early Childhood Research Unit, has a national reputation for research and is co-ordinating a number of innovative projects in early childcare and youth studies. Staff members in the Department of Law also have links with the Faculty’s new Centre for Transcultural Media Research and Practice, based in DIT Aungier Street.
3. Facilities available to run proposed new programme

Grangegorman Campus
The Faculty is planning an exciting, state-of-the-art development at the Grangegorman campus which will rival the best international facilities and further promote the cross-Faculty and interdisciplinary synergies that this programme aims to harness.

Aungier Street
The Aungier Street campus comprises a new purpose-built facility, officially opened in May 1996 with a second phase opened in September 2003. The teaching accommodation currently consists of six large lecture theatres with a seating capacity of between 100 and 145 each, with well over 40 classrooms of various smaller sizes. The Aungier Street facility also houses the main library stock for Business and Law (which has recently seen extensive investment in new stock), as well the holdings for the School of Media and significant holdings relating to languages (French, German, Irish and Spanish).

Mountjoy Square / Portland Row
Lecturers, seminars and workshops delivered by the School of Art, Design and Printing take place in seminar/lecture rooms in DIT Mountjoy Square and DIT Portland Row, where students have access to internet, photocopying facilities, the library, tutorial rooms and computer labs.

Rathmines Road / Chatham Row
Accommodation for most of the programmes offered by the Conservatory of Music and Drama is located in Rathmines Road with some Keyboard and Orchestral studies modules taking place in Chatham Row.

The Conservatory has three principal performance venues, the Theatre in Rathmines, the John McCann Hall in Chatham Row and the Gleeson Theatre at DIT Kevin St. All venues are used for public recitals/concerts and occasional ensemble classes which require additional space. All large ensembles rehearse in the Gleeson Theatre.

The Rathmines building houses 5 lecture rooms, two of which are shared with the BA in Drama and 17 instrumental/vocal teaching rooms. All teaching rooms are available as practice rooms outside of timetabled lecture use; in addition, there are 6 dedicated practice rooms provided for student usage.

The state-of-the-art Music Technology Centre provides composition, recording and research facilities.

Chatham Row provides two further lecture rooms and 27 instrumental teaching rooms which also double as practice rooms outside of timetabled hours.
4. Title of programme, award sought, NQAI level and date of submission

Title  BA in Creative and Cultural Industries
Award sought  BA Honours
NQAI Level 8
Date of submission:  November 2009

Subject to the DIT General Assessment Regulations, for an award with an Honours classification, a candidate must obtain an aggregate mark (based on the total marks available) as follows:

- First class honours  70% plus
- Second Class honours (Upper Division)  60 - 69%
- Second Class honours (Lower Division)  50 - 59%
- Pass  40 - 49%

The classification granted will be awarded on the basis of an aggregate mark across all modules in the final year of the programme. The weighting of marks will be proportionate to the number of credits assigned to each module.
5. Programme aims and overall learning outcomes

Programme aims:

1. To enable learners to make a positive contribution to the development of arts and culture in society.
2. To produce graduates who can function as creative managers in the creative and cultural industry sector both nationally and internationally.
3. To equip graduates with the knowledge and skills relevant to the operation, administration and management of a cultural and creative enterprise.
4. To educate learners in key relevant professional skills in cultural management.
5. To provide an education that will allow learners to integrate knowledge and skills such as cultural policy, the history and theory of a range of cultural sectors, project management, team building, marketing, sector analysis so as to maximise career opportunities.

The programme provides opportunities for learners to achieve and demonstrate the following learning outcomes:

(A) Students will have a knowledge of:

1. The history and theory of a wide range of cultural sectors including design, music, television, film, fine art and journalism.
2. The basic principles of small business accounting, marketing and the management of SME’s.
3. The structure and operation of the arts and culture sector of the mass media (nationally and internationally).
4. The principles and theory of cultural policy.
5. The nature and operation of the principal funding bodies for cultural activity in Ireland and Europe.

(B) Students will be able to demonstrate a mastery of:

1. The skills necessary for the planning, organisation and budgeting of a medium size cultural event.
2. The skills necessary for the promotion of a cultural event to a public audience through the mass media and other digital outlets.
3. The skills necessary for preparing and presenting a sponsorship proposal to a private sector company.

(C) Students will be able to demonstrate competence in:

1. Working with a selected range of cultural practitioners in a professional setting.
2. Working as an intermediary or broker between the members of a creative team involved in the planning, organisation and promotion of a public cultural event.
3. Interacting with the primary cultural funding organisations in Ireland and Europe.
4. Key skills including: teamwork, verbal, written and digital communication and project management.
5. Applying the methods of career management.
6. **Nature, duration and general structure of programme**

The BA in Creative and Cultural Industries is a three-year, modularised Honours Degree and comprises 180 ECTS credits. It is an interdisciplinary programme made up of existing modules drawn from across the Faculty of Applied Arts and the Faculty 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 which draws on the practice based knowledge and expertise of the Dublin Institute of Technology. The programme will consist of approximately 12 class contact hours per week.

Choice of elective modules by students will be subject to availability and timetabling restraints.
In Year 1, students will take 40 credits in a series of core modules and will be allowed to take one 5 credit module from each of the following three areas: (i) Art and Design, (ii) Music and Drama, (iii) Media and one module from any of these areas and/or Languages. The core modules will introduce students to the theory of cultural industries and will examine specific issues that are relevant to Ireland. In addition, students will begin to acquire key skills in business, management and law.

Core Modules
- Cultural Debates and Everyday Life in Ireland (5 credits)
- Cultural Industries (10 credits)
- Management and Business Organisation (10 credits)
- Core Legal Skills (5 credits)
- Ireland: Politics, Society and Economics (5 credits)
- Basic Accounting (5 credits)

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

**Art and Design**
- Introduction to Design
- Critical Theory 1.1 Main Periods in Fine Art
- Critical Theory 1.2 History and Theory of Art
- Design and Contemporary Society

**Music and Drama**
- Concert Attendance and Criticism
- History, Form and Analysis
- Intro to Music Technology and Irish Traditional Music
- Ensemble
- Critical Analysis 1
- Critical Analysis 2

**Media**
- Approaches to Media
- Irish Media History

**Languages**
- Language & Culture 1: French/German/Italian/Spanish or Russian
- Culture and Society 1: French/German/Spanish
YEAR 2

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 Art and Design, 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)
- Employment Law (10 credits)
- Project Management (5 credits)
- Introduction to PR Skills (5 credits)

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

**Media**
- Audiences
- European Politics and Society
- Critical Perspectives on Popular Culture
- Modernism in Design 1

**Art & Design**
- Critical Theory 2.3: Language and Communication 1
- Modernism in Design 2
- Critical Theory 2.4: Language and Communication 2

**Music and Drama**
- History of Music 1
- The Instrumental Tradition
- Stylistic and Socio-Historic Issues in Irish Traditional Music
- Studies in Irish Traditional Music
- Ensemble
- Irish Drama and Modernism
- Renaissance to Romance

**Languages**
- Language & Culture 2: German/Italian/Spanish or Russian
- Social and Professional Communication 1: French/German/Spanish
YEAR 3

In Year 3, the emphasis in the first semester will be on developing the students’ knowledge and skills in managing the complex relationship that all cultural enterprises have with the state, mass media, general public and funding agencies. Students will also take 10 credits in advanced modules offered by Art, Design, Media, Language and Music. In Semester 2 students will have a choice of completing a practical industry project through Real World Learning or writing a dissertation on a topic in the area of creative and cultural industries. The objective of the Real World Learning module is to give students an in-depth exposure to a range of learning experiences in a live cultural project. It will also allow the student to focus on the development of their practical Project in a real cultural environment. In this way, the student will be faced with the challenge of relating material learned at college to real world situations and, in addition, learn how to perform competently in an actual work organisation and to interact with other members of the work team. The students will have to prepare, develop and present a major project such as a public theatre performance, visual art exhibition, public concert/recital or film screening etc. The option to complete a written dissertation is to facilitate those students who are more interested in developing an independent position on important policy issues within the area of creative and cultural industries and may wish to proceed to postgraduate study.

Core Modules
Television: Industry, Audiences and Markets (5 credits)
Cultural Funding (5 credits)
Intellectual Property (5 credits)
Media Law (5 credits)
Human Resource Management (5 credits)
Communications (5 credits)
Cultural Project (15)
real with
Real World Learning (5 credits)
Or
Dissertation (20 credits)

Any 2 Modules from the following list of 5-credit modules (10 credits)

Art and Design
After Modernism
Critical Theory: Postmodernism
Virtual Environments: Is One Life Enough

Languages
Language and Culture 3: French/German/Italian/Russian/Spanish
German 5: Text and Television
French 8: Histoire, Art et Héritage de France
Introduction to Intercultural Studies
European Myth in Literature and Culture
Marketing
Economics

Media
Political Communications
Journalism and Globalised World
World Cinema

Music and Drama
History of Music 2
Stylistic and Socio Historic Issues 2
Contemporary Music and Drama
Studies in Irish Traditional Music 2

This programme will reside in the Schools of Media, Art, Design & Printing and Music & Drama, on a rotational basis. Named contacts in each subject area will provide further academic guidance as required.
7. Relationships with professional and academic bodies

School of Art, Design and Printing
The School of Art Design and Printing is committed to working with cultural organisations, educational institutes and marginalised communities, nationally and internationally, in a variety of ways which include:

- Research and Development
- Arts in Context (Community Arts) programmes
- Involvement in National & EU Committees
- Professional Development

Strong links have been established and are maintained with many appropriate organisations in Ireland and abroad. This ensures the quality of the context in which the programme is delivered and evaluated. These organisations include:

- European League of the Institutes of the Arts (ELIA)
- Visual Artists Ireland
- Arts Council of Ireland
- Aosdána
- University of Ulster
- Ryerson University
- Grey's School of Art, Robert Gordon University, Aberdeen
- University of Art and Design Helsinki
- Winchester School of Art, Southampton University
- Amsterdam School for Cultural Analysis, University of Amsterdam
- Middlesex University
- The Drawing Center, New York
- The Art Academy of Latvia, Riga
- Larkin Centre for the Unemployed
- Mater & Children’s Hospital Development Initiative
  The National Drug Centre

Professional practice and involvement by staff through:

- National Percent for Art Scheme Awards
- Artist residencies, nationally and internationally
- Exhibitions of original works
- Seminars, Symposia, Workshops
- Educational residencies and seminars:
  - Tate Gallery Liverpool: Leosowe Women’s Centre Liverpool, UK
    *(Patricia Hurl was artist in residence here working with community groups, during her sabbatical in 2002)*
  - Pasadena Community Arts College (Paddy Graham)
  - Boston Southside Schools, Boston, USA (Paddy Graham)
  - Trondheim Academy of Fine Art, Norway.
    *(Anna Macleod and Anita Groener were both invited as guest lecturers in 2003 to work with students on the BA and MA programmes)*
  - County Arts Museum, Los Angeles (Paddy Graham)
  - The Artists Museum, Zaragossa, Spain
  - The Caversham Trust, Durban, South Africa (Peter Jones, Patricia Hurl)
o University of Ulster at Belfast
o University of Dublin, Trinity College
o Fundacion Josef Llorens Artigas, Gallifa, Spain
o UCLA, California, USA
o St Patrick’s Training College, Drumcondra (Patricia Hurl)
o IADT Institute of Art Design and Technology Dun Laoghaire
o IMMA (Irish Museum of Modern Art): The second Fine Art Professional Practice Seminar took place in February 2005

- Professional Studio Practice
- Curatorial activities
- Exhibitions of original works
- International Links
  (For detailed information see appendix Staff CVs)

Conservatory of Music and Drama
The Conservatory of Music and Drama is a member of the following organisations:
- European Association of Conservatoires
- Irish Association of Youth Orchestras
- Council of Heads of Music in Higher Education
- Theatre Forum

The Conservatory of Music and Drama has established the following links with conservatories and universities:
- CIT Cork School of Music
- Michael Ó Cléirigh Institute for the Study of Irish History and Civilisation, University College Dublin
- Columbia College Chicago
- Geneva Conservatoire, Switzerland
- Lausanne Conservatoire, Switzerland
- Louvain Institute for Ireland in Europe
- Conservatorio di Musica “G.Verdi” – Milano, Italy
- Sibelius Academy, Finland
- Conservatorio superior de musica de Salamanca, Spain
- Conservatory in Vienna
- University of Connecticut

Mentoring Schemes/Artist in Residence Schemes
The Conservatory has established mentoring or artist in resident schemes with the following organisations:
- Concorde Contemporary Music Ensemble
- Irish Baroque Orchestra
- National Concert Hall Education and Community Outreach Programme
- RTÉ Concert Orchestra Mentoring Scheme (pilot 2007-8)
- Visiting Lecturers (please see department reports)
These schemes are in addition to the numerous seminars, workshops and masterclasses given by national and international music and drama professionals.

**Irish Arts Organisations**
The Conservatory has links and affiliations with the following Irish Arts and Cultural Organisations:

- Aosdána-An Affiliation of Creative Artists in Ireland
- The Arts Council
- Business2 Arts
- Comhaltas Ceoltóirí Éireann
- Concorde Contemporary Music Ensemble
- Contemporary Music Centre
- Culture Ireland
- Forum for Music in Ireland
- IMRO
- Irish Association of Youth Orchestras
- Irish Baroque Orchestra
- Irish Chamber Orchestra
- Irish Equity
- Irish Traditional Music Archive
- Music Network
- Musicians' Union of Ireland
- National Chamber Choir
- The National Concert Hall
- Michael Ó Cléirigh Institute for the Study of Irish History and Civilisation, University College Dublin
- Opera Ireland
- Opera Theatre Company
- RTÉ LyricFM
- RTÉ Performing Groups
- St Patrick’s Cathedral
- Society of Musicology in Ireland
- Theatre Forum Ireland

**Staff are Board Members of the following arts organisations:**

- Contemporary Music Centre
- Feis Ceoil
- Irish Baroque Orchestra
- Irish Society for Archives
- Music Network
- Opera Ireland
- RISM Ireland

**Staff are members of the following arts organisations:**

- American Bach Society
- American Society for Theatre Research
- Aosdána-An Affiliation of Creative Artists in Ireland
- British Flute Society
- British Institute for Organ Studies
- British Liszt Society
- Contemporary Music Centre
• Composers Guild of Britain
• European League of Institutes for the Arts
• European Piano Teachers Association
• European String Teachers Association
• Feis Ceoil
• Folk Music Society of Ireland
• Forum for Music in Ireland
• Friends of the Irish Traditional Music Archive
• International Computer Music Association
• Irish Actors’ Equity
• International Federation of Theatre Research
• Irish Society for Theatre Research
• Irish Baroque Orchestra
• Irish Music Rights Organisation
• Kodaly Society of Ireland
• Music Association of Ireland
• National Concert Hall
• National Flute Association, USA
• NCCA Music Course Committee (Senior Cycle)
• NCEA Board of Humanities
• Opera Ireland
• Performing Rights Society
• Society for Musicology in Ireland
• Society for Seventeenth-Century Music
• Theatre Forum, Ireland
• World Association of Symphonic Bands and Ensembles
• World Harp Congress
School of Languages
The School of Languages is a member of the following associations or organisations:

- ADEFFI (Association des études françaises et francophones d'Irlande): Dept of LCS, University of Limerick, Limerick;
- AFIS (Association for Franco-Irish Studies): Dept of English, Mary Immaculate College, University of Limerick, South Circular Rd, Limerick;
- AISHE: School of Electronic Engineering, DCU, Dublin 9;
- ASDIFLE (Association de didactique du français langue étrangère): 34 rue de Fleurus, 75006 Paris;
- ASELE (Association of Secondary Education for Spanish Teachers): Apartado 890, 29080 Málaga, Spain;
- Eurocall: Dept of Languages & Cultural Studies, University of Limerick, Limerick
- CCIP - DRI/E: 28 rue de l'Abbé Grégoire, 75006 Paris;
- Chartered Institute of Linguists: Saxon House, 48 Southwark St, SE 11UN London;
- Comité National des Conseillers du Commerce extérieur de la France : 22 avenue, Franklin Roosevelt, BP 303-75365, Paris Cedex;
- EAIIE (European Association for International Education): PO Box 11189, 1001 GD Amsterdam, The Netherlands;
- IAAS (Irish Association for American Studies): School of English, Media & Theatre Studies, National University of Ireland, Maynooth, Co Kildare;
- IATEFL (International Association of Teachers of English as a Foreign Language): Darwin College, University of Kent, Canterbury, Kent CTZ 7 NY;
- IRAAL/CTF (Irish Association for Applied Linguistics / Cumann na Teangeolaiochta Feidhmi): 25 Clyde Rd, Ballsbridge, Dublin 4;
- IRAAL: University of Limerick, Limerick;
- Irish Writers’ Union: 19 Parnell Square, Dublin 1
- Metro Eireann: 34 North Frederick St (3rd floor), Dublin 1
- SIETAR Europa: L’Argentiere Bat E, 639 bd Taverniere, 06210 Mandelieu la Napoule, France.

The School of Languages has cultivated very close and strong links with the cultural arms of the embassies whose languages and cultures it professes and promotes. This includes the independent cultural institutes with a presence in Ireland:

- Instituto Cervantes, Lincoln House, Lincoln Place, Dublin 2
- Alliance Francaise, 1 Kildare Street, Dublin 2
- Goethe Institute, 37 Merrion Square, Dublin 2
- Italian Cultural Institute, 11 Fitzwilliam Square, Dublin 2
- Embassy of the People’s Republic of China, 40 Ailesbury Road, Ballsbridge, Dublin 4
- Association for Chinese Studies in Ireland

A year abroad is compulsory for all streams except English as a Foreign Language on the BA (Hons) programme in International Business and Languages. The year is spent on a full academic programme at one of the partner institutions listed below:
Austria
- Fachhochschule Kufstein, Tirol, University of Applied Sciences

France
- Université de Provence Aix-Marseille 1, Aix-en-Provence
- IUT Bayonne, Université de Pau et des Pays de l’Adour, Bayonne
- Université Pasquale Paoli Corte, Corte
- Université de Bourgogne, Dijon
- ACI Groupe ESC Dijon Bourgogne
- Université Jean Moulin, Lyon 3
- Université Paul Valéry, Montpellier 3
- Université Nice Sophia Antipolis
- Université de Paris I, Sorbonne

Germany
- Fachhochschule für Technik und Wirtschaft, University of Applied Sciences, Berlin
- Fachhochschule, University of Applied Sciences, Worms
- Friedrich-Schiller-Universität, University of Jena
- Italy
- Università degli Studi di Verona
- Università degli Studi di Sassari
- Università degli Studi di Urbino « Carlo Bo »
- Università degli Studi di Macerata

Spain
- Universidad de Alicante
- Universidad Jaume, I, Castelló de la Plaña, Castellon
- Universidad de Granada
- Universidad de la Laguna, Tenerife
- Universidad de Málaga, Campus Teatinos
- Universidad de Murcia, Campus Espinardo
- Universidad Pública de Navarra, Pamplona
- Universidad del País Vasco, Escuela Universitaria de Estudios Empresariales de Donostia, San Sebastián
- Universidad Pablo de Olavide, Sevilla
- Universidad de Valladolid, Campus de Soria
- Universidad de Zaragoza

Argentina
- UADE Buenos Aires

China
- Central University for Nationalities

Taiwan
- National Chengchi University

On the BA Journalism with a Language programme, students spend a compulsory semester abroad at the partner Institutes below. Students on the BA Media Studies have also availed of these links
for a voluntary semester abroad. The development of specific Erasmus links for Media students is under active consideration.

**Belgium**
- Université Catholique de Louvain
- Institut des Hautes Communications, Bruxelles

**France**
- Institut Pratique de Journalisme, Paris
- IUT Lanion (Université Rennes 1)
- Université Paul Verlaine Metz

**Germany**
- Ludwig-Maximilians-Universität München,
- Technische Universität Dortmund
- Universität Leipzig.

Additionally for students of Media Studies:

**Spain**
- Universidad Antonio de Nebrija, Madrid

**Exchange Programmes in the Faculty of Tourism and Food**

**France**
- University of Paris 1, Pantheon – Sorbonne, Paris
- University of Savoie, Chambéry

**Italy**
- University of Perugia

**Spain**
- University of Girona, Spain
**School of Marketing**

Interaction with industry spans a wide range of activities including formal partnerships, design and delivery of customised courses for industry, use of practitioners as guest lecturers on courses, joint industry-academic case writing and publication, support by industry for School activities such as the annual publication of the Student Marketing Digest.

Within the DIT and the Faculty, the School pioneered the development and integration of an industry internship within the Faculty, with a placement programme on FT542. Industry internship has now been extended to the Diploma in Marketing and eBusiness. Students on the MSc in International Business engage in consultancy work as part of their programme with SMEs in Ireland and further afield, most notably Queensland, Australia. This form of interaction with industry allows for very valuable mutual learning. The learning is formally documented in the ‘Links’ placement monitoring and assessment processes. Students, academic and industry mentors contribute to the monitoring and assessment processes. Each year feedback to the course committees from the internship informs course development, curriculum enhancement, and assessment and learning strategies.

<table>
<thead>
<tr>
<th>Professional Body/Industry</th>
<th>Nature of relationship</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Marketing Institute of Ireland</td>
<td>Provider of MII graduateship: Strong relationship on the educational policy and examinerships: Past 3 Chairpersons of IMI were staff members</td>
</tr>
<tr>
<td>The Irish Management Institute of Ireland</td>
<td>Provider of MII National Diploma in Business Studies (NCEA validated programme)</td>
</tr>
<tr>
<td>The Sales Institute of Ireland</td>
<td>Formal partnership in delivery of Certificate and Diploma in Professional Sales Practice (DIT Validated Course)</td>
</tr>
<tr>
<td>The Irish Direct Marketing Institute of Ireland</td>
<td>Tri-partite partnership with IDMA and DMA(UK) in delivery of Diploma in Direct Marketing(UK)</td>
</tr>
<tr>
<td>The Direct Marketing Association (UK)</td>
<td>Tri-partite partnership with IDMA and DMA(UK) in delivery of Diploma in Direct Marketing(UK)</td>
</tr>
</tbody>
</table>
School of Media

DIT is an active member of the AJE (Association of Journalism Educators in Britain and Ireland) and of the EJTA (European Journalism Training Association). It also has institutional membership of the relevant general academic media associations such as ECREA, ICA, IAMCR and MECCSA. The School of Media has been involved in the creation of the Irish Media Research Network (IMRN). This has given rise to an annual conference dedicated to media research.

School of Social Sciences and Law

The School has a variety of national and international links.

National links

Nationally, School staff are active/senior members of:

- Irish Association of Law Teachers (including two past Presidents)
- Psychological Society of Ireland (current President)
- Irish Association of Social Care Educators (current vice President)
- Irish Society for European Law (current Secretary)
- Social Sciences Committee, Royal Irish Academy (current Secretary)
- Irish Association of Social Care Workers
- Irish Penal Reform Trust
- Modern Languages Association.
- Plé: Paedagogy, Learning and Education
- Advisory Board of an Early Years Service
- CECDE (Centre for Early Childhood Development and Education)
- Advisory Board for the qualitative component of the ‘Growing up in Ireland’ national longitudinal study

General society memberships are detailed in staff CVs.

In both social care and early education, staff foster strong links with practice agencies and, in the course of tripartite visits with students and placement supervisors, make approximately 600 site visits a year, which are an important way of discussing current and topical issues in the field.

In law, there are strong connections to both branches of the profession. A number of part-time members of staff are practising barristers, with strong links to the Law Library. Members of the DIT staff serve as guest lecturers for the Law Society, the professional group charged with the vocational training of solicitors in Ireland, as well as UCD, Trinity College Dublin, and the University of Tulsa, Oklahoma.

Recently, a staff member in the Department of Law (in conjunction with colleagues in the University of Limerick and NUI Galway), compiled a citation guide for Law, a good example of inter-college cooperation.

In the last 18 months, staff have convened:

- The 7th Annual Conference of the Irish Association of Social Care Educators, March 2008
- 1st Youth, Media and Democracy Conference, April 2008
- The 4th Annual North-South Criminology Conference, June 2008
• The 1st Joint Conference of the Irish Association of Social Care Educators and the Irish Association of Social Care Workers, February 2009

International links

Internationally, School staff are active/senior members of:

• Society of Legal Scholars (UK/IRL)
• Academy of Legal Studies in Business (USA)
• FESET
• International Association of Law Schools
• European Law Faculty Association
• Association of American Law Schools

In recent years, School staff have been/are external examiners and/or on validation panels in:

• University of Ulster
• Liverpool John Moores University
• University of Strathclyde
• University of Wales, Carmarthen.

The Department of Law has close contacts with a variety of international colleges, including the University of Tulsa, Oklahoma; Florida State University; Stetson University, Florida; and Washburn University School of Law, Kansas. In 2008, a staff member acted as chapter reviewer for the World Health Organisation ‘Violence and Health in Africa’ report and was commissioned to prepare and present a briefing paper on child sexual abuse at ISPCAN’s (International Society for the Prevention of Child Abuse and Neglect) ‘pre-3rd World Congress Against Sexual Exploitation of Children and Adolescents’ meeting.

The School has participated in a Joint European Masters in Early Childhood Education and Care, an innovative on-line programme developed in collaboration with the universities of Malta, Strathclyde, Oslo, Halle-Wittenberg and Goteborg. It was developed to address the increasing demand for highly educated professionals in the EU and to strengthen links between research, professional development and EU policy, drawing on the expertise of the six participating countries. The project team worked collaboratively in the development of course modules and on preparing, implementing and evaluating the programme [www.em-ec.eu/main.asp].

