Dublin Institute of Technology

Faculty of Applied Arts

School of Art, Design and Printing

**BA in Visual & Critical Studies**

**Programme Document**

**Part B**

May 2010
Contents

Programme background and structure

1. Introduction to Faculty

2. Introduction to School, School Links, Staff Specialities and other Programmes currently Offered
   a) School of Art Design and Printing
   b) Research, development and general scholarship within the School of Art, Design and Printing

3. Facilities available to run new programme

4. Title of Programme, award sought, NQAI level and date of submission

5. Programme aims and overall learning outcomes

6. Nature, Duration and General Structure of Programme

7. Relationships with professional and academic bodies
   a) External Advisory Board
   b) Professional links for Placement Research projects
   c) Other School Links with Professional and Academic Bodies

8. Programme Advisory Boards

9. Admission Requirements, Transfer Procedures, progression and student Numbers

10. Curriculum, Assessment and Modules
   a) Programme Outline

      BAVACS Module Strands

      Semester Tables

   b) Learning, Teaching and Assessment Strategies

      Programme Delivery, Learning, Teaching and Assessment Techniques

   c) Schedule of Assessment
   d) Marks and Standards
   e) Eligibility for Assessment
   f) Assessment Criteria for Classification
   g) General Assessment Criteria
   h) Programme Structure
   i) Modules
1. Introduction to the Faculty

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 purSiung 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).
2. Introduction to the School, School Links, staff specialities and other programmes currently

a) 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.

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

Research and scholarly activity play a central and critical role within Art and Design. They are at the heart of all our teaching and learning. 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, conference and seminar participation and organization, professional design practice, exhibition, or performance. 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.

BAVACS Research and Scholarly Interests
The specific research and scholarly activities of the Critical Theory staff teaching on BAVACS include: museum, exhibition and collective memory; contemporary art criticism and writing; representations of poverty in practices of material and visual commemoration; pedagogical strategies in critical theory; contemporary French philosophy, in particular the work of Paul Ricoeur and Julia Kristeva; philosophy of education; philosophy of language; pragmatic linguistics; technology-enhanced learning, Computer Mediated Discourse Analysis; critical analyses of the modelling of play and games in contemporary art practice; animal communication; historical and contemporary forms of art criticism; modern aesthetics; political economy of art; complexity and organisation in social systems; labour organisation in the arts; the history and historiography of graphic design and typography in Ireland; the design and material culture of religion and ritual; design for death; investigations of the everyday; and the cultural politics of representation. Please see CVs attached in Appendix.

Research and Scholarship in the School of Art, Design and Printing is organised at School level and is organised into three clusters:

i) On-Line Learning Communities
ii) Visual Process Research
iii) Heritage and Memory Studies

i) 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 include:

Collaborative Art Space Research Network
In January 2003, as part of our WebCT Symposium, we initiated an international virtual learning environments research network, Collaborative Art Space. This network currently includes the following institutions: Dublin Institute of Technology, Ireland; Glasgow School of Art, Scotland; HKU Utrecht, The Netherlands; Staffordshire University, England; Robert Gordon University, Scotland; Ryerson University, Canada; UIAH Helsinki, Finland; University of Ulster, Northern Ireland. The members of this expanding research network are actively
interested in exploring and developing collaborative research projects and are planning to meet at regular intervals to enable the emergence of shared research interests. In 2006, a 2 year project entitled “Interface: Virtual environments in Art, Design and Education” received funding under the Minerva / Socrates initiative and a full report was published in the Spring edition of the 2009 Arts and Humanities in Higher Education Journal.

MINERVA project - Interface II

Interface: Virtual Environments in Art, Design and Education. was an EU funded Minerva Project collaboration between the Dublin Institute of Technology (DIT), the University of Art and Design Helsinki (UIAH), the Art Academy of Latvia and Middlesex University. Learners worked through a virtual learning platform employing a range of strategies and technologies for collaboration in art and design education. This culminated in an international conference hosted by DIT, September 2007 and an analysis of the project authored by Barry Jackson of Middlesex University disseminated through the website. (http://interface.dit.ie/undergraduate/index.php)

ii) Visual Process Research

Research in this cluster explores the dynamics, methodology and cognitive outcomes of visualisation within Drawing, Illustration, Painting, Sculpture, Printmaking, Typography, Film, Engineering, Architecture, Science and other disciplines. It also investigates the culture of practice based research and its relationship with traditional academic research. It has led to key developments including Drawing Lab

Drawing Lab - The Drawing Laboratory

Established in 2005 DrawingLab is a research forum in which participants (DIT staff and postgraduate students, international colleagues and practicing artists/designers) are invited to engage visually and textually with wide range of drawings, and with one another’s contributions (visual and textual) in a sustained and concentrated exchange. Partners include Loughborough University, Kingston University, Norwich University College of the Arts, The Drawing Centre, New York and The Drawing Room, London.

Visual Communication Research

Typography Ireland: Typography Ireland was initiated in 2005 to further research and recording of Irish typographic history and practice. Having received funding through DIT’s RICH project, Typography Ireland is currently conducting filmed interviews with leading Irish practitioners with a view to constructing the first digital archive of Irish typography. In tandem with their role as co-founders of Typography Ireland Clare Bell (Design for Print) and Mary Ann Bolger (History of Design) have delivered papers on issues related to the social dimensions of Irish typography at numerous international conferences. Among other places they have spoken at University of Art and Design, Helsinki; Accademia di Belle Arti, Bologna,
Italy and most recently at the Design History Society Annual Conference at the University of Hertfordshire. They are also regularly invited as guest lecturers to other universities and cultural organisations in Ireland and abroad. Typography Ireland has been involved with the Association Typographique International since 2005 (serving as Country Delegate for Ireland) and played a leading role in bringing the ATypI 2010 conference to Dublin.

Art - Watching

*Art-Watching* was an interdisciplinary collaborative activity, resulting in the production of a Book and Journal supplement in conjunction with Circa: Contemporary Visual Culture in Ireland. *Art-Watching: Book* was the result of collaboration between an art writer (Niamh Ann Kelly), a graphic designer (Brenda Dermody) and fine artist (Brian Fay). The book consists of digital drawings and texts reflecting upon the collections on display at the Dublin City Gallery, The Hugh Lane. This was produced as a designed limited edition artwork. Funding: Faculty of Applied Arts, Collaborative Creative Practice Awards (2004/05). The Journal Supplement was designed by John O’Connor.

iii)  *Heritage and Memory Studies*

Research in this cluster explores the dynamics and importance of heritage and memory studies to contemporary visual and material culture. It is linked with the Research Institute for Culture and Heritage (RICH: [http://rich.dit.ie/](http://rich.dit.ie/)), an inter-faculty research group. The cluster focuses on interdisciplinary research into the sustenance and development of the heritage industry in Ireland with a view to providing a needed resource for industry development and policy formation in Ireland by developing useful research into:

1. Design concepts and content for museums, galleries, and heritage sites  
2. Applications & Development of digital technologies and media in industry  
   Understanding of international context for commemorative and interpretative practices

Table of Current Research at the School

<table>
<thead>
<tr>
<th>Degree</th>
<th>Name 1</th>
<th>Name 2</th>
<th>Supervisor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPhil</td>
<td>Wang</td>
<td>Yi Jia</td>
<td>John O’ Connor</td>
<td>Concepts of appropriation in art</td>
</tr>
<tr>
<td>MPhil</td>
<td>Raven</td>
<td>Thomas</td>
<td>Kieran Corcoran</td>
<td>People’s cars</td>
</tr>
<tr>
<td>MPhil</td>
<td>Pauline</td>
<td>Keena</td>
<td>Kieran Corcoran</td>
<td>Meaning and Signifying Practices in a Contemporary Sculptural Practice</td>
</tr>
<tr>
<td>MPhil</td>
<td>Fergus</td>
<td>Murphy</td>
<td>Siun Hanrahan</td>
<td>Notions of a learning society</td>
</tr>
<tr>
<td>PhD</td>
<td>Sutherland</td>
<td>Mhairi</td>
<td>Siun Hanrahan</td>
<td>artistic intervention within contested landscape</td>
</tr>
<tr>
<td>PhD</td>
<td>Sheelagh</td>
<td>Broderick</td>
<td>Mick Wilson</td>
<td>arts &amp; health practices</td>
</tr>
<tr>
<td>PhD</td>
<td>Jackson</td>
<td>Georgina</td>
<td>Mick Wilson</td>
<td>Theories of spectatorship and political engagement in contemporary art.</td>
</tr>
<tr>
<td>Degree</td>
<td>Name</td>
<td>Supervisor</td>
<td>Title</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------------</td>
<td>------------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Emoe</td>
<td>Clodagh</td>
<td>Mick Wilson&lt;br&gt;‘Disclosing the In-Between: Encountering the Liminal in Contemporary Art’</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Colford</td>
<td>Anna</td>
<td>Siun Hanrahan&lt;br&gt;Education in the Museum of Modern Art</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Coleman</td>
<td>Maria</td>
<td>Siun Hanrahan&lt;br&gt;Body Responsive Environments</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Byrne</td>
<td>Tara</td>
<td>Mick Wilson&lt;br&gt;‘creative cities’ rhetoric and cultural planning</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Binns</td>
<td>Luke</td>
<td>Siun Hanrahan&lt;br&gt;Culture-led Urban Regeneration</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Bell</td>
<td>Clare</td>
<td>Siun Hanrahan, John O’Connor, Prof Ian Montgomery&lt;br&gt;Typography, Culture and Society</td>
<td></td>
</tr>
<tr>
<td>PhD</td>
<td>Kelly</td>
<td>Fionnghuala</td>
<td>Noel Fitzpatrick&lt;br&gt;Self Efficacy and Virtual Learning Environments</td>
<td></td>
</tr>
<tr>
<td>PostDoc</td>
<td>Newman</td>
<td>Eamonn</td>
<td>Noel Fitzpatrick/NDRC&lt;br&gt;Comenius2.0 Virtual Learning Environment/Computational Linguistics</td>
<td></td>
</tr>
<tr>
<td>PostDoc</td>
<td>Allemandou</td>
<td>Joeshp</td>
<td>Noel Fitzpatrick/NDRC&lt;br&gt;Comenius2.0 Virtual Learning Environment/Computational Linguistics</td>
<td></td>
</tr>
</tbody>
</table>

The Graduate School of Creative Arts and Media (GradCAM)

The Head of the Department of Fine Art Dr Mick Wilson is currently seconded to the post of Dean of The Graduate School of Creative Arts and Media (GradCAM)

GradCAM is a new collaborative initiative of national and all-island significance which builds on the expertise of the Dublin Institute of Technology (DIT), the National College of Art & Design (NCAD), the University of Ulster (UU), and the Institute of Art, Design and Technology, Dún Laoghaire (IADT). These institutions are working in close collaboration with each other and with a range of national and international networks to realise the Graduate School. The School is a shared space of structured doctoral studies and research support - what has come to be known as "fourth-level" education: the School is a centre for creative research development; the School is a framework for critical interdisciplinary dialogue; and the School operates as a permeable institution of enquiry that facilitates, promotes and leads the interaction between cultural practice, educational practice and the everyday world of work and innovation beyond the academy.
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.

