



Coláiste Náisiúnta Ealaíne is Deartha

National College of Art & Design

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Faculty of History of Art & Design and Complementary Studies

# Postgraduate Programmes Handbook

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## 1.0 Welcome from Head of Faculty.

The Faculty of Hadcom welcomes all its postgraduate students – both those who are in-stream continuing individual programmes of research and those who are commencing postgraduate studies for the first time in September 2005. The majority of new students are those who are beginning the two-year MA course in the History of Design and the Applied Arts. Others will be engaged on specialised research towards doctoral or masters degrees.

Research is a major aim of the faculty, built up over thirty years at undergraduate thesis level. Postgraduate degree students have been registered in Hadcom since 1987 with the first MA in 1989. Staff of the faculty are active as researchers, publishing books and articles, delivering conference papers and acting as examiners for research degrees in other colleges. Over the years the faculty's postgraduate students have researched topics across fine art and design with a special, but not exclusive, emphasis on art and design in Ireland in the 20th century. They have broken new ground in the history of design and in contemporary art and theory.

For the postgraduate students of the faculty are part of a community of scholars in Hadcom whose focus is on visual and material culture: the history and theory of art and design. The faculty looks to you to address new areas of research and in due course to enrich the world of scholarship by your publications.

**KEY DATES:** Please note some key dates from this year's calendar.

- **Thursday 29 September 2005:** College Induction Day - Attended by all college postgraduates including all Hadcom postgraduates.
- **Thursday 6 October 2005:** Faculty Induction Day - Welcome, followed by a series of short lectures by Hadcom staff on research methodology as applicable across the faculty to fine art and design research.
- **Thursday 8 December 2005:** Faculty Presentation Day - A series of short presentations mainly by postgraduates in the 2nd or later year of study.
- **Thursday 9 February 2006:** College-wide Presentation Day - Selected speakers from HADCom as participants to a larger cross-college list of speakers drawn from postgraduates in all faculties.
- **Friday 10 March 2006:** NCAD & DIT PhD Symposium.
- **Thursday 15 June 2006:** Finalist postgraduates from across the college - Those in Hadcom who have submitted theses for September 2006 examinations to be available to speak if required.

## 2.1 HADCom: Postgraduate Studies Calendar 2005-2006

Week	Month	Mon	Tues	Wed	Thursday	Friday
1	September	26	27	28	<b>29 College Postgraduate Induction Day</b>	30
2	October	3	4	5	<b>6 HADCOM Postgraduate Induction Day</b>	<b>7 Interdisciplinary PhD Seminar</b>
3	October	10	11	12	<b>13 Design History MA 10:00-5:00</b>	14
4	October	17	18	19	<b>20 Design History MA 10:00-5:00</b>	<i>21 tutorial Schedule</i>
5	October	24	25	26	<b>27 Design History MA 10:00-5:00</b>	28
6	Oct / Nov	31	1	2	<b>3 Design History MA 10:00-5:00</b>	<b>4 MLitt Research Methods 1</b>
7	November	7	8	9	<b>10 Design History MA 10:00-5:00</b>	11
8	November	14	15	16	<b>17 Design History MA 10:00-5:00</b>	<b>18 MLitt Research Methods 2</b>
9	November	21	22	23	<b>24 Design History MA 10:00-5:00</b>	<b>25 Interdisciplinary PhD Seminar</b>
10	Nov / Dec	28	29	30	<b>1 Design History MA 10:00-5:00</b>	<b>2 MLitt Research Methods 3</b>
11	December	5	6	7	<b>8 HADCOM Postgraduate Seminar Day</b>	<b>9 MLitt Research Methods 4</b>
12	December	12	13	14	<b>15 Design History MA 10:00-5:00</b>	<b>16 Interdisciplinary PhD Seminar</b>
	December	19	20	21	22	23
	December	26	27	28	29	30
13	January	2	3	4	<b>5 Design History MA 10:00-5:00</b>	<b>6 MLitt Research Seminar #1</b>
14	January	9	10	11	<b>12 Design History MA 10:00-5:00</b>	13