The programme was designed to take five students from Germany, Ireland, Norway, Malta, Scotland and Sweden to give a total of 30 students. A 120 ECTS Joint European Masters Degree for delivery on-line [with 2 intensive summer schools] was validated by each participating institution and the programme commenced in the academic year 2007/08. Students are currently completing the thesis element of the programme. The team are now working towards an Erasmus Mundus application for the support of an International Masters in Early Childhood Education.

The Department of Social Sciences currently has Erasmus bilateral agreements that allow for staff and student mobility with colleges in Belgium, Denmark, France, Holland, Norway and Sweden. In 2008-09, we have had one student from Denmark, one from Belgium and three from Norway while no student from DIT availed of Erasmus bilateral agreements. These links provide valuable opportunities for DIT students to study abroad and gain first-hand experience of Early Education and Social Care settings in other countries. This mobility also provides a way for DIT students who are unable to travel to other countries to meet with colleagues from other cultures and different organisational structures.
8. Programme advisory boards

The programme will be monitored annually in accordance with DIT Quality Assurance guidelines. The delivery of the programme will be monitored through regular meetings of the Programme Committee.

The Programme Committee will meet at least once a semester, and the entire Programme Team will meet at least once a year. An annual monitoring report will be prepared by the Programme Committee and submitted to the Director of the Faculty. This monitoring report is prepared on form Q5, which is contained in the DIT Handbook for Academic Quality Enhancement.

Student views are solicited through the distribution of the Q6 and Q6C forms seeking feedback from students on individual modules and the overall programme.
9. Admission Requirements, transfer procedures, progression and student numbers

Admission requirements and procedures
Minimum entry requirements for year 1:
- Leaving Certificate (Minimum 6 subjects, 2 of which must be at Honours level) or equivalent
- Minimum HC3 in English

Procedures for non-standard applicants
The Faculty welcomes applications from non-standard applicants. These will be dealt with on a case-by-case basis and in accordance with Institute regulations.

Advanced stage transfer procedures
All transfer applications will be dealt with on a case-by-case basis and in accordance with Institute regulations.

Progression
Progression from one stage of the programme to the next will be in accordance with Institute regulations. Successful graduates will also be able to apply for Masters programmes in DIT.

Student numbers

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>20</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Year 2</td>
<td></td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>Year 3</td>
<td></td>
<td></td>
<td>20</td>
</tr>
</tbody>
</table>

An increase in the above numbers is envisaged following the move to Grangegorman, when current accommodation constraints can be addressed.
### 10. Programme Outline

#### Year/Stage: 1  Semester: 1

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td>Cultural debates and Everyday Life</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Cultural Industries</td>
<td>2</td>
<td>24</td>
<td>152</td>
</tr>
<tr>
<td></td>
<td>Management and Business Organisation</td>
<td>2</td>
<td>24</td>
<td>176</td>
</tr>
<tr>
<td></td>
<td>Core Legal Skills</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Music, Drama, Media, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Music, Drama, Media, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td><strong>totals</strong></td>
<td><strong>144</strong></td>
<td><strong>456</strong></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>

#### Year/Stage: 1  Semester: 2

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td>Ireland : Politics, Society and Economics</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Finance</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Music, Drama, Media, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Music, Drama, Media, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Cultural Industries</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Management and Business Organisation</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td><strong>totals</strong></td>
<td><strong>144</strong></td>
<td><strong>456</strong></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>

32
### Year/Stage: 2  Semester: 1

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cultural Industries</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Marketing</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Employment Law</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Project Management</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Year/Stage: 2  Semester: 2

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cultural Industries</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Marketing</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Employment Law</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Introduction to PR Skills</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module( Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module ( Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

33
### Year/Stage: 3  Semester: 1

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td>Television: Industry, Audiences and Markets</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Cultural Funding</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Intellectual Property</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Media Law</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Human Resource Management</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>Optional Module (Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td><strong>totals</strong></td>
<td><strong>144</strong></td>
<td><strong>456</strong></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>

### Year/Stage: 3  Semester: 2

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Contact</td>
<td>Independent</td>
</tr>
<tr>
<td></td>
<td>Major Cultural Project</td>
<td>3</td>
<td>36</td>
<td>264</td>
</tr>
<tr>
<td></td>
<td>Work Placement</td>
<td>6</td>
<td>72</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td><strong>OR</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dissertation</td>
<td>3</td>
<td>36</td>
<td>364</td>
</tr>
<tr>
<td></td>
<td>Communications</td>
<td>1</td>
<td>12</td>
<td>88</td>
</tr>
<tr>
<td></td>
<td>Optional Module( Art, Design, Media, Music, Drama, Languages)</td>
<td>2</td>
<td>24</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td><strong>totals</strong></td>
<td><strong>60</strong></td>
<td><strong>540</strong></td>
<td><strong>600</strong></td>
</tr>
</tbody>
</table>
Module Descriptors

YEAR 1

Core Modules
Cultural Industries (10 credits)
Cultural Debates and Everyday Life in Ireland (5 credits)
Finance (5 credits)
Management and Business Organisation (10 credits)
Ireland: Politics, Society and Economics (5 credits)
Core Legal Skills (5 credits)

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

Art and Design
Introduction to Design
Critical Theory: Design and Contemporary Society
Critical Theory 1.1 Main Periods in Fine Art
Critical Theory 1.2 History and Theory of Art

Media
Approaches to Media
Irish Media History

Music and Drama
Concert Attendance and Criticism
History, Form and Analysis
Intro to Music Technology and Irish Traditional Music
Ensemble
Critical Analysis 1
Critical Analysis 2

Languages
Language & Culture 1: French/German/Italian/Spanish or Russian
Culture and Society 1: French/German/Spanish
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Cultural Industries</td>
</tr>
</tbody>
</table>

**Module author**  E Brennan and K Corcoran

**Module Description**  The module is an introduction to the main theories underlying recent debates about Cultural and Creative Industries.

**Module Aim**  The aim of the module is to introduce students to fundamental theoretical concepts relevant to developing a critical understanding of creative and cultural industries.

**Learning Outcomes**  On completion of this module students will be able to

- Demonstrate a knowledge and understanding of the development of the theory of Cultural Industries.
- Demonstrate a knowledge and understanding of the main theoretical perspectives on Cultural industries.
- Demonstrate the development of their academic research and writing skills.

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

**Module Content**  
Syllabus:
- 1 Introduction to Political Economy: Smith and Marx
- 2 Culture Industry V Cultural Industries: Adorno and Horkheimer
- 3 Bourdieu’s Theory of Cultural Production
- 4 Culture and Social Power
- 5 Towards a Definition of Cultural Industries

**Module Assessment**  This module will be assessed through the production of written submissions and a written examination.

**Reading List**


**Further Details** 2 hours per week over two semesters (48 hours).

Date of Academic Council approval .........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Cultural Debates and Everyday Life in Contemporary Ireland</td>
</tr>
</tbody>
</table>

**Module author:** Stephen Ryan.

**Module Description:**
This module will critically examine debates surrounding cultural quality, expression and consumption in relation to contemporary Irish life.

**Module aim**
The aim of this module is to examine and critique issues concerning cultural consumption, status and identity, cultural expression, everyday practices and culture shift, and approaches to defining cultural quality.

**Learning Outcomes**
On successful completion of this module, the learner should be able to:
- critically assess theoretical perspectives on cultural consumption, expression and quality;
- demonstrate a critical awareness of their own cultural practices, and
- apply critical perspectives to aspects of contemporary Irish life.

**Learning and Teaching Methods**
The module will be based on weekly two hour lectures over half a semester. The lectures will include opportunities for questions and discussion. Learners are expected to also direct their own learning with appropriate readings, in preparation for examination.

**Module content**

**Module Assessment**
The module is assessed by essay.

**Essential Reading** n/a

**Supplemental Reading:**
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Cultural Debates and Everyday Life in Contemporary Ireland</td>
</tr>
</tbody>
</table>

Web references, journals and other:

**Further Details** Two hours per week over one semester (24 hours)

Date of Academic Council approval ..........................
### Module Author
Tom O’Dowd

### Module Description
This module introduces the student to the basics of accounting and finance in cultural management.

### Module Aim
The aim of the module is to provide the learner with an understanding of the essentials of accounting and finance in cultural management.

### Learning outcomes
On completion the learner will be able to:
- Analyse financial accounts
- Articulate principles of planning and control
- Analyse budget and cash flow information
- Articulate how taxes impact on design

### Learning and Teaching methods
Lectures, discussion, case studies, self directed learning

### Module Content
Basic books of account, Financial Statement analysis, Planning and Controlling, VAT and PAYE, Artists exemption, Budgets, Cash flow, management of working capital

### Module assessment
The mode of assessment is continuous. The module will be assessed on a cumulative basis through a series of assignments.

### Reading List
Author: Atrill, Peter
Title: Financial Management for Non-specialists, 3rd Ed
Publisher: Financial Times Prentice Hall

Published annual accounts

Basis.ie
Rev.ie

### Further Details
2 hours per week over one semester (24 hours).

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

**Management and Business Organisation**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Management and Business Organisation</td>
</tr>
</tbody>
</table>

### Module Author

Serge Basini

### Module Description

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.

### Module aim

To develop an understanding of the scope of management and organisational behaviour with special reference to their practical contribution to the business effort.

### Learning Outcomes

On completion of the course students will:

- Be able to document the key tenets of Scientific Management, Human Relations, Classical Approach, Systems Theory in the context of modern management
- Be able to identify the four key functions of a manager.
- Be able to document the five stages of the perceptual process: sensation, selection, organisation, attribution, outcomes.
- Be able to document the stages in the human motivational process
- Be able to categorise and explain four content and three process approaches to motivation
- Be able to define personality
- Be able to contract the Idiographic and Nomothetic perspective on personality
- Be able to identify the key characteristics of a groups
- Be able to define the stages of group development
- Be able to identify the characteristics of effective groups
- Be able to note the structure and facets of organisational culture
- Be able to identify four change management models
- Be able to describe the characteristics of effective diversity management programmes

### Learning and Teaching Methods

Learning activities to help meet course objectives include group activities and discussions, projects, guided discussion and lectures, case analyses, and current events and issue analyses. Students will also be encouraged to develop their learning skills by self-directed study and self-directed research. Use of the extensively developed and specific Webexone and Web CT sites will be an additional learning and information support tool. The tutorial systems will largely, but not exclusively, parallel the lecture series. The tutorials focus on discussing, reflecting on, and in some cases, applying the concepts raised in the lectures.
Module content
- Historical and Modern Contributors to management and organisational behaviour thought
- The Functions of Management: Planning, Organising, Leading and Controlling
- The Nature of Individual Differences: Perception, Personality, Motivation
- The Individual as a member of a group: Stages of Group development. Group performance factors.
- Organisational Dynamics: organisational culture, organisational analysis.
- Change Management
- Equal Opportunities / diversity management
- Review

Module Assessment
There will be two continuous assessments aimed at formative self-directed learning through research projects. Examinations will include essay questions and will include questions taken from reading assignments, outside readings, hand-outs, class discussion, lectures and audiovisual media presentations.

Mid-sessional Examination 16%
Continuous Assessments 24%
Final Examination 60%

Essential Reading

Supplemental Reading

Web references
www.technology.buffalostate.edu/~barker/mbti/
www.keirsey.com/
www.sbpost.ie
www.cso.ie
http://8590-erl.library.dit.ie.ditlib.dit.ie/webspirs/start.ws

Useful Journals
Harvard Business Review
Personnel Journal
Journal of Human Resources
Industrial & Labour Relations Review
Occupational Psychology

Further Details: Two hours per week over two semesters (48 hours)
Module author Tom O'Connor

Module Description
This module is a critical examination of Irish politics, economy and society. It examines the key political processes and institutions of the state (including Northern Ireland) and offers both a descriptive and analytical insight into key areas and concerns in the development of the island of Ireland

In this section a brief description of the general subject of the module. Statements about how the module is structured into knowledge (breadth, kind, range), Know-how and skill (range and selectivity) and Competence (context, role, learning to learn, insight). Structure should map onto the learning outcomes.

Module aim
The aim of this module is to give students detailed knowledge of the Irish state and of the dynamics of the Irish economy and society.

Learning Outcomes
On completion of this module, the learner will be able to:
- Analyse the events that led to the foundation and consolidation of statehood
- Analyse the evolution of Irish political and economic policy
- Describe the role of the Irish Constitution
- Appraise the reason for and the background to the evolution of political parties and party structure.
- Describe critically the work of the Oireachtas
- Analyse the structures of Government in Ireland from national to local level
- Identify the major events and trends that led to the Northern peace process and the Belfast Agreement.
- Describe the structure of the Northern Ireland Assembly and its Executive
- Analyse major social trends such as changes in the labour force and demographics.
- Analyse the mechanics of local government in health, planning and the environment.

Learning and Teaching Methods
Lectures, seminars and independent study. Students will be expected to read in advance of lectures and seminars. Given the breadth of the course and the survey nature, students will be expected to be familiar with all parts of the module, but to take some aspects for more detailed study.

Module content
Why Ireland became a democracy
The evolution of Ireland from Free State to Republic.
The Constitution
Parties. Voters and the election system
The evolution of policy, from party manifesto to Acts of the Oireachtas.
Legislator or broker, the role of the TD.
Cabinet responsibility and the Irish system of government.
The evolution of Irish economic policy.
Changing Irish social patterns.
Northern Ireland: From sectarian state to power sharing assembly.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>None</td>
<td>5</td>
<td></td>
<td>Ireland: Politics, Society and Economics</td>
</tr>
</tbody>
</table>

**Module Assessment**
Continuous assessment based on a 2,000 word essay to be completed by the end of the semester plus a written examination. The essay will account for 40 per cent and the written examination the other 60 per cent. Where students are referred, repeat assessment will be by examination only.

**Essential Reading**

**Supplemental Reading**

**Web references, journals and other:**
Irish Political Studies (journal)
CAIN - Conflict and Politics in Northern Ireland (website)

**Further Details**
This module is delivered for two hours a week over one semester (24 hours)

Date of Academic Council approval ............................................
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>Core Legal Skills</td>
<td></td>
</tr>
</tbody>
</table>

**Module Author** Dr Elaine Fahey

**Module description**
This compulsory module is aimed at providing law students with a foundation in fundamental concepts relating to the Irish legal order and as to legal systems and methods generally. Students will be able to appreciate the impact of a diversity of legal sources and theories of law and government, legal practice and procedure and the main features of the Irish legal order. There is an emphasis on practical legal skills, including legal research, writing and reasoning. A substantial legal writing project is involved in this module and e-learning is employed for self-assessment.

**Module aim**
To introduce students to Irish law and legal systems and methods; to provide students with a foundation for further legal study and to analyse critically legal systems and methods.

**Learning Outcomes**

*Knowledge*
On successful completion of this module, students should be able to:
- Identify sources of law and critically understand their operation within the Irish legal system
- Explain and analyse theories of law and government
- Distinguish common law and civil law systems
- Evaluate the impact of international obligations on Irish law
- Critically assess judicial decisions in light of the doctrine of precedent
- Describe and apply various statutory interpretation techniques
- Evaluate the socio-legal issues surrounding access to justice in the Irish legal system
- Critically assess the role of the courts in society

*Competence/Skills*
- Effectively retrieve legal materials from electronic legal databases
- Apply legal principles to hypothetical legal problem questions
- Conduct a legal research assignment, employing recognised and accepted legal writing and citation conventions

**Learning and Teaching Methods**
This module will comprise a series of lectures, approximately 12 x 2 hr(s) lectures, which are complemented by independent learning requirements, research projects and supporting e-learning tutorials. The lectures will themselves be practice-oriented, and will involve close reading of primary legal materials. As part of this module, students may be required to undertake a field trip visit. Delivery methods will include some or all of the following: lectures, peer learning activities including class debates/discussions, student presentations, group work and the use of technological communication e.g. Webcourses for class related work and student supported learning.
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>Core Legal Skills</td>
<td></td>
</tr>
</tbody>
</table>

### Module content

The module content will include the following topics:

1. Introduction to law, legal systems and methods
2. Introduction to Irish law
4. Doctrine of Precedent
5. Statutory interpretation
6. Civil Procedure in Ireland
7. Access to Justice in the Irish legal order
8. Theories of Law and Government
9. Legal writing, research and reasoning

### Module Assessment

This module will be assessed by a combination of continuous assessment and end-of-session examinations. Specifically, assessment will be by means of two continuous assessments of 20% each and an examination comprising 60% of final marks. Assessment is supplemented by an e-learning component, comprising of self-assessment MCQ’s delivered through webcourses.dit.ie.

### Essential Reading


### Supplemental Reading

- Carolan, B. *EU Law for Irish Students* (Dublin: Gill and Macmillan, 2004)
- Competition Authority of Ireland *Competition in Professional Services: Barristers & Solicitors* (Competition Authority, Final Report, 2006)
- Dodd, D. *Statutory Interpretation in Ireland* (Dublin: Tottel, 2008)
- FLAC “Public Interest Law in Ireland – the Reality and the Potential” (FLAC, Dublin: 2006)
- O’Dell ed *Leading Cases of the Twentieth Century* (Roundhall: 2000)

### Web references, journals and other

Leading Irish and International law journals as specified in required and supplemental reading
Legal IT databases featuring in clinical instruction
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Core Legal Skills</td>
</tr>
</tbody>
</table>

URL: http://www.dit.ie/DIT/library/resources/subjects/law/index_prn.html

Subject Databases
BAILII
BAILII provides access to the most comprehensive set of British and Irish primary legal materials. It includes 34 databases covering 6 jurisdictions - Ireland, Northern Ireland, Scotland, Wales and England. BAILII is hosted in Ireland by the law faculty of University College Cork. The databases are derived from a number of sources including published CD-ROMS and feeds by relevant courts, government departments and other organisations.

Business Source Premier
This database offers information in nearly every area of business including management, economics, finance, accounting, international business, and more.

Courts Service of Ireland

### Further Details
To be delivered as a 5 credit module for 2 hours a week over one semester.

Date of Academic Council approval: .............................
Module Authors
Mary Ann Bolger, Kieran Corcoran, Niamh Ann Kelly, Ciarán Moran

Module Description
In this module students are introduced to the history and theory of design. The module will make students aware of the historical and contemporary role of design in their environment and give them a vocabulary for analysing design.

Module aim
The aim of the module is to introduce students to a broad range of designed objects and to help them explore ways of looking at and understanding design in their environment. It will also introduce students to a vocabulary and range of methods that will allow them to describe and analyse designed objects in a variety of media and identify some of the criteria by which we recognise and evaluate design.

Learning Outcomes
The student will be able to:
1. Demonstrate an understanding of the historical and theoretical functions of design
2. Record their observations on designed objects in their environment
3. Research designed objects from history and from their environment
4. Place a designed object in its context in relation to history of design and the development of society
5. Articulate a critical evaluation of selected objects of design

Learning and Teaching Methods
Lectures, Seminars, Student presentations, Site visits, Self-directed learning

Module content
Introduction to the history and theory of design
Introduction to research methodology
History of design from the Second Industrial Revolution to Modernism
Theories of perception, communication and consumption
Introduction to theories specific to visual communication processes

Module Assessment
This module is assessed through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects (critical reviews and presentations) and independent research. The essay assignments and learning portfolio will be assessed on their demonstration of understanding of the topic or object chosen in relation to the history and theory of design and to perspectives drawn from critical theory.

Assessment Criteria
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>30%</td>
</tr>
<tr>
<td>Analysis and Development</td>
<td>25%</td>
</tr>
<tr>
<td>Evaluation and Structure</td>
<td>25%</td>
</tr>
<tr>
<td>Presentation and Referencing</td>
<td>20%</td>
</tr>
</tbody>
</table>
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT1101</td>
<td>Introduction to Design</td>
</tr>
</tbody>
</table>

### Essential Reading
- Forty, Adrian (1986) *Objects of Desire*, Thames and Hudson
- McDermott, Catherine (1992) *Essential Design*, Bloomsbury
- Sparke, Penny (1987) *Design in Co*

### Supplemental Reading
- Townsend, Dabney (2001) *Hume's Aesthetic Theory: Taste and Sentiment, Routledge*

### Web references, journals and other

### Further Details
- 36 hours

Date of Academic Council approval: ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT1102</td>
<td>Critical Theory Design and Contemporary Society</td>
</tr>
</tbody>
</table>

**Module Author(s)**
Mary Ann Boiger, Kieran Corcoran, Niamh Ann Kelly, Ciarán Moran

**Module Description**
In this module students will continue to develop their knowledge and understanding of the history and theory of design. The main emphasis of the module will be upon critical reflection on and analysis of design in contemporary contexts.

**Module Aim**
The aim of this module is to build on and refine the student’s vocabulary, research skills and critical skills in relation to design history and theory. This will allow students to develop competence in the articulation of their thinking and research.

**Learning Outcomes**
The student will be able to

1. Demonstrate an understanding of design in a contemporary context
2. Analyse and present their observations on designed objects in their environment
3. Research and apply relevant theories to design
4. Critically evaluate designed objects
5. Place a designed object in its context in relation to history of design and the development of society

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

**Module content**
Further development of research methodologies
History of design from the Post-World War II period to contemporary design
Theories of perception, communication and consumption
Exploration of theories specific to visual communication (image, type and the digital revolution)

**Module Assessment**
This module is assessed through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects (critical reviews and presentations) and independent research. The essay assignments and learning portfolio will be assessed on their demonstration of understanding of the topic or object chosen in relation to the history and theory of design and to perspectives drawn from critical theory.

**Assessment Criteria**
Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT1102</td>
<td>Critical Theory Design and Contemporary Society</td>
</tr>
</tbody>
</table>

**Essential Reading**
- Bayley, Garner, Sudjic (1986) *Twentieth Century Style and Design*, Thames and Hudson
- Fiell, Charlotte and Peter (2000) *Design of the Twentieth Century*, Taschen
- Lambert, Susan (1993) *Form Follows Function?*, Victoria & Albert Museum
- Meggs, Philip B (c1998) *A history of Graphic Design*, John Wiley & Sons
- Sparke, Penny (1986) *Domestic furniture*, Bell & Hyman

**Supplemental Reading**

**Web references, journals and other**

**Further Details**
- 36 hours

Date of Academic Council approval ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Theory 1.1 Main Periods in Fine Art</td>
</tr>
</tbody>
</table>

**Module authors**  Niamh-Ann Kelly, Ciaran Moran

**Module Description**  Critical Theory 1.1

In this module the learner is brought through specific periods in art in order to sharpen their visual awareness. The learner is informed of the theoretical, socio-political, aesthetic and philosophical environment in which that art was produced. The dynamics and psychology of perception is introduced.

**Module aim**
The aim of this module is to help the learner to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of art from different regions and different periods.

**Learning Outcomes**

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

1. Articulate a viewpoint and a theory on a variety of artistic styles and periods
2. Show an awareness of the origin of specific key artworks and art movements
3. Demonstrate a critical appreciation of a range of artworks and styles
4. Apply a method of investigation and analysis to the study of any artistic period
5. Realise a learning Portfolio

**Learning and Teaching Methods**

Learning and teaching methods for this module may include the following: lectures, seminars, learner presentations, site visits, self-directed learning

**Module content**

Module content will include:

1. An introduction to the history and theory of Fine Art
2. An Introduction to research methodology
3. A thematic presentation of the history of Fine Art from the Renaissance period to contemporary practice
4. An introduction to theories of perception, space and colour
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Theory 1.1 Main Periods in Fine Art</td>
</tr>
</tbody>
</table>

**Module Assessment**
This module is assessed 100% through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects (critical reviews and presentations) and independent research.

**Assessment Criteria and Weighting**
- Research: 30%
- Analysis and Development: 25%
- Evaluation and Structure: 25%
- Presentation and Referencing: 20%

**Learning Hours** Class Contact 42 hours, Independent learning 58 Hours. TOTAL 100 HOURS

**Essential Reading**

**Supplemental Reading**

**Journals**
- Artforum, Art Monthly, Circa, Frieze, Source, Art in America, Flash Art

**Further Details** Class contact 36 hours

Date of Academic Council approval …………………………..
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Theory 1.2 History and Theory of Art</td>
</tr>
</tbody>
</table>

**Module author** Jerome O’Drisceoil, Ciaran Moran, Niamh Ann Kelly

**Module Description** Critical Theory 1.2
History and Theory of Art – Art and Its Applications
This module is designed to explore the changing technological and artistic environment in which the artist operates. This module concentrates on revolutionary 19th and early 20th century changes in art and society, the emergence of the modern city and a new individualism.

**Module aim**
In this module learners will continue to develop their knowledge and understanding of the history and theory of art. The main emphasis of the module will be upon critical reflection on and analysis of art in both historic and contemporary contexts.

**Learning Outcomes**
On successful completion of the module the learner will be able to:

1. Make connections between art and societal change
2. Adopt a more informed position on the role and function of the artist in modern society
3. Consider art in different environments and with different aims
4. Individually assess current thinking and opinions on contemporary as well as historic art practice

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

**Module content**
1. Themed presentation of the history and issues of C19th, C20th and contemporary art, including ideas of romanticism, the avant-garde, the city and the individual
2. Further development of research methodologies
3. Exploration of theories of perception, space and colour
   Introduction to aesthetics

**Module Assessment**
This module is assessed 100% through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects (critical reviews and presentations) and independent research.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Theory 1.2 History and Theory of Art</td>
</tr>
</tbody>
</table>

Assessment Criteria and Weighting

Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%

Essential Reading


Supplemental Reading


Journals

Artforum, Art Monthly, Circa, Frieze, Source, Art in America, Flash Art

Further Details 36 hours

Date of Academic Council approval .........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Approaches to Media</td>
</tr>
</tbody>
</table>

**Module author** Dr Eddie Brennan

**Module Description**
This module introduces students to the key concepts used in critically studying mass media. It explores the three major paradigms that have been applied to studying media effects. The module also examines contrasting approaches to media through the political economy of media and the cultural studies approach. Continuing from this there will be an investigation of how social backgrounds interact with media to create very different patterns of usage and interpretation. The module will conclude by asking how current trends in media may affect audience experiences in the future.