**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 and an exhibition venue, Broadcast Gallery.
4. Title of programme, award sought, NQAI level and date of submission

**Title**  BA in Visual and Critical Studies  
**Award sought**  BA Honours  
**NQAI Level 8**  
**Date of submission:**

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
The programme will:

- Provide the student with thorough knowledge of the critical position of visual culture in contemporary society;
- Equip the student to engage productively with key theories of visual culture, in relation to contemporary processes, practices and global contexts;
- Foster the student’s understanding of the origin, evolution and operation of contemporary creative industries;
- Provide the student with experience in critique of visual culture in the public sphere through the development of high-level skills in writing, presentation and promotion of visual culture;
- Address a significant gap in third level education in Ireland at undergraduate level;
- Promote a critical ethos in the cultural sector guided by an emphasis on practices that prioritize initiative, interaction, collaboration and cooperation in the development of visual culture.

Programme Overall Learning Outcomes

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

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

(C) Students will be able to demonstrate competence in:
- organization of publications, curated and related events;
- undertaking research on contemporary visual culture;
- initiating research projects relevant to industry.

The BA in Critical and Visual Studies is a three-year, modularised Honours Degree and comprises 180 ECTS credits. It is an interdisciplinary programme made up of existing and new specially designed modules drawn from across the Faculty of Applied Arts. This degree is designed to produce graduates who can function as mediators, promoters and researchers of visual culture both nationally and internationally and capitalises on existing resources to provide a focused educational experience which draws on the practice based knowledge and expertise of the Faculty of Applied Arts, and in particular in the School of Art Design and Printing.

The programme is developed in a thematic structure: Stage 1: Foundations; Interpretation and Criticism; Stage 2: Experience; Current Perspectives; Stage 3: Public Presentation; Research Realization. Over these 3 stages the students will be introduced to essential research and academic skills, practice and theory, moving towards semi-public presentation of work in Stage 3, in a student seminar series. There will be a strong emphasis throughout the 3 stages on the relevance of contemporary cultural debates to visual culture.

Throughout the 3 stages of the programme the student will avail of a Discipline History, one per year, of their choice from the Histories of: Fine Art, Visual Communication or Interior and Furniture Design. This will allow them to create a discreet discipline pathway through the programme or to choose a different discipline each year.

In each semester, over the 3 stages, the student will choose a Theory Seminar option. Choice of these elective modules will be subject to availability and timetabling restraints, with approximately six offered each semester. Each module will be assessed through the production of submission appropriate to the student’s stage of study, as outlined in each Module.

In Stages 1 and 2 there will be Synthesis of Learning Tutorial Modules which will ensure the integrated nature of learning for the BAVACS students. These modules will focus on reading groups as a strategy to further critical awareness and intellectual confidence at key points in the programme.

In Stage 2, students will take a module in real-world placement. This Collaborative Module will be run with key institutions, organizations and business in visual culture in Dublin. Alternatively, students can avail of the Erasmus Programme for an academic exchange for one semester, gaining 15 credits, while engaging on line with the core modules of Semester 3. In Semester 4 all students will take an Archive Studies Module which will also include real-world archive use.

The programme will consist of approximately 11 class contact hours per week.
Programme Structure

Stage 1  Foundations; Interpretation and Criticism

In Stage 1, students are introduced to key histories and theories of visual culture, methods of research, documentation and presentation of findings. In the core modules students will gain the knowledge and skills necessary to begin their engagement with contemporary visual culture. Through the option modules, students will be able to acquire a focus on a discipline history and specific theories of visual culture.

Core Modules (45 Credits):

Search and Research (5 credits)
Whose History? (5 credits)
Introduction to Philosophy and Aesthetics (10 credits)
Post Media? Technologies of Today (5 credits)
After Nationhood (5 credits)
Vision and Spectacle (10 credits)
What is Study? (Cooperative Learning Module 1) (5 credits)

Option Modules (15 Credits):

1 of the following 5 credit Discipline History Modules (5 credits):
   Fine Art: Theories of History
   Visual Communications: The ABC of Typographic History
   Interior and Furniture Design: Mechanization and its Malcontents

Any 2 of the following 5 credit Theory Seminar Modules (10 credits):
   Art and Society
   Everyday Objects
   Exhibiting Memory: Cultures of Monuments and Museums
   Gender and Design
   Narrative in Visual Culture
   Play and Games
   Post Modern Aesthetics: Deconstructing Derrida
   The Psychology of Space, Cognitive Mapping and the Built Environment
   Theories of the Self and Strategies of Creativity
   Typography, Culture and Society
   Virtual Environments: Is One Life Enough?
Stage 2 Experience; Current Perspectives

In Stage 2, students will advance their knowledge of industries of contemporary visual culture, and academic research and articulation proficiency. The core modules will address the key concepts that frame contemporary visual culture. The core collaborative module will provide the students with real world industry/academic exchange experience and engagement with archival material ensuring the broader application of their research. Through the option modules, students will be able to acquire a focus on a discipline history and specific theories of visual culture.

Core Modules (45 Credits):

- Resistance: Cultures of Protest (5 credits)
- Fractured Worlds (5 credits)
- Collaborative Learning: Real-World Engagement (10 credits)
- Body Culture: The Visualized Self Today (5 credits)
- Ethics, Polemics (10 credits)
- Archive Studies (Academic Practice 1: Writing Research) (5 credits)
- What is the Topic? (Cooperative Learning Module 2) (5 credits)

Option Modules (15 Credits):

1 of the following 5 credit Discipline History Modules (5 credits):
- Fine Art: The Legacies of Modernism
- Visual Communications:
- Interior and Furniture Design

2 of the following 5 credit Theory Seminar Modules, not previously taken (10 credits):
- Art and Society
- Everyday Objects
- Exhibiting Memory: Cultures of Monuments and Museums
- Gender and Design
- Narrative in Visual Culture
- Play and Games
- Post Modern Aesthetics: Deconstructing Derrida
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Theories of the Self and Strategies of Creativity
- Typography, Culture and Society
- Virtual Environments: Is One Life Enough?
Stage 3 Public Presentation; Research Realization

In Stage 3, the students will refine their academic abilities and present a professional standard research thesis. Core modules will focus on in-depth research practice, the utilization of key visual and textual resources, and culminate in the collation of independent research project. Through the option modules, students will continue to acquire a focus on a discipline history and specific theories of visual culture.

Core Modules (45 Credits):

- Talking Points: Public Seminars
  (Academic Practice 2: Research Presentation) (10 Credits)
- Thesis Preparation (5 credits)
- Written Thesis/ Thesis Project (30 Credits)

Option Modules (15 Credits):

1 of the following 5 credit Discipline History Modules (5 credits):
- Fine Art: Postmodern and Contemporary Practices
- Visual Communications:
- Interior and Furniture Design

2 of the following 5 credit Theory Seminar Modules, not previously taken (5 Credits):
- Art and Society
- Everyday Objects
- Exhibiting Memory: Cultures of Monuments and Museums
- Gender and Design
- Narrative in Visual Culture
- Play and Games
- Post Modern Aesthetics: Deconstructing Derrida
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Theories of the Self and Strategies of Creativity
- Typography, Culture and Society
- Virtual Environments: Is One Life Enough?
7. Relationships with professional and academic bodies

Specific to this programme development the Programme Committee have developed strong professional and academic links, through a series of Brainstorm Sessions. This has resulted in the establishment of an External Advisory Board, and the design of Collaborative Modules with key institutions of visual culture in Dublin.

a) BAVACS External Advisory Board
The External Advisory Board will be nominated on 3 yearly basis and will comprise of key players in professions and institutions of visual culture and leading academics in the field. The Board will annually review the Programme content and delivery to advise on the continued contemporary relevance of the programme. The initial BAVACS External Advisory Board:

Patricia Bickers: Editor: Art Monthly;
Principal Lecturer, University of Westminster

Anne Brady: Creative Director: Vermillion Design;
Director: Associated Editions

Lorraine Comer: Head of Education, National Museum of Ireland

Pat Cooke: Director: MA in Cultural Policy and Arts Management,
University College Dublin;
Chair, 2002-06: Irish Museums Association

Luke Gibbons: Professor of Irish Literary and Cultural Studies, National
University of Ireland, Maynooth

Julia Lockheart: Senior Lecturer, Language Studies Centre Goldsmiths,
University of London; Director: Writing-PAD project;
Joint Editor: Journal of Writing in Creative Practice.

Jason Oakley: Publications Manager, Visual Artists Ireland

b) Professional Links for Placement Modules
Professional contacts have been formally developed through a series of meetings with key institutions and industries of visual culture in Dublin, to ensure professional relevance of the Collaborative Module and the Archive Studies Module. These are:

- Irish Museum of Modern Art: Lisa Moran, Curator Community and Education Programmes
- Dynamo Design: Richard Seabrooke, Creative Director
- Associated Editions: Anne Brady
- CIRCA Website for Visual Culture: Peter Fitzgerald, Editor
- ESB Centre for the Study of Irish Art, National Gallery of Ireland: Donal Maguire
- National Museum of Ireland: Jennifer Gough, Head of Education
- National Library of Ireland: Johanna Finnegan, Education and Outreach Officer
- Irish Film Institute: Sarah Glennie, Director
- Project Arts Centre: Tessa Giblin, Visual Arts Curator
- Red Dog Design: Mary Doherty, Creative Director
- National Irish Visual Arts Library, NCAD, Una Walker
- Visual Artists Ireland, Jason Oakley, Publications Manager

c) Other School Links with Professional and Academic Bodies

There are also a number of national and international links within the School. 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)
College internationale de philosophie
National Digital Learning Repository
EDIN, Learning Innovation Network,
IoTi: Flexible Learning Project
Irish Learning Technology Association.
Visual Artists Ireland
Arts Council of Ireland
Galway Mayo Institute of Technology
Institute of Technology Carlow
National University of Ireland
Aosdána
University of Ulster
Ryerson University
Irish Museums Association
Art Historians Association
AICA: International Art Critics Association
London College of Communication (University of the Arts, London)
Chelsea College of Art and Design (University of the Arts, London)
Institute of Technology, Sligo
Crawford College of Art and Design, Cork
Cork Institute of Technology
University for the Creative Arts, Epsom, Surrey
Institute of Creative Advertising and Design
Gray’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
Royal College of Art, London
University of Paris VII, Institut d’Etudes Anglophones
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:
  Publications
  Conference papers
  Conference and seminar organization
  Public lectures, talk
  Advisory and consultancy to industry and academic institutions
  National Percent for Art Scheme Awards
  Artist residencies, nationally and internationally
  Exhibitions of original works
  Seminars, Symposia, Workshops
  Educational residencies and seminars
  Professional Studio Practice
  Curatorial activities
  Exhibitions of original works
  International Links

  (For detailed information see Staff CVs, Part A of Programme Document)
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 comments and findings of the BAVACS External Advisory Board (see Section 7) will be taken into account in the annual review process 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
We wish to encourage applications for Year 1 from applicants who are enthusiastic and keen to develop their academic potential, update their research skills and diversify their subject knowledge. We recognise that mature students and people working in the fields of visual culture have considerable life and work experience and when academic potential is assessed we take into account the achievements of applicants in the wider context in which they were accomplished.

The programme will give professionals working in the industry of visual culture, the skills and critical insight they need to become confident within the fast-moving and richly diverse field. RPL (Recognition of Prior Learning) is a process which acknowledges, and gives value to, learning achieved prior to registering for a DIT programme. Applications from non-standard applicants will be dealt with on a case-by-case basis and in accordance with Institute regulations. This includes the submission of a portfolio of written work by the applicant, along with evidence of qualifications and relevant industry or research experience to date.

Progression
In order to progress from one stage of the programme to the next, students must pass all core modules. Successful graduates will also be able to apply for Masters programmes in DIT.