15	January	16	17	18	<b>19 Design History MA 10:00-5:00</b>	<i>20 progress report 1</i> <b>MLitt Research Seminar #2</b>
16	January	23	24	25	<b>26 Design History MA 10:00-5:00</b>	<b>27 Interdisciplinary PhD Seminar</b>
17	Jan / Feb	30	31	1	<b>2 1 Design History MA 10:00-5:00</b>	<b>3 MLitt Research Seminar #3</b>
18	February	6	7	8	<b>9 College Postgraduate Symposium</b>	<b>10 Interdisciplinary PhD Seminar</b>
19	February	13	14	15	<b>16 Design History MA 10:00-5:00</b>	<b>17 MLitt Research Seminar #4</b>
20	February	20	21	22	<b>23 Design History MA 10:00-5:00</b>	24
21	Feb / Mar	27	28	1	<b>2 Design History MA 10:00-5:00</b>	<b>3 M Litt Research Seminar #5</b>
22	March	6	7	8	<b>9 Design History MA 10:00-5:00</b>	<b>10 Practice-based PhD Symposium</b>
	March	13	14	15	16	17
	March	20	21	22	23	24
23	March	27	28	29	<b>30 Design History MA 10:00-5:00</b>	<b>31 Interdisciplinary PhD Seminar</b>
24	April	3	4	5	<b>6 Design History MA 10:00-5:00</b>	7
25	April	10	11	12	13	14
	April	17	18	19	<b>20 Design History MA 10:00-5:00</b>	21
26	April	24	25	26	<b>27 Design History MA 10:00-5:00</b>	28
27	May	1	2	3	<b>4 Design History MA 10:00-5:00</b>	5
28	May	8	9	10	<b>11 Design History MA 10:00-5:00</b>	<i>12 progress report 2</i>
29	May	15	16	17	<b>18 Design History MA 10:00-5:00</b>	19
30	May	22	23	24	<b>25 Design History MA 10:00-5:00</b>	26
	May / Jun	29	30	31	1	2
	June	5	6	7	8	9
	June	12	13	14	<b>15 Exiting Postgraduate Presentations</b>	16

## 2.2 HADCom study trips.

- (i) HADCom does not currently organise any study trips in respect of its research students, however, there may be events organised in other Faculties. HADCom research students may wish to avail of these, where the organising Faculty can provide places.
- (ii) Students on the taught masters programmes in the History of Design and the Applied Arts in NCAD will be going to London as part of their studies in 2006. The expected cost to students will be the cost of travel to London and subsistence. The duration of the study trip will normally be for one day.

## 2.3 Extern visits and assessment deadlines.

The external examiners for HADCom masters by research students currently do not conduct monitoring visits, and do not meet with the students at any time. The external examiner for the taught masters programme in History of Design & Applied Arts will not visit in 2005-6 but will visit in the following year. On that occasion a seminar will be held during which every student will have to make a brief presentation on their topic and answer questions from the examiner. In the case of PhD students, there is a viva voce examination where the candidate is subject to questions by the internal and external examiners.

## 2.4 Typical Timetable for MA in HD&AA.

MA History of Design	Typical Thursday
10:00-11:00	Lecture
11:00-11:30	<i>Coffee Break</i>
11:30-12:30	Visiting Lecturer
12:30-13:00	<i>Seminar</i>
13:00-14:00	<i>Lunch</i>
14:00-15:00	Visiting Lecturer
15:00-15:30	<i>Coffee Break</i>
15:30-17:00	Visiting Lecturer Seminar or Off Site Visit

### 3.0 *Research Methods and Seminar programmes.*

#### 3.1 **HADCom: Research Methodologies**

Postgraduate work is understood as being a research activity, even with reference to programmes with a large body of taught components. Research is a very broad term, and there are many distinctions that can be made between quantitative and qualitative research, primary and secondary, and so forth. As a postgraduate student at NCAD you will be a member of a research community that includes other postgraduates, College staff and research visitors to the College. Research is centrally important in the development of a postgraduate experience and the Faculty of HADCom has therefore developed a programme of group meetings to examine how the theme of research sits in relation to individual research projects, interests and concerns. The following series of group sessions will take place on alternating Fridays in the second half of the year time and venue to be confirmed. These will involve participation from several members of staff and some key visitors.