**Module aim**
This module aims to explain media theory using accessible, contemporary examples. This is intended to act as a foundation for an ongoing critical investigation of mass media.

**Learning Outcomes**
On successful completion of the module, a student should have achieved the following. To have:
- Developed knowledge of the main paradigms applied to the study of mass media.
- Learned the basic research skills needed to write a short essay.
- Developed critical thinking; the ability to rationally compare and assess arguments and counter-arguments.
- Begun to develop the style and rigour appropriate to academic writing

**Learning and Teaching Methods**
The module will be delivered primarily through lectures. Approximately half of class time will be dedicated to discussing and debating module material. Essays will provide formative assessment. Essay feedback will allow learners to improve their writing skills. The module requires and encourages a high degree of reading and self-directed learning.

**Module content**
The ‘effects’ of mass media
Media and Ideology
Mass Media and Democracy
The Political Economy Approach to Media: Economic and Cultural Globalisation
The Propaganda Model of Media
Media Production Processes, Form and Content
Reception Analysis: The Active Audience
Television Audiences and Social Class
The Changing Role of Gender in Watching and Making Television
Age and the Audience: Children and the Elderly as Invisible Audiences
The Future of the Television Audience?

**Module Assessment**
This module is evaluated through continuous assessment. This will be an essay of approximately 2,500 words
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Approaches to Media</td>
</tr>
</tbody>
</table>

### Some Recommended Reading


### Journals

- Media, Culture and Society
- New media and society
- European Journal of Communications

### Websites

- www.prwatch.org
- www.fair.org
- www.mediatheory.org.uk
- www.icr.dit.ie
- http://www.counterpunch.org

### Further Details

- The module is delivered over one semester with two contact hours per week (equal to 24 hours)

Date of Academic Council approval .........................
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>None</td>
<td>5</td>
<td></td>
<td>Irish Media History</td>
</tr>
</tbody>
</table>

**Module author:** Stephen Ryan

**Module Description:**
This module offers an overview of the development of the mass media in Ireland. It will include motivations for and influences on the establishment of mass media in Ireland, within their social, cultural and political contexts.

**Module aim:**
The aim of this module is to introduce learners to a range of issues, arguments, themes, policies and events that have helped shape the contemporary Irish media landscape.

**Learning Outcomes:**
On successful completion of this module, the learner should be able to:
- demonstrate a knowledge and understanding of key themes and issues in the development of Irish media
- critically address arguments concerning the Irish media landscape
- contextualise Irish media institutions and content within their social, cultural and political dimensions
- demonstrate the development of their academic research and writing skills.

**Learning and Teaching Methods:**
The module is taught through weekly lectures, including opportunities for class discussion, and the use of video and audio material. Learners are expected to also direct their own learning with appropriate readings, in preparation for project work and examination.

**Module content:**
The early press and political affiliations; post-colonialism; cultural nationalism; Catholicism; nation-building; the post-Civil War era and national unity; Irish language policy; State versus commercial interests; the BBC, Lord Reith and British influence; the Emergency, propaganda and State censorship; television, the 1960s and social and cultural change; the Troubles and censorship and self-censorship; governmental relations; domestic and international competition; globalisation; and new media.

**Module Assessment**
Examination

**Essential Reading:** N/A

**Supplemental Reading:**
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>None</td>
<td>5</td>
<td></td>
<td>Irish Media History</td>
</tr>
</tbody>
</table>

Web references, journals and other:
http://www.rte.ie/about/
http://www.bbc.co.uk/heritage/story/
http://www.icr.dit.ie
http://www.medialive.ie
http://www.ejc.nl/jr/emland/ireland.html

**Further Details:** Two contact hours per week. To be delivered in one semester.

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>None</td>
<td>5</td>
<td>MUSF</td>
<td>Concert Attendance &amp; Criticism</td>
</tr>
</tbody>
</table>

Module Author  Mr Dermot Dunne

Module Description:  This module is designed to introduce students to a deeper understanding and appreciation of a concert experience.

Module Aim  The aim of this module is to:
- encourage attendance/performance at concerts which exhibit a wide variety of musical forms and styles and in which different instrumental/vocal techniques are demonstrated
- to develop and encourage creativity in presentation skills
- to support solo and ensemble performances among the student body
- to instruct students how to use library and web facilities to source material pertinent to a concert, specifically for the purposes of criticism and appraisal

Learning Outcomes  On completion of this module, the learner will be able to:
- evaluate the merits of a given performance.
- give a short presentation on a topic related to a concert experience.
- compile and introduce a short, balanced recital programme.
- use library and web facilities effectively to source information.

Learning and Teaching Methods  This module is taught through weekly lectures, discussion and analysis and attendance at concerts.

Module Content  As devised by the lecturer in relation to scheduled concerts and events at DIT and throughout the city of Dublin.

Module Assessment  Continuous Assessment: 100%
Two written assignments or presentations to be submitted on completion of this element, The assignments will be assessed on
- the learner’s ability to evaluate the merits of a performance
- presentation skills
- research and methodology

Essential Reading  Bennett, Roy Enjoying Music books 1,2,3.

Further Details  To be delivered one hour per week as a year-long module (24 hours).

Date of Academic Council approval.................................
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSF</td>
<td>History, Form &amp; Analysis</td>
</tr>
</tbody>
</table>

**Module Author** Mr Dermot Dunne

**Module Description**
A preliminary review of music from 1700 to 1900

**Module Aim**
The aim of this module is to introduce the learner to significant composers and landmark compositions of this period. Students will also be introduced to the standard musical forms and familiar ensemble groupings of the period.

**Learning Outcomes**
On completion of this module, the learner will be able to:
- differentiate between different genres of the indicated period
- demonstrate an awareness of the common musical ensembles of the period, and the development of the orchestra during the period
- demonstrate a knowledge of the standard musical forms of the period (Rondo, Sonata, Minuet & Trio, Binary/Ternary structures, Theme & Variation etc.)
- be able to analyse a short printed score (or extract) under headings of form and instrumentation
- use the skills to inform their own performance studies
- be able to use effectively the library facilities on site and elsewhere
- write a short paper in a cohesive and logical manner including acknowledgement of sources

**Learning and Teaching Methods**
Lectures, class discussion, listening and score-reading exercises. Students participate in group work, presentations, independent listening and reading.

**Module Content**
A selection from the printed scores of the principal composers of 1700-1900 and recordings of such works will form the basis of this module’s content. The emphasis will be, where appropriate, on the exploration of popular and familiar works from the period in an effort to consolidate and structure the students existing knowledge of music history.

**Module Assessment**
Continuous assessment: 40%
Continuous assessment will consist of two written assignments in class and four written assignments undertaken outside of class.

Examination: 60%
Examination will usually require candidates to answer three questions on topics covered during the module.
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSF</td>
<td>History, Form &amp; Analysis</td>
</tr>
</tbody>
</table>

**Essential Reading**

**Supplemental Reading**

**Further Details**
To be delivered one hour per week as a year-long module (24 hours).

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

---

61
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG1506</td>
<td>Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music</td>
</tr>
</tbody>
</table>

**Module authors**
- Unit A Introduction to Music Technology Mr Shigeto Wada
- Unit B Introduction to Irish Traditional Music Dr Marian Deasy

**Module Description**
- **Unit A Introduction to Music Technology**
  The unit introduces the student to the use of computer technology through creative activity.
- **Unit B Introduction to Irish Traditional Music**

**Module aim**
The aim of this module is to
- **Unit A Introduction to Music Technology**
  - introduce and develop fundamental skills in computer technology
  - introduce specific computer knowledge required in musical composition
  - provide basic knowledge in computer programming.
  - develop practical but essential computer skills through the creation of a website and a musical composition.
- **Unit B Introduction to Irish Traditional Music**
  - provide students with an introduction to the various aspects of Irish traditional music from the sixteenth century to the present day.

**Learning Outcomes**
On completion of this module, the learner will be able to:
- **Unit A Introduction to Music Technology**
  - use supportive technologies to enhance music study e.g. Sibelius, Aural training programmes
  - demonstrate knowledge in computing which is applicable to major computer systems
  - create a basic computer source code, such as a web site written in XHTML and CSS.
  - use the Internet for study in terms of information resources
  - create a short musical composition with the aid of computer technology.
- **Unit B Introduction to Irish Traditional Music**
  - describe the historical and social background to the music
  - differentiate between various types of dances and songs
  - identify various vocal and instrumental styles, and methods of variation
  - describe and evaluate nineteenth-collecting and editing

**Learning and Teaching Methods**
- **Unit A Introduction to Music Technology**
  This unit is taught by a combination of lecture and laboratory supervision
- **Unit B Introduction to Irish Traditional Music**
  This unit is taught through weekly lectures, discussion and analysis
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG1506</td>
<td>Introductory Module</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A Introduction to Music Technology</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B Introduction to Irish Traditional Music</td>
</tr>
</tbody>
</table>

Module content

Unit A Introduction to Music Technology

**Course work 1**
- Basic computer skills
- Create website
Use of educational application programmes such as Sibelius

**Course work 2**
- Musical composition
- Utilisation of digital audio editing skills

Unit B Introduction to Irish Traditional Music

- Bardic tradition
- Harping tradition: origins and development of the harp; early harpers and their music; O’Carolan and his music; the decline of the tradition and the Granard and Belfast Harp Festivals; the harp today.
- General survey of other traditional instruments: uilleann pipes, fiddle, flute, tin-whistle, concertina, melodeon, accordion and bodhrán.
- Dance tradition: early dances; the Dancing Master; dances today – their origin and structure.
- Song tradition: sean-nós – ornamentation and regional styles; laments; religious songs; love-songs; ballads; occupational tunes.
- Nineteenth-century collecting and editing: E. Bunting; G. Petrie; P.W. Joyce.

Module Assessment

**Unit A Introduction to Music Technology**

**Assessment 100%**
Two written assignments 75%: submission of a website and a composition. Course work will form 25% of the assessment.

**Assessment Criteria**

**Course work 1: Website**
- Validity of product
- Content design and management
- Integration of knowledge and skills

**Course work 2: Musical composition**
- Quality of sound
- Quality of composition

**Unit B Introduction to Irish Traditional Music**

**Assessment 100%**
One written assignment to be submitted on completion of this unit using the following criteria: research and methodology, presentation skills.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG1506</td>
<td>Introductory Module Unit A Introduction to Music Technology Unit B Introduction to Irish Traditional Music</td>
</tr>
</tbody>
</table>

**Essential Reading**

**Unit A Introduction to Music Technology**

Current articles will be recommended by the lecturer as appropriate

**Web references**

http://www.w3.org/
http://www.w3schools.org
http://validator.w3.org
http://ariada.uea.ac.uk/
http://sara.uea.ac.uk

If available, PFD manual will be installed on the computers

**Unit B Introduction to Irish Traditional Music**

Breathnach, Breandán: *Folk Music and Dances of Ireland* (Dublin and Cork: Mercier Press 1977)


O’ Sullivan, Donal: *Irish Folk Music Song and Dance* (Cork: Mercier Press, 1952)


**Supplemental Reading**


Bunting, Edward: *The Ancient Music of Ireland* (Dublin, 1840)

Joyce, Patrick W.: *Old Irish Folk Music and Songs* (Dublin: Hodges, Figgis & Co. Ltd, 1909)

Petrie, George: *Ancient Music of Ireland* (Dublin, 1855)

Petrie, George: *Music of Ireland* (Dublin, 1882)


Yeats, Grainne: *Féile na gCruitiri – The Belfast Harp Festival, 1792* (Dublin: Gael Linn, 1980)

**Further Details**

**Unit A Introduction to Music Technology**

To be hosted by the Music Technology Centre, the supplemental examination will take the form of a project to be completed before September in the relevant year

**Unit B Introduction to Irish Traditional Music**

Duration of Module: 1 semester

One hour per week over two semesters (24 hours)

Date of Academic Council approval ……………………………
## Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
</table>

| 5 | MUSG1600 | Ensemble |

## Module author
Mr Ciarán O Connell.

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

## Ensemble Title Contact Time ECTS credits
- DIT Symphony Orchestra 2 hours 5
- DIT Traditional Ensemble 2 hours
- DIT Wind Ensemble 2 hours
- DIT Choral Society 2 hours

## Module aim
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 Outcomes
On completion of this module, the learner will have:
- consolidated instrumental/vocal skills acquired in the individual lesson and through continuous individual practice
- acquired the skills of ensemble participation within the relevant discipline
- acquired knowledge of repertoire of relevant ensemble, stylistic awareness and artistic expertise necessary to perform in professional ensembles.
- an awareness of the elements pertaining to professional behaviour in rehearsal and performance

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

## Module content
Repertoire chosen by the Director of each Ensemble to be prepared for public performance.

## Module Assessment
This module is assessed through attendance and participation at rehearsals in which context students are expected to demonstrate professional behaviour.

## Further Details
This is a year-long module with a contact time of 2 hours per week (48 hours in total).

Date of Academic Council approval .............................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Analysis 1</td>
</tr>
</tbody>
</table>

School Conservatory of Music and Drama

Module Author Peter McDermott

Module Description This module introduces the learner to analytical discourses about drama and performance.

Module aims
1. To introduce the learner to critical thinking with particular regard to practices of representation in drama and performance.
2. To introduce the learner to academic writing on drama and performance
3. To offer examples of integration of academic criticism in analytical writing.
4. To encourage theatre-going through theatre visits

Learning Outcomes
On completion of this module the learner will be able to . . .
1. Engage critically with practices of representation in drama and performance.
2. Begin to address the integration of academic criticism in their own analytical writing.
3. Address issues of drama and performance arising from theatre visits.

Learning and Teaching Methods
Lecture, seminar and theatre visits.

Module content
1. Selection of contrasting productions, plays and/or performances appropriate to critical inquiry. The selection should include both examples that uphold current theatrical and performance conventions and those that challenge them. The former may include naturalistic theatre (Ibsen, Miller et al) and even media-based performance such as TV ads to develop the learner’s critical approach to more familiar forms of representation. Examples of unconventional performance may include Brecht, Beckett et al and innovative productions in Dublin, including the Theatre Festival.
2. Distinguishing between denotation (description), connotation and wider cultural significance when critiquing drama and performance.
3. Critical theory appropriate to selected productions, plays and performances.

Module Assessment
1. Short, written analysis of selected play(s) or productions(s) – 100%
Assessment 1 will measure the learner’s achievement in outcomes 1, 2 and 3

Grade or Mark
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Analysis 1</td>
</tr>
</tbody>
</table>

**Essential Reading**
Brook, Peter. The Empty Space (Penguin, 1990)

**Recommended Reading**
Crème, Phyllis and Mary R. Lea. Writing at University: A Guide for Learners (Open UP, 1997).

**Supplemental Reading**
Web references, journals and other

**Further Details**
To be taught for 1.5 hours per week over one semester. The lecture portion of this course can accommodate larger numbers, up to 40 given present resources. Numbers more limited in seminars.

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Analysis 2</td>
</tr>
</tbody>
</table>

School Conservatory of Music and Drama

Module Author Peter McDermott

Module Description
This module develops the learner’s ability to think and write analytically about drama and performance.

Module aims
1. To develop the learner’s critical thinking with particular regard to practices of representation in drama and performance.
2. To broaden the learner’s understanding of academic writing on drama and performance.
3. To develop the learner’s ability to integrate academic criticism in analytical writing.
4. To encourage the learner to articulate the cultural significance of drama and performance.

Learning Outcomes On completion of this module the learner will be able to . . .
1. Engage critically with practices of representation in drama and performance.
2. Integrate academic criticism in their own analytical writing.
3. Articulate the cultural significance of the drama and performances in which they have engaged.

Learning and Teaching Methods
Lecture, seminar and theatre visits.

Module content
1. Selection of contrasting productions, plays and/or performances appropriate to critical inquiry. The selection should emphasise canonised texts that address critical discourses such as dramatic theory, gender theory, materialist philosophy, postcolonial discourses, et al.
2. Critical theory appropriate to selected plays and performances.
3. Performances scheduled in Irish venues during the running of the module.

Module Assessment
1. Essay – 100%
Assessment 1 will measure the learner’s achievement in outcomes 1, 2 and 3

Grade or Mark
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Analysis 2</td>
</tr>
</tbody>
</table>

### Essential Reading

### Recommended Reading
- Sophocles. Oedipus the King
- Aristotle. Poetics
- Shakespeare, William. The Tempest
- Ibsen, Henrik. A Doll’s House
- Brecht, Bertolt. Mother Courage and Her Children
- Miller, Arthur. All My Sons

### Supplemental Reading
Crème, Phyllis and Mary R. Lea. Writing at University: A Guide for Learners (Open UP, 1997).
Brook, Peter. The Empty Space (Penguin, 1990)

### Further Details
To be taught for 1.5 hours per week over one semester. The lecture portion of this course can accommodate larger numbers, up to 40 given present resources. Numbers more limited in seminars.

Date of Academic Council approval .........................
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th><strong>Pre-Requisite Modules code(s)</strong></th>
<th><strong>Co-Requisite Modules code(s)</strong></th>
<th><strong>ECTS Credits</strong></th>
<th><strong>Module Code</strong></th>
<th><strong>Module Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>Irish Cultural Studies 1</td>
<td></td>
</tr>
</tbody>
</table>

**Module author** Dr. Siobhan Ni Laoire.

**Module Description**
This module is designed to introduce the students to aspects of Irish culture and identity, including literature, history, the arts, contemporary society and creative media.

**Module aim**
The aim of this module is:

- to familiarise students with aspects of Irish culture
- to help students to develop an awareness of the cultural and social differences between Ireland and their countries of origin.
- to enable students to experience, interpret and participate in elements of contemporary culture in Ireland
- to encourage students to observe and identify elements of Irish culture as they are represented in their daily lives in Ireland

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

- identify key aspects of Irish culture
- compare and contrast aspects of Irish cultural and social life with that of their own countries
- demonstrate through essay-writing their familiarity with specific topics
- carry out independent research on specific topics of their choice

**Learning and Teaching Methods**
When designing the module, tutors should consider the variety of learning methods, which may be used to achieve the module learning outcomes. This section should state these processes for the module. For example: lectures, discussion, role-play, case study, problem-solving exercises, video, film, work-based learning, readings, project work, self-directed learning, dissertation, computer-based learning, ODL, correspondence, or a combination of methods.

- lectures
- tutorials
- guest lecturers and performers
- visits and field trips
- compiling folders
- writing essays
- presentations
## Dublin Institute of Technology

### Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
</table>

### Module content

Description of syllabus content covered in module:

**Syllabus**

Irish Cultural Studies I

- modern Irish Literature in English
- modern Irish literature in Irish (in translation)
- representations of Irish Identity
- ancient Ireland
- Ireland in later periods
- aspects of contemporary life and culture
- cultural comparisons

### Module Assessment

<table>
<thead>
<tr>
<th>Assessment Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Oral presentation</td>
<td>40%</td>
</tr>
<tr>
<td>Written project</td>
<td>40%</td>
</tr>
</tbody>
</table>

### Essential Reading

Selected extracts from:


### Supplemental Reading


### Further Details

Module to be delivered in Semester 1 for 2 hours per week (24 hours)

Minimum number of students: 15

Date of Academic Council approval: ..........
## Module Description:
This module introduces the learners to the target language and its culture.

### Module aim:
The aim of this module is to
- 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:
On completion of this module, the learners will be able to
- follow speech which is slow and carefully articulated
- understand short and simple texts relating to everyday situations
- communicate in the target language at a basic level
- write short simple texts containing the highest frequency vocabulary
- demonstrate an awareness of the culture in the countries of the target language
- approach language learning more independently

### Learning and Teaching Methods:
- interactive lectures
- self-directed learning
- role-plays
- class discussion
- use of multimedia

### Module content:
- 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

### Module Assessment:
- written examination: 50%
- oral examination: 30%
- continuous assessment: 20%

Re-assessment: written examination at 100%
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Language &amp; Culture 1. French/German/Italian/Spanish or Russian</td>
</tr>
</tbody>
</table>

**Essential Reading**

German

Videos / Films
"L'Auberge Espagnol. Barcelona für ein Jahr." (Deutsche Fassung)
"The Edukators"
"Das Leben ist eine Baustelle"

Websites:
www.germany-opportunities.de
www.daad.de
www.studieren.de
www.young-germany.de
www.yahoo.de/nachrichten
www.youtube.de
www.spiegel.de
www.sueddeutsche.de

Reading List (SPANISH)

Essential Reading:
Recommended readings
Web References, Journals etc:
http://www.spainselecta.com/ (Guía de empresas en España)
www.elpais.com (Sección Economía)
www.eleconomista.com (Revista de economía on-line)

Reading list for German:
Supplemental Reading
Web references, journals and other:
- Discover Germany, German online activities on the DIT eLearning platform Webcourses
- www.bbc.co.uk/languages


Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Language &amp; Culture 1. French/German/Italian/Spanish or Russian</td>
</tr>
</tbody>
</table>

Reading list for Russian:
Web Sites:
In English:
www.themoscowtimes.com
www.sptimes.ru/
www.russiaprofile.org

Further Details:
- Year-long module
- Interactive class: 72 hours
- Self-study: 128 hours

Exit level corresponds to level A1 Lower of the Common European Framework of Reference for Languages (CEFR)

Date of Academic Council approval .................................
Dublin Institute of Technology

**Module Title:** Culture and Society 1: French/German/Spanish

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Culture and Society 1: French/German/Spanish</td>
</tr>
</tbody>
</table>

**Module authors:** School Team

**Module Description:** This module is structured around student understanding of FL culture while developing their language and intercultural competencies. The module provides students with an understanding and awareness of social customs and practices in target-language countries and seeks to improve student survival skills while on trips and short stays in FL countries.

(Post-Leaving Certificate entry level)

**Module aims:**

The aims of this module are:
- to stimulate students’ curiosity about FL cultures, to familiarise them with key cultural and social issues in FL countries and to develop their awareness of cultural differences in general.
- to enhance students’ written and oral skills as required for language production; presentation, discussion, summary etc.
- to make students phonetically accurate

**Learning Outcomes:**

On completion of this module, the learner will be able to:
- demonstrate awareness of cultural differences, particularly with regard to the social customs, habits and lifestyles in the FL culture
- demonstrate their ability to access, process and present information on FL countries and cultures in a formal and structured manner and communicate effectively in the target language on a variety of topics
- demonstrate satisfactory comprehension of factual or argumentative FL texts that address social, topical or cultural matters
- to discuss freely aspects of FL culture

**Module content:**

(a) Introduction to the social customs and habits of FL cultures through analysis and discussion of a variety of texts and media
(b) Introduction to the issues, questions and cross-cultural understanding likely to arise while travelling in the FL country.
(c) Issues of cultural and historical importance in FL countries – including, for example, geography, history, politics and media-arts - through analysis of a variety of texts and media
(d) Communication and presentation of factual information and argument
(e) Phonetics and pronunciation

**Learning and Teaching Methods:**

Interactive lectures, self-directed learning, class discussion, use of multimedia.

**Module Assessment**

Assessment: 40%
End-of-year-exam: 60% (ORAL)

Re-Assessment: Oral exam: 100%
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Culture and Society 1: French/German/Spanish</td>
</tr>
</tbody>
</table>

### Essential Reading

**German**


**Videos / Films**

"L'Auberge Espagnol. Barcelona für ein Jahr." (Deutsche Fassung)

"The Educators"

" Das Leben ist eine Baustelle"

**Websites:**

- www.germany-opportunities.de
- www.daad.de
- www.studieren.de
- www.young-germany.de
- www.yahoo.de/nachrichten
- www.youtube.de
- www.spiegel.de
- www.sueddeutsche.de

### Reading List (SPANISH)

**Essential Reading:**


**Web References, Journals etc:**

- http://www.spainselecta.com/ (Guía de empresas en España)
- www.elpais.com (Sección Economía)
- www.eleconomista.com (Revista de economía on-line)

**Reading list for German:**

**Supplemental Reading**

**Web references, journals and other:**

- Discover Germany, German online activities on the DIT eLearning platform Webcourses
- www.bbc.co.uk/languages

**Reading list for Russian:**

**Web Sites:**

In English:

- www.themoscowtimes.com
- www.sptimes.ru/
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Culture and Society 1: French/German/Spanish</td>
</tr>
</tbody>
</table>

www.russiaprofile.org

Reading list for Spanish:
Recommended readings
CENTRO VIRTUAL CERVANTES: Página web DidactiRed – Didactiteca:
http://cvc.cervantes.es/aula/didactired/didactiteca/.

Further Details: Year-long module, 3 hours per week

Common European Framework of Reference for Languages: A2-B1 minimum exit level

Date of Academic Council approval ........................................
YEAR 2

Core Modules
- Cultural Industries (10 credits)
- Employment Law (10 credits)
- Marketing (10 credits)
- Project Management (5 credits)
- Introduction to PR Skills (5 credits)

4 modules from the following 5 credit list (20 credits)

**Art & Design**
- Critical Theory 2.3: Language and Communication 1
- Modernism in Design 2
- Critical Theory 2.4: Language and Communication 2

**Media**
- Audiences
- European Politics and Society
- Critical Perspectives on Popular Culture
- Modernism in Design 1

**Music and Drama**
- History of Music 1
- The Instrumental Tradition
- Stylistic and Socio-Historic Issues in Irish Traditional Music
- Studies in Irish Traditional Music
- Irish Drama and Modernism
- Renaissance to Romance

**Languages**
- Language & Culture 2: German/Italian/ Spanish or Russian
- Social and Professional Communication 1: French/German/Spanish
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>Cultural Industries</td>
<td></td>
</tr>
</tbody>
</table>

**Module authors:** E. Brennan and K. Corcoran

**Module Description**
The module will examine the evolution of the creative and cultural industry sector from the 1980’s to the present day. It will provide a detailed overview of the way the creative and cultural industries have moved closer to the centre of economic activity in most countries and will plot the complex pattern of change and continuity in the sector over that last 30 years.