Student numbers

<table>
<thead>
<tr>
<th>Year</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>30</td>
<td>35</td>
<td>40</td>
</tr>
<tr>
<td>Year 2</td>
<td></td>
<td>30</td>
<td>35</td>
</tr>
<tr>
<td>Year 3</td>
<td></td>
<td></td>
<td>30</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. Curriculum, Assessment and Modules

a) Programme Outline

**BAVACS Modules Strands**

**Core Academic Practice**

*Stage 1:* Search and Research; Whose History?; What is Study?
*Stage 2:* Collaborative Learning: Real World Engagement; Archive Studies; What is the Topic?
*Stage 3:* Talking Points; Thesis Preparation; BAVACS Written Thesis

**Core Theory**

*Stage 1:* Introduction to Philosophy and Aesthetics; After Nationhood; New Media: Technologies of Today; Vision and Spectacle
*Stage 2:* Resistance: Cultures of Protest; Fracture Worlds; Culture: The Self Visualized; Ethics, Polemics
Discipline History Options

**Stage 1:** Fine Art 1: Theories of History or Visual Communications 1: The ABC of Typographic History or Interior and Furniture Design 1: Mechanization and its Malcontents

**Stage 2:** Fine Art 2: The Legacies of Modernism or Visual Communications 2: Modernism and Modernisms or Interior and Furniture Design 2: Modernism and Modernisms

**Stage 3:** Fine Art 3: Postmodern and Contemporary Practices or Visual Communications 3: Graphic Design Now or Interior and Furniture Design 3: Design Now

Theory Options

**Stages 1-3, 3 of the following:**
Virtual Environments: Is one life enough?;
Theories of the Self and Strategies of Creativity;
Narrative in Visual Culture;
Ireland, Film and Documentary;
Art and Society;
Everyday Objects

**Stages 1-3, 3 of the following:**
Post Modern Aesthetics: Deconstructing Derrida;
Exhibiting Memory: Cultures of Monuments and Museums;
The Psychology of Space, Cognitive Mapping and the Built Environment;
Gender and Design;
Typography, Culture and Society;
Play and Games
<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Weekly Contact Hours</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>Seminar</td>
<td>Studio</td>
<td>Workshop</td>
</tr>
<tr>
<td>totals</td>
<td></td>
<td>4</td>
<td>5.5</td>
<td>9.5</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td>Search and Research</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Whose History?</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Introduction to Philosophy and Aesthetics</td>
<td>1</td>
<td>1.5</td>
<td>-</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp; Furniture/ Visual Communication</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Code</td>
<td>Module title</td>
<td>Weekly Contact Hours</td>
<td>Total Learning Hours for Semester</td>
<td>Credits</td>
<td>Assessment</td>
</tr>
<tr>
<td>------</td>
<td>------------------------------------------</td>
<td>----------------------</td>
<td>-----------------------------------</td>
<td>---------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Seminar</td>
<td>Studio</td>
<td>Workshop</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>7</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>New Media: Technologies of Today</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>After Nationhood</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Vision and Spectacle</td>
<td>1</td>
<td>1.5</td>
<td>-</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>What is Study? (Cooperative Learning 1)</td>
<td>2.5</td>
<td>-</td>
<td>-</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp;</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Furniture/ Visual Communication</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
</tbody>
</table>
### BA Visual and Critical Studies

**Year/Stage:** 2  
**Semester:** 3  
**Experience**

<table>
<thead>
<tr>
<th>Code</th>
<th>Module title</th>
<th>Weekly Contact Hours</th>
<th>Total Learning Hours for Semester</th>
<th>Credits</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Lecture  Seminar  Studio  Workshop  TOTAL</td>
<td>Contact  Independent  TOTAL  ECTS  Marks (x100)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>totals</strong></td>
<td>4  9  13</td>
<td>156  394  550  25</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Resistance: Cultures of Protest</td>
<td>1  1  -  2</td>
<td>24  76  100  5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fractured Worlds</td>
<td>1  1  -  2</td>
<td>24  76  100  5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Collaborative Module: Real-World Placement (Exchange Programme)</td>
<td>1  5 (offsite)  -  6</td>
<td>72  128  200  10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp; Furniture/ Visual Communication</td>
<td>1  -  -  -  1</td>
<td>12  38  50  Awarded Sem. 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>2  -  -  2</td>
<td>24  76  100  5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Code</td>
<td>Module title</td>
<td>Weekly Contact Hours</td>
<td>Total Learning Hours for Semester</td>
<td>Credits</td>
<td>Assessment</td>
</tr>
<tr>
<td>------</td>
<td>-------------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>-----------------------------------</td>
<td>---------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Seminar</td>
<td>Studio</td>
<td>Workshop</td>
</tr>
<tr>
<td></td>
<td>totals</td>
<td>4</td>
<td>10</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Body Culture: The Visualized Self Today</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Ethics, Polemics</td>
<td>1</td>
<td>1.5</td>
<td>-</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>Archive Studies (Academic Practice 1: Writing Research)</td>
<td>1</td>
<td>3</td>
<td>(offsite)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>What is the Topic? (Cooperative Learning 2)</td>
<td>2.5</td>
<td>-</td>
<td>-</td>
<td>2.5</td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp; Furniture/ Visual Communication</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Code</td>
<td>Module title</td>
<td>Weekly Contact Hours</td>
<td>Total Learning Hours for Semester</td>
<td>Credits</td>
<td>Assessment</td>
</tr>
<tr>
<td>------</td>
<td>--------------</td>
<td>----------------------</td>
<td>-----------------------------------</td>
<td>---------</td>
<td>------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Seminar</td>
<td>Studio</td>
<td>Workshop</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>totals</td>
<td>3.5</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Talking Points: Public Seminars (Academic Practice 2: Research Presentation)</td>
<td>1</td>
<td>3 (offsite)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thesis Preparation</td>
<td>1.5</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp; Furniture/ Visual Communication</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Code</td>
<td>Module title</td>
<td>Weekly Contact Hours</td>
<td>Total Learning Hours for Semester</td>
<td>Credits</td>
<td>Assessment</td>
</tr>
<tr>
<td>------</td>
<td>--------------------------------------------------</td>
<td>----------------------</td>
<td>-----------------------------------</td>
<td>---------</td>
<td>---------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lecture</td>
<td>Seminar</td>
<td>Studio</td>
<td>Workshop</td>
</tr>
<tr>
<td></td>
<td>totals</td>
<td>1</td>
<td>4.5</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Written Thesis</td>
<td>-</td>
<td>2.5</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Discipline History: Fine Art/ Interior &amp; Furniture/ Visual Communication</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Option: Theory Seminar</td>
<td>-</td>
<td>2</td>
<td>-</td>
<td>2</td>
</tr>
</tbody>
</table>
b) Learning, Teaching and Assessment Strategies

The aims of the BA in Visual and Critical Studies are such that the delivery of the programme requires a range of innovative learning, teaching and assessments method alongside more conventional methods.

Formative assessment techniques (self assessment, peer assessment and formative feedback) are an integral part of the programme’s philosophy and development. Formative assessment enables students further their own critical awareness in relation to their own development as well as actively contributing to the development of their colleagues in a community of research critical practice.

Across each stage of the programme there are both formal and informal opportunities for students to progress ownership over learning, while developing academic rigour and professional standards of research. The use of web and online technologies, the development of reading groups and student-led seminars are core methods of learning. Students will engage in off-site collaborative and research modules and present their work in a semi-public arena.

Programme Delivery, Learning, Teaching and Assessment Techniques:

Lectures
Seminars: Tutor-led and Student-led
Critique
Student Presentations
Image Construction
Research Documentation
Site Visits
Digital Lab Workshop
Group Work: Discussion, Reading, Research
Real World Engagement: Research and Observation
Screening
Project-based Learning
Essays
Historical and Seminar Papers
Experimental Writing
Learning Portfolios
Literature Review
Text Review
Image/Object Review
Web Development
Presentation Techniques: Exhibition, Paper, Disputation
### BA VISUAL AND CRITICAL STUDIES - STAGE 1

#### Schedule of Assessments

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Assessment</th>
<th>Semester</th>
<th>Yearly Contact Hours</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Academic Practice</td>
<td>5</td>
<td></td>
<td>Search and Research</td>
<td>Core</td>
<td>Learning Portfolio: 50% Presentation: 50%</td>
<td>1</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Whose History?</td>
<td>Core</td>
<td>Written Submission: 50% Presentation: 50%</td>
<td>1</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>What is Study?</td>
<td>Core</td>
<td>Written Submission: 50% Presentation: 50%</td>
<td>2</td>
<td>30</td>
<td>100</td>
</tr>
<tr>
<td>Core Theory</td>
<td>10</td>
<td></td>
<td>Introduction to Philosophy and Aesthetics</td>
<td>Core</td>
<td>Written Submission: 80% Presentation: 20%</td>
<td>1</td>
<td>30</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>After Nationhood</td>
<td>Core</td>
<td>Written Submission: 80% Presentation: 20%</td>
<td>2</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>New Media: Technologies of Today</td>
<td>Core</td>
<td>Portfolio Website Research Report</td>
<td>2</td>
<td>36</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Vision and Spectacle</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>2</td>
<td>30</td>
<td>200</td>
</tr>
<tr>
<td>Discipline History Options</td>
<td>5</td>
<td></td>
<td>Fine Art 1/ Interior &amp; Furniture 1/Visual Communication 1</td>
<td>Core</td>
<td>Group Project: 50% Written Submission: 50%</td>
<td>2</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td>Theory Seminar Options</td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Learning Portfolio: 100%</td>
<td>1</td>
<td>12</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>2</td>
<td>12</td>
<td>100</td>
</tr>
</tbody>
</table>
## BA VISUAL AND CRITICAL STUDIES - STAGE 2

### Schedule of Assessments

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Assessment</th>
<th>Semester</th>
<th>Yearly Contact Hours</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Practice</strong></td>
<td>5</td>
<td></td>
<td>Archive Studies</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>4</td>
<td>48</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>What is the Topic?</td>
<td>Core</td>
<td>Written Submission: 50% Presentation: 50%</td>
<td>4</td>
<td>30</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Collaborative Learning: Real World Engagement</td>
<td>Core</td>
<td>Report: 40% Written Submission: 40% Presentation: 20%</td>
<td>3</td>
<td>72</td>
<td>200</td>
</tr>
<tr>
<td><strong>Core Theory</strong></td>
<td>5</td>
<td></td>
<td>Resistance: Cultures of Protest</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>3</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Fractured Worlds</td>
<td>Core</td>
<td>Written Submission: 80% Presentation: 20%</td>
<td>3</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Body Culture: The Self Visualized</td>
<td>Core</td>
<td>Written Submission: 60% Presentation: 40%</td>
<td>4</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Ethics, Polemics</td>
<td>Core</td>
<td>Peer Assessment: 20% Written Submission: 80%</td>
<td>4</td>
<td>30</td>
<td>200</td>
</tr>
<tr>
<td><strong>Discipline History Options</strong></td>
<td>5</td>
<td></td>
<td>Fine Art 2/ Interior &amp; Furniture 2/Visual Communication 2</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>4</td>
<td>24</td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Seminar Options</strong></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>3</td>
<td>12</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>4</td>
<td>12</td>
<td>100</td>
</tr>
</tbody>
</table>
### BA VISUAL AND CRITICAL STUDIES - STAGE 3

#### Schedule of Assessments

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Assessment</th>
<th>Semester</th>
<th>Yearly Contact Hours</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Practice</td>
<td>10</td>
<td>Talking Points</td>
<td>Core</td>
<td>Peer</td>
<td>Assessment: 40% Peer Assessment: Written Submission: 60%</td>
<td>5</td>
<td>48</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Thesis Preparation</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>5</td>
<td>18</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30</td>
<td>Written Thesis</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>6</td>
<td>30</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td>Discipline History Options</td>
<td>5</td>
<td>Fine Art 3/ Interior &amp; Furniture 3/Visual Communication 3</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>6</td>
<td>24</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Theory Seminar Options</td>
<td>5</td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Written Submission: 100%</td>
<td>5</td>
<td>12</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td>Presentation: 40% Written Submission: 60%</td>
<td>6</td>
<td>12</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

**d) Marks and Standards**

Examinations are conducted in accordance with the regulations laid down by the Academic Council of the Dublin Institute of Technology. Assessments are in accordance with the General Assessment regulations (2009).