	Date / Time	Key Person	Topic	
<b>1</b>	29/9/05 All Day	HoR	College Postgraduate Induction	
<b>2</b>	6/10/05 All Day	HoF	HADCom Postgraduate Induction	
3			None	
4			None	
5			None	
<b>6</b>	4/11/05		<b>MLitt Research Methods 1</b>	
7			None	
<b>8</b>	18/11/05		<b>MLitt Research Methods 2</b>	
9			None	
<b>10</b>	2/12/05		<b>MLitt Research Methods 3</b>	
<b>11</b>	8/12/05 All Day	HoF	Faculty Postgraduate Seminar Day	
	9/12/05		<b>MLitt Research Methods 4</b>	
12			None	

### 3.2 HADCom: MLitt Research Seminars

Because postgraduate work is about innovation, and about opening up new paths of enquiry, it is important to share insights into both the ideas and knowledges developed, but also into the process of enquiry itself. Seminar is a part of this process of sharing insight and it differs from a lecture by being driven by emergent knowledges, dialogue, debate and different opinions and positions. A typical type of seminar activity is the *close-reading* session that looks at a given text (or set of texts) in a really thorough and rigorous way. Another aspect of seminar is the review of a given position, say that of a visiting author or curator. Seminar is also the place for students to rehearse their interests and the emergence of their own enquiries and discoveries. The following series of seminars will take place on Fridays in the second half of the year (venue and time to be confirmed). These will involve participation from several members of staff and some key visitors, but will primarily be driven by student inputs. See below for the schedule of sessions.

	Date /Time	Tutor	Topic
<b>1</b>			<i>(College Induction Day)</i>
<b>2</b>			<i>(HADCom Indiction Day)</i>
<b>11</b>	<i>8/12/05 All Day</i>	<i>HoF</i>	<i>Faculty Postgraduate Seminar Day</i>
<b>13</b>	Fri January 6 <sup>th</sup> 06		<b>MLitt Research Seminar #1</b>
14			None
<b>15</b>	Fri January 20 <sup>th</sup> 06		<b>MLitt Research Seminar #2</b>
16			<i>None</i>
<b>17</b>	Fri February 3 <sup>rd</sup> 06		<b>MLitt Research Seminar #3</b>
18			<i>None</i>
<b>19</b>	Fri February 17 <sup>th</sup>		<b>MLitt Research Seminar #4</b>
20			<i>None</i>
<b>21</b>	Fri March 3 <sup>rd</sup>		<b>M Litt Research Seminar #5</b>

### 3.3 Interdisciplinary PhD Research Seminars

The NCAD is committed to the development of doctoral studies and to promoting a broad interdisciplinary dialogue among our most advanced research students. A key part of this process will be a regular fortnightly seminar co-ordinated by the Head of Research & Postgraduate Development involving the participation of doctoral students, visiting scholars and practitioners, NCAD staff and invited guests. This is a cross-college provision.

W	Date / Time	Key Person	Topic	Venue
1	Thursday 29/9/05 All Day	HoR	Induction College Postgraduate	G04/G05
2	Thursday 6/10/05 All Day	HoF	Induction Education Postgraduate	Education Seminar Room
2	Friday 7/10/05 16:30-18:00	HoR	<b>Interdisciplinary PhD Seminar #1</b>	HADCom
9	Friday 25/11/2005	HoR	<b>Interdisciplinary PhD Seminar #2</b>	HADCom
10	2/12/2005		None	
11	Thursday 8/12/05 All Day	HoF	Faculty Postgraduate Seminar Day	HADCom
12	Friday 16/12/2005	HoR	<b>Interdisciplinary PhD Seminar #3</b>	HADCom
16	Friday 27/1/2006	HoR	<b>Interdisciplinary PhD Seminar #4</b>	HADCom
18	Thurs 9/2/05 All Day	HoR	College Postgraduate Seminar Day	tbc
18	Friday 10/2/2006	HoR	<b>Interdisciplinary PhD Seminar #5</b>	HADCom
22	Friday 10/3/2006 All Day	HoR	<i>Practice-based PhD Conference</i>	Limerick
25	Friday 21/4/2006	HoR	<b>Interdisciplinary PhD Seminar #6</b>	HADCom

## 4.0 Postgraduate Learning Resources.

### 4.1 Bibliography

Every research student must create their own bibliography as a primary task. The Library and its staff can offer assistance on this.

#### **Bibliographic databases**

- Artbibliographies Modern (access from the Library web pages)
- Art Index (access from the Library)
- Design and Applied Arts Index (access from the Library)

In the case of the cohort of students following the taught MA programme on the History of Design and the Applied Arts, the following general texts are recommended. A full bibliography is available to all registered MA course students at the start of the two-year MA course.

#### Summary Bibliography.

Conway, Hazel (ed) (1987) *Design History: A Student's Handbook*, London, Allen & Unwin,

Collins, Michael (1987) *Towards Post Modernism: Design since 1851*, London, British Museum Publications,

Dormer, Peter (1993) *Design since 1945*, London, Thames & Hudson.