**Module Aim**
The aim of the module is to provide a detailed overview of the evolution of the creative and cultural industries sector since 1980 and to examine the main approaches to understanding the distinctive features of this sector.

**Learning Outcomes**
On completion of this module students will be able to

- Demonstrate a knowledge and understanding of the key milestones in the evolution of Cultural and Creative Industries.
- Demonstrate a knowledge and understanding of the distinctive features of the Creative and Cultural industries sector.
- Identify the principle trends in cultural production in the 21st century.
- Explain the relationship of the sector to the wider sphere of economic and social activity.

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

**Module content**
1. The transition from industrial to post industrial information society.
2. Forms of Cultural Production
3. Mapping the Cultural Industries
4. Florida’s theory of Creative Classes
5. The Emergent Phenomenon of Creative Cities
6. Creative Industries and Globalisation
7. New Social Media and Creative Industries.

**Module Assessment**
This module will be assessed through the production of written submissions and a written examination.

**Reading List**
3. Pink, T. A Whole New Mind: Moving from the Information Age to the
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Cultural Industries</td>
</tr>
</tbody>
</table>

- Conceptual Age, Riverhead, 2005
- Florida, R. Cities and the Creative Class, Routledge, 2004

**Further Details** 48 hours

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Employment Law</td>
</tr>
</tbody>
</table>

**Module Authors** Niall Neligan and Fergus Ryan

**Module Description**
A thorough appreciation of Employment Law is crucial to the effective management of any multi-person organisation. This module serves to equip the student with knowledge and understanding of the core principles, concepts and rules of Irish Employment Law, with particular reference to the statutory framework under which the employer-employee relationship is regulate and to the role of the manager as employer or employer’s agent.

**Module Aim**
The core aim of this module is to assist students in identifying best model practices in relation to matters of employment and industrial relations as they affect the modern working environment. This module seeks to examine the key features of Irish and European Union law applying to the Employer/Employee relationship, the legal implications of that relationship, the contractual obligations and the duties and liabilities in tort arising between Employer and Employee as well as the range of statutory rights and duties that apply to this relationship. It aims to equip students with a comprehensive understanding of Irish Employment Law, with particular reference to the role of the manager as employer. Amongst other things, the module will scrutinise the influence of Ireland’s membership of the European Union and the particular relevance of the Constitution of Ireland to employment law. The module will also focus on the law applicable to the conduct of industrial relations and the resolution of workplace disputes, as well as the law applicable to the termination of employment.

The aims of the course include
- To provide a critical understanding of the key elements of Employment Law
- To provide an intensive course of study in several aspects of Employment Law,
- To encourage students to develop methods of independent research and enquiry and to have recourse to primary source materials,
- To give students an appreciation of how historical, social and economic factors bring about and alter legal rules.
- To give students an awareness of recent case law and an understanding of how it can be applied in practice.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Employment Law</td>
</tr>
</tbody>
</table>

**Learning Outcomes**

On completion of this module, the learner will (amongst other things) be able to:

- Identify and critique the conceptual basis for Employment Law.
- Explain and critique the difference between a contract of service and a contract for services.
- Critically assess a contract of employment to ensure it complies with statutory obligations.
- Identify and critically interpret the express and implied terms of the contract of employment.
- Distinguish between wrongful dismissal and unfair dismissal.
- Identify and critically apply the statutory rights and obligations of employers and employees.
- Identify and comment critically upon the main aspects of the law relating to the transfer of undertakings.
- Recognise trends and identify problems regarding the effective implementation of employment equality law.
- Demonstrate a thorough and critically informed understanding of the legal framework governing industrial relations, and in particular the role and functions of trade unions therein.

At the conclusion of the module students should also be able to:

- Recognise legal issues in a given fact pattern,
- Apply legal rules and principles to the relevant facts,
- Comment upon the likely outcome of the application of law to facts,
- Appraise the reasons for and the background to the several rules and doctrines of contemporary employment law,
- Locate available and relevant sources and materials to assist in the solution to legal problems.

**Learning and Teaching Methods**

Class contact hours will total approximately 28 hours (including 24 hours of lectures and 4 hours of tutorials, plus at least 72 hours of independent learning).

This module will comprise a series of lectures, held over two semesters, combined with independent learning requirements. Students will be required to carry out independent research of legal topics, and may be requested to make class presentations on certain elements of the module. In-class problem solving exercises will be incorporated into the lecture schedule. Problem questions are simulated and distorted examples of “real life” cases are posed. Tutorials may also be provided. As part of this module, students may be required to undertake a court or tribunal visit, followed by a written report of each student’s experience. Students may also participate in problem solving exercises in class.

**Module Content**

Unit 1: Employment Contracts
Unit 2: Institutions & the Presentation of Cases
Unit 3: Protective Legislation
Unit 4: Termination of the Employment Contract
Unit 5: Employment Equality Law
Unit 6: Workplace Health and Safety (Selected Issues)
Unit 8: Industrial Relations and the Law
Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS Credits | Module Code | Module Title
--- | --- | --- | --- | ---
 | | | 10 | | Employment Law

**Module Assessment**

This module will be assessed by a combination of continuous assessment and end-of-semester examinations as follows: with continuous assessment counting for 30% of the final mark and an end-of-session exam counting for 70% of the final mark. Examinations may comprise unseen and seen questions, with a mixture of problem questions (requiring a legal solution to an unseen hypothetical fact scenario) and essay style questions. Continuous assessment may, at the lecturer’s discretion, comprise group projects and/or court reports (whereby students will be required to attend a court case and write a brief report on their experience.) Assessment will be made on the basis of a student’s demonstrated ability to analyse and comment upon the important principles of and developments in the area of law covered by this module.

**Essential Reading**


**Recommended Supplementary Texts**


Cox and Eardly, *Annual Review of Employment Law* (Dublin: Firstlaw, various years)


Eardly, J., *Bullying and Stress in the Workplace* (First Law 2002)

Eardly, J., *Sex Discrimination at Work* (First Law 2004)


Kerr, *Irish Employment Legislation* (Dublin: Thomson Round Hall, 2005 (looseleaf with updates)


Stewart and Dunleavy, *Compensation on Dismissal: Employment Law and Practice*, (Dublin: Firstlaw)


**Journals**


**Further Details** 2 hours per week over two semesters (48 hours)

Date of Academic Council approval ................................
# Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Cultural Project Management</td>
</tr>
</tbody>
</table>

**Module Title**: Cultural Project Management

**Module Description**
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.

**Module Aim**:
The aim of the module is to provide students with a range of project management, planning and control techniques which will be applicable to the development and running of projects in the creative and cultural sector.

**Learning Outcomes**
On completion the Student 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.

**Module Content**
- 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

**Reading List**
The Practice of Project Management Frigenti, E and D. Comminos Kogan Page, 2002
Strategic Business Planning Reading, C. Kogan Page, 2002

**Learning and Teaching Methods**:
Lectures, guest speakers and individual tutorials with student presentations

**Assessment Methods**:
Students will be assessed on the production of a written assignment and a group presentation

**Further Details**
2 hours per week per semester (24 hours)

Date of Academic Council approval ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>Introduction to PR Skills</td>
<td></td>
</tr>
</tbody>
</table>

**Module Title** Introduction to PR Skills

**Module Description**
This module introduces the student to a selection of written communications, which are necessary for and appropriate to public relations practice in the creative and cultural industry sector. It addresses the main forms of public relations expression such as press releases and business reports through instruction, practical exercises and case studies.

**Module Aims**
The aim of this module is to develop in students a level of professional competence in the skill of writing in the context of public relations and to ensure that students have a competence in English grammar, syntax, usage, and style to allow them to achieve this competence.

**Learning Outcomes**
The student will have a critical awareness of the principles of good journalistic writing and be able to demonstrate competence in writing press releases, speeches and business reports.

**Learning and Teaching Methods**
Formal lectures, class and home projects, research, case studies, workshops, projects, critical analysis, practical interviews and class discussions.

**Module Content**
- Public Relations Writing
- Introduction to public relations writing
- Differentiation of good writing from bad writing
- News stories, headlines, captions and editorial skills
- Feature articles and Press invitations
- Journalistic Interviews
- Speeches

**Assessment Methods**
Students will be assessed through the production of a written assignment which will be a practical exercise in producing a press release for a cultural event of their choice.

**Reading List**
- Foster, J. Effective Writing Skills for Public Relations, Kogan, 2001

**Further Details** 2 hours per week per semester (24 hours)

Date of Academic Council approval ..........................
# Dublin Institute of Technology

## Pre-Requisite Modules code(s)

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Marketing</td>
</tr>
</tbody>
</table>

### Module author
Laura Cuddihy

### Module Description
All organisations, whether commercial or not-for-profit, depend on marketing to understand and address the requirements of customers, and also to facilitate a proactive approach to a competitive marketplace. This module provides students with a comprehensive grounding in the core marketing concepts, theories and principles most relevant to the student’s future development of marketing strategies and the implementation of marketing practice.

### Module aim
The aim of this module is to develop in students a critical understanding and appreciation of the role that marketing can play, specifically in the organisation-customer interface and more broadly, in society.

### Learning Outcomes
**On successful completion of this module, the learner will:**
- Have an understanding of the fundamentals of marketing and the tenets of marketing as a business philosophy.
- Understand the business environment and how it may impact on an organisation.
- Be able to take a consumer perspective of the marketing experience delivered.
- Appreciate the role and relevance of market research in marketing.
- Have explored the elements of the marketing mix, their functions and their applications.
- Have developed a critical understanding of the ethical and social responsibility issues which arise in marketing.
- Be able to undertake the task of writing a marketing plan.

### Learning and Teaching Methods
This module is delivered primarily through a series of lectures during which student participation will be actively encouraged. Guest lecturers will be used to develop students understanding of current marketing practice. Lecture notes will be available prior to the lectures via the module intranet in order to enhance student self-directed learning possibilities. Mini case studies will be utilised to engender discussion and illustrate real time marketing issues. Group learning will also be facilitated through the guided preparation of a marketing plan. The module will also have an embedded Information Literacy programme delivered by DIT Business Faculty librarians in conjunction with the module deliverer.

### Module Content
- Defining Marketing: Historical development of marketing; The marketing concept, selling and production orientations; Introduction to marketing planning and strategy issues; Marketing in consumer, business-to-business, service, non-profit and international companies.
- Locating Marketing: Environmental scanning and analysis; Political and legal forces; Regulatory forces; Technological forces; Economic and Competitive forces. The importance of understanding the environment in a local and international marketing context.
- Focusing Marketing: Segmentation, Targeting and Positioning: Defining markets; Approaches to identifying target markets; Introduction to market segmentation bases; Tribal marketing. The process of segmentation, targeting and positioning.
- Marketing & Buying Behaviour: Consumer and Organisational buying decision processes. Factors influencing the buying decision process.
- The Product Dimension: Classifying products; Product characteristics; Managing the product element; Introduction to new product development processes; Branding – brand equity, brand culture. Packaging.
- The Distribution Dimension: Role and patterns of distribution; Role, function and selection of intermediaries in domestic and international markets; Retailing and wholesaling; Physical & virtual distribution.
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Marketing</td>
</tr>
</tbody>
</table>

- **The Promotion Dimension**: Integrated Marketing Communications. Role of promotion; The communications process. Elements of the promotion mix - Personal selling, Sales promotion, Advertising and Public Relations. Sponsorship.
- **The Pricing Dimension**: Role of pricing; Methods of setting prices; Factors affecting pricing decisions.
- **Marketing Information**: Introduction to market research and its role in marketing; The market research process; marketing information systems.
- **Marketing Applications**: Application of marketing concepts and techniques to Business-to-business, Services and Non-Profit Concerns. Relationship marketing and customer delivered value.
- **Marketing and Society**: Marketing ethics. The concept of social responsibility. Ethical decision-making processes

### Module Assessment

- Mid-year (January) individual examination 15%,
- Group Marketing Plan (March) 30%,
- End of Year (May) examination 55%.

### Further Details

- **Two hours per week over two semesters (48 hours)**

Date of Academic Council approval ..........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT2101</td>
<td>Critical Theory</td>
</tr>
</tbody>
</table>

**Module Author(s)**
Mary Ann Bolger, Kieran Corcoran, Niamh Ann Kelly, Ciarán Moran

**Module Description**
In this module students will focus on key issues in the history and theory of early modernist design and theories of Modernity.

**Module aim**
The aim of this module is to provide students with an in-depth understanding of early modernist design. It will also give students the critical tools to formulate a deeper analysis of design, through exposure to different theoretical perspectives and structures.

**Learning Outcomes**
The student will be able to
1. Demonstrate an informed understanding of early modernist design
2. Demonstrate ability and initiative in conducting both historical and theoretical research
3. Produce and present a critical independent analysis and evaluation of design
4. Demonstrate an ability to engage with theoretical concepts and use these concepts to examine design

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

**Module content**
An in-depth study of the history and theory of early modernist design. The student also chooses one of the following seminar courses:
- Theories of the Self and Strategies of Creativity
- Modernity and Utopian Ideologies
- Narrative in Visual Media
- Society, Culture and Gender Construction

**Module Assessment**
This module is assessed through the production of written submissions and learning portfolios. The written submission will be a themed essay and will be assessed on the critical understanding of modernist design and integration of historical and theoretical research shown by the student. The learning portfolios will include set projects and independent research. They will be assessed on the understanding of modernist design shown and the student’s ability to engage with theoretical concepts and use these to critically evaluate the elements of modernist design selected in the portfolio.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT2101</td>
<td>Critical Theory</td>
</tr>
</tbody>
</table>

MODERNISM IN DESIGN 1

Assessment Criteria

- Research: 30%
- Analysis and Development: 30%
- Evaluation and Structure: 30%
- Presentation and Referencing: 10%

Essential Reading

Caws (Ed), Mary Ann (2001) *Manifesto: a century of isms*, University of Nebraska Press
Cumming E. and Kaplan (c1991) *W The Arts and Crafts Movement*, Thames and Hudson
Heller Steven & Fili, Louise, (1994) *Dutch moderne: graphic design from De Stijl to deco*, Chronicle Books
White, Michael (2003) *De Stijl and Dutch modernism*, Manchester University Press
Whitford, Frank (1984) *Bauhaus*, Thames and Hudson

Supplemental Reading

Fiske, John (1989) *Understanding Popular Culture*, Unwin Hyman
Hall, Stuart (1997) *Representation: cultural representations and signifyng practices*, SAGE
Williamson, Judith (1978) *Decoding Advertisements*, Calder and Boyars
Wolfe, Tom (1983) *From Bauhaus to Our House*, Abacus

Web references, journals and other


Further Details

3 hours per week for one semester.

Date of Academic Council approval: .........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT2102</td>
<td>Critical Theory MODERNISM IN DESIGN 2</td>
</tr>
</tbody>
</table>

**Module Author(s)**
Mary Ann Bolger, Kieran Corcoran, Niamh Ann Kelly, Ciarán Moran

**Module Description**
In this module students will focus on key issues in the history and theory of late modernist design and theories of Modernity.

**Module aim**
The aim of this module is to provide students with an in-depth understanding of late modernist design. It will also give students the critical tools to formulate a deeper analysis of design, through exposure to different theoretical perspectives and structures.

**Learning Outcomes**
On completion of this module, the student will be able to:
1. demonstrate an informed understanding of late modernist design
2. demonstrate ability and initiative in conducting both historical and theoretical research
3. produce and present a critical independent analysis and evaluation of design
4. demonstrate an ability to engage with theoretical concepts and use these concepts to examine design.

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

**Module content**
An in-depth study of the history and theory of late modernist design
The student also chooses one of the following seminar courses:
- Theories of the Self and Strategies of Creativity
- Modernity and Utopian Ideologies
- Narrative in Visual Media
- Society, Culture and Gender Construction

**Module Assessment**
This module is assessed through the production of written submissions and learning portfolios. The written submission will be a themed essay and will be assessed on the critical understanding of modernist design and integration of historical and theoretical research shown by the student. The learning portfolios will include set projects and independent research. They will be assessed on the understanding of modernist design shown and the student’s ability to engage with theoretical concepts and use these to critically evaluate the elements of modernist design selected in the portfolio.

**Assessment Criteria**
- Research 30%
- Analysis and Development 30%
- Evaluation and Structure 30%
- Presentation and Referencing 10%
**Pre-Requisite Modules code(s)** | **Co-Requisite Modules code(s)** | **ECTS Credits** | **Module Code** | **Module Title**  
--- | --- | --- | --- | ---  
 | | 5 | CRIT2102 | Critical Theory MODERNISM IN DESIGN 2  
  
**Essential Reading**  
Goffman, Erving(1979) *Gender Advertisements*, Macmillan  
Judith Butler (1990) *Gender Trouble*, Routledge  
Sparke, Penny (1995) *As long as it’s pink: the sexual politics of taste*, Pandora  
  
**Supplemental Reading**  
Zukowsky, John (c1986) Mies reconsidered: his career, legacy, and discipline, *Rizzoli International Publications*  
  
**Web references, journals and other**  
  
**Further Details**  
3 hours per week for one semester  

Date of Academic Council approval  

---
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
<td>5</td>
<td></td>
<td>Critical Theory 2.3</td>
</tr>
</tbody>
</table>

Module authors  Ciaran Moran, Niamh Ann Kelly

Module Description  Critical Theory 2.3

Theme: Language and Communication 1

This module is an in-depth examination of the formal aspects of art making with particular reference to the rise of Modernism. Individual artists' careers are closely studied and their key works discussed and analysed.

Module aim

The aim of this module is to provide learners with an in-depth understanding of early modernist art. It will also foster a deeper level of inquiry into the artworks themselves as the prime source and material for investigation on the course.

Learning Outcomes

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

1. Demonstrate an informed understanding of early modernist art
2. Engage in research in order to arrive at an independent stance on important and specific developments in the early modernism
3. Relate the changes in the language of art to events and syntactical shifts in other art forms.
4. Demonstrate an ability to engage with theoretical concepts and use these concepts to examine fine art practice

Learning and Teaching Methods

Lectures
Seminars
Learner presentations
Site visits
Self-directed Learning

Module content

An in-depth study of the history and theory of early modernist art

The learner also chooses one of the following seminar courses:

- Theories of the Self and Strategies of Creativity
- Modernity and Utopian Ideologies
- Narrative in Visual Media
- Society, Culture and Gender Construction

Module Assessment

This module is assessed 100% through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects and independent research.

Assessment Criteria:

Research 30%
Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
<td>5</td>
<td>Critical Theory 2.3</td>
<td></td>
</tr>
</tbody>
</table>

Learning Hours: Class Contact 36 hours.

Essential Reading


Supplemental Reading


Journals

Artforum, Art Monthly, Circa, Frieze, Source, Art in America, Flash Art

Further Details 3 hours per week for one semester (36 hours)

Date of Academic Council approval ………………………..
Dublin Institute of Technology

**Pre-Requisite Modules code(s)**

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>5</td>
<td>FACT</td>
<td>Critical Theory 2.4</td>
</tr>
</tbody>
</table>

**Module author** Ciaran Moran, Niamh Ann Kelly

**Module Description** Critical theory 2.4  
*Theme: Language and Communication 2*  
*‘Using the Language’*

This module is an examination of Modernism between the wars. It examines the importance of contemporary art in America and New York, in particular.

**Module aim**

The aim of this module is to provide learners with an in-depth understanding of late modernist art. It will also enable learners to formulate a critical evaluation of the art of some of the most experimental and fractured decades of the 20th century artistically.

**Learning Outcomes**

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

1. Demonstrate an informed understanding of late modernist art
2. Engage in research in order to arrive at an independent stance on important and specific developments in the history of late 20th C. art
3. Relate the changes in the language of art to events and syntactical shifts in other art forms
4. Demonstrate an ability to engage with theoretical concepts and use these concepts to examine recent fine art practice

**Learning and Teaching Methods**

- Lectures
- Seminars
- Learner presentations
- Site visits
- Self-directed learning

**Module content**

An in-depth study of the history and theory of late modernist art

The learner also chooses one of the following seminar courses:
- Theories of the Self and Strategies of Creativity
- Modernity and Utopian Ideologies
- Narrative in Visual Media
- Society, Culture and Gender Construction

**Module Assessment**

This module is assessed 100% through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects and independent research.

**Assessment Criteria and weighting**

Research 30%
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>N/A</td>
<td>5</td>
<td>FACT</td>
<td>Critical Theory 2.4</td>
</tr>
</tbody>
</table>

Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%

Learning hours: 36 contact hours.

Essential Reading

Supplemental Reading

Journals
Artforum, Art Monthly, Circa, Frieze, Source, Art in America, Flash Art

Further Details 3 hours per week over one semester (36 hours)

Date of Academic Council approval ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Module code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>Audiences</td>
<td></td>
</tr>
</tbody>
</table>

**Module author:** Stephen Ryan

**Module Description:**
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. The module will also examine and critique the research methods associated with particular theoretical perspectives on audiences, and contemporary Irish audience research studies.

**Module aim:**
The aim of this module is to give learners an understanding of the different perspectives on the media text/audiences relationship and to highlight how differing conceptions of audiences have led to diverging views of how the media work.

**Learning Outcomes:**
On successful completion of this module, the learner should be able to:
- Critically discuss developments in academic thinking about the relationship between the mass media and their audiences;
- Outline and critique quantitative and qualitative audience research studies and methods; and apply audience theories to their own contemporary media examples.

**Learning and Teaching Methods:**
The module will be based on weekly two hour lectures over one semester. The lectures will include opportunities for questions and discussion. Learners are expected to also direct their own learning with appropriate readings, in preparation for examination.

**Module content:**

**Module Assessment**
Examination at end of semester.

**Essential Reading:** n/a

**Supplemental Reading:**
Jensen, Klaus Bruhn and Nicholas W. Jankowski (eds) (1991) *A Handbook of Qualitative Methodologies for
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Module code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Audiences</td>
</tr>
</tbody>
</table>


Web references, journals and other:

www.aber.ac.uk/media/medmenu.html
vos.ucsb.edu
www.theory.org.uk
www.cultsock.ndirect.co.uk/index2.html
www.participations.org
www.socresonline.org.uk/welcome.html
www.icr.dit.ie/

Irish Journal of Sociology
European Journal of Communication
Journal of Communication
Media, Culture and Society
European Journal of Cultural Studies

**Further Details:** Contact hours: 2 per week, to be delivered in one semester.

Date of Academic Council approval ............................................................
**Module Description**
This module will offer a critical overview of the development of Europe since the end of World War II. 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.

**Module aim**
The aim of this module is to give students an introduction to the main political, social and economic developments in Europe and knowledge of the workings of the EU and its institutions.

**Learning Outcomes**
On completion of this module, the learner will be able to
- Evaluate the reasons for the establishment of the EU
- Describe the institutions of the EU and their function;
- Describe the various forms of government and parliaments operating in Europe
- Discuss the different types of parties and ‘party families’ to be found in Europe and the European Parliament
- Analyse the role of the European media
- Evaluate the operation of the capitalist economy in Europe, with particular reference the EU
- Analyse the varieties of social changes which have taken place in Europe in the past 50 years.

**Module content**
The development of the EU from the Coal and Steel High Authority to the Lisbon Treaty
The structure of the EU institutions, including the Commission, European Parliament and the Council of Ministers
The Euro and the EMS
Parliaments and Governments
Parties and Elections
The Media in Europe
The European economy
Social change in Europe North and South, East and West

**Module Assessment**
An examination will be taken at the end of the semester. This will assess a students' familiarity with the overall course. Students will select from a range of topics and write a 2,000 essay. The examination will account for 60% of the marks and the essay for the remaining 40%

Where students are referred, repeat assessment is by examination only.

**Essential Reading**
### Pre-Requisite Modules code(s)

### Co-Requisite Modules code(s)

### ECTS Credits

### Module Code

### Module Title

| 5 | European Politics and Society |


**Supplemental Reading**


**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

**Further Details** The module is taught in one semester, two hours per week (24 hours).

Date of Academic Council approval ………………………..
Dublin Institute of Technology

**Pre-Requisite Modules code(s)**

**Module Title**

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Critical Perspectives on Popular Culture</th>
</tr>
</thead>
</table>

**Module author:** Richard Fitzsimons

**Module Description:** This module provides an introduction to issues relating to the interplay between the consumption of cultural products and the development of what might be termed 'identity narratives'. Where appropriate, these concepts are examined within the rubric of the overall theme of Year Two: The City. Initially, students are encouraged to consider a range of conceptual issues relating to culture, identity, ideology and multiculturalism. As the module progresses, particular attention is placed upon the role of media in processes of identity production and consumption. Ranges of case studies are analysed to this effect. Also, considered are issues pertaining to the possibilities inherent in the individual and collective decoding of cultural products and the impact of space on notions of identity.

**Module aim:**
The aim of this module is to:
1. Present students with an understanding of a range of key theoretical perspectives relating to questions of culture and its definition; identity formation (incl. gender), cultural production; cultural geography.
2. Consider the implications of changes in attitude to the above areas within the context of contemporary Irish society.