**e) Eligibility for Assessment**

To be eligible for assessment, registered learners must have complied with the specific regulations of their course and the General Regulations of the Dublin Institute of Technology (2009).

**f) Assessment Criteria for Classification for Thesis**

**First Class Honours**

70-100% The research is of exceptional depth and collation of sources reflects ambitious initiative. The thesis consists of an excellently structured argument underpinning an independent critical position. There is creative and intelligent analysis, exceptional development of concept and critical reflection. Presentation in text and visuals is exceptional, with correct implementation of referencing guidelines.

**Second Class Honours Upper**

60-69% There is a comprehensive level of research and collation of sources with initiative. The thesis consists of creative and intelligent analysis, a high level of conceptual development, and strong critical reflection. The argument is coherently structured with a clear attempt to develop a critically independent position. The presentation
is coherent and appropriate, with mainly correct implementation of referencing guidelines.

**Second Class Honours Lower**

50-59%  The research is competent and the collation of sources has structure with some evidence of critical evaluation. The thesis consists of competent analysis, with evidence of creativity and conceptual development. The presentation is competent, with satisfactory use of referencing.

**Pass**

40 –49%  Research is barely adequate, with use of standard accessible sources. The thesis consists of some level of analysis, but is essentially descriptive. There is some attempt to evaluate material and structure an argument. The presentation is adequate, with significant incorrect use of referencing.

**Fail**

Below 40%  The thesis contains inadequate analysis, with inadequate attempt to structure an argument. Research is inadequate, limited and unfocussed. There is unsupported opinion. Presentation is poor, with inadequate referencing.
## Assessment Form: Critical Theory

<table>
<thead>
<tr>
<th>Research</th>
<th>Analysis &amp; Development</th>
<th>Evaluation/Structure</th>
<th>Presentation and Referencing</th>
</tr>
</thead>
<tbody>
<tr>
<td>70-100%</td>
<td>Exceptional depth and collation of sources reflects ambitious initiative</td>
<td>Creative and intelligent analysis, exceptional development of concept and critical reflection</td>
<td>Excellently structured argument underpinning an independent critical position</td>
</tr>
<tr>
<td>60-69%</td>
<td>Comprehensive level of research and collation of sources with initiative</td>
<td>Creative and intelligent analysis, high level of conceptual development, and strong critical reflection</td>
<td>Coherently structured argument with a clear attempt to develop a critically independent position</td>
</tr>
<tr>
<td>50-59%</td>
<td>Competent research and collation of sources</td>
<td>Competent analysis, evidence of creativity and conceptual development</td>
<td>Competent structure with some evidence of critical evaluation</td>
</tr>
<tr>
<td>40-49%</td>
<td>Adequate research, use of standard accessible sources</td>
<td>Adequate analysis, but essentially descriptive</td>
<td>Some attempt to evaluate material and structure an argument</td>
</tr>
<tr>
<td>0-39%</td>
<td>Limited and unfocussed research</td>
<td>Limited analysis</td>
<td>Little or no attempt to structure an argument, unsupported opinion</td>
</tr>
<tr>
<td></td>
<td>Weighting &gt;</td>
<td>Weighting &gt;</td>
<td>Weighting &gt;</td>
</tr>
<tr>
<td></td>
<td>Mark &gt;</td>
<td>Mark &gt;</td>
<td>Mark &gt;</td>
</tr>
<tr>
<td></td>
<td>Overall Mark &gt;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments
## Programme Structure

### BA VISUAL AND CRITICAL STUDIES - STAGE 1

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Pre requisite</th>
<th>Co requisite</th>
<th>Semester</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Academic Practice</td>
<td>5</td>
<td></td>
<td>Search and Research</td>
<td>Core</td>
<td></td>
<td></td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Whose History?</td>
<td>Core</td>
<td></td>
<td></td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>What is Study?</td>
<td>Core</td>
<td></td>
<td></td>
<td>2</td>
<td>100</td>
</tr>
<tr>
<td>Core Theory</td>
<td>10</td>
<td></td>
<td>Introduction to Philosophy and Aesthetics</td>
<td>Core</td>
<td></td>
<td></td>
<td>1</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>After Nationhood</td>
<td>Core</td>
<td></td>
<td></td>
<td>2</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>New Media: Technologies of Today</td>
<td>Core</td>
<td></td>
<td></td>
<td>2</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Vision and Spectacle</td>
<td>Core</td>
<td></td>
<td></td>
<td>2</td>
<td>200</td>
</tr>
<tr>
<td>Discipline History Options</td>
<td>5</td>
<td></td>
<td>Fine Art 1/ Interior &amp; Furniture 1/Visual Communication 1</td>
<td>Core</td>
<td></td>
<td></td>
<td>1 &amp; 2</td>
<td>100</td>
</tr>
<tr>
<td>Theory Seminar Options</td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>2</td>
<td>100</td>
</tr>
</tbody>
</table>
### BA VISUAL AND CRITICAL STUDIES - STAGE 2
#### Programme structure

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Pre requisite</th>
<th>Co requisite</th>
<th>Semester</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Practice</td>
<td>5</td>
<td></td>
<td>Archive Studies</td>
<td>Core</td>
<td></td>
<td></td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>What is the Topic?</td>
<td>Core</td>
<td></td>
<td></td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Collaborative Learning: Real World Engagement</td>
<td>Core</td>
<td></td>
<td></td>
<td>3</td>
<td>200</td>
</tr>
<tr>
<td>Core Theory</td>
<td>5</td>
<td></td>
<td>Resistance: Cultures of Protest</td>
<td>Core</td>
<td></td>
<td></td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Fractured Worlds</td>
<td>Core</td>
<td></td>
<td></td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Body Culture: The Self Visualized</td>
<td>Core</td>
<td></td>
<td></td>
<td>4</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>Ethics, Polemics</td>
<td>Core</td>
<td></td>
<td></td>
<td>4</td>
<td>200</td>
</tr>
<tr>
<td>Discipline History Options</td>
<td>5</td>
<td></td>
<td>Fine Art 2/ Interior &amp; Furniture 2/Visual Communication 2</td>
<td>Core</td>
<td></td>
<td></td>
<td>3 &amp; 4</td>
<td>100</td>
</tr>
<tr>
<td>Theory Seminar Options</td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>3</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>4</td>
<td>100</td>
</tr>
</tbody>
</table>

### BA VISUAL AND CRITICAL STUDIES - STAGE 3
#### Programme structure

<table>
<thead>
<tr>
<th>Strand</th>
<th>Credit</th>
<th>Code</th>
<th>Modules</th>
<th>Status</th>
<th>Pre requisite</th>
<th>Co requisite</th>
<th>Semester</th>
<th>Yearly Learning Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Practice</td>
<td>10</td>
<td></td>
<td>Talking Points</td>
<td>Core</td>
<td></td>
<td></td>
<td>5</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Thesis Preparation</td>
<td>Core</td>
<td></td>
<td></td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>30</td>
<td></td>
<td>Written Thesis</td>
<td>Core</td>
<td></td>
<td></td>
<td>6</td>
<td>600</td>
</tr>
<tr>
<td>Discipline History Options</td>
<td>5</td>
<td></td>
<td>Fine Art 3/ Interior &amp; Furniture 3/Visual Communication 3</td>
<td>Core</td>
<td></td>
<td></td>
<td>6</td>
<td>100</td>
</tr>
<tr>
<td>Theory Seminar Options</td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>5</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td>Option, see Supplemental Booklet</td>
<td>Core</td>
<td></td>
<td></td>
<td>6</td>
<td>100</td>
</tr>
</tbody>
</table>
i) Modules

Stage 1

Foundations; Interpretation and Criticism

Core Modules (45 Credits):
- Search and Research (5 credits)
- Whose History? (5 credits)
- Introduction to Philosophy and Aesthetics (10 credits)
- New Media: Technologies of Today (5 credits)
- After Nationhood (5 Credits)
- Vision and Spectacle (10 credits)
- What is Study? (Cooperative Learning 1) (5 credits)

Option Modules (15 Credits):
1 of the following 5 credit Discipline History Modules (5 credits):
- Fine Art 1: Theories of History
- Visual Communications 1: The ABC of Typographic History
- Interior and Furniture Design 1: Mechanization and its Malcontents

Any 2 of the following 5 credit Theory Seminar Modules (10 Credits)
See Supplement Booklet: Theory Seminar Option Modules:
- Art and Society
- Everyday Objects
- Exhibiting Memory: Cultures of Monuments and Museums
- Gender and Design
- Narrative in Visual Culture
- Play and Games
- Post Modern Aesthetics: Deconstructing Derrida
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Theories of the Self and Strategies of Creativity
- Typography, Culture and Society
- Virtual Environments: Is One Life Enough?
Module Author(s) BAVACS Committee

Module Description

Students will be introduced to a range of research methods in visual culture. They will be introduced to methods of assessing sources and implementing various documentation techniques.

Module Aim

The aim of the module is to introduce the student to the range of research sources and methods available and enable the student to engage in professional standard research practice, critique and presentation.

Learning Outcomes

On completion of this module students will be able to:
1. Identify research sources;
2. Utilize a variety of methods of research;
3. Document their research in different media;
4. Understand the significance of different research methods to particular subjects;
5. Present preliminary analysis of objects of research

Learning and Teaching Methods

Lectures
Seminars
Archive Research
Site Visits
Comparative Sources Survey
Analysis of Access to Objects of Research
Workshop/Studio: Documentation of Culture – Visual, Audio, Graphic and Text Description

Module Content

Syllabus:
Research Methods
Primary, Secondary and Tertiary Information Sources
Uses of Quantitative and Qualitative Research
Visual Methodologies
Rhetorical Methods of Criticism
Interview Techniques
Presentation Skills

Module Assessment

This module will be assessed through the production of a Learning Portfolio and class presentations.

Assessment Criteria:
Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%
Reading List


Renov, Michael, *The subject of documentary*. Minneapolis Univ. of Minnesota Press 2004


Magazines/Journals

*Art and Research; Design Studies; Journal of Design History; Journal of Material Culture; Leonardo*

Further Details

This module will take place over 1 semester: 2 hours per week.
Pre-requisite module code(s) | Co-requisite module code(s) | ECTS Credits | Module Code | Module Title
---|---|---|---|---
5 | | | Whose History?

Module Author(s) BAVACS Committee

Module Description

Students will be introduced to ideas of history and theories of the mediation of culture in history and as history. The module will address a range of traditions with the recent history of visual culture.

Module Aim

The aim of the module is to introduce students to historiography and concepts of cultural authorship.