Forty, Adrien (1986) *Objects of Desire: Design & Society 1750-1980*, London, Thames & Hudson.

Heskett, John (1980) *Industrial Design*, London, Thames & Hudson.

Sparke, Penny (1986) *An Introduction to Design & Culture in the 20<sup>th</sup> Century*, London, Allen & Unwin.

Woodham, Jonathan (1997) *Twentieth Century Design*, Oxford, Oxford University Press.

Papenek, Victor (1985) *Design for the Real World: Human Ecology and Social Change*, London & New York, revised edition.

Sparke, Penny, (1983) *Consultant Design: the History & Practice of the Designer in Industry*, London, Pembridge.

Sparke, Penny (1987) *Design in Context*, London, Bloomsbury.

Sparke, Penny (1995) *As long as its pink: the sexual politics of taste*, London.

Walker, John A. (1989) *Design History and the History of Design*, London, Pluto.

Whiteley, Nigel (1993) *Design for Society*, London, Reaktion.

## 4.2 On-line Resources

Some sites such as the British Academy's portal page [<http://www.britac.ac.uk/portal/index.html>] act as a digital resource for the humanities in general and provide annotated lists of on-line resources. Very often it is possible to get a general sense of the level of development of a field of study, or the current key issues in an area of research by working through a portal resource such as this.

ADAM: the Gateway to Art, Design, Architecture and Media on the Internet [<http://adam.ac.uk>]

AN: The Artists' Information Company [<http://www.a-n.co.uk>]

Artcyclopedia: the Fine Art Search Engine [<http://www.artcyclopedia.com>]

Artifact: Best of the Web in the Arts and Creative Industries [<http://www.artifact.ac.uk/>]

Artsource [<http://www.ilpi.com/artsource>]

Art in Context [<http://www.artincontext.org>]

Arts Council/An Chomhairle Ealaíon [<http://www.artscouncil.ie>]

British Academy Portal [<http://www.britac.ac.uk/portal>]

CRUMB-Curatorial Resources for Upstart Media Bliss [<http://www.newmedia.sunderland.ac.uk/crumb>]

Digital Art Source [<http://www.digitalartsource.com>]

Guggenheim Museums [<http://www.guggenheim.org>]

Library.ie [<http://www.library.ie>]

Museum of Modern Art, New York [<http://www.moma.org>]

New Exhibitions of Contemporary Art [<http://www.newexhibitions.com>]

Sculptors' Society of Ireland [<http://www.sculptors-society.ie>]

The-artists.org [<http://www.the-artists.org>]

Theory.org.uk [<http://www.theory.org.uk>]

World Wide Art Resources [<http://wwar.com>]

World Wide Web Virtual Library: History of Art [<http://www.chart.ac.uk/vlib/>]

### 4.3 Journals of Interest:

#### 4.3.1 Journals of interest for Fine Art studies and research:

*Afterimage: the Journal of Media Arts and Cultural Criticism*  
*a-n Magazine*  
*Aperture*  
*Art History*  
*Art in America*  
*Art Monthly*  
*Artforum*  
*Contexts*  
*Flash Art*  
*Irish Arts Review*  
*Journal of Visual Culture*  
*Journal of Aesthetics and Art Criticism*  
*Journal of Visual Art Practice*  
*Modern Painters*  
*October*  
*Parallax*  
*Portfolio*  
*Printed Project*  
*Sculpture*  
*Third Text*  
*Visual Artists' News Sheet (Sculptors' Society of Ireland)*  
*Woman's Art Journal*

#### 4.3.2 Journals of interest for History of Design & Applied Arts Programme:

*The Irish Arts Review*  
*The Journal of Material Culture*  
*CIRCA*  
*Apollo*  
*The Burlington Magazine*  
*Scandinavian Journal of Design*  
*The Art Bulletin, Journal of Decorative Arts*  
*Art History*  
*The Journal of Design History.*

### 4.4 MA HDAA Resources.

National Irish Visual Arts Library

'Archives & Collections', *Journal of Design History*, vol.16, no.4, pp 341-348

'Design History & Material Culture in Ireland, outline of sources & resources', *An Leabharlann*, vol.15 no.3-4, 2001, pp 119-123

#### 4.5 Some Conferences and Symposia of interest.

4.5.1 The following conferences will be of interest to students within historical and critical disciplines in general:

- **New Directions in the Humanities:** This is an annual conference which was held in Cambridge July 2005, and which may be of interest in July 2006, being held in Carthage, Tunisia. You can access details at the home page [<http://humanitiesconference.com/>]
- **Arts Councils and Policy Conferences:** This is a resource that lists many international policy-oriented events [[http://www.ifacca.org/ifacca2/en/new/page03\\_conferences.asp](http://www.ifacca.org/ifacca2/en/new/page03_conferences.asp)]
- **University of the Arts London Research Events:** This is a resource specifically for the UAL. It may be of interest as an indicator of the research activities of a third level art & design institution.