**Learning Outcomes:**
On completion of this module, students should be able to:
Identify key concepts relating to identity issues and their modes of expression.
Critically analyse a wide range of cultural phenomena in terms of their impact on identity formation in contemporary culture, paying particular attention to the impact of urbanization on contemporary Irish life.
Evaluate the changing nature of Irish cultural output within the context of an increasingly multicultural society.

**Learning and Teaching Methods:**
The module will use a combination of teaching methods, including: lectures, discussion, case study, problem-solving exercises, analysis of audio-visual material, readings, project work, self-directed learning.

**Module content:**
The Changing Face of Culture; Identity and Difference; Multiculturalism and Irish Society; The Culture Industry, Re-Thinking Gender Studies; Cultural Geographies.

**Module Assessment**
Continuous assessment (100%)
Assessment will use the following criteria: Adherence to topic; understanding of subject; application of criticism and theory; clarity and quality of written presentation.

**Recommended Readings:**
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Perspectives on Popular Culture</td>
</tr>
</tbody>
</table>


Web references, journals and other:
- Center for Digital Discourse and Culture. Available at: http://www.cddc.vt.edu/index2html
- Cultural Dynamics. Available at: http://dynamics.rug.ac.be/
- Cultural Studies Central. Available at: http://wwculturalstudies.net/
- Cultural Studies and Critical theory. Available at: http://eserver.org/theory/
- Cultural Theory. Available at: http://theory.org.uk
- Popcultures. Available at: http://www.popcultures.com
- Spoon Collective. Available at: http://lists.village.virginia.edu/spoons/
- Voice of the Shuttle. Available at: http://vos.ucsb.edu/

**Further Details:** 2 Hours per week. Module to run for one semester

Date of Academic Council approval ……………………...
Dublin Institute of Technology

**Pre-Requisite Modules code(s)**

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>MUSG1504</td>
<td>History of Music 1</td>
<td></td>
</tr>
</tbody>
</table>

**Module author** Mr Paul McNulty

**Module Description** An introduction to the music of the Classical and Romantic Periods.

**Module Aim**
The aim of this module is to introduce the learner to significant composers and compositions of the period and to encourage independent thinking through critical listening.

**Learning Outcomes**
On completion of this module, the learner will be able to
- differentiate between different composers and genres in the classical and romantic styles
- listen to a score and be able to critically analyse it
- use the skills to inform their own performance studies
- write a short paper in a cohesive and logical manner

**Learning and Teaching Methods**
Lectures, class discussion, listening and score-reading exercises.

**Module content**
The music of the principal composers of the Classical and Romantic Eras and their contemporaries will be the focus of this module.

**Module Assessment**
Continuous Assessment: 50%
End of year Examination: 50%

Continuous Assessment:
Two shorter assignments (c.800 words each) in semester 1: 20% (2x10%)
One essay (c./2000 words) in semester 2: 20%
Two listening tests (one at the end of each semester): 10% (2x5%)

Criteria for assessment:
Semester 1
- acceptable level of literacy with referencing as appropriate
- reasonable level of objectivity
- bibliography is required

The essay in term 2 should demonstrate an acceptable level of literacy with all sources footnoted.
The ideas should be developed in a logical and coherent manner, with thesis laid out in the opening paragraph, and conclusions drawn in summary at the end.
A bibliography, discography and webography should also be included.
Plagiarism of any sort will result in a zero mark.

The listening test will consist of questions based on work covered during the semester: students will be asked to comment on audio examples and to expand on topics as relevant.
The written examination will contain three questions on topics covered during the module.
Dublin Institute of Technology

Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS Credits | Module Code | Module Title
--- | --- | --- | --- | ---
 | | 5 | MUSG1504 | History of Music 1

Essential Reading

Supplemental Reading

Further Detail To be delivered in one year-long module, 2 hours per week.
In term 1 there is an 8 week language skills course to help prepare students for essay writing.

Date of Academic Council approval ……………………………..
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3302</td>
<td>The Instrumental Tradition</td>
</tr>
</tbody>
</table>

**Module author** Mr Peter Browne

**Module Description** This module introduces the student to traditional Irish instrumental music, and provides a comprehensive background. This overview will include tune types and repertoire, instruments, history, playing styles both regional and individual and an illustrative selection of key figures in the instrumental tradition.

**Module aim**
The aim of this module is to provide students with knowledge leading to an understanding and critical awareness of Irish traditional instrumental music and through this to generate and develop ways for this knowledge to be employed in description, appreciation and analysis.

**Learning Outcomes**
On completion of this module, the learner will be able to
- identify the various dance/instrumental forms
- use the knowledge gained to form a basis for further exploration of this subject area
- develop critical listening skills
- develop a language of criticism in discerning different styles locate and use sources of information, books, periodicals, archives and web-based sources

**Learning and Teaching Methods** Weekly lectures incorporating discussion and listening, practical work and critical analysis.

**Module content**
- The history and development of Irish traditional instrumental music
- The tune types both major and minor, universal and regional
- Instruments
- Techniques, styles, regions, ornamentation and embellishment, questions of taste, the ‘idiom’
- From solo expression to group playing
- Regional styles
- Representative examples of significant players

**Module Assessment**
Continuous Assessment 50% End of module written examination 50%,
Continuous Assessment
2 essays/projects on selected topics 30%
Criteria for assessment
- Independent thinking
- Independent research
4 short assignments intended to demonstrate an ongoing appreciation of material discussed in the lecture 20%
End of module written examination
Criteria for assessment
- Depth of knowledge
- Evidence of analytical and interpretative skills
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3302</td>
<td>The Instrumental Tradition</td>
</tr>
</tbody>
</table>

**Essential Reading**

Ceol na hÉireann Vols. 1, 2, 3 - eds Terry Moylan, Seán Potts, Patricia Logan - Na Piobairí Uilleann (15 Henrietta St. Dublin 2)
The Blooming Meadows - Fintan Vallely, Charlie Piggott - Town House
A Pocket History of Irish Traditional Music - Gearóid Ó hAllmhuráin - O’Brien
Our Musical Heritage - Seán Ó Riada - Fundúireacht an Ríadaigh/Gael Linn
Folk Music and Dances of Ireland - Breandáin Breathnach - Mercier
The Rough Guide to Irish Music - Geoff Wallis, Sue Wilson - Rough Guides
Between the Jigs and the Reels - Caoimhín MacAoidh - Drumlin Publications, Manorhamilton, Co Leitrim

**Articles and references in**


**Further Details**  1 hour per week over two semesters

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3303</td>
<td>Stylistic and Socio-historic Issues 1</td>
</tr>
</tbody>
</table>

**Module author** Mr Odhrán Ó Casaide

**Module Description**
This module is an exploration of Irish traditional music. There are two distinct elements. The first concerns the vocal tradition in the Irish language. Examples of the main song genres are illustrated and analysed melodically, stylistically and textually. The second element deals specifically with the socio-historical context which determined the evolution of Irish traditional music. This module illustrates how the themes and folkloric content of song texts and performance practice offer a window on the past.

**Module aim**
The aim of this module is to equip students with a critical awareness of Irish traditional song and its socio-historical context.

**Learning Outcomes**
On completion of this module, the learner will be able to:
- analyse song genres melodically, stylistically and textually
- demonstrate through performance various genres reflecting textual sensitivity
- discuss in some detail the socio-historical context of the musical genres prior to the 17th century

**Learning and Teaching Methods**
The module is taught as a series of weekly lectures. Live demonstration and a wide range of recorded and printed materials are used for demonstration, analysis and discussion. Performance assignments will be given and time allocated to enabling suitable, textually aware interpretation.

A project is undertaken by each student on a Irish traditional music topic agreed with the lecturer.

**Module content**
- The vocal tradition: Melodic and textual analysis and performance of songs of the various genres, including lullabies, laments, love songs, sacred music, children’s sings, occupation songs, drinking songs, songs of exile
- The socio-historical context of Irish music up to the 17th century: music in Ireland before the Norman invasion; early instruments (other than the harp); the middle ages; development of the bagpipes; clan marches; Irish scales and modes.
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3303</td>
<td>Stylistic and Socio-historic Issues 1</td>
</tr>
</tbody>
</table>

**Module Assessment**

100% Assessment.

*Continuous Assessment 25%*  *Viva Voce  25%*  *Project 50%*

**Continuous Assessment**

Students will also be assessed on a continuous basis with two short written assignments in each semester based on major topic areas covered.

**Viva voce** takes place at the end of year practical examination.

Students will be required to

- discuss the socio historical context of Irish Traditional Music up to and including the seventeenth century.
- discuss the various genres in the Gaelic song tradition and to perform pieces illustrating some of the genres studied during the year.

**Project**, which is carried out under the lecturer's supervision, is intended to explore a topic of particular interest to the student, typically an eminent musician in their own locality. 2000 words max.

**Essential Reading**

- Breathnach, Breandain: Folk Music and Dances of Ireland (Cork: Mercier Press, 1977)
- O Sullivan Donal: Irish Folk Song and Dance (Cork: Mercier Press, 1952)

**Further Details**

1 hour per week over two semesters.

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3304</td>
<td>Studies in Irish Traditional Music 1 Unit A The Harping Tradition Unit B The Collectors before 1900</td>
</tr>
</tbody>
</table>

**Module author** Dr Marian Deasy

**Module Description**

**Unit A The Harping Tradition**
Based on knowledge gained from history and musical analysis, this unit provides a detailed look at the place of the harp, harping and harpers in the Irish musical tradition, from the earliest times to the present day.

**Unit B The Collectors before 1900**
This unit surveys the work of the collectors of Irish traditional music prior to 1900, focusing particularly on the collecting and editing of the major nineteenth-century collectors, E. Bunting, G. Petrie, P.W. Joyce, W. Forde. J.E. Pigot and J. Goodman

**Module aim**

The aim of this module is to:
- **Unit A The Harping Tradition**
  - illustrate how the instrument developed over the centuries
  - describe how the harper’s lifestyle and role were influenced by political and sociological considerations
  - outline the most significant people and events within the harping tradition
  - discuss the modal and stylistic qualities of the music
- **Unit B The Collectors before 1900**
  - introduce the student to the early collectors and their collections
  - analyse their methods of collecting, and discuss how their backgrounds and attitudes towards Irish traditional music influenced their treatment of the tunes, particularly when preparing them for publication
  - encourage the students to adopt a critical and discerning approach to the subject

**Learning Outcomes:**

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

**Unit A The Harping Tradition**
- describe the origins and development of the harp
- identify the various stylistic features in the music
- demonstrate a knowledge of the lifestyle and music of the most important Irish harpers from the sixteenth to the mid-nineteenth centuries
- describe the various political and sociological considerations that led to the decline and eventual demise of the tradition

**Unit B The Collectors before 1900**
- discuss the work of the various collectors in relation to collecting, the types of tunes contained in their manuscript and printed collections, and their manner of editing the tunes
- evaluate the significance of these collectors and the authenticity of their transcriptions
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3304</td>
<td>Studies in Irish Traditional Music 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Harping Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B The Collectors before 1900</td>
</tr>
</tbody>
</table>

Learning and Teaching Methods

Unit A The Harping Tradition
This unit is taught through weekly lectures, discussion and analysis.

Unit B The Collectors before 1900
This unit is taught through weekly lectures, discussion and analysis.

Module content
- Unit A The Harping Tradition
  - Early Irish instruments
  - The bardic tradition
  - History, evolution and development of the Irish harp
  - The lifestyle and social status of the harper
  - Manner of performance
  - The itinerant harpers and their music
  - Carolan and his music
  - The decline of the harping tradition and the various attempts, including the Granard and Belfast Festivals, to revive it
  - Bunting’s role as a collector at the Belfast Harp Festival
  - The harp today

Unit B The Collectors before 1900
- The commencement of collecting and publishing in Ireland
- Pre-nineteenth-century collecting and publishing: collectors/publishers, contents of the various manuscripts and publications and editorial procedures
- Nineteenth-century collectors: particularly Bunting, Petrie, Joyce, Forde and Pigot
- Included here will be a description of their methods of collecting, the contents of their manuscripts/publications and their manner of editing the tunes
- Less significant collectors of the period

Module Assessment

Unit A The Harping Tradition / Unit B The Collectors before 1900
Written examination 75% Essay/project 25%

Assessment criteria as follows:
detailed knowledge of the subject, evidence of reading and where appropriate personal research, literacy, ability to discuss the topic and structure the answers in a clear, concise, and logical manner, the inclusion of appropriate musical extracts/examples to illustrate points made.

Essential Reading

Unit A The Harping Tradition
### Pre-Requisite Modules code(s)

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>MUST3304</td>
<td>Studies in Irish Traditional Music 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unit A The Harping Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unit B The Collectors before 1900</td>
</tr>
</tbody>
</table>

**Further Reading**

#### Suppmentary Reading

**Unit A The Harping Tradition**


**Unit B The Collectors before 1900**


**Further Details**

**Unit A The Harping Tradition**

- Duration of Module: 1 semester

**Unit B The Collectors before 1900**

- Duration of Module 1 semester

---

**Date of Academic Council approval** 

---

110
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Irish Drama and Modernism</td>
</tr>
</tbody>
</table>

**School:** Conservatory of Music and Drama

**Module Author:** Peter McDermott

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

**Module aims:**
1. To survey a range of Irish plays and playwrights in a modern context.
2. To develop skills of research and interpretation in the context of Irish drama and theatre.
3. To survey the history of Irish theatre from the late 19th century to the present through the lens of culture and performance.
4. To survey a range of plays from modern European drama.
5. To develop analytical skills in the context of modern European drama.

**Learning Outcomes:** On completion of this module the learner will be able to . . .
1. Demonstrate a broad knowledge of Irish drama and Irish theatre history.
2. Research and interpret Irish drama and theatre.
3. Analyse Irish drama in the context of performance.
4. Demonstrate a broad knowledge of modern European drama.
5. Analyse the cultural preoccupations of modern European drama.

**Learning and Teaching Methods:**
Lecture and seminar. The Irish and European components of the module may be taught separately.

**Module content:**
1. Learners will engage in depth with a number of Irish plays. The work of 19th and 20th century playwrights may feature alongside recent work.
2. Performances scheduled in Irish venues during the running of the module
3. A range of plays from modern European drama
4. Critical writing appropriate to selected plays

**Module Assessment:**
Course work assignments:
1. Research assignment on Irish drama and theatre – 50%
2. Research assignment on modern European drama – 50%

Coursework 1
The research assignment on Irish drama and theatre requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This assessment will measure the learner’s achievement of learning outcomes 1, 2, and 3.

Coursework 2
The research assignment on modern European drama requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This assessment will measure the learner’s achievement of learning outcomes 4 and 5.
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Irish Drama and Modernism</td>
</tr>
</tbody>
</table>

**Grade or Mark**

Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

**Re-assessment Principles**

In the event of a failure only failed elements will be re-assessed.

### Essential Reading:

For Irish drama, selected plays from the following:

1. Carr, Marina. Plays: One (Faber, 1999)
2. Friel, Brian. Plays: One (Faber, 1996)
3. Friel, Brian. Dancing at Lughnasa (Faber, 1996)
4. Leeney, Cathy, ed. Seen and Heard: Six New Plays by Irish Women (Carysfort Press, 2001)
5. Murphy, Tom. Plays: Two (Methuen, 1993)
6. Murphy Tom. The Gigli Concert (Gallery, 1984)
7. McGuinness, Frank, Plays: One (Faber, 1996)
8. McGuinness, Frank, Plays Two (Faber, 2002)
9. McPherson, Conor. The Weir and Other Plays (Theatre Communications Group, 1999)

Appropriate analytical texts on selected authors (see below), plus the following:


For modern European drama, selected plays from the following:

18. Pirandello, Luigi. Three Plays (Methuen, 1985)

Appropriate analytical texts on selected authors (see below), plus the following:

21. Marker, Frederick J. and Christopher Innes., eds. Modernism in European Drama: Ibsen, Strindberg, Pirandello and Beckett (University of Toronto Press, 1998)
22. Williams, Raymond. Drama from Ibsen to Brecht (Hogarth, 1993)

### Recommended Reading:

For Irish drama:

2. Jones, Nesta. Brian Friel: Faber Critical Guides (Faber and Faber 2000)
3. Leeney, Cathy and Anna McMullan, eds. The Theatre of Marina Carr: ‘before rules was made’ (Carysfort Press, 2003)
5. O’Brian, George, Brian Friel (Gill and McMillian 1989)
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Irish Drama and Modernism</td>
</tr>
</tbody>
</table>

For modern European drama:
8. Brecht, Bertolt. Brecht on Theatre: The Development of an Aesthetic (Eyre Methuen, 1978)

Supplemental Reading:

Web references, journals and other:
www.irishtheatremagazine.ie
www.irishtheatreonline.com

Further Details: The module is not intended to cover all of the areas outlined in the module content, but a judicious selection appropriate to the module learning hours (2 hours per week over one Semester i.e. 24 hours)

Date of Academic Council approval ………………………….
School: Conservatory of Music and Drama

Module Author: Peter McDermott

Module Description: 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.

Module aims:
1. To provide an overview of the plays, theatre and performance practices from 16th to 19th century Europe.
2. To address issues of ‘period’ performance styles for contemporary audiences.
3. To provide a historicised critical framework to interrogate selected text(s) of this period.
4. To survey a range of plays from 16th-19th century English and/or European drama.
5. To develop analytical skills in the context of the selected drama from the period.

Learning Outcomes
On completion of this module the learner will be able to . . .
1. Demonstrate knowledge of the plays, theatre and performance practices from 16th to 19th century Europe.
2. Address issues of ‘period’ performance styles for contemporary audiences.
3. Analyse selected text(s) and performance practices from a historicised perspective.
4. Demonstrate a broad knowledge of 16th-19th century English and/or European drama.
5. Analyse the cultural preoccupations of the selected drama from the period.

Learning and Teaching Methods
Lecture and seminar. The theatre practice and drama components of the module may be taught separately.

Module content
Learners will engage with a selection of the following:
1. Elizabethan-Jacobean drama: Shakespeare, Jonson, Marlowe, Webster
2. Italian Renaissance comedy: Ariosto, Machiavelli
3. English Restoration comedy: Congreve; Wycherly; Farquhar; Behn; Dryden
4. Spanish Golden Age drama; Tirso de Molina; Lope de Vega; Calderon
5. French classical drama: Racine; Corneille
6. Commedia dell’arte; Moliere; Goldoni
7. German Romantic drama: Goethe, Schiller
8. English 18th and 19th century comedy of manners: Gay, Sheridan, Goldsmith, Wilde

Module Assessment
Course work assignments:
1. Research assignment on theatre and performance of the period – 50%
2. Research assignment on drama of the period – 50%

Coursework 1
The research assignment on theatre and performance requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This piece of coursework will measure the learner’s achievement of learning outcomes 1 and 2.

Coursework 2
The research assignment on drama of the period requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This piece of coursework will measure the learner’s achievement of learning outcomes 3, 4 and 5.

Grade or Mark
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment Principles
In the event of a failure only failed elements will be re-assessed.

---

**Essential Reading**
1. Selected playtext(s) from the period (see recommendations below)
2. Critical writings appropriate to selected text(s) (see recommendations below)

**Recommended Reading:**

**Elizabethan-Jacobean Drama**

**English Restoration**
1. Lawrence, Robert Gilford. Restoration Plays (Dent, 1992)

**Commedia dell’Arte; Molière; Goldoni**
10. Molière. Five Plays (Methuen, 2000)
11. Goldoni, Carlo. A Servant of Two Masters (Methuen, 1999)

**Classical French**
12. Bradby, David, ed. Landmarks in French Classical Drama (Methuen, 1991)
### Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Renaissance to Romance</td>
</tr>
</tbody>
</table>

### Co-Requisite Modules

<table>
<thead>
<tr>
<th>Code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### ECTS Credits

- **5**

### Module Code

- **116**

### Module Title

- **Renaissance to Romance**

---

**Spanish Golden Age Drama**

17. 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)

**German Romanticism**


**English Comedy of Manners**

24. Goldsmith, Oliver. *She Stoops to Conquer*

**Supplemental Reading:**


**Web references, journals and other:**

- [www.rsc.org](http://www.rsc.org)

---

**Further Details:** To be delivered for 2 hours per week over one semester (24 hours). The module is not intended to cover all of the areas outlined in the module content, but a judicious selection appropriate to the module learning hours.

---

Date of Academic Council approval ..........................
## Module Authors: School Team

**Module Description:** This module consolidates the learners’ introductory skills and builds on them by expanding the range of tasks and situations as well as vocabulary, language structures and cultural background.

### Module aim:
The aim of this module is to
- expand the learners’ knowledge of the target language (lexis and syntax)
- provide them with opportunities to interact and develop their communication skills in the target language
- expose them to a variety of materials in the target language
- deepen their awareness of the countries in which the target language is spoken
- train them in information-searching skills
- support their development as individual learners.

### Learning Outcomes:
On completion of this module, the learners will be able to
- understand straightforward factual information expressed in standard language.
- communicate and interact with some confidence on familiar routine and topics related to their interests
- follow short factual talks on familiar topics
- write short texts about their background, their education and their immediate surroundings
- demonstrate a greater awareness of the culture in the countries of the target language
- find relevant information in everyday materials
- approach language learning more independently

## Learning and Teaching Methods:
- interactive lectures
- self-directed learning
- role-plays
- class discussion
- use of multimedia
- directed information retrieval from various sources
- presentations

## Module content:
- expansion and consolidation of essential vocabulary and grammatical structures
- oral communication practice
- further development of basic reading, writing and listening skills
- pronunciation practice
- written and oral materials on everyday topics
- information about target countries
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language &amp; Culture I or equivalent</td>
<td></td>
<td>5</td>
<td></td>
<td>Language &amp; Culture II for German/Italian/Spanish or Russian</td>
</tr>
</tbody>
</table>

**Module Assessment:**
- written examination: 50%
- oral examination: 30%
- continuous assessment: 20%

Re-assessment: written examination at 100%

**Essential Reading**
Reading list for German:
Web references, journals and other:
- Discover GermanY, German online activities on the DIT eLearning platform Webcourses
- www.bbc.co.uk/languages

Reading list for Italian:
Essential Reading: “Espresso 2” authors: Maria Baldi, Giovanna Rizzo
“Grammatica pratica della lingua italiana” author: Susanna Nocchi
Recommended Reading:
“Benvenuti in Italia” authors: M. Silvestrini, G. Novembri, A. Ceccanibi, R.
volume 1
Paradisi
Supplemental Reading
“Bar Italia” authors: Annamaria Di Francesco, Ciro Naddeo
Web references, journals and other:
Online newspapers www.ilcorrieredellasera.it, www.larepubblica.it,

Reading list for Russian:
Web Sites:
In English:
www.themoscowtimes.com
www.sptimes.ru/
www.russiaprofile.org

Reading list for Spanish:
Recommended readings
CENTRO VIRTUAL CERVANTES: Página web DidactiRed – Didactiteca:
http://cvc.cervantes.es/aula/didactired/didactiteca/.

**Further Details:**
- Year-long module
- Interactive class: 72 hours
- Self-study: 128 hours

Exit level corresponds to level A1 Upper of the Common European Framework of Reference for Languages (CEFR)]

Date of Academic Council approval ……………………………..
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Social and Professional Communication 1: French/German/Spanish</td>
</tr>
</tbody>
</table>

**Module Authors:** School Team

**Module Description:**
The module continues the development of students’ general language and intercultural competencies by preparing students for the linguistic and cultural challenges of the year abroad.
This module also introduces students to professional language & culture and working environments. The module seeks to develops students’ ability to communicate effectively and appropriately in professional environments in the TL

**Module aims:**
The aims of this module are as follows:
To introduce students to the professional and business language needed to communicate effectively in a variety of professional contexts in the TL; eg. marketing, retail, transport, tourism
To familiarise students with the business and economic infrastructures relevant for business-to-business transactions in the TL countries
To prepare students for their year of academic study abroad and to provide them with appropriate strategies and competencies to function in a TL environment
To familiarise students with the country notebook/language log and assessment requirements for year 3.

**Learning outcomes:**
On completion of this module students will be able to do the following:
Demonstrate an understanding of how companies and organisations function in the target country, both internally and with external economic partners
Demonstrate their ability to communicate effectively (both orally and in writing) in, for example, carrying out straightforward transactions, identifying or reporting on problems, requesting information, clarification etc.
Appreciate the objectives and challenges of the year abroad and demonstrate their approach to developing and monitoring language-learning while abroad
Master everyday communication skills and demonstrate their appreciation of issues in cross-cultural communication
Critically reflect on their own insights and expectations about language-learning, living & studying abroad etc.

**Module content:**
Business and companies in the target country, including, for example, different types of companies and organizational structures.
Different types of economic partners (banks, trade-unions, import/export agencies, insurance companies and different sectors of the economy (travel & tourism, transport infrastructures and procedures, advertising and tax & revenue.
Commercial transactions, such as order details, payment and delivery conditions and handling complaints.
Accessing and processing a variety of resources for information about companies, professional issues, third-level education, college life and the student experience
Strategies for language learning and development
Everyday communication in the TL countries
Definitions and manifestations of culture, cultural identity and acculturation

**Learning and Teaching methods:**
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Social and Professional Communication 1: French/German/Spanish</td>
</tr>
</tbody>
</table>

Interactive lectures, self-directed learning, class-room discussion, use of multimedia & a variety of texts.