Learning Outcomes

On completion of this module students will be able to:

1. Identify trends in histories of culture;
2. Assess research in terms of cultural contexts
3. Critique systems of cultural histories;
4. Contextualize chosen objects of research within paradigms of historiography

Learning and Teaching Methods

Lectures
Seminars
Tutorial support
Reading
Text Analysis
Writing

Module Content

Syllabus:
What is History?
Where is knowledge produced?
Cannons and their critics
Feminist perspectives on history
The role and status of the visual in history
History and Modernity: Marx, Webber and Hobsbawm
Revisionism and Irish Histories
Other Histories: non-western and postcolonial approaches to history
Oral History
The Archive
Professional histories and the creative industries
Religion and Secular Culture in Western Traditions of Publication

Module Assessment

This module will be assessed through the production of a written comparative literature review and group presentations on types of historical writing. Students will be individually assessed.

Assessment Criteria:
Research 30%
Analysis and Development 25%
Evaluation and Structure 25%
Presentation and Referencing 20%
Reading List

Bennett, Tony, Lawrence Grossberg and Meaghan Morris (eds), New Keywords. A Revised Vocabulary of Culture and Society Malden: Blackwell, 2005.
Blauvelt, Andrew (ed) Visible Language: New Perspectives: Critical Histories of Graphic Design (a special project in three issues) Vol. 28, No. 3 (Spring 1994);
Vol. 28, No. 4, (Fall 1994); Vol. 29, No. 1 (Winter 1995)

Further Details

This module will be delivered over 1 semester: 2 hours per week.
Module Author(s)  BAVACS Committee

Module Description

Students will be introduced to some of the fundamentals questions raised within the tradition of Western Philosophy of Art. The module will explore the responses to fundamental questions about Art given by Plato, Kant, Nietzsche and Hegel. Students will be given the foundations to philosophical Aesthetics which will enable them to situate and contextualise currents debates with regard to contemporary visual culture.

Module Aim

The aim of the module is to introduce students Aesthetics as a philosophical discipline, the module will give an historical overview of some of the canonical texts of philosophical Aesthetics. Through the study of these foundation texts students will be able to contextualise the current debates in contemporary visual cultural analysis.

Learning Outcomes

On completion of this module students will be able to

1. Discuss the interdependence of objective and subjective Aesthetics theories.
2. Analyse the relationship between Aesthetic theory and the work of Art.
3. Critically evaluate some of the canonical texts of philosophical Aesthetics in Western Philosophy.
4. Assess the influence of fundamental philosophical questions about Art and the role of the Artist in society.

Learning and Teaching Methods

Lectures,
Seminars,
Presentations,
Reading Groups
Formative Assessment

Module Content

Syllabus:
Introduction to Western Philosophy
Socrates and Plato
The Allegory of the Cave : Theory of Forms
Plato’s Role of the Artist in the Republic
Aristotle and Rhetorical Devices
Descartes ‘The Cogio’
Immanuel Kant, what is an Aesthetic Judgement?
Immanuel Kant : The Sublime
The shift in Paradigm from Mimetic Imagination to Productive Imagination
Nietzsche and existential Imagination
The Artistic Genius : Nietzsche
Hegel, What is Natural Beauty
PreModern Aesthetics Hegel and Marx
Module Assessment

This module will be assessed through the production of written submissions and presentations. The students will also be given the opportunity for formative assessment in the module through peer and self assessment along with feedback from the tutor.

Reading List


Secondary Reading


Further Details

This module will be delivered over 1 semester: 2.5 hours per week.
Pre-Requisite Modules code(s) | Co-Requisite Modules code(s) | ECTS Credits | Module Code | Module Title
---|---|---|---|---

New Media: Technologies of Today

Module Author(s) | BAVACS Committee

Module Description

Students will produce a multipage portfolio website in XHTML and CSS containing an artist's statement, images of art work, video and audio content, documentation, marketing and press material (if relevant) and a CV.

Module Aim

This course teaches the basic skills required for designing and implementing websites. It will introduce the standard mark-up languages used on the www. Students will learn how to develop a personal website to display their work (images, video, audio) using XHTML.

Learning Outcomes

When students have successfully completed this module they should:
1. Be able to design and build simple multipage websites in XHTML
2. Be proficient optimizing visual/audio content for the web
3. Have confidence designing interfaces for the web

Learning and Teaching Methods

One three-hour block every week, which will include:
- Lecture
- Technical workshops and demonstrations
- Lab Work
- Student Presentations
- Tutorials

Module Content

The content of this module will include an extended exploration of the following:
Mark up languages and the Internet, structuring and formatting webpage's with XHTML, using CSS to style webpage’s, usability, search rankings, preparing content for the internet and website optimization.

Module Assessment

Formative assessments: Learner progress reports, learner reviews, project presentation, group critiques.
Summative assessments: Portfolio Website uploaded to the internet, research report.

Assessment Criteria and Weighting:

<table>
<thead>
<tr>
<th>Research</th>
<th>Analysis and Development</th>
<th>Realization</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>20%</td>
<td>50%</td>
<td>20%</td>
</tr>
</tbody>
</table>

Reading

As We May Think, Vannevar Bush, Atlantic Monthly 1945,
http://www.theatlantic.com/doc/194507/bush

The World Wide Web Consortium http://www.w3.org/
A List Apart http://www.alistapart.com/

Supplemental Reading

*Thinking with Type* by Ellen Lupton, Princeton Architectural Press 2004.
CSS Zen Garden http://www.csszengarden.com/

Further Details

Thirty-six contact hours sixty-four independent hours, three hours weekly over one semester.
Module Author(s)  BAVACS Committee

Module Description

Students will be introduced to the core ideas of postcolonial theory, issues of collective identity and geographical relativism. They will address how these are manifest in contemporary culture.

Module Aim

The aim of the module is to engage with and critique theories of nationalism and post colonial theory as relevant to contemporary visual and material culture. Ideas of identity and difference will be explored through a focus on the role of the role of visual culture in the construction, maintenance and dissemination of nationalism and also of its role in the critic and dismantling of grand narratives of nationalism and modernism.

Learning Outcomes

On completion of this module students will be able to:

1. Articulate the relationship between modernity and nationalism
2. Comprehend the legacy of postcolonial theory;
3. Engage critically with concepts of cultural difference;
4. Discuss the role of visual culture in the construction and dissemination of nationalism or national style;
5. Assess the impact and mediation of postcolonialism in contemporary material and visual culture;
6. Formulate and present critiques of the role of these theories today.

Learning and Teaching Methods

Lectures
Seminars
Reading
Writing
Presentation
Text, Object and Image Analysis
Site Visits

Module Content

Syllabus:
Nation and Narrating ‘Ourselves’
Imagined Communities and Collective Identity
Nation State and National Style
Cultures of Difference
Neo-Colonialism and the Reinvention of Otherness
Geography and Myth in Popular Culture

Module Assessment

This module will be assessed through the production of written submissions and presentations, including an Object Review and Essay.

Assessment Criteria:
Research  30%
Analysis and Development  25%
Evaluation and Structure  25%
Presentation and Referencing  20%
Reading List

Bhabha, Homi *The Location of Culture*. London: Routledge 1994
Hutchinson, John and Anthony D. Smith *Nationalism*. Oxford: Oxford University Press, 1994

Magazines/Journals

Image and Narrative (Online); Irish Arts Review; Irish Studies; Third Text

Further Details

This will be delivered over 1 semester: 2 hours per week.
Module Author(s)  BAVACS Committee

Module Description

Students will be introduced to theories and histories of seeing, including: the psychology of perception, colour theory, ideas of spectacle, the art of looking and vision as a mechanism of power.

Module Aim

The aim of the module is to engage the student in histories of vision pertaining to contemporary visual and material culture and enable a critical awareness of the both power and limits of visual culture today.

Learning Outcomes

On completion of this module students will be able to:

1. Understand the physical and psychological mechanism of vision, theories of perception, space and colour
2. Assess the importance of looking in cultural history
3. Engage with contemporary theories of vision

Learning and Teaching Methods

Lectures
Seminars
Reading
Writing
Presentation
Text, Object and Image Analysis
Site Visits

Module Content

Syllabus:
The Art of Looking: Visual Culture and Patronage
Colour Theory
Psychologies of Perception
Society and Spectacle
Vision and Power

Module Assessment

This module will be assessed through the production of written submissions: Thematic Text Review/Essay.

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

Reading List

Cherry, Deborah and Cullen, Fintan (Eds.) *Spectacle and display*. Malden, MA; Oxford: Blackwell/Association of Art Historians, 2008.  

**Magazines/Journals**

Art Journal; Art Monthly; Circa; Eye; Journal of Visual Culture; Museum and Society (Online); Museum Ireland *Journal Of European Studies*

**Further Details**

This module will be delivered over 1 semester: 2.5 hours per week, to include lectures and seminars, as well as student-led presentations and workshops.
Module Author(s)  BAVACS Committee

Module Description

Based on the knowledge gained from the core modules in Semesters 1 and 2, this module provides a focused structure to the critic of each other’s work. Students will be required to work together on collaborative/cooperative reading and writing projects.

Module Aim

The aim of the module is to bring together elements achieved in other modules of the first year programme to engage in the critique each other’s written production.

Learning Outcomes

On completion of this module students will be able to:

1. Appraise a critical piece commenting contemporary visual arts
2. Critically evaluate of their work
3. Critically evaluate the written production of other students

Learning and Teaching Methods

Seminars
Reading
Writing
Presentation
Textual Analysis

Module Content

Syllabus
The role of Critique and interpretation
Guided reading activities
Group discussions
Development of critical awareness
Professional presentation skills
Self and Peer Assessment

Module Assessment

This module will be assessed through the production of written submissions and presentations. The students will also be given the opportunity for formative assessment in the module through peer and self assessment along with feedback from the tutor.

Reading List

Selected texts taken from core module on the 1st year programme

Further Details

This module will be a weekly meeting between students and a tutor, alternating group-based activity with individual tutorials.
<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>Fine Art 1: Theories of History</td>
</tr>
</tbody>
</table>

**Module Author(s)**

Niamh Ann Kelly, Tim Stott

**Module Description**

In this module the student is introduced to key recurrent themes in art and a wide-range of art-historical and contemporary material. The student is informed of socio-political, aesthetic and philosophical concerns in art and the relationship between histories and theories of the art cannon. This module is designed to explore the changing technological environment in which the artist operates, connections between art and society and the importance of interpretation in forming art’s histories and theories.

**Module Aim**

The aim of this module is to introduce the student to the scope of the history of art and develop their knowledge and understanding of the history and theory of art. A significant emphasis of the module is upon critical reflection on and analysis of art in both historic and contemporary contexts. The module will help the student to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of art.

**Learning Outcomes**

On 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 and an understanding of their critical relativity
3. Apply a method of investigation and analysis to the study of any art work
4. Make connections between art and societal change
5. Assess the role and function of the artist in contemporary society
6. Consider art in different environments and with different aims
7. Engage with current thinking and opinions on contemporary as well as historic art practice

**Learning and Teaching Methods**

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

**Module Content**

Syllabus:
First Semester: Thematic introduction to key themes in the history of art.
Roles of the Artist in Society
Languages of Classicism
Collections: Making Art History?
Patronage and Exhibitions
The Body as Art
Ateliers to Interventionism: Studio Practices
Work or Leisure in Art: A Matter of Gender?
New Technology and Art
Teaching Art: Academies, Schools, Collectives

Second Semester: Focus on twelve artefacts, to promote close readings and considered, developed arguments.
Medium
Form
Narrative
Module Assessment

This module is assessed through the production of class presentations and written submissions. There will be a Formative Assessment point at the end of the first semester, with a Group Exhibition/Space Review and an individual written report. This will be extended in second semester to a themed essay.

Group Exhibition Project, Class presentation and individual written report: 50%
Essay: 50%

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

Reading List

Blunt, Anhtony *Artistic Theory in Italy 1450 – 1660*. Oxford University Press, 1985
Elkins, James *How to use your Eyes*. New York: Routledge, 2000

Journals

Artforum, Art Monthly, Frieze, Irish Arts Review, Source, Art in America, Flash Art

Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s) Mary Ann Bolger

Module Description

This module provides a general introduction to the history of design since the second industrial revolution, with an emphasis on how design reflects and/or influences wider social issues. The student will address and critique the significance of mechanisation in the development of modern design theory and discuss the formation of canons of design history in general and so-called ‘design classics’ in particular.

Module Aim

The aim of the module is to introduce critical debates in the history of design while situating the subject in relation to wider social history. The module will allow students to develop a familiarity with key themes, objects and practitioners that inform contemporary practice in interior and furniture design. The module will help the student to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of design and visual culture.

Learning Outcomes

On completion of this module the learner will be able to:
1. Make connections between design and societal change, drawing upon key theorists
2. Assess the role of mechanisation in the establishment of modern design practice
3. Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.
4. Formulate and present critiques of so-called ‘design classics’.
5. Apply a method of investigation and analysis to the study of designed objects

Learning and Teaching Methods

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content

Syllabus:
First Semester: Introduction to design history: mechanisation and its malcontents
R Progress, Neoclassicism and the Industrial Designer
Mass production and new technology
A.W. Pugin, John Ruskin and the Gothic revival
Henry Cole and the Great Exhibition of 1851
William Morris and the Arts and Crafts Movement
The Celtic Revival: the Irish Arts and Crafts Movement
International Art Nouveau (c.1880-1910)

Second Semester: Focus on twelve artefacts, to promote close readings and considered, developed arguments.
What makes a design classic?
Cult objects
Design and art
Form and function
From producer to consumer
Module Assessment

This module is assessed through the production of class presentations and written submissions. There will be a Formative Assessment point at the end of the first semester, with a Group Exhibition/Space Review and an individual written report. This will be extended in second semester to a themed essay.

Group Exhibition Project, Class presentation and individual written report: 50%
Essay: 50%

Assessment Criteria

<table>
<thead>
<tr>
<th>Category</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>

Reading List

Larmour, Paul *The Arts and Crafts Movement in Ireland*

Magazines/Journals


Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s) Mary Ann Bolger

Module Description

This module provides a general introduction to the history of design, writing and typography in the West, with an emphasis on how designed objects and letterforms interact with, reflect and influence wider society. The student will address and critique the significance of technologies of communication in modern culture and discuss the formation of canons of design history in general and so-called ‘design classics’ in particular.

Module Aim

The aim of the module is to introduce critical debates in the history of graphic design while situating the subject in relation to wider social history. Students will examine the cultural significance and historical development of key technologies of communication writing, typography and printing while engaging in critical reflection on the assumptions that govern our understanding of everyday writing and professional typographic practice. The module will help the student to achieve a standard of visual literacy that, together with skills of inquiry and analysis will enable critical evaluation of design and visual culture.

Learning Outcomes

On completion of this module the learner will be able to:
1. Make connections between design and societal change, drawing upon key theorists
2. Identify key factors in the development of the Latin alphabet
3. Assess the cultural significance of writing, typography and/or printing
4. Demonstrate a basic comprehension of changing values and tastes in the history of design and articulate their contemporary relevance.
5. Formulate and present critiques of so-called ‘design classics’.
6. Apply a method of investigation and analysis to the study of designed objects

Learning and Teaching Methods

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content

Syllabus:
First Semester: Introduction to technologies of communication
‘Keeping Count of One’s Cows’ How writing began.
Pictograms and rebus.
‘Codes and conspiracy theories’ Do we write in hieroglyphs?
‘What did the Romans do for Us?’ The development of Latin script
‘The Work of Angels’ Ireland’s contribution to the way we write today
‘The Alphabetic Babel’ The symbolism of letterforms
‘What did Gutenberg do?’ Introduction to printing.
Printing comes to Ireland
Letterforms as part of wider design history
‘Odd sorts’ New technology and 19th century commercial types

Second Semester: Focus on twelve artefacts, to promote close readings and considered, developed arguments.
What makes a design classic?
Module Assessment

This module is assessed through the production of class presentations and written submissions. There will be a Formative Assessment point at the end of the first semester, with a Group Exhibition/Space Review and an individual written report. This will be extended in second semester to a themed essay.

Group Exhibition Project, Class presentation and individual written report: 50%
Essay: 50%

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

Reading List

Drucker, Johanna The alphabetic labyrinth: the letters in history and imagination. London: Thames and Hudson, 1999
McLuhan, Marshall The Gutenberg Galaxy. Toronto: University of Toronto Press

Magazines/Journals


Further Details

1.5 hours weekly, over 2 semesters. ECTS awarded at the end of second semester.
Stage 2
Experience; Current Perspectives

Core Modules (45 Credits):
- Resistance: Cultures of Protest (5 credits)
- Fractured Worlds (5 credits)
- Collaborative Module: Real-World Placement (10 Credits)
- Body Culture: The Visualized Self Today (5 credits)
- Ethics, Polemics (10 Credits)
- Archive Studies (Academic Practice 1: Writing Research) (5 Credits)
- What is the Topic? (Cooperative Learning 2) (5 credits)

Option Modules (15 Credits):
1 of the following 5 credit Discipline History Modules (5 credits):
- Fine Art 2: The Legacies of Modernism
- Visual Communications 2: Modernism and Modernisms
- Interior and Furniture Design 2: Modernism and Modernisms

2 of the following 5 credit Theory Seminar Modules, not previously taken (10 Credits)
See Supplement Booklet: Theory Seminar Option Modules:
- Art and Society
- Everyday Objects
- Exhibiting Memory: Cultures of Monuments and Museums
- Gender and Design
- Narrative in Visual Culture
- Play and Games
- Post Modern Aesthetics: Deconstructing Derrida
- The Psychology of Space, Cognitive Mapping and the Built Environment
- Theories of the Self and Strategies of Creativity
- Typography, Culture and Society
- Virtual Environments: Is One Life Enough?
Module Author(s)  BAVACS Committee

Module Description

This module provides an introduction to political and cultural resistance with an emphasis on the role of the visual in subverting and resisting prevailing norms and in the mediation of contemporary cultures of protest.

Module Aim

The aim of the module is to examine key aspects of the theory and practice of contemporary cultures of resistance, primarily from the point of view of visual culture. The module will introduce students to theories and critiques of a wide range of forms of resistance including human and civil rights activism, anti capitalist protest, social and youth movements.

Learning Outcomes

On completion of this module students will be able to:
1. Engage critically with debates concerning subculture and protest in modern Western societies.
2. Discuss the role of the visual in recent and contemporary cultures of protest.
3. Apply theoretical concepts in the analysis of the visual and material culture of protest.

Learning and Teaching Methods

Lectures
Seminars
Reading
Writing
Object Review
Essay

Module Content

Introduction to cultures of protest: authority and rebellion
1968 and all that: civil rights and the politics of protest
Resistance through ritual: anthropology and protest
Visible dissent: the role of the visual in contemporary protest
Subculture: the meaning of style?
Digital resistance
Globalisation and global resistance
Personal protest: gender, race, class, ethnicity
Buy Nothing: Subvertising and anti-capitalist critiques
The commodification of resistance

Module Assessment

This module will be assessed through the production of object review and thematic essay.

Assessment Criteria:
Research 30%
Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%
**Reading List**


**Further Details**

This module will be delivered over 1 semester: 2 hours per week.
### Pre-requisite module code(s)

<table>
<thead>
<tr>
<th>Module Title</th>
<th>ECTS Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fractured Worlds</td>
<td>5</td>
</tr>
</tbody>
</table>

### Module Author(s)

BAVACS Committee

### Module Description

Students will be introduced to three fundamental movements in philosophy which have influenced critical debate in contemporary visual and material culture: Structuralism, Critical Theory and Phenomenology.

### Module Aim

The aim of the module is to engage with and to critique fundamental premises of contemporary cultural debates. Each movement in contemporary philosophy has had a direct impact on the debate within contemporary visual and material culture, nonetheless this modules aims to identify some of the key overarching common themes shared by these movements: the fractured self, anti-positivism and a hermeneutics of suspicion.

### Learning Outcomes

On completion of this module students will be able to

1. Discuss the influence of Modern philosophy on current cultural visual analysis
2. Critically situate and contextualise each major movement in modern philosophy
3. Critically evaluate different means of criticism, in particular structuralism and Marxist critical theory.

### Learning and Teaching Methods

Lectures
Seminars
Reading
Writing
Presentation
Textual Analysis

### Module Content

Syllabus
- Introduction to Philosophy
- Positivism – Anti Positivism
- Communism is back in Fashion: Badiou
- The Hermeneutics of Suspicion
- Introduction to Structuralism/ Post Structuralism
- Introduction to Critical Theory: The Frankfort School
- Introduction to Phenomenology: Paul Ricoeur Critique of Husserl

### Module Assessment

This module will be assessed through the production of written submissions and presentations. The students will also be given the opportunity for formative assessment in the module through peer and self assessment along with feedback from the tutor.

Assessment Criteria:

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


Further Details

This module will be delivered over 1 semester: 2 hours per week.
<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>10</td>
<td></td>
<td>Collaborative Learning: Real World Engagement</td>
</tr>
</tbody>
</table>

**Module Author(s)**  
BAVACS Committee

**Module Description**

Students will engage with a real world cultural environment through an agreed schedule of residency, programming work, research project or observation. The collaborative partners are institutions, companies and organizations of visual and material culture in Dublin. These include: Irish Museum of Modern Art; National Museum of Ireland; Associated Editions; Irish Film Institute; Project Arts Centre; Circa Website for Visual Culture; Dynamo Design; Visual Artists Ireland; Red Dog Design; and individual Art and Design Practitioners.

These off-site engagements will be complemented by a series of on-site lectures and talks by invited professionals explaining what they do: why and how careers in their area of specialization operate.

(Alternately, students can avail of an academic placement in an academic or Erasmus exchange capacity over one semester, to the value of 15 credits)

**Module Aim**

The aim of this module is to give students an in-depth exposure to a range of learning experiences in real world settings. In this way, the student is faced with the challenge of relating material learned at college to real world situations by observing an actual work organisation and becoming cognisant of the practicalities and realities of the cultural sector today.

**Learning Outcomes**

On completion of this module students will be able to:

1. Engage with a real world cultural context
2. Understand the scope of the day-to-day operational complexities of real world cultural industries and institutions
3. Identify and become involved in practical applications of academic issues previously learned about only in a theoretical way
4. Differentiate between professional areas in visual culture

**Learning and Teaching Methods**

The option essentially consists of experiential learning, with a taught overview element.

**Module Content**

Syllabus:
Students are placed in a pre-approved real cultural institution, company or organization setting for a period of approximately 1 day per week in semester 3. They will propose a project of research/observation to a DIT BAVACS panel, who will nominate the student for a particular placement, in collaboration with the institutions, industry or individual involved.

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.

The placements will be in one of the following areas:
- Publishing
- Exhibitions
- Screenings
- Design Practice
- Art Practice
- Events Organization
- Collections
- Education Programming
A series of Onsite Lectures: Jobs in Visual Culture will be delivered by invited speakers from the sector.

Module Assessment

The student will produce a Report on the Module and at the end of the placement present an account to class group.