**Module Assessment**

<table>
<thead>
<tr>
<th>Written Exam</th>
<th>Oral Exam</th>
<th>Continuous Assessment</th>
<th>Supplemental Repeat</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
<td>40%</td>
<td>20%</td>
<td>100%</td>
</tr>
</tbody>
</table>

**Essential Reading**

Reading list for German:

Web references, journals and other:

- Discover GermanY, German online activities on the DIT eLearning platform Webcourses
- www.bbc.co.uk/languages

Reading list for Italian:

Essential Reading: “Espresso 2” authors: Maria Bali, Giovanna Rizzo
“Grammatica pratica della lingua italiana” author: Susanna Nocchi
Recommended Reading:
“Benvenuti in Italia” authors: M. Silvestrini, G. Novembri, A. Ceccanibi, R. Paradisi

Supplemental Reading
“Bar Italia” authors: Annamaria Di Francesco, Ciro Naddeo

Web references, journals and other:

Online newspapers www.ilcorrieredellasera.it, www.larepubblica.it,

Reading list for Russian:

Web Sites:

In English:
www.themoscowtimes.com
www.sptimes.ru/
www.russiaprofile.org

Reading list for Spanish:

Recommended readings
CENTRO VIRTUAL CERVANTES: Página web DidactiRed – Didactiteca:
http://cvc.cervantes.es/aula/didactired/didactiteca/

**Further Details:** Year-long Module (3 hours per week).
Common European Framework of Reference for language: minimum exit level B2

Date of Academic Council approval ...........................
YEAR 3

Core Modules
Television: Industry, Audiences and Markets (5 credits)
Cultural Funding (5 Credits)
Intellectual Property Law (5 credits)
Media Law (5 credits)
Human Resource Management (5 credits)
Communications (5 credits)

Real World Learning (5 credits)

with
Cultural Project (15)

Or
Dissertation (20 credits)

Any 2 Modules from the following 5-credit list (10 credits)

Art and Design
After Modernism
Critical Theory: Postmodernism
Virtual Environments: Is One Life Enough?

Media
Political Communications
Journalism and Globalised World
Cinema and Cities: Introduction to World Cinema

Music and Drama
History of Music 2
Stylistic and Socio Historic Issues 2
Contemporary Music and Drama
Studies in Irish Traditional Music 2

Marketing
Economics

Languages
Language and Culture 3: French/German/Italian/Russian/Spanish
German 5: Text and Television
French 8: Histoire, Art et Héritage de France
Introduction to Intercultural Studies
European Myth in Literature and Culture
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Television: Industry, audiences and markets</td>
</tr>
</tbody>
</table>

**Module author** Eddie Brennan

**Module Description**
This module will offer an introduction to ongoing developments in the television industry. For those who elect to do it, it will serve as a complement to the second year practical module in television production. The module aims to impart a knowledge of the television field with the intention of helping learners to develop and sell television programming in the future.

**Module aim**
This module aims to achieve the following:
To develop a practical knowledge of television industries and markets.
To provide a cognitive map of the key television industry players in Ireland, the United Kingdom and the European Union.
To integrate factual information, theoretical models and practical experience in order to produce content that is engaging and attractive for specific and general audiences.

**Learning Outcomes:**
On successful completion of this module, the learner should be able to:
Demonstrate a knowledge of the television industry
Demonstrate an understanding of television funding and commissioning processes
Demonstrate an understanding of the key criteria in pitching a television programme
Develop programme concepts which are targeted at a specific audience through style and content

**Learning and Teaching Methods:**
The module will be delivered primarily through lectures and workshops. This will be complemented by occasional guest lectures. Self-directed learning is encouraged through recommended readings and audio-visual texts.

**Module content:**
The module will address the following issues
Changing audience demographics
Psychological audience drivers
Television format design
Television funding mechanisms
Television commissioning procedures
The development of multi-platform media content
Changing organisational structures

**Module Assessment**
The module will be assessed by essay.

**Some Recommended Readings**
Born, G. 2003. ‘Strategy, positioning and projection in digital television: Channel Four and the
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Television: Industry, audiences and markets</td>
</tr>
</tbody>
</table>


Further Details
The class will be delivered over six weeks in combination with another module element

Date of Academic Council approval .................................
Cultural Funding

This module will introduce the student to the business of fund-raising and generating sponsorship for cultural events.

To develop an awareness of the issues and practices involved in fund-raising and generating sponsorship for the creative and cultural sector.

On completion the learner will:
1. Appreciate the variety of funding sources available both in the public and private sector.
2. Understand both the competitive nature of the event sector and the concept that the sponsorship relationship is a business relationship.
3. Know how to approach potential sponsors

The module will be delivered using a combination of lectures and self-directed online learning. Cases and problems derived from the cultural sector will form an important part of course material. Engagement with the cultural sector will take the form of guest lectures.

Culture – the Funding Environment
Business to Arts
Why sponsorship?
The sponsor's perspective
Image and marketing - targeting sponsors
Making effective sponsorship proposals
Sponsorship proposals - case studies
Creative ideas
Sponsorship problems
Thinking ahead - contracts and longer-term relationships with sponsors
The importance of networking
International experiences

The module will be assessed through the production of a written assignment which will take the form of a sponsorship proposal to a private sector company.

Event Sponsorship Skinner, B. and V. Rukavina Wiley 2003
Business to Arts National Arts Sponsorship Dublin 2006
Business to Arts Private Investment in Arts and Culture Dublin 2008
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Cultural Funding</td>
</tr>
</tbody>
</table>

**Further Details**

The class will be delivered over six weeks in combination with another module element (24 hours).

Date of Academic Council approval ………………………….
**Module Author**
Dr Fergus Ryan

**Module Description**
The general subject of this module is Intellectual Property, an increasingly important area of the law concerning broadly the legal rights of authors and innovators, as well as the obligations placed upon such persons by the law. Intellectual Property concerns, in particular, the right to exploit and licence the use of innovations, as well as the use of trademarks and copyright.

**Module aim**
The aim of this programme is to equip students with a critically informed and applied knowledge of the legal aspects of Intellectual Property law and in particular of the law of copyright, trademarks and patents.

**Learning Outcomes**
On completion of this module, the learner will be able to
- Outline and critique the major features of the law as it applies to various intellectual property rights, including patents, trademarks and copyright.
- Critically analyse new fact scenarios with intellectual property implications, offering a critique of the likely legal solution in such scenarios
- Conduct independent and critically informed research into the subject matter covered by this module

**Learning and Teaching Methods**
The module will take the form of a series of classroom-based lectures supplemented with tutorial sessions focusing on problem solving. Student contact hours for the semester will total approx. 28 hours (24 hours of lectures, 4 hours of tutorials), with independent learning comprising at least a further 72 hours.

The learning and teaching methods will consist primarily of advance reading assignments followed by lectures on the assigned readings. There may be occasional problem-solving exercises, which may take the form of hypothetical arguments concerning the subject matter of this module, or hypothetical examination questions answered in class and exchanged among students for the purpose of formative assessment.

**Module content**
- Introduction: The Development of Intellectual Property Law
- Patents (with a particular emphasis on software)
- Employees and Employers: ownership rights in innovations
- Trademarks, Service Marks; the community trademark
- Passing off
- Copyright ownership, infringement, moral rights, use and licensing, database use
- Performers’ rights,
- Character Merchandising
- Registered designs
- Plant varieties
- Privacy Rights: Data Protection and Breach of confidence, Freedom of Information
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Module code(s)</th>
<th>Co-Requisite Module code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Intellectual Property Law</td>
</tr>
</tbody>
</table>

**Module Assessment**
Assessment will consist of a combination of end of session examinations (with both seen and unseen questions) and continuous assessment (including essays and problem-solving exercises). Continuous assessment shall comprise an essay making up 40% of the final mark for this module. Summative assessment will be by way of an end of semester examination, worth 60% of the final mark for the module. The examination may include ‘seen’ examination questions provided to the students in advance of the exam to promote research skills. The examination will include a mix of problem questions (requiring ‘issue spotting’ in a hypothetical fact pattern and a prediction as to the outcome if dispute resolution is invoked) and critical essays (requiring students to contextualise learning and comment upon contemporary issues of intellectual property law).

**Indicative Reading List**

**Essential Reading**
Robert Clark, Irish Copyright and Design Law, (Dublin: Butterworths, 2001)
Clark and Smyth, Intellectual Property law in Ireland, 2nd ed. (Dublin: Tottel 2005)

**Supplemental Reading**
Copinger and Jones on Copyright
Kerly on Trademarks

**Further Details** 24 hours

Date of Academic Council approval: .................................
Module author
Dr. Fergus Ryan

Module Description
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.

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 print, broadcast and online media.

Learning Outcomes
On completion of this module, the learner will be able to
- Outline and critique the major features of the law as it applies to the media, with particular reference to the law of defamation, privacy, censorship and the reporting of cases
- Critically analyse new fact scenarios with media law implications, offering a critique of the likely legal solution in such scenarios
- Conduct independent and critically informed research into the subject matter covered by this module.

Learning and Teaching Methods
The module will take the form of a series of classroom-based lectures supplemented with tutorial sessions focusing on problem solving. Student contact hours for the semester will total approx. 28 hours (24 hours of lectures, 4 hours of tutorials), with independent learning comprising at least a further 72 hours.

The learning and teaching methods will consist primarily of advance reading assignments followed by lectures on the assigned readings. There may be occasional problem-solving exercises, which may take the form of hypothetical arguments concerning the subject matter of this module, or hypothetical examination questions answered in class and exchanged among students for the purpose of formative assessment.

Module content
- Freedom of the Press: An historical overview
- Free expression and restrictions on free expression
- Defamation
- The censorship of media: Obscenity, Sedition and Blasphemy
- Reporting court cases: privilege, contempt and the sub judice rule:
- Privacy and the Media
- Copyright
- Freedom of Information
- Constitutional requirements: balance in broadcasting
## Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 LAW</td>
<td></td>
<td></td>
<td>LAW</td>
<td>Media Law</td>
</tr>
</tbody>
</table>

### Module Assessment
Assessment will consist of a combination of end of session examinations (with both seen and unseen questions) and continuous assessment (including essays and problem-solving exercises). Continuous assessment shall comprise an essay making up 40% of the final mark for this module. Summative assessment will be by way of an end of semester examination, worth 60% of the final mark for the module. The examination may include ‘seen’ examination questions provided to the students in advance of the exam to promote research skills. The examination will include a mix of problem questions (requiring ‘issue spotting’ in a hypothetical fact pattern and a prediction as to the outcome if dispute resolution is invoked) and critical essays (requiring students to contextualise learning and comment upon contemporary issues of media law).

### Essential Reading
McGonagle, Media Law, 2nd ed. (Dublin: Thomson Round Hall, 2003),

### Supplemental Reading
Hannigan and McAleese, Irish Media Regulation, (Dublin: Clarus Press, 2009)
McDonagh, Freedom of Information Law, (Dublin: Thomson Round Hall, 2006)
Murphy, Journalists and the Law, (Dublin: Thomson Round Hall, 2000)

### Further Details
24 hours

Date of Academic Council approval ..........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules</th>
<th>Co-Requisite Modules</th>
<th>ECTS</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Human Resource Management</td>
</tr>
</tbody>
</table>

**Module Author** Kevin O’Leary

**Module Description**
The module intends to provide students with a working understanding of the importance of HRM to organisational life, the philosophy of HRM and its influence in creating an organisational culture which recognises people as an organisation’s most important asset and the need to lead, motivate, reward, develop and optimise the contribution of that asset.

**Module aim**
To develop an understanding of the scope and strategic nature of the Human Resource Management function and the contribution of the component activities of the HR role to the effective management and performance of organisations.

**Learning Outcomes**
On completion of the course students will be able to
- Define the strategic contribution of HRM to organisation success
- Identify the characteristics of and necessity for effective Human Resource Planning
- Describe the elements of the Human Resource Planning process
- Explain the influence of factors affecting the Human Resource plan
- Evaluate different recruitment and selection strategies and methods
- Identify the four elements of the training cycle and document the significance of each stage to the success of the learning and development process
- Describe the methodological approaches to conducting a training needs survey
- Define the four stages of the performance management process
- Explain the different approaches to performance appraisal
- Understand the concept of total remuneration and explain the financial reward and non-financial reward elements
- Explain the differences between Industrial Relations and Employee Relations
- Describe and explain the duties and functions of the Industrial Relations Institutions
- Identify and describe the main elements of the legislation governing the conduct of Industrial Relations in Ireland
- Explain the differences between National Social Partnership and Enterprise Level Partnership in the Irish context
- Describe sources of Industrial relations conflict
- Explain the influences underpinning the shift from traditional Industrial Relations models to HRM focussed Employee Relations practice

**Module content**
- Introduction to Human Resource Management
- The development of HRM
- Human Resource Planning, HRP as Keystone of HRM
- Recruitment and selection, techniques and approaches
- Training and development, contemporary developments
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Human Resource Management</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- The Learning organisation, cultural values and supporting norms
- Performance Management, concepts and systems
- Reward Management
- Employee Relations, contemporary developments
- Conflict and negotiation

Learning and teaching methods
Learning activities to help meet course objectives include lectures, projects, guided discussion, current events and issue analysis. Students will be encouraged to develop their learning skills by self directed study and self directed research supported by the extensive Data Bases and Electronic Journals available through the Library information services.

Module assessment
Mid-sessional examination 10%
Continuous assessment 30%
Final Examination 60%

Essential Reading

Useful Journals
International Journal of Human Resource Management
British Journal of Industrial Relations
Personnel Today
Personnel Journal
Journal of Human Resources

Web References
www.entemp.ie
www.lrc.ie
www.labourcourt.ie
www.eatribunal.ie

Further Details: One hour per week over two semesters (24 hours)

Date of Academic Council approval .................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th><strong>Pre-Requisite Modules code(s)</strong></th>
<th><strong>Co-Requisite Modules code(s)</strong></th>
<th><strong>ECTS Credits</strong></th>
<th><strong>Module Code</strong></th>
<th><strong>Module Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Communications</td>
</tr>
</tbody>
</table>

**Module author** Gerry Glynn

**Module Description**
The module provides an introduction to the communications process which will assist the student improve their interpersonal communications and problem solving skills.

**Module aim**
To provide students with a greater understanding of the need to communicate effectively both internally (in the workplace) and externally.

**Learning outcomes**
On completion of this module the learner will be able to:
- Describe the key factors in effective interpersonal communication.
- Identify their own communication style.
- Identify gaps in their company’s supply chain that could be bridged with effective communication.
- List the resources of the group.
- Describe the life cycle of a group.
- Describe the role of a leader.
- Manage their time and that of the group more effectively.
- Plan and organise meetings.
- Deal with conflict.
- Make balanced decisions.
- Describe their dominant learning style and identify the qualities and contributions they can bring to the group process.
- Identify gaps in their company’s supply chain that could be bridged with effective communication.
- List the resources of the group.
- Describe the life cycle of a group.
- Describe the role of a leader.
- Manage their time and that of the group more effectively.
- Plan and organise meetings.
- Deal with conflict.
- Make balanced decisions.
- Describe their dominant learning style and identify the qualities and contributions they can bring to the group process.

**Learning and teaching methods**
Formal lectures are supplemented by structured classroom discussions and short group-based and personal exercises. In addition, case studies are presented to illustrate key themes.
**Module Title**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Communications</td>
</tr>
</tbody>
</table>

**Module content**

Current best practice practices including:
Definition of communication; barriers to communication; the listening cycle and active listening.
Assertive communication – the visual, vocal and belief aspects of passive, aggressive and assertive behaviour.
The assertive communication model.
Hollow Square exercise.
Time Management. Eisenhower Grid, Pareto’s Law, Prioritisation Grid, Micro Tips, 7 Habits of Highly Effective People, Time Wasters questionnaire
Structured Exercise – Broken Squares.
Team Work – The Group Process
Leadership Styles and Skills
Decision Making
Transactional Analysis
Managing Meetings
Conflict Resolution

**Module Assessment**
The assessment method for this module will be in 2 parts:
Part 1 Presentation of a Group Project based on a Case Study (30%)
Part 2 Presentation of a Group Project based on a Host Company Project (70%)

**Essential reading**

**Supplemental reading**
A selection of readings are included in the module handouts

**Further Details** 2 hours per week over one semester

Date of Academic Council approval .........................
Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Pre-Requisite Modules(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>Cultural Project</td>
</tr>
</tbody>
</table>

Module Author  K Corcoran

Module Description
In this module students will develop a public cultural project in either music, design, art, film photography or theatre in cooperation with the students own work placement.

Module Aim

1. The aim of the module is for the students to develop their own specialist interests within the broad area of cultural industries.
2. To give the students the experience and responsibility of working with a professional team and clients in the industry.
3. To give students the opportunity to apply and develop their knowledge and skills in a real world cultural environment

Learning Outcomes

On completion of this module the students will be able to

1. Plan and organise a medium sized public cultural event
2. Prepare a detailed budget for a cultural event
3. Develop a Sponsorship Proposal
4. Liaise with key service providers
5. Prepare a Media Publicity campaign
6. Demonstrate an ability in project management and team-working.

Learning and Teaching Methods

1. Work placement
2. Tutorial supervision

Module Content

1 Project Management
2 Budget Preparation
3 Sponsorship and Funding
4 Preparation of Media Campaign
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules Code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>Cultural Project</td>
</tr>
</tbody>
</table>

**Module Assessment**

This module is assessed through the submission of 1 Project Brief 2 Planning Chart 3 Budget 4 Sponsorship Proposal 5 Media Plan

**Essential Reading**

There is no prescribed reading for this module as it is essentially experiential in nature

**Supplemental Reading**

Not applicable

**Web references, journals and other**

Not applicable

**Further Details:** To be delivered in one year (3 hours per week totalling 36 hours).

Date of Academic Council approval: ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Real World Learning</td>
</tr>
</tbody>
</table>

**Module Author** K Corcoran

**Module Description**

In semester 6 of the third year, students must complete a period of structured work placement in a real world cultural environment.

**Module Aim**

The aim of this module is to enable the student to

1. Observe in action business functions and business problems that may have been dealt with in the academic programme.
2. Demonstrate personal qualities of commitment, flexibility and integrity,
3. Experience teamwork and leadership
4. Learn new business and personal skills
5. Prepare and develop a proposal for a public cultural event as part of their Major Project.

The objective of the work placement module is to give students an in-depth exposure to a range of learning experiences in real world settings. It also allows the student to focus on the development of their Major Project in real world environment. In this way, the student is faced with the challenge of relating material learned at college to real world situations and in addition to learning to perform competently in an actual work organisation and to interact with other members of the work team.

**Learning Outcomes**

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

1. Prepare, develop and present a real world cultural project
2. Identify, and become involved in practical applications of academic issues previously learned about only in a theoretical way
3. Use advanced skills from the taught programme to date to deal with work based problems
4. Learn to demonstrate mastery of complex and specialised skills etc applied in a range of variable and unfamiliar work-based learning contexts
5. Act effectively under guidance in a peer relationship with working creative managers and where appropriate or necessary to play a leadership role within multiple, complex and heterogeneous work groups

**Learning and Teaching Methods**

The module essentially consists of experiential learning
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Real World Learning</td>
</tr>
</tbody>
</table>

**Module Content**

Detailed Description of syllabus content covered in module.

Students work in a pre-approved real cultural company or organisation setting for a period of approximately two days per week in semester 6. While there they are visited twice by a DIT Work Experience Mentor who, in consultation with the work supervisor, evaluates the performance of the student across a number of criteria and awards a mark accordingly at each stage of the process.

**Module Assessment**

The method of assessment is the Academic Mentor’s Assessment in consultation with the Work Supervisor and with the student. This assessment is based on the two prescribed Assessment Forms which set out criteria for assessment.

**Essential Reading**

There is no prescribed reading for this module as it is essentially experiential in nature.

**Supplemental Reading**

Not applicable

**Web references, journals and other**

Not applicable

**Further Details**  To be delivered in one year.

**Approval for Work Placement**

Students are required to co-operate with the resources put in place by the School to facilitate the work placement process including DIT Links Placement Officer. These resources are intended to support the student in obtaining suitable work placement and in fully completing this work placement to the satisfaction of the Employer and of the DIT Academic Mentor.

All work placement must be at a work setting which must be approved by the School in advance of student commencing the work. Such approval is based on the judgement of the School (in consultation with the Links Placement Officer). Approval for a particular work placement will be based on the capacity of the placement to give the student the opportunity to develop a public cultural project in semester 6.

It should be noted that, work placement will normally be within organisations in the Republic of Ireland. Since students require to be visited by academic mentors as part of the process, proposals by students for work placement in locations outside of the Republic of Ireland, because of the additional expense involved to the School, will require special approval by the Head of School.
Module author Eamon Byrne

Module description
This module provides participants with the opportunity to conduct research on a chosen topic that is important to them and is relevant to the Creative and Cultural industries. Students learn how to develop a research proposal, outlining a plan and schedule which provides them with an appropriate framework to produce a dissertation (approximately 10,000 words) that meets the academic rigor suitable for a BA Hon Degree.
During the early stages of the process, emphasis is placed on offering guidance and advice in formulating a research topic. The module provides a broad understanding of research skills, techniques and methodologies that may be utilised in a research project. Participants are also acquainted with available material and resources as well as the criteria that should be adhered to when producing research. Drawing on the academic expertise available in the School of Art, Design & Printing, participants will also be assigned a supervisor who can offer guidance and direction during the research process with feedback given on their first and second drafts. At key points during the two semesters the students are provided with ‘three dissertation weeks’ during which time they can devote all of their class time to their research project.
The submission of the Dissertation is scheduled for May/June.

Module aim
The aim of this module is to promote independent research in Creative and Cultural Industries and to develop the appropriate skills and knowledge to enable the student to produce an academic dissertation at BA Hon level that places them at the forefront of learning in their chosen field of research.

Learning outcomes
On completion of this module, the learner will be able to:
1. Choose a suitable research topic and research question and develop a research proposal.
2. Plan and manage the complexities associated with an independent research project.
3. Conduct a critically focused literature review.
4. Evaluate and choose various research methods appropriate to a specific research project.
5. Conduct an analysis of data demonstrating ability to integrate knowledge collected from a range of primary and secondary sources.
6. Draw conclusions from the evidence compiled and formulate judgements that enables appropriate recommendations.
7. Write a dissertation investigating or testing a hypothesis from a research proposal that is informed by the forefront of learning in their field of research.
8. Reflect upon and critically evaluate the research process and learning outcomes.

Learning and teaching methods
This module uses a mixture of workshops, tutorials, and seminars that focus on supporting dissertation development and include regular direct one-to-one sessions with dissertation supervisors. These sessions take in the second semester of year 4.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>20</td>
<td></td>
<td>Dissertation</td>
</tr>
</tbody>
</table>

**Module content**
Choosing a Research Topic  
Developing a Dissertation Proposal  
Research Skills, using resources, planning and organisation  
Research Techniques, methods and analysis  
Conducting a search of relevant literature and producing a Literature Review  
Writing a Dissertation, required structure and conventions

**Module assessment**
This module attracts a weighting that is linked with the required student learning hours i.e. 100 marks x 4 = 400 marks. The assessment of this module consists of a dissertation of approximately 10,000 words. Specifically students are assessed according to the following criteria:
Aims and objectives 5%  
Background 5%  
Literature Review 20%  
Data collection and methods 20%  
Data analysis and results 20%  
Conclusions & recommendations 10%  
Presentation 10%  
Reflective report 10%

For further details, please refer to assessment criteria sheet p.111

**Essential Reading List**

**Supplemental reading list**

**Further Details** 3 hours over 12 weeks

Date of Academic Council approval ………………………..
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT3101</td>
<td>After Modernism</td>
</tr>
</tbody>
</table>

**Module Author(s)**
Mary Ann Bolger, Kieran Corcoran, Niamh Ann Kelly, Ciarán Moran

**Module Description**
In this module students will focus on key issues in the history and theory of postmodernist and contemporary design and theories of Postmodernity.

**Module aim**
The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary design. It will also give students the tools to develop and articulate critically independent positions in relation to design.

**Learning Outcomes**
On completion of this module, the student will be able to:
1. Demonstrate an informed understanding of postmodern and contemporary design
2. Demonstrate ability and initiative in conducting both historical and theoretical research
3. Produce and present a critical independent analysis and evaluation of postmodern and contemporary design
4. Demonstrate a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design.

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

**Module content**
An in-depth study of the history and theory of postmodernist and contemporary design
The student also chooses one of the following seminar courses:
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Philosophies of Post-Modernity
- Identity Politics: Globalisation and Post-colonialism
- Technology and Reality
- The Function of Things

**Module Assessment**
The module is assessed through the production of significant written submissions. Students are assessed on their ability to show an informed understanding of postmodern/contemporary design. Assessment is based on the student’s critical analysis of postmodern/contemporary design and use of historical and theoretical research methods. The critical analysis will demonstrate the student’s ability to engage with theoretical and critical concepts in the production of an independent evaluation of their chosen topic.

**Assessment Criteria**
- Research: 25%
- Analysis and Development: 25%
- Evaluation and Structure: 40%
- Presentation and Referencing: 10%
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>CRIT3101</td>
<td>After Modernism</td>
</tr>
</tbody>
</table>

**Essential Reading**


Betsky Aaron and Adigard (2000) *Erik Architecture Must Burn*, Thames & Hudson


McCracken, Grant (1991) *Culture and Consumption*, Indiana University Press

McKenzie, Dorothy (1997) *Green Design*, Laurence King


Papanek, Victor (1997) *Design for the Real World*, Thames and Hudson


**Supplemental Reading**


Hal, Foster (Ed) (1985) *Postmodern Culture*, Pluto

Jameson, Fredric (1991) *Postmodernism, Or, The Cultural Logic of…*, Verso,

van Berkel Ben and Bos, Caroline (1999) *Move (Vols 1-3: Imagination, Techniques, Effects)*, UN Studio

**Web references, journals and other**


**Further Details**

3 hours per week for one semester (36 hours).