Marking:
- Tutor/Placement Report: 40%
  This will include feedback from Industry and proof of attendance.
- Student Report: 40%
- Presentation: 20%

Assessment Criteria:
Tutor/Placement Report

Student Report and Presentation

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>30%</td>
</tr>
<tr>
<td>Analysis and Development</td>
<td>30%</td>
</tr>
<tr>
<td>Evaluation and Structure</td>
<td>30%</td>
</tr>
<tr>
<td>Presentation and Referencing</td>
<td>10%</td>
</tr>
</tbody>
</table>

Reading List

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

Further Details

Approval for 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 placement to the satisfaction of the Employer and of the DIT Academic Mentor.

All placements 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).

It should be noted that 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(s)  BAVACS Committee

Module Description

Students will be introduced to philosophical questions about the body and the self. The representation of the self has in recent time become a major theme in contemporary philosophy and visual culture. The students will be given an overview of the historical development of the body as a major issue in contemporary philosophical debates.

Module Aim

The aim of the module is engage students critically with a number of philosophical issues in relation the body and the self. The ‘Death of the Subject’ became a major tenant of much criticism made of PostStructuralist philosophy, this module aims to re-examine the implications of such a stance in relation to the self and the Other, in particular to examine the “ethical Other”

Learning Outcomes

On completion of this module students will be able to

1. Critically evaluate a post structuralist conception of the subject
2. Assess the implications, ethical and otherwise, of the role of the other in the construction of the self
3. Contextualise current debates in contemporary visual culture in relation to underpinning philosophical stances

Learning and Teaching Methods

Lectures
Seminars
Reading
Writing
Presentation
Textual Analysis

Module Content

Syllabus
Introduction to the Body as a philosophical enquiry
The limits of the self in Phenomenology
The Phenomenology of the Body: Maurice Merleau Ponty
The hermeneutic Turn, Understanding the Self
Structuralism : Post Structuralism
The post structuralist ‘End of the Subject’
Introduction to Levinas, the ethical Other
Imagining Myself as Another: Paul Ricoeur
Touching the Other
Embodied Subjectivity

Module Assessment

This module will be assessed through the production of written submissions and presentations. The students will also be given the opportunity for formative assessment in the module through peer and self assessment along with feedback from the tutor.

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

Reading List

Alain Badiou, *Theory of the Subject*, trans. by Bruno Bosteels; New York: Continuum, 2009:

Further Details

This module will be delivered over 1 semester: 2 hours per week.
<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>10</td>
<td></td>
<td>Ethics, Polemics</td>
</tr>
</tbody>
</table>

**Module Author(s)**

BAVACS Committee

**Module Description**

This module will address current concerns and debates in visual culture. The class group will be divided into two, and each group will focus on one theme. The module will introduce the core concerns of the chosen polemics and culminate in two internal student-led seminars.

**Module Aim**

The aim of the module is to reflect on current thinking in visual culture and to enable the students to actively engage their research skills, analytic ability, intellectual capacity and presentation skills on a particular theme. The module will encourage debate on ethical concerns in contemporary visual culture.

**Learning Outcomes**

On completion of this module students will be able to:

1. Identify and research key polemic debates in contemporary culture;
2. Develop critique of current thinking on visual culture;
3. Engage with high level research sources;
4. Articulate and present an independent position in relation to a contemporary issue;
5. Produce a position presentation and paper

**Learning and Teaching Methods**

Lectures,
Seminars,
Reading,
Presentations

**Module Content**

**Syllabus:** Two/Three themes to be decided annually, to reflect current issues in visual culture.

Initial themes:
Shopping
Creative Cities
Contemporary Poetics
Authenticity
Aesthetic Cynicism
Sustainable Futures for Visual Culture

**Module Assessment**

This module will be assessed through the development of internal student-led seminars, with written submissions of individual Position Papers.

**Assessment Criteria:**
Research 30%
Analysis and Development 30%
Evaluation and Structure 30%
Presentation and Referencing 10%

**Reading List**

To be developed per theme, for example: Shopping; Authenticity; Creative Cities

**Shopping:**


Authenticity:


Creative Cities:


Further Details

This will be delivered over 1 semester: 2.5 hours per week.
Module Author(s)  BAVACS Committee

Module Description

The module will develop the student’s awareness of archives as a source for research. Students will gain experience on the practical use of an archive, through collaboration with key Archives in Dublin: National Library, ESB Centre for Irish Study National Gallery of Ireland; Irish Film Institute; National Irish Visual Arts Library; Irish Museum of Modern Art and the National Museum of Ireland. There will also be a strong theoretical component to the module addressing the archive and its uses for both the history and future of visual culture.

Module Aim

The aim of the module is to encourage the considered use of archives in contemporary research relating to visual culture. The module will address the role and implications of archival practice in relation to documentary traditions, memory studies, ideas of witness and functions of visual culture.

Learning Outcomes

On completion of this module students will be able to:
1. Identity and utilize relevant archival material;
2. Understand the function of archives;
3. Comprehend and engage with debates around archival sources: the relationship between history and traditions of textual, visual and aural documentary;
4. Position visual culture in the context of archival practices;
5. Assess the significance of archives for contemporary visual culture.

Learning and Teaching Methods

Lectures
Seminars
Offsite Research: Archive Utilization

Module Content

Syllabus:
What is an archive?
Materialism and Memory
Documentary Practices and Ideas of Witness
Records and Recollection
Aural Histories; Intangible Heritage
Presence/Absence in the Making of History
Text, Image and Remembrance

Module Assessment

This module will be assessed through the production of Historical Paper, 2,000 words.

Assessment Criteria:
Research  30%
Analysis and Development  30%
Evaluation and Structure  30%
Presentation and Referencing  10%
Reading List

Nora, Pierre Realms of Memory: Rethinking the French Past 1.: Conflicts and Divisions, New York: Columbia University Press, 1996
Ricouer, Paul Memory, History, Forgetting, Chicago, Ill.: University of Chicago Press, 2006

Journals

Afterall, Cabinet, Critical Inquiry, Journal of Visual Culture, Materialworld.com (A Journal of Word and Image Studies), Memory Studies

Further Details

The module will be delivered over 1 semester: 4 hours per week (on campus: 1 hour and Offsite: 3 hours)
<table>
<thead>
<tr>
<th>Module Title</th>
<th>Pre-requisite module code(s)</th>
<th>Co-requisite module code(s)</th>
<th>ECTS Credits</th>
<th>Module Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the Topic? (Cooperative Learning 2)</td>
<td></td>
<td></td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

**Module Author(s)**

BAVACS Committee

**Module Description**

Based on the knowledge gained from the core modules in Semesters 1 and 2, this module provides a focused structure to the critic of each other’s work. Students will be required to work together on collaborative/cooperative reading and writing projects.

**Module Aim**

The aim of the module is to bring together elements achieved in other modules of the first year programme to engage in the critique each other’s written production.

**Learning Outcomes**

On completion of this module students will be able to

1. Appraise a critical piece commenting contemporary visual arts
2. Critically evaluate of their own work
3. Critically evaluate the written production of other students

**Learning and Teaching Methods**

- Seminars
- Reading
- Writing
- Presentation
- Textual Analysis

**Module Content**

- Syllabus
- The role of Critique and interpretation
- Guided reading activities
- Group discussions
- Development of critical awareness
- Professional presentation skills
- Self and Peer Assessment

**Module Assessment**

This module will be assessed through the production of written submissions and presentations. The students will also be given the opportunity for formative assessment in the module through peer and self assessment along with feedback from the tutor.

**Reading List**

Selected texts taken from core module on the 2nd year programme

**Further Details**

This module will be a weekly meeting between students and a tutor, alternating group-based activity with individual tutorials.
Pre-requisite module code(s) | Co-requisite module code(s) | ECTS Credits | Module Code | Module Title
---|---|---|---|---
| | | 5 | | Fine Art 2: The Legacies of Modernism

Module Author(s)  
Niamh Ann Kelly

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

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

Learning Outcomes  
On completion of this module students will be able to:
1. Demonstrate an informed understanding of modernism and modernity;
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernism;
3. Relate the changes in the language of art to events and syntactical shifts in other art forms and relevant societal changes;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine fine art practice

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

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

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

<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>30%</td>
</tr>
<tr>
<td>Evaluation and Structure</td>
<td>30%</td>
</tr>
<tr>
<td>Presentation and Referencing</td>
<td>10%</td>
</tr>
</tbody>
</table>

Reading List


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


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


Magazines/ Journals

*Artforum, Art in America, Art Monthly, Art in America, Flash Art, Frieze, Irish Arts Review, Source, Third Text*

Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s)  
Mary Ann Bolger

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

Module Aim
The aim of this module is to provide students with an in-depth understanding of modernism in design, its relationship to cultural values and its legacy for contemporary design. It will also enable students to formulate a critical evaluation of design produced during and since the Modernist period while critiquing the supposed homogeneity of Modernism in design.

Learning Outcomes
On completion of this module students will be able to:
1. Demonstrate an informed understanding of modernism and modernity;
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernist design practice and theory;
3. Evaluate the impact of modernist design theory on contemporary formations of what design is and what it is for;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine designed objects

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

Module Content
Syllabus:
Modernism, modernity and the moderne
1900: the modern millennium
Art and Industry
Pioneer Principals: Form Follows Function? Ornament is crime?
Pioneer Politics: Manifestos and Revolutionaries
The Bauhaus: Modernist design education
Building Utopia: Modernist Architecture
The Machine Aesthetic
Kino Eye: Modernist film
Modernism at War
The Post-War World: Recovery and Reconstruction
National Modernisms
Cold War Modern
Conservative Modernity
Mass Market Modernism
Deco and Streamlining
Organic Modernism and functioning decoration
“Good Design” and the professionalisation of design

Module Assessment

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

Literature Review: 50%
Essay: 50%

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

Reading List

Essential:
Greenhalgh, Paul (1993) Quotations and sources on design and the decorative arts. Manchester, Manchester University Press.

Supplemental:


**Magazines/ Journals**

*Design Culture, Blueprint, Journal of Design History*

**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s) Mary Ann Bolger

Module Description

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

Module Aim

The aim of this module is to provide students with an in-depth understanding of modernism in design, its relationship to cultural values and its legacy for contemporary graphic design. It will also enable students to formulate a critical evaluation of design produced during and since the Modernist period while critiquing the dominance of Modernism and Modernist rhetoric in the contemporary discourse of graphic design.

Learning Outcomes

On completion of this module students will be able to:
1. Demonstrate an informed understanding of modernism and modernity;
2. Engage in research in order to arrive at an independent stance on important and specific developments in modernist design practice and theory;
3. Evaluate the impact of modernist design theory on contemporary formations of what graphic design is and what it is for;
4. Engage with theoretical concepts raised by the histories and theories of modernism and use these concepts to examine designed objects

Learning and Teaching Methods

Lectures
Seminars
Student presentations
Site visits
Self-directed Learning

Module Content

Syllabus:
Modernism, modernity and the moderne
1900: the modern millennium
Art and Industry: the birth of graphic design?
Pioneer Principals: Form Follows Function? Ornament is crime?
Pioneer Politics: Manifestos and Revolutionaries
The Bauhaus: Modernist design education
The Machine Aesthetic
The New Typography
Kino Eye: Modernist film and photography
Modernism at War: propaganda and persuasion
The Rhetoric of Neutrality: the international typographic style
The Post-War World: Recovery and Reconstruction
National Modernisms
Cold War Modern
Conservative Modernity
Mass Market Modernism
Deco and Streamlining
Corporate Identity and the New York School
“Good Design” and the professionalisation of design
Oranje and green? The development of graphic design in Ireland

Module Assessment

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

Literature Review: 50%
Essay: 50%

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

Reading List

Essential:

Supplemental:
Greenhalgh, Paul (1993) Quotations and sources on design and the decorative arts. Manchester, Manchester University Press.