Date of Academic Council approval ..................
Dublin Institute of Technology

**Pre-Requisite Modules**
- Co-Requisite Modules code(s)
- ECTS Credits
- Module Code
- **Module Title**

<table>
<thead>
<tr>
<th>Code(s)</th>
<th>ECTS</th>
<th>Credits</th>
<th>Critical Theory 3.5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Module authors** Ciaran Moran, Niamh Ann Kelly

**Module Description**
Critical theory 3.5
Post Modernism
The students examine and assess the art of the post modern era focusing particularly on the variety of reactions to a century of *avant garde* modernism.

**Module aim**
The aim of the module is to assist the student in arriving at a comprehensive understanding of the art historical, critical and intellectual contexts in which recent and contemporary art is practiced.

**Learning Outcomes**
On successful completion of this module the learner will be able to arrive at a definition of Post Modernism and its legacy.

**Learning and Teaching Methods**
- Lectures
- Seminars
- Tutorials
- Group Presentations
- Individual Presentations

**Module content**
An in-depth study of the history and theory of postmodernist and contemporary art, including an examination of inter-disciplinary and multi-media art practice.

The student also chooses one of the following seminar courses:
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Philosophies of Post-modernity
- Identity Politics: Globalisation and Post-colonialism
- Technology and Reality
- The Functions of Things

**Module Assessment**
This module is assessed 100% through the production of written submissions and learning portfolios. The written submission will be a themed essay and the learning portfolios will include set projects and independent research.

**Assessment Criteria and weighting**
- Research: 25%
- Analysis and Development: 25%
- Evaluation and Structure: 40%
- Presentation and Referencing: 10%
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Critical Theory 3.5</td>
</tr>
</tbody>
</table>

**Essential Reading**

- Sandler, I.  *Art of the Postmodern Era: from the late 60’s to the late 90’s*, Icon editions, 1996.

**Recommended Reading**

- Jencks, C.  *Post Modernism*.
- Venturi, R.  *Complexity and Contradiction in Architecture*.

**Journals**

*Artforum*, *Art Monthly*, *Circa*, *Frieze*, *Source*, *Art in America*, *Flash Art*, *Printed Projects*

Students will also be directed towards sources specific to set projects and their thesis topic.

**Further Details** 3 hours per week in Semester One (36 hours).

Date of Academic Council approval .........................
Module Title: Virtual Environments: Is One Life Enough?

**Module Author:** John O’Connor

**Module Description:**
The module is designed to enable students to appreciate how online virtual environments and networking communities function and explore the potential for developing and disseminating original content. This module is offered at level 8 and is an optional module.

**Module aim:**
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**

*On successful completion of this module students will be able to:*

- Access online virtual environments and networking communities to carry out specific activities;
- Create and manage their presence in virtual spaces;
- Establish and maintain virtual relationships;
- Explain how the regulations and conventions operating in online virtual environments and networking communities support the creation and management of content;
- Describe the potential outcomes from creating content;
- Apply this knowledge to create and exploit original content for online virtual environments and networking communities.

**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 out specific tasks and document their experiences in a personal blog. Students will also be required to generate original content in Second Life.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Virtual Environments: Is One Life Enough?</td>
</tr>
</tbody>
</table>

**Module Content**

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.

**Module Assessment**

This module will be examined by continuous assessment. 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 eportfolio 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.

**Essential Reading**


**Supplemental Reading**


**Web references, journals and other**

designingusabilityandsupportingsociability.com, facebook.com, myspace.com, bebo.com, blogspot.com, wordpress.com, youtube.com Additional to be advised during class.

**Further Details**

One hour weekly. Semester-long module.

Date of Academic Council approval ...............................
**Module Title:** Political Communications

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Political Communications</td>
</tr>
</tbody>
</table>

**Module authors**
Harry Browne and Tom O'Connor.

**Module Description**
This module explores the relationship between politics, democracy and the media. It looks at how politicians, trade unions, business interests, pressure groups and terrorist organisations make use of the media in the context of 21st century communications technology.

**Module aim**
The aim of this module is to give students a critical understanding of the complex relationship, between politics, power, decision-making and the media, as well as an understanding of the main theoretical positions.

**Learning Outcomes**
On completion of this module, the learner will be able to:
- Analyse the links between the mass media and politics
- Explain concepts such as the public sphere and public opinion
- Examine the relationship between political communications and democratic theory:
- Describe the effect of political advertisements, especially during elections
- Describe the role of the political correspondent and the Government press secretary.
- Appraise the role of the media in democracy.

**Learning and Teaching Methods**
Lectures, seminars and self study

**Module content**
Political communications, democracy, the public sphere and public opinion, the media as watchdog.
Pressure group politics and the oxygen of publicity.
Elections and the media.
The political media.
The political correspondent and the government press operation.
The media, politics and societies in transition.

**Module Assessment**
Students write an essay of up to 3,000-word in the form of a feature article. There will also be a 3-hour examination. The essay accounts for 50 per cent and the examination the remaining 50 per cent of the marks.
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>Political Communications</td>
</tr>
</tbody>
</table>

**Essential Reading**

McNair, B. 2007. *An Introduction to Political Communications, London: Routlege*

Negrine, R and J. Stanyer. 2007 *The Political Communications Reader, London: Routlege*

**Supplemental Reading**


**Web references, journals and other**

*Harvard international journal of press/politics journal*

*Political Communications journal*

**Further Details** 24 hours.

Date of Academic Council approval   .........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Journalism in a Globalised World</td>
</tr>
</tbody>
</table>

**Module authors**

Tom O’Connor and Michael Foley

**Module Description**

This module is a critical and reflective examination of the role of the journalism in today’s world, along with an introduction to global politics.

**Module aim**

The aim of this module is
To give students an understanding of the role of journalism in different cultures and political systems
To explore the classic theories of the press and apply them to the modern world.
To examine the role the media and journalism have played through the examination of a number of case studies.
To examine issues relating to the way the journalist works in today’s international environment.
To introduce students to International Relations
To explore world politics and foreign relations through different political perspectives
To examine key concepts, such as the state; ethnicity; development; the world economy;

**Learning Outcomes**

On completion of this module, the learner will be able to:
Critically discuss the role of the media in a number of international settings
Scrutinise and evaluate issues relating to the international media and their role
Debate current and emerging issues relating to international journalism practice, including those relating to technology and journalism safety
Demonstrate reflective application of a number of theories to journalistic cultures in democracies, transitional societies, and those without democratic institutions.
Apply different political perspectives to ongoing international political events
Critically discuss the role of the state in foreign affairs
Scrutinise and evaluate the role of ethnicity and nationalism in world affairs
Demonstrate the role of economics in the emerging globalisation.

**Learning and Teaching Methods**

This module will be delivered through lectures, seminars, case study discussion and independent study.

**Module content**

What is journalism for in a globalised world?
The role of journalism in society.
Local versus global; the role of the foreign correspondent.
Technology and journalism.
Journalist safety.
States and world affairs
The global economy
Development and inequality
Arms and arms control and terrorism
Peacekeeping and humanitarian intervention
Nationalism and ethnic conflict
Migration and refugees
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Journalism in a Globalised World</td>
</tr>
</tbody>
</table>

**Module Assessment**

An examination will be taken at the end of the semester. This will assess students’ familiarity with the politics section of the module and will account for 50% of the marks. Students will also write a 2,000 word essay on special areas of interest, which will combine academic research and journalistic presentation and writing ability. This will account for the remaining 50% of the marks.

**Essential Reading**


**Supplemental Reading**


**Web references, journals and other**

Journalism Theory and Practice

Journalism Studies

European Journal of Communications

The Harvard Journal of Press/Politics

The New Internationalist

**Further Details**

The module will be taught in one semester, two hours per week (24 hours).

Date of Academic Council approval ..........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Introduction to World Cinema</td>
</tr>
</tbody>
</table>

Module author Gráinne Crean

Module description This module provides an introduction to national cinema outside Hollywood. In an age where film practice and audiences are increasingly globalised, ‘world cinema’ invites a different critical approach from national film studies. The module focuses on cinema from Europe, South East Asia, The Middle East and West Africa. Its aim is not to represent all cinemas in these regions but to provide an introduction to the variety of world cinema and inspire further examination and research into the areas covered. In order to examine cinema in a global context the module foregrounds the importance of cultural context and in particular the close links between text and context. Thus, in order to understand the unique features of each film tradition, it is important to address the specific cultural sphere out of which these traditions emerge.

Module aim: The aim of the module is to introduce students to global cinematic traditions outside Hollywood, to broaden the student palate with respect to their engagement with visual cultures and to use cinema as a filter in order to articulate notions of cultural diversity.

Learning outcomes: On successful completion of this module students should be able to:
1. Evaluate a selection of films representative of a variety of global film narratives.
2. Analyse and assess relevant cultural theories pertaining to various cinematic traditions
3. Apply critical and analytical skills to a range of thematic discourses representative of filmic narratives.
4. Develop transferable skills relevant to professional practice.
5. Apply knowledge and ideas to the creation of media content.

Learning and teaching methods: The module will involve a series of lectures, class discussions, screenings and independent learning. Student contact will consist of two hours per week.

Module content: A selection of the following areas will be examined:
1. Indian cinema - Indian Popular cinema
   - Diasporic Indian filmmaking
2. Italian cinema - The Golden age of Italian cinema
3. French cinema - The French New Wave
4. Postcolonial Asian cinema - Indochina and nostalgic representations of exoticism
5. Iranian cinema - Censorship and the use of allegory

Module assessment The module will be assessed by exam (100%)

### Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS Credits | Module Code | Module Title
--- | --- | --- | --- | ---
 |  |  | 5 |  | Introduction to World Cinema

Burke, Frank (1987) Federico Fellini: Bright lights to La dolce Vita. London: Columbus

### Journals

- **Cineaste**
- **Cinemaction**
- **Cinema Journal**
- **Sight and Sound**
- **Film history: An international journal**

### Further Details:

Student contact will consist of two hours per week.

Date of Academic Council approval: .............................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG2504</td>
<td>History of Music 2</td>
</tr>
</tbody>
</table>

Module authors: Dr Mark Fitzgerald/Mr Dermot Dunne

Module Description
This module comprises two units
- Baroque history
- Music history from 1900 to the present day

Module aim
The aim of this module is to introduce the learner to significant composers and compositions of the periods and to encourage independent thinking through critical listening.

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

**Baroque History**
- differentiate between different composers and genres of the Baroque period
- read a score and listen to a recording and provide insight into form, analysis, style and other aspects of composition
- use the skills to inform their own performance and composition studies
- write a paper in a cohesive and logical manner

**Music History since 1900 to the present day**
- differentiate between different composers and styles since 1900
- read a score and provide insight into form and aspects of composition technique such as harmony, rhythm, orchestration/instrumentation etc
- show a general understanding of the aesthetic reasoning behind significant directions of the period such as impressionism, expressionism, minimalism, neoclassicism etc
- use this knowledge to inform their own performance and composition studies
- write a paper in a cohesive and logical manner

Learning and Teaching Methods
Lectures, class discussion, listening and score-reading exercises. Students participate in group work, presentations, independent listening, reading and use of webcam.

Module content

**Baroque History**
- An exploration of selected genres and styles of the period from the early Italian to the high German Baroque

**Music history since 1900 to the present day**
- An exploration of selected genres and styles from French Impressionism to the present day, including composers from Europe, Asia and the Americas.
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>MUSG2504</td>
<td>History of Music 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Module Assessment**
Continuous assessment: 50% Examination: 50%
Continuous assessment will consist of two major listening assignments taken in class, two group projects and two essays.
Criteria for assessment:
• Research
• Literacy
• Knowledge of subject matter
• Integration skills
• Ability to work in groups
Examination will contain three questions on topics covered during the module.

**Essential Reading**
Baroque History
Music History since 1900


**Further Details** To be delivered as a year-long module (1.5 hours per week).

Date of Academic Council approval .........................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG3304</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Studies in Traditional Music 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Harping Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B The Collectors before 1900</td>
</tr>
</tbody>
</table>

Module author Dr Marian Deasy

Module Description

Unit A The Harping Tradition: Based on knowledge gained from history and musical analysis, this unit provides a detailed look at the place of the harp, harping and harpers in the Irish musical tradition, from the earliest times to the present day.

Unit B The Collectors before 1900: This unit surveys the work of the collectors of Irish traditional music prior to 1900, focusing particularly on the collecting and editing of the major nineteenth-century collectors, E. Bunting, G. Petrie, P.W. Joyce, W. Forde. J.E. Pigot and J. Goodman.

Module aim

The aim of this module is to:

- **Unit A The Harping Tradition**
  - illustrate how the instrument developed over the centuries
  - describe how the harper’s lifestyle and role were influenced by political and sociological considerations
  - outline the most significant people and events within the harping tradition
  - discuss the modal and stylistic qualities of the music

- **Unit B The Collectors before 1900**
  - introduce the student to the early collectors and their collections
  - analyse their methods of collecting, and discuss how their backgrounds and attitudes towards Irish traditional music influenced their treatment of the tunes, particularly when preparing them for publication
  - encourage the students to adopt a critical and discerning approach to the subject

Learning Outcomes

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

- **Unit A The Harping Tradition**
  - describe the origins and development of the harp
  - identify the various stylistic features in the music
  - demonstrate a knowledge of the lifestyle and music of the most important Irish harpers from the sixteenth to the mid-nineteenth centuries
  - describe the various political and sociological considerations that led to the decline and eventual demise of the tradition

- **Unit B The Collectors before 1900**
  - discuss the work of the various collectors in relation to collecting, the types of tunes contained in their manuscript and printed collections, and their manner of editing the tunes
  - evaluate the significance of these collectors and the authenticity of their transcriptions

Learning and Teaching Methods

Unit A The Harping Tradition

This unit is taught through weekly lectures discussion and analysis.

Unit B The Collectors before 1900

This unit is taught through weekly lectures, discussion and analysis.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUSG3304</td>
<td>Studies in Traditional Music 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Harping Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B The Collectors before 1900</td>
</tr>
</tbody>
</table>

Module content

- **Unit A The Harping Tradition**
  - Early Irish instruments
  - The bardic tradition
  - History, evolution and development of the Irish harp
  - The lifestyle and social status of the harper
  - Manner of performance
  - The itinerant harpers and their music
  - Carolan and his music
  - The decline of the harping tradition and the various attempts, including the Granard and Belfast Festivals, to revive it
  - Bunting’s role as a collector at the Belfast Harp Festival
  - The harp today

- **Unit B The Collectors before 1900**
  - The commencement of collecting and publishing in Ireland
  - Pre-nineteenth-century collecting and publishing: collectors/publishers, contents of the various manuscripts and publications and editorial procedures
  - Nineteenth-century collectors: particularly Bunting, Petrie, Joyce, Forde and Pigot
  - Included here will be a description of their methods of collecting, the contents of their manuscripts/publications and their manner of editing the tunes
  - Less significant collectors of the period

Module Assessment

**Unit A The Harping Tradition / Unit B The Collectors before 1900**

Written examination 75%  
Essay/project 25%

Assessment criteria as follows:

detailed knowledge of the subject, evidence of reading and where appropriate personal research, literacy, ability to discuss the topic and structure the answers in a clear, concise, and logical manner, the inclusion of appropriate musical extracts/examples to illustrate points made.

Essential Reading

**Unit A The Harping Tradition**


Rimmer, Joan: The Irish Harp (Cork: Mercier Press, 1969)

Vallely, Fintan ed.: The Companion to Irish Traditional Music (Cork: Cork University Press, 1999)  
Yeats, Grainne: Féile na gCrúitirí— The Belfast Harp Festival, 1792 (Dublin: Gael Linn, 1982)

Yeats Grainne: The Harp of Ireland (Belfast: Belfast Harpers’ Bicentenary Ltd., 1996)
Dublin Institute of Technology

<table>
<thead>
<tr>
<th><strong>Pre-Requisite Modules code(s)</strong></th>
<th><strong>Co-Requisite Modules code(s)</strong></th>
<th><strong>ECTS Credits</strong></th>
<th><strong>Module Code</strong></th>
<th><strong>Module Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>MUSG3304</td>
<td></td>
<td>Studies in Traditional Music 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>Unit A</strong> The Harping Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>Unit B</strong> The Collectors before 1900</td>
</tr>
</tbody>
</table>

**Unit B The Collectors before 1900**

*Bunting, Edward*: A General Collection of the Ancient Music of Ireland *(London, 1809)*
*Bunting, Edward*: The Ancient Music of Ireland *(Dublin, 1840)*
*Joyce, Patrick W.*: Ancient Irish Music *(1873)*
*Joyce, Patrick W.*: Irish Peasant Songs *(1906)*
*Joyce, Patrick W.*: Old Irish Folk Music and Songs *(Dublin: Hodges, Figgis & Co. Ltd., 1909)*
*O’Sullivan, Donal*: Irish Folk Music Song and Dance *(Cork: Mercier Press, 1952)*
*Petrie, George*: Ancient Music of Ireland *(Dublin, 1855)*
*Petrie, George*: Music of Ireland *(Dublin, 1882)*
*Shields, Hugh*, ed.: Tunes of the Munster Pipers Irish Traditional Music from the James Goodman Manuscripts *(Dublin: Irish Traditional Music Archive, 1997)*

**Supplemental Reading**

**Unit A The Harping Tradition**


**Unit B The Collectors before 1900**

**Supplemental Reading:**


**Further Details**

**Unit A The Harping Tradition**

Duration of Module: 1 semester (1 hour per week)

**Unit B The Collectors before 1900**

Duration of Module: 1 semester (1 hour per week)

Date of Academic Council approval ………………………..
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST4303</td>
<td>Stylistic and Socio-historic issues in Irish Traditional Music 2</td>
</tr>
</tbody>
</table>

Module author: Odhrán Ó Casaide

Module Description
This module consists of two distinct elements:
Element 1: The song genre is explored in detail with particular emphasis on historical, religious and love songs. The love song genre is considered in all its aspects. Variants in vocal styles are analysed as is the mapping of text to melody.
Element 2: The socio-historical context of Irish traditional music during the 17th, 18th and 19th centuries is explored in a way that contextualises the interwoven strands of major historical events, the evolution of musical genres and the great musical and cultural figures.

Module aim
The aim of this module is to provide a more in-depth grasp of the melodic/textual content and variation in Irish traditional music, as well as of its socio-historical context. It aims to develop students’ analytic and performance skills.

Learning Outcomes
On completion of this module, the learner will be able to:
- discuss in some depth the various manifestations of the love-song genre
- analyse the main characteristics of regional vocal variation
- describe the socio-historical context of the musical tradition since the 17th century.
- perform either vocal or instrumental illustrations of such variation.

Learning and Teaching Methods
The module is taught as a series of weekly lectures. Live demonstration and a wide range of recorded and printed materials are used for illustration, analysis and discussion. Emphasis is placed on developing the student’s ability to perform examples of regional variants.

Module content
- The historical, religious and love song genres. The love song is considered in all its aspects. Thematic characteristics and influences; the woman’s love lyric; Norman influences and imagery, the pastorelle, the reverie, the chanson de malmarié.
- The socio-historical context of Irish traditional music and song during the 17th, 18th and 19th centuries; the contribution of major cultural and musical figures in shaping and preserving the musical tradition.
- Regional variation: the broad regional features of melodic structure and ornamentation.
- Song reconstruction: principles in mapping song texts to possible melodic examples.
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST4303</td>
<td>Stylistic and Socio-historic issues in Irish Traditional Music 2</td>
</tr>
</tbody>
</table>

**Module Assessment**
Continuous Assessment 25% Viva Voce 25% Project 50%

Continuous Assessment

Two written assignments during each semester based on major topic areas covered.

Viva voce: this takes place during the end-of-year Practical Examination. In the viva voce, students will be required to illustrate examples of regional variation (either vocally or instrumentally), to discuss the relevant song genres and the socio historical context of Irish Traditional Music during the 17th, 18th and 19th centuries. A project which is carried out under the lecturer’s supervision is intended to explore a topic of particular interest to the student. Max 2000 words.

**Essential Reading**

*O Boyle, Sean: The Irish Song Tradition (Cork: Ossian Publications, 1989)*

*O Tuama, Seán (1978), An Grá in Amhrán na nDaoine, an Clomhar, Tta*

**Supplemental Reading**

*Ní Ualacháin, Padraigín, The Hidden Ulster,*

**Journals**

*Journal of the Folk-Song Society, No. 23 vol. vi (third part) January 1920 London*

*Journal of the Folk-Song Society, vol. xxi, London 1924*

**Further Details** The module is delivered year-long.

Date of Academic Council approval ..........................
### School: Conservatory of Music and Drama

**Module Author:** Peter McDermott

**Module Description:** This advanced module offers the student an opportunity to engage with challenging and innovative theatre practices of the twentieth century and today. It also provides critical engagement with a range of contemporary plays in English.

**Module aims:**
1. To survey major theatre practitioners and theorists of the twentieth-century
2. To introduce and interrogate innovative theatre practices that can challenge contemporary audiences.
3. To survey a range of contemporary plays in English.
4. To develop analytical skills in the context of contemporary drama.

**Learning Outcomes:** On completion of this module the learner will be able to . . .
1. Demonstrate an understanding of the major twentieth-century theatre practices and performance theories.
2. To interrogate innovative theatre practices.
3. Demonstrate a broad knowledge of contemporary drama in English.
4. Analyse the cultural preoccupations of contemporary drama.

**Learning and Teaching Methods:**
Lecture and seminar. The theatre practice and drama components of the module may be taught separately.

**Module content:**
For the theatre practice component, students will engage with a selection of the following:
1. Pre-war acting and performance developments: Brecht, expressionism, Gordon Craig, Artaud, Appia
2. The rise of theatre laboratories: Grotowski, Brook, theatre collectives, postwar agitprop theatre
4. Other innovative contemporary practitioners: e.g. Eugenio Barba, Dario Fo, Jacques Lecoq, Tadashi Suzuki, Anne Bogart

For the survey of contemporary drama in English, students will read and analyse a selection of plays from the following:
1. 20th-century American: Williams, Miller, Albee, Shepard, Mamet, Wilson
2. 20th-century British: Osborne, Bond, Pinter, Hare, Churchill, Edgar
3. Postcolonial: Wole Soyinka, Athol Fugard, Ola Rotimi, Ngugi wa Thiongo, Timberlake Wertenbaker
4. Contemporary British and American: Sarah Kane, Mark Ravenhill, Tony Kushner, Suzan-Lori Parks
5. Contemporary Irish: Marina Carr, Enda Walsh, Martin McDonagh, Mark O’Rowe

**Module Assessment:**
Course work assignments:
1. Research assignment on contemporary theatre practice – 50%
2. Research assignment on contemporary drama in English – 50%

Coursework 1
The research assignment on contemporary theatre practice requires the learner to give an analytical
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td>Contemporary Music and Drama</td>
</tr>
</tbody>
</table>

presentation or submit a piece of analytical writing, or a combination of both. This assessment will measure the learner’s achievement of learning outcomes: 1 and 2.

Coursework 2
The research assignment on contemporary drama in English requires the learner to give an analytical presentation or submit a piece of analytical writing, or a combination of both. This assessment will measure the learner’s achievement of learning outcomes: 3 and 4.

Grade or Mark
Students must sit or submit all components within a given module in order to pass that module. Failure in one element does not necessarily mean overall failure.

Re-assessment Principles
In the event of a failure only failed elements will be re-assessed.

Essential Reading:
1. Huxley, Michael and Noel Witts, eds. The Twentieth-Century Performance Reader (Routledge, 1996)

Selected plays from the following:
3. Shepard, Sam. Plays (Faber and Faber, 1997)
5. Pinter, Harold. Plays 1 (Faber, 1996)
7. The Methuen Book of Modern Drama, ed. Graham Whybrow (Methuen, 2001)

Recommended Reading:
1. Grotowski, Jerzy. Towards a Poor Theatre (Methuen, 1975)

Supplemental Reading:
Web references, journals and other:

Further Details: 2 hours over one semester (24 hours)

Date of Academic Council approval………………...
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3306</td>
<td>Studies in Irish Traditional Music 2 Unit A The Song Tradition Unit B Sound Engineering</td>
</tr>
</tbody>
</table>

**Module authors**  Mr Antaine Ó Faracháin/Mr Shigeto Wada

**Module Description**

**Unit A The Song Tradition**
This unit gives a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions. The particular traits of these traditions are examined. Various styles are discussed along with the cultural context in which traditional singing is practised. Opinions and theories regarding singing are also discussed as well as the place of traditional singing within the general context of Irish music. (This unit may be taken in Irish, English, or on a bilingual basis.)

**Unit B Sound Engineering**
This unit provides basic but fundamental skills and knowledge in terms of audio production. It focuses on practical and reliable techniques of recording rather than on its artistic value.

**Module aim**

**Unit A The Song Tradition**
The aim of this unit is to:
- give a general overview of traditional singing in Ireland covering elements of both the English and Irish language song traditions.

**Unit B Sound Engineering**
The aim of the unit is to provide:
- knowledge of basic electronics and/or electrical engineering
- microphone technology
- mixing technology
- digital-analogue conversion technology
- digital sound processing
- copyright
- media format

Equip students with
- recording skills
- skills to handle recorded sound material
- post-production techniques
- simple electric engineering in terms of troubleshooting
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3306</td>
<td>Studies in Irish Traditional Music 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Song Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B Sound Engineering</td>
</tr>
</tbody>
</table>

**Learning Outcomes**
On completion of this module, the learner will be able to discuss:

**Unit A The Song Tradition**
- the development of the both the sean nós and English song tradition in Ireland
- the particular traits of these traditions
- various styles of singing
- the cultural context in which traditional singing is practised
- opinions and theories regarding singing
- the place of traditional singing within the general context of Irish music.

**Unit B Sound Engineering**
On completion of this unit, the learner will be able to:
- create audio recording using appropriate and/or traditional recording techniques and technologies
  produce digital audio recording in an industry standard format, namely, audio CD conforming to the orange book
- convert digital audio material to appropriate file format according to specific requirements
- do simple electrical engineering such as fixing a cable by soldering
- demonstrate basic knowledge in the production of audio recording

**Learning and Teaching Methods**

**Unit A The Song Tradition**
The unit is taught through weekly lectures/seminars which include listening to examples of song, discussion, recommended reading/listening etc. The student is also expected to engage in independent research, reading, listening etc.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3306</td>
<td>Studies in Irish Traditional Music 2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Song Tradition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B Sound Engineering</td>
</tr>
</tbody>
</table>

Unit B Sound Engineering
This unit is taught by a combination of lecture and practical work.

Module content

Unit A The Song Tradition
- Overview of the Irish and English language song traditions.
- The Irish language song tradition.
- The English language song tradition.
- History/Background/Cultural context of song.
- Classification of song, Genres, Types etc.
- Poetic metres, phrasing, modes, form, rhyme.
- Keening, Lament.
- Spiritual songs.
- Macaronic songs.
- Ballads.
- Functions of song.
- Words of songs.
- The rendering of a song, techniques etc.
- Sean-Nós.

Unit B Sound Engineering
- Students are introduced to the basic technical knowledge required
- Regular course work will consist of developing these practical skills
- Practical work will consist of audio recording production using various formats.

Module Assessment

Unit A The Song Tradition
Continuous Assessment 50% Examination 50%
Continuous Assessment One project/assignment and two short assignments

Criteria for assessment:
- Depth of knowledge
- Evidence of independent listening and research

Unit B Sound Engineering
Continuous Assessment 100%
Assessment criteria:
- Precision and fluency of practice
- Depth of knowledge
- Professional Attitude
Dublin Institute of Technology

### Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Req Module code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>MUST3306</td>
<td>Studies in Irish Traditional Music 2</td>
</tr>
</tbody>
</table>

### Essential Reading and Listening

#### Unit A The Song Tradition

- Mac Mathúna, Séamas: Traditional Songs and Singers (Dublin: Comhaltas Ceoltóiri Éireann, 1977)

#### Unit B Sound Engineering

- Manual if available, PDF manual will be installed on the computers.

### Supplemental Reading and Listening: Web references, journals and other

As arranged with lecturer.

#### Manual

- Audio Media
- Professional Sound MIX
- Sound on Sound
- Sound and Recording Magazine
- Web:
  - http://www.harmony-central.com
  - http://www.prorec.com
  - http://www.audiomedia.com
  - http://www.professional-sound.com/

### Further Details

#### Unit A The Song Tradition

Lecture, one hour per week for one semester

#### Unit B Sound Engineering

One hour per week for one semester

Date of Academic Council approval .........................
## Dublin Institute of Technology

### Pre-Requisite Modules code(s)

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>MUST4308</td>
<td>Studies in Irish Traditional Music 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unit A The Collectors since 1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unit B Developments in ITM since 1900</td>
</tr>
</tbody>
</table>

### Module Author
Mr Peter Browne

### Module Description

#### Unit A The Collectors since 1900
This unit of the module surveys the work of collecting Irish traditional music since the beginning of the twentieth century, commencing with the Goodman collection. This semester will cover methods, changes in methodology and technology, the principal collectors and collections, repositories, publications, uses and influences on the wider world of traditional music and song. It will also examine the changing ways in which these collections and repositories are used today by musicians, learners and other interested people from the traditional music community.

#### Unit B Developments in Irish Traditional Music since 1900
This unit surveys changes and developments in traditional Irish music since 1900 (roughly coinciding with the advent of electronic recording and reproduction). It charts the changes from solo to group playing, increased variety of instrumentation, changes in methods of learning and transmission, growth in institutions, organisations and events connected to traditional music, the internationalisation of folk music, its effects on the Irish tradition and interaction with other genres of music - jazz, classical, world. The "innovation" debate.

### Module Aim
The aim of this module is to:

**Unit A The Collectors since 1900**
- provide a history, description and evaluation of collecting, collectors and their work and how it has changed particularly with the advent of electronic recording.
- to provide a list of the archives where the main collectors’ work now resides.
- to examine how the collected material has been and is now used by the traditional music community and look at questions of access and copyright.

**Unit B Developments in Irish Traditional Music since 1900**
- examine the ways in which traditional Irish music has constantly changed over the chosen period.
- critically analyse these changes and the possible reasons for them to have taken place and examine the effects on the nature of music making in Ireland as a result of their having taken place.

### Learning Outcomes
On completion of this module students should be able to:

**Unit A The Collectors since 1900**
- describe, assess, classify, evaluate and differentiate between the work of the various collectors and give views on the value of what their work represents today.
- distinguish and compare the skills and attributes which the collectors under discussion during the course may have possessed.
- examine and discuss the changes in methods and social circumstance which affected the work of collection.
- Illustrate how the collections of music are used today and assess their importance to musicians.

**Unit B Developments in Irish Traditional Music since 1900**
- describe and chart the changes and principal developments in traditional music since 1900
- analyse and offer a critical view on how these changes have affected traditional music making
Dublin Institute of Technology

### Pre-Requisite Modules code(s)

<table>
<thead>
<tr>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>MUST4308</td>
<td>Studies in Irish Traditional Music 3</td>
</tr>
</tbody>
</table>

- give biographical detail on some of the people at the centre of these developments.

### Learning and Teaching Methods

**Unit A The Collectors since 1900**
Weekly lectures, practical work reading and examining the collections, critical analysis and discussion. Listening and first hand acquaintance with at least one traditional music archive

**Unit B Developments in Irish Traditional Music since 1900**
Weekly lectures, practical work, listening, critical analysis, discussion.

### Module content

**Unit A The Collectors since 1900**
- Life and work of Goodman, O’Neill, Breathnach.
- Archives: ITMA, RTÉ, RBÉ, CCE, private collections
- Publications and how these changed in form, content and use
- Change in methods, principally from notation to electronic recording
- Increased availability of equipment and the resulting ‘democratisation’ of collection
- Classification, indexing and presentation
- An assessment of the value of the collections to today’s traditional musicians
- Access and copyright

**Unit B Developments in Irish Traditional Music since 1900**
- Historical development from solos and duets to céilí bands and group playing
- Changes in instrumentation and sources of material.
- Commercialisation and mass communication.
- Influences from other musical cultures
- The increase in popularity since the late 1950’s.
- The "revival"
- Seán Ó Riada - his life and influence
- Organisations, music societies, the state and academic institutions.
- Changes in methods of learning and transmission.
- The innovation/tradition debate

### Module Assessment

**Unit A: The Collectors since 1900/**
**Unit B Developments in Irish Traditional Music since 1900**
Continuous assessment 50% End of module written exam 50%
1 major essay/project  30%and 2 short assignments 20% in each unit
Criteria of assessment
- Depth of knowledge
- Interpretative and analytical ability

### Essential Reading
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 MUST4308</td>
<td></td>
<td></td>
<td>MUST4308</td>
<td>Studies in Irish Traditional Music 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit A The Collectors since 1900</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Unit B Developments in ITM since 1900</td>
</tr>
</tbody>
</table>

**Unit A The Collectors since 1900**
Vallely, F. (ed.): *A Companion to Traditional Irish Music* (Cork: Cork University Press, 1999)
Collections of *Goodman, O'Neill, Breathnach* and later books by region or composer
De Noraidh, L. *Binneas thor meoin.* RBÉ UCD.

**Web references, journals and other**
Articles and references in *Ceol, Ceol Tire, Journal of Music in Ireland, Dal gCais, An Piobaire, Treoir* and other periodicals.

**Unit B Developments in Irish Traditional Music since 1900**
Curtis P.J.: *Notes from the Heart. Torc*
Freyer Grattan & Bernard Harris: *The Achievement of Seán Ó Riada.* Ballina Heritage.
Ó Canainn, T. & Gerard Victory: *Seán Ó Riada* (Gartan)

Articles and references in *Ceol, Journal of Music in Ireland, An Piobaire, Dal gCais, Treoir* and other periodicals.

**Further Details** 1 hour per week over two semesters

Date of Academic Council approval .................................
**Module Title**: Economics

**Module Code**: 5

**ECTS Credits**: 168

**Module author**: Noel Costello

**Module Description**
This module represents an introduction to the economic way of thinking with an emphasis on the principles of microeconomics and coverage of selected topics in macroeconomics which will provide a basis for further study and progression.

**Module aim**
On completion of the module the student should have achieved a working knowledge of economics particularly in relation to microeconomic models and a grounding in relation to core issues in macroeconomics.

**Learning Outcomes**
On completion of this module, the student will have:
- Developed an understanding of the role and functions of markets;
- mastered the importance and use of key concepts such as price elasticity of demand, the law of diminishing returns;
- have a knowledge of market structures and the implications of the various models for efficiency;
- understand key macroeconomic issues such as national income, taxation, money and banking.

**Learning and Teaching Methods**
The module will be delivered through a variety of methods including lectures, tutorials and web ct. In the tutorial setting the emphasis will be on interaction to achieve a greater understanding in relation to particular areas of difficulty for the student.

**Module content**
- **Introduction** - Economic science, Theory and Models, Scarcity, Choice, Opportunity Cost. Production possibilities and the gains from specialisation and trade. Types of economy,

- **Markets** - supply and demand analysis. Elasticity, arc and point, price elasticity, income elasticity and cross elasticity. Market equilibrium and minimum and maximum price controls.

- **Consumer Behaviour** - Utility theory, total and marginal utility. Indifference curves and budget lines. Consideration of income and substitution effects.

- **Firms** - Profit maximisation and alternatives. Short and long run production and cost curves.

- **Market structure and behaviour** - Theory of the firm. Perfect competition, monopoly, price discrimination, monopolistic competition, oligopoly and cartels.

- **Measures of National Economic Activity** – National income statistics, the output, income and expenditure methods of calculation.

- **Money and Banking** – Definition, evolution, functions of money, the euro.
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td>Economics</td>
</tr>
</tbody>
</table>

**Taxation** – Role in economy, direct and indirect taxation, theories of taxation.

**Unemployment** – Causes and consequences, categories.

**Module Assessment**

The module will be assessed through a series of tests reflecting different aspects of module content for which 40% of total marks will be allocated. The final examination will account for 60% of the marks.

**Essential Reading**


**Supplemental Reading**


**Web references:**


Economic and Social Research Institute [http://www.esri.ie/](http://www.esri.ie/)

**Further Information:** 1 hour per week over two semesters (24 hours)

Date of Academic Council approval.................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Language and Culture 3: French/German/Italian/Russian/Spanish</td>
</tr>
</tbody>
</table>

**Module Authors:** Dagmar Fischer, Christina Albertini

**Module Description:** This module consolidates and builds on the language competency acquired during year 1 and year 2 and introduces the learners to the professional language needed to interact on a basic level with business people from the target countries.

**Module aim:** The aim of this module is to consolidate and enhance the learners’ command of the target language and to enable them to communicate effectively with German/Italian/Russian/Spanish speakers in straightforward business situations.

**Learning Outcomes:** On completion of this module, the learners will be able to

- perform routine communication tasks in a business environment
- engage in small talk with business people of the target countries
- demonstrate an awareness of culture and society in the target countries
- present the main facts about a company in the target language
- demonstrate a greater awareness of intercultural differences

**Learning and Teaching Methods:**

- interactive lectures
- self-directed learning
- role-plays
- directed information retrieval from various sources
- class discussion
- computer-based learning
- presentations

**Module content:**

- regular oral and written production exercises
- consolidation and expansion of vocabulary and grammatical structures
- important companies in the target countries
- contemporary culture in the target countries

**Module Assessment:**

- written examination: 50%
- company presentation: 20%
- oral examination: 30%

When possible, assessments should be scheduled to coincide with the inter-semester period, to ensure that students were actively engaged with their studies at this time

Re-assessment: written examination at 100%
### Pre-Requisite Modules

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>10</td>
<td></td>
<td>Language and Culture 3: French/German/Italian/Russian/Spanish</td>
</tr>
</tbody>
</table>

### Reading list for German:

**Essential Reading:**

**Recommended Reading:**

**Professional**

**Supplemental Reading**

**Web references, journals and other:**
- Discover GermanY, German online activities on the DIT eLearning platform Webcourses
- [www.bbc.co.uk/languages](http://www.bbc.co.uk/languages)

### Reading list for Italian:

**Essential Reading:**

**Recommended Reading:**

**Supplemental Reading**

**Web references, journals and other:**
- Online newspapers
  - [www.repubblica.it](http://www.repubblica.it)
  - [www.larepubblica.it](http://www.larepubblica.it)
  - [www.corrieredellaseraita](http://www.corrieredellaseraita.it)
  - [www.corriere.it](http://www.corriere.it)
  - [www.ilsole24ore.com](http://www.ilsole24ore.com)
- Online weekly magazines:
  - [www.espresso.repubblica.it](http://www.espresso.repubblica.it)
  - [www.panorama.it](http://www.panorama.it)
- Statistical and governmental sites:
  - [www.istat.it](http://www.istat.it)
  - [www.ice.it](http://www.ice.it)
  - [www.italialavoro.it](http://www.italialavoro.it)
  - [www.italia.gov.it](http://www.italia.gov.it)
  - [www.profpedia.it](http://www.profpedia.it)

### Reading list for Russian:

**Essential Reading:**

**Recommended Reading:**
### Dublin Institute of Technology

<table>
<thead>
<tr>
<th><strong>Pre-Requisite Modules code(s)</strong></th>
<th><strong>Co-Requisite Modules code(s)</strong></th>
<th><strong>ECTS Credits</strong></th>
<th><strong>Module Code</strong></th>
<th><strong>Module Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
<td></td>
<td>Language and Culture 3: French/German/Italian/Russian/Spanish</td>
<td></td>
</tr>
</tbody>
</table>

#### Supplementary Reading:

  McGrawHill Higher Education
- Fedina, A (ed) 2004 *Russian English and English Russian Dictionary on business Polyglossum*, ETS
- Sofer, Morry (2005) *Russian Business Dictionary*  
  Schreiber Pub.

#### Web Sites:

- In English:  
  - www.themoscowtimes.com  
  - www.sptimes.ru/  
  - www.russiaprofile.org
- In Russian:  
  - www.argumentyifakty.ru  
  - http://news.ng.ru (Nezavisimaya Gazeta)  
  - www.sobesednik.ru

#### Reading list for Spanish:

- **Essential Readings**
  - *Hablando de negocios*, by Marisa de Prada et al., Edelsa (método ELE), Madrid, 1998

- **Recommended readings**
  - CENTRO VIRTUAL CERVANTES : Página web DidactiRed – Didactiteca :  

#### Further Details:

- Year-long module
- Interactive class: 72 hours
- Self-study: 128 hours

Date of Academic Council approval: .................................
Module Author  Martin O'Neill

Module Description
The front pages of the electronic editions of leading German, Austrian & Swiss newspapers such as "Die Welt" (Germany), "Der Tagesspiegel" (Germany), "Der Standard" (Austria), "Salzburger Nachrichten" (Austria) are compared and analysed to enable students to evaluate how world events are reflected in German-speaking Europe. Television coverage of current events from the German-speaking countries is also analysed.

Module Aims
This module focuses on Germany, Austria & Switzerland today through reading and analysis of selected print and film media. Students will build on language acquired to date and enhance their German language competence in the realm of everyday life while simultaneously nurturing autonomous learning.

Learning Outcomes
On completion of this module the learner will:

1. Be familiar with contemporary German/Austrian/Swiss media.
2. Be able to discuss in German the main news stories and events of the day as reflected in the media above.
3 Be able to demonstrate how the main newspapers and media houses differ in their representation of news stories.
4. Compare how leading stories are treated in Germany, Austria & Switzerland (by drawing on their evaluation of Irish & British newspaper coverage).

Module Content
The leading news items of the day on important events as portrayed in current, selected German, Austrian and Swiss newspapers are studied. The way these stories are reflected on German speaking television broadcast over the internet is also central to the module's content.

Module Assessment
1 Assessment & 1 Examination

<table>
<thead>
<tr>
<th>Components</th>
<th>Percentage Required</th>
<th>Minimum Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment 1</td>
<td>50%</td>
<td>25%</td>
</tr>
<tr>
<td>Assessment 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examination</td>
<td>50%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Exam Questions
Questions to be set 4
Questions to be answered 4
Duration 2 Hours
**Dublin Institute of Technology**

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>German 1, German 2</td>
<td></td>
<td>5</td>
<td></td>
<td>German 5 – Text and Television</td>
</tr>
</tbody>
</table>

**Special Instructions**

To be delivered successfully and to enable learners to access learning materials this module requires the use of the multi media laboratory.

Learners must achieve a minimum of 25% in the assignment and a minimum of 25% in the written examination.

Additional Materials:
- Electronic editions of the following newspapers and magazines: "Frankfurter Rundschau", "Kieler Nachrichten", "Wormser Zeitung", "Der Spiegel", "Stern" amongst others

Web Resources:
- www.goethe.de
- www.deutschewelle.de
- www.deutschland.de
- www.bertelsmann.de

**Essential Reading**

"Die Welt" newspaper, Hamburg, daily;
"Der Tagesspiegel" newspaper, Berlin, daily,

Supplemental Readings
"Bild" Hamburg/Berlin, daily,
"Der Standard" Vienna, daily,

Dodd, B. et al, 1996, Modern German Grammar, Routledge

DIT Library link: http://www.dit.ie/library/

**Further Information** 3 hours per week over one semester

Date of Academic Council approval: _______________________
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>French 4 or similar</td>
<td></td>
<td>5</td>
<td></td>
<td>French 8 - Histoire, Art et Héritage de France</td>
</tr>
</tbody>
</table>

Module Author: Valerie Hascoet

Module Description:
This module, delivered through French, offers a voyage through the main periods of French history, its cultural movements, and architectural and artistic achievements. Through this experience, the student will learn to value the relationship between history and culture; to appreciate all styles of architecture and painting. (S)he will also gain an awareness of how foreigners relate to Irish heritage.

Module Aims:
To understand how a visitor’s native cultural references shape his/her perception of a foreign culture.

Learning Outcomes:
On completion, the learner will be able to:
1. Relate works of art to their cultural and historical context, especially in the case of French culture;
2. Communicate more accurately in the target language, both orally and in writing.
3. Identify key works of French art and architecture.
4. Compare and contrast the main elements of two different periods of architecture.
5. Recall significant people and events in French history.
6. Make a presentation in French on the works of a French artist, an artistic movement, a specific building or the works of an architect.

Learning and Teaching Methods:
Lectures and group-work

Module Content:
Contemporary architecture and its surroundings; Case study: the redevelopment of Paris in the Mitterand era
Rise and fall of Roman Gaul, Case study: arenas, amphitheatres and aqueducts
Surviving Celts. Case study: The megaliths of Carnac
Classicism: the glory days of France
Case study: Versailles
Revolutions: where art and politics meet
Case study: Paintings with a message
Reason and enlightenment: an appreciation of the fine things in life
Case study: decorative arts in the 18th century: fashion, furniture and tableware
Faith and misery: Romanesque art, Case study: Romanesque churches and abbeys
Meeting God: high rise buildings of the Middle Ages, Case study: Gothic cathedrals of the north of France
The kingdom of France and the birth of secular art; Case study: official portraiture
The Renaissance: creativity and turmoil, Case study: Chateaux de la Loire,
The age of modernity: architecture, painting and literature at the turn of the 20th century; Case study: the Musée d’Orsay
Primitive art? Case study: prehistoric cave paintings
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>French 4 or similar</td>
<td></td>
<td>5</td>
<td></td>
<td>French 8 - Histoire, Art et Héritage de France</td>
</tr>
</tbody>
</table>

**Module Assessment**

Continuous Assessment: two assignments

<table>
<thead>
<tr>
<th>Components</th>
<th>Percentage Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment 1</td>
<td>50% 25% Minimum Requirement</td>
</tr>
<tr>
<td>Assessment 2</td>
<td>50% 25% Minimum Requirement</td>
</tr>
</tbody>
</table>

**Essential Reading:**


Supplemental Readings


DIT Library link [www.dit.ie/library](http://www.dit.ie/library)

Additional Materials
Lecturer will recommend websites and web-pages relevant to each unit’s topic, on a week to week basis.

Web Resources
- [www.tourisme-gouv.fr](http://www.tourisme-gouv.fr)
- [www.google.ie](http://www.google.ie) (images)
- [www.yahoo.fr](http://www.yahoo.fr)

Date of Academic Council approval ........................................
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Introduction to Intercultural Studies</td>
</tr>
</tbody>
</table>

**Module authors:** Dore Fischer, Almut Schleper

**Module Description:** This module is designed to introduce students to the key concepts of culture and their impact on intercultural communication

**Module aim**
The aims of this module are:
- to develop intercultural awareness, sensitivity and intercultural communicative competence
- to substitute fear and stereotyping of ‘the other’ with a curiosity to explore difference
- to provide students with the knowledge and skills to communicate effectively with people from different cultural background
- to encourage students to keep a learning record to reflect on their own learning experience

**Learning Outcomes:** On completion of this module, the learner will be able to:
- describe basic concepts of the theory, definitions and models of culture
- access, process and present information about target cultures
- understand the influence of culture on different styles of behaviour and communication
- apply this knowledge to their own intercultural experiences
- demonstrate tolerance and empathy towards other cultures and their peoples and question ethnocentric evaluation
- analyse the influence of their own cultural conditioning
- communicate effectively and sensitively with people from different cultural background
- conduct intercultural interviews and present their findings

**Learning and Teaching Methods:**
- interactive lectures
- group study and discussion
- role-play
- case studies
- problem-solving exercises
- use of intercultural literature, films and documentaries
- keeping a self – reflective journal
- conducting interviews

**Module Content**
- Cultural identities
- Definitions and models of culture
- Manifestations and layers of culture
- Cultural dimensions
- Ethnocentricity and ethnorelativity
- History and Concepts of Multiculturalism
Dublin Institute of Technology

<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Introduction to Intercultural Studies</td>
</tr>
</tbody>
</table>

- Intercultural learning experience, forms of acculturation
- Different communication styles and their effect on intercultural encounters
- Non-Verbal communication,
- Concepts of space and time
- Cross cultural representations, stereotyping and racism
- Antidiscriminatory Legislation and Human Rights
- Intercultural issues in the education sector

Module Assessment
Course work assignments 25%
Oral presentation/project 25%
Written exam 50%
Re-assessment: written exam 100%

Essential Reading:

Recommended Reading:
Hofstede, G.J., Pedersen, P.B

Websites:
www.geert-hofstede.com to compare cultural dimensions of countries
www.global-excellence.com short articles and quiz
www.cia.gov/library/publications/the-world-factbook Information on countries around the world
www.peoplegoingglobal.com/countries.htm Country information and cultural tips
www.discoverculture.com different definitions of culture

Further Details 3 hours per week over one semester.
<table>
<thead>
<tr>
<th>Pre-Requisite Modules code(s)</th>
<th>Co-Requisite Modules code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
<th>Module Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>5</td>
<td></td>
<td>Introduction to Intercultural Studies</td>
</tr>
</tbody>
</table>

Date of Academic Council approval .........................
### Module Title
European Myth in Literature and Culture

### Module Description
This course identifies key myths of European modernity in literature and other media. It discusses these myths both as critical tools in understanding modern communication and signification and as evolving literary-cultural contributions to modern European identities. While the course broadly follows European mythology in a chronological fashion, exploring texts paradigmatically, it links the key texts to modernity and contemporary society.

### Module aim
The aim of this module is to

- familiarise students with key formative narratives of European civilisation and literature
- explore political, social and socio-psychological traditions as they emerge in mythology
- analyse the culturally communicative role of myth in modern civic society as it is served and questioned in literary mythology and its representations
- trace the creative and ideological transformation of myth and archetype in media and public discourse
- intellectually underpin understanding and tolerance of divergent European traditions

### Learning Outcomes
On completion of this module, the learner will be able to

- identify social and political implications of the use and transformation of myth
- develop a critical understanding of the creative and manipulative use of myth in public discourse
- trace contemporary historical, political and social events to the language of myth
- relate the development of current social behaviour and institutions to value-formation through myth

### Learning and Teaching Methods
The course is delivered through a combination of introductory lectures and interactive classwork. Students are asked to independently assess various relevant materials and develop interpretative approaches to a variety of media. Self-directed project work is essential for this kind of course. While much of the primary material is of a literary nature or pertains to critical theory, students are required to introduce and present in-class materials individually and in groups.

### Module content
A sequence indicative of the delivery of this course:
1. Definitions of myth
2. Uses and history of myth; myth as explanation and philosophy, myth as social control, myth as political tool
3. Myths of Creation and Origin
4. The Heroic Epics I: Greece
5. The Heroic Epics II: The European Tradition (Roland, Arthur, The Crusades)
6. The Overreacher: Faust and the Enlightenment
7. Myths of Travel and Exploration: Don Quixote / The Picaresque Tradition: From Outsider to Western
8. Myths of Redemption
9. Myths of Gender / Myths of War: The Great Wars
10. Western Myths between Colonialism and Solidarity / East and West
Module Assessment
50% to be awarded for continuous assessment. This may consist of an individual presentation and / or an in-class group project. 50% to be awarded for an end of term exam.

Assessment criteria:
knowledge and understanding of subject
qualified and authority-referenced argument
appropriate and critical use of cultural references and specific terminology
validity and argumentative cohesiveness of critical judgment
dialectic argument
appropriate sourcing of reference material
clarity and precision of language and register

Essential Reading

Supplemental Reading
Campbell, Joseph (1993), The Hero with a thousand faces, Fontana Press.