**Magazines/ Journals**

*Design Culture, Eye, Journal of Design History*

**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Stage 3
Public Presentation; Research Realization

Core Modules (45 Credits):
   Talking Points: Public Seminars
      (Academic Practice 2: Research Presentation) (10 credits)
   Thesis Preparation (5 credits)
   Written Thesis/ Thesis Project (30 credits)

Option Modules (15 Credits):
   1 of the following 5 credit Discipline History Modules (5 credits):
      Fine Art 3: Postmodern and Contemporary Practices
      Visual Communications 3: Graphic Design Now
      Interior and Furniture Design 3: Design Now

   2 of the following 5 credit Theory Seminar Modules, not previously taken (10 credits)
See Supplement Booklet: Theory Seminar Option Modules:
   Art and Society
   Everyday Objects
   Exhibiting Memory: Cultures of Monuments and Museums
   Gender and Design
   Narrative in Visual Culture
   Play and Games
   Post Modern Aesthetics: Deconstructing Derrida
   The Psychology of Space, Cognitive Mapping and the Built Environment
   Theories of the Self and Strategies of Creativity
   Typography, Culture and Society
   Virtual Environments: Is One Life Enough?
Module Author(s)  BAVACS Committee

Module Description

This module will provide the students with the opportunity to engage fully in a semi-public seminar. In this module the student will be involved in organizing a seminar in a public institution aimed at students of visual culture. The students will develop the theme, produce papers and organize the semi-public presentation of their research.

Module Aim

The aim of the module is to enable the students to partake in public presentation of their work, gain experience in the scope of organization of public events. They will draw on their experience from the Collaborative Module (Stage 2) to present their research in public and engage in the debates it raises.

Learning Outcomes

On completion of this module students will be able to:
1. Present research in public to a professional conference standard;
2. Engage in discussion and debate on their research;
3. Understand the fundamentals of organising public talks;
4. Document a public event;
5. Work successfully in a team;
6. Take initiative in individual research development.

Learning and Teaching Methods

Seminars,
Real world learning: seminar organization, promotion, realization and documentation

Module Content

Syllabus:
Students will work with regroup as a class once a week to partake in a seminar, to review progress of each seminar group and negotiate as a team.

Module Assessment

This module will be assessed through seminar organization and realization and the submission of a research paper.
Peer assessment: 40% (20: individual peer assessment; 20: group assessment)
Individual Seminar Research Paper: 60%

Assessment Criteria:
Research  25%
Analysis and Development  25%
Evaluation and Structure  40%
Presentation and Referencing  10%

Reading List

There is no prescribed reading for this: Reading lists will be developed as relevant to seminar themes.
Further Details

This will be delivered over 1 semester: 4 hours per week (1 hour seminar and 3 hours organization, realization and documentation).
Module Author(s)  BAVACS Committee

Module Description

In this module students are introduced to the methodologies required to develop and articulate a sustained body of independent research. This module provides participants with the opportunity to conduct research on a chosen topic that is important to them and is relevant to contemporary Visual Culture. 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 – 12,000 words) that meets the academic rigor suitable for a BA Honours Degree.

Module Aim
The aim of the module is to enable the student to identify a suitable subject for their final thesis and to develop a research plan and appropriate methodologies for their topic.

Learning Outcomes

On completion of this module students will be able to produce:
1. Choose a suitable research topic and research question and develop a research proposal;
2. Develop an outline plan for their research and manage the complexities associated with an independent research project;
3. Conduct a critically focused literature review;
4. Produce an extended proposal;
5. Draw preliminary conclusions in a research paper.

Learning and Teaching Methods

Lectures
Seminars
Tutorials
Group Presentations
Individual Presentations

Module Content

Syllabus:
Choosing a Research Topic
Developing a Thesis Proposal
Research Methods and Skills, using resources, planning and organisation
Research Techniques, methods and analysis
Conducting a search of relevant literature and producing a Literature Review
Literature Review
Develop Visual and Object Analysis, in the context of a Thesis Topic Development

Module Assessment

This module is assessed through the production of literature review and extended proposal in the form of a research paper.
Literature review: 40%
Research Paper/Extended Proposal: 60%

Assessment Criteria:
Research 25%
Analysis and Development 25%
Evaluation and Structure 30%
Presentation and Referencing 10%
Library and Presentation Skills 10%
Reading List

Wisker, Gina *The undergraduate research handbook*. Basingstoke [u.a.]: Palgrave Macmillan, 2009

Students will also select and be directed towards sources specific to set projects and their thesis topic.

Further Details

This module will be delivered in 1 semester: 1.5 hours per week.
Module Author(s)  
BAVACS Committee

Module Description

In this module the student will produce a 10 000 –12,000 word thesis on an approved topic. 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. The submission of the thesis is scheduled for May/June.

Module Aim

The aim of this module is to enable the student to develop and present an independent and critical position on their chosen topic on the basis of substantial research.

Learning Outcomes

On completion of this module students will be able to
1. Evaluate and choose various research methods appropriate to a specific research project;
2. Conduct extensive and sustained research demonstrating ability to integrate knowledge collected from a range of primary and secondary sources;
3. Draw conclusions from the evidence compiled and formulate judgements that enables appropriate recommendations;
4. Show original and critical thinking;
5. Structure an extended thesis investigating or testing a hypothesis from a research proposal that is informed by the forefront of learning in their field of research;
6. Produce a fully annotated, illustrated and well structured academic text with full bibliography;
7. Reflect upon and critically evaluate the research process and learning outcomes.

Learning and Teaching Methods

This module uses a mixture of tutorials and seminars that focus on supporting thesis development and include regular direct one-to-one sessions with thesis supervisors. Weekly half-day student-led seminars are core to the process.

Module Content

Syllabus:
Focused Research
Seminar Presentations
Research Write up
Thesis Production

Module Assessment

This module is assessed through the production of a thesis.

Assessment Criteria:
Research 25%
Analysis and Development 25%
Evaluation and Structure 30%
Presentation and Referencing 10%
Studentship 10%

Reading List

Students will select and be directed towards sources specific to set projects and their thesis topic.

Further Details

This module will be largely student-directed with tutorials every second week and a student-led seminar every two weeks, presenting research development/related work.
<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>Fine Art 3: Postmodern and Contemporary Practices</td>
</tr>
</tbody>
</table>

**Module Author(s)**  
Niamh Ann Kelly, Tim Stott

**Module Description**

In this module students will examine issues in the history and theory of art since modernism: postmodernist and contemporary art. The module will focus on key themes and issues in art practice from the 1960s to today. This will include ideas of inter-disciplinary and multi-media art practice, as well as an examination of the structures and processes that mediate art today: criticism, collection and curation.

**Module Aim**

The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary art. It will also enable students to develop the language to critique and evaluate contemporary art and engage fully with international art practice.

**Learning Outcomes**

On completion of this module students will be able to:
Demonstrate an informed understanding of postmodern and contemporary art;
Produce and present a critical independent analysis and evaluation of postmodern and contemporary art;
Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary art;
Take initiative in conducting both historical and theoretical research.

**Learning and Teaching Methods**

Lectures,  
Seminars,  
Site Visits,  
Visual and Textual Analysis

**Module Content**

Syllabus:  
Yes/No: Art As Civic Protest  
Myths of Originality and Cultures of Borrowing  
Art and the Everyday 1: Arte Povera and Contemporary media  
Art and the Everyday 2: The Legacy of Pop  
Experience and Performance in Art  
Redefining the Origin: Technology and Multiples in Art  
New Audiences, Participatory Arts  
Reading Art  
Art, Time, Space  
Critical Practices and the History of Art  
Contemporary Art and Traditions of Documentary  
The Place of Political Art  
Traces: Collections, Material Cultures and the Making of Now  
Curation, Intervention and Immaterial Art

**Module Assessment**

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

Assessment Criteria:
Research 25%
Analysis and Development 25%
Evaluation and Structure 40%
Presentation and Referencing 10%

Reading List

Ellis, L. (1997), 'Do You Want To Be In My Gang? An account of ethics and aesthetics in contemporary art practice', <http://www.ukonline.co.uk/n,paradoxa/ellis.htm>

Magazines/ Journals

Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
<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>Interior/Furniture Design 3: Design Now</td>
</tr>
</tbody>
</table>

**Module Author(s)**  
Mary Ann Bolger

**Module Description**
In this module students will examine issues in the history and theory of design since modernism: postmodernist and contemporary design. The module will focus on key themes and issues in design and visual culture from the 1960s to the present. The module will address the Postmodernist rejection of the grand narratives of Modernist design and the impact on design of new consumption practices, environmentalism, the rise of inclusive design and the adoption of “design thinking” by other sectors.

**Module Aim**
The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary design. It will also enable students to develop the language to critique and evaluate contemporary design and engage fully with international design practice.

**Learning Outcomes**
On completion of this module students will be able to:
1. Demonstrate an informed understanding of postmodern and contemporary design;
2. Produce and present a critical independent analysis and evaluation of postmodern and contemporary design;
3. Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design;
4. Take initiative in conducting both historical and theoretical research.

**Learning and Teaching Methods**
Lectures, Seminars, Site Visits, Visual and Textual Analysis

**Module Content**
Syllabus:
- Pop and the popular
- The Language of Postmodern Architecture
- High Tech
- New minimal: Modernism after Modernism
- Subculture and design
- Appropriation, originality, authenticity
- The Cult of the Designer
- Design for the Real World
- Green design
- Design and change
- Designing the Future

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

Research 25%
Analysis and Development 25%
Evaluation and Structure 40%
Presentation and Referencing 10%

Reading List

Essential:

Suplementary:
Magazines/ Journals


Further Details

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.
Module Author(s)  Mary Ann Bolger

Module Description

In this module students will examine issues in the history and theory of design since modernism: postmodernist and contemporary design. The module will focus on key themes and issues in design and visual culture from the 1960s to the present. The module will address the Postmodernist rejection of the grand narratives of Modernist design and the impact on design of new technologies and new cultural practices.

Module Aim

The aim of this module is to provide students with an in-depth understanding of postmodernist and contemporary design. It will also enable students to develop the language to critique and evaluate contemporary design and engage fully with international design practice.

Learning Outcomes

On completion of this module students will be able to:
1. Demonstrate an informed understanding of postmodern and contemporary design;
2. Produce and present a critical independent analysis and evaluation of postmodern and contemporary design;
3. Have a complex engagement with theoretical concepts and use these concepts to analyse relevant issues in contemporary design;
4. Take initiative in conducting both historical and theoretical research.

Learning and Teaching Methods

Lectures,
Seminars,
Site Visits,
Visual and Textual Analysis

Module Content

Syllabus:
Pop and the popular
New minimal: Modernism after Modernism
Subculture and design
Amateurs and professionals
Retro
Techno
 Appropriation, originality, authenticity
Designer as Author
Typography after the end of print
Deconstruction and deconstructivism
The rise of the Design Consultant
Advertising, branding and the role of the graphic designer
First things first: graphic design and social responsibility

Module Assessment

This module will be assessed through the production of written submissions. There will be a Formative Assessment point at the end of the first semester, with the production of a thematic Comparative Literature Review. This will be extended in second semester to a themed essay.
Literature Review: 50%
Essay: 50%
Assessment Criteria:
Research 25%
Analysis and Development 25%
Evaluation and Structure 40%
Presentation and Referencing 10%

Reading List

Essential:

Suplementary:
Barthes, Roland (1977); Image-Music-Text. London, Fontana

**Magazines/ Journals**


**Further Details**

1 hour weekly, over 2 semesters. ECTS awarded at end of second semester.