4.5.2 The following conferences will be of interest to students within the specifically art historical / design historical disciplines:

- **Design History Society Conference:** “Locating Design”

*7th-9th SEPTEMBER 2005*

The next DHS conference, *Locating Design*, will be hosted by London Metropolitan University and organised by Dipti Bhagat. The conference is intended to explore the relationship between design and place. Full details, including the call for papers, are available on-line at

[<http://www.londonmet.ac.uk/research/dhsac/>]. The deadline for submissions was 25th February 2005. However, please check the Design History Site for submission deadlines for 2006.

[<http://www.designhistorysociety.org/Conference.htm>]

Victoria & Albert Programmes which may also be of interest:

See [<http://www.designhistorysociety.org/V&A.doc>]

- **The Association of Art Historians.** Annual Conference “Contents. Discontents. Malcontents”

*6 - 8 April 2006*

The 32nd AAH Annual Conference, ‘Contents. Discontents. Malcontents’ will be held at the University of Leeds from Wednesday 5 - Saturday 8 April 2006. While the first call for session proposals is closed, there will be follow up calls for papers.

[<http://www.aah.org.uk/welcome.html>]

These conferences welcome research papers and are an important first step in publicising your research.

## 5.0 Student entitlements, roles and responsibilities.

This section provides general information about being a student in the Faculty of XXX. It consists of:

- (6.1) four key student tasks
- (6.2) frequently asked questions
- (6.3) further information resources.

### 5.1 Four Key Student Tasks

In order to help the College provide flexible support to your work in NCAD you are asked to do the following:

**5.1.1 E-mail account:** Use a regular e-mail account. Make sure that the address is given to the Head of Department, your supervisor, and any key members of staff that you need to communicate with over the time of your studies. This will make it much easier for the College to keep you informed, and for you to keep the College informed of what is happening.

**5.1.2 Participate and inform of problems as they arise:** It is important that you attend regularly at tutorial, and participate in the relevant seminar series and research sessions provided by the Faculty. If there is some problem arising in respect of attendance and participation please inform your supervisor or Head of Faculty as early as possible. The Faculty wishes to be flexible and supportive of its postgraduate students, so informing us, helps the Faculty to respond better.

**5.1.3 Keep a portfolio of work in progress:** In order to help the Faculty profile and inform the broader community about your work, interests and experience, you are asked to keep a portfolio in a digital form. (There will be support provided to help you acquire any skills you might need in order to be able to keep a good record of your work.) Building a portfolio of writing in progress on an ongoing basis will make it easier to see the process of your development and learning through the programme. It also means that you can more easily prepare presentations about your work in the future. This portfolio is also an important way of tracking how your concerns and work evolves and may take different turns as it progresses over the years of study.

**5.1.4 Write a short report on each tutorial you have:** In order to help communication between the tutor and the student work clearly, you are asked to write a short report on each tutorial you do. This means that it will be clear what advice you are receiving, and how you have chosen to act on that advice in actual practice. You are not expected to simply follow advice and recommendations made in

a tutorial: you are expected to make decisions yourself by considering the advice received. Often it will be important that you hear contrary recommendations, and then decide yourself on a course of action. The purpose of the report that you write on a tutorial is simply to help the process of hearing what is said in tutorial, and reflecting on what you yourself wish to do. There is a simple form used for this, it is attached in an appendix to the handbook, and available on-line also at XXX.

## 5.2 Frequently Asked Questions about being a postgraduate student.

These questions are frequently asked:

**5.2.1** *How often should I have a tutorial?*

**5.2.2** *Will I get to meet other members of staff and visitors apart from my supervisor?*

**5.2.3** *What facilities can I access?*

**5.2.4** *What are the differences between undergraduate and postgraduate work?*

**5.2.5** *What is the difference between a taught masters programme and a research masters programme?*

**5.2.6** *What do I have to do to achieve the standard of a postgraduate award?*

*How is my work assessed?*

**5.2.7** *How much written work is there to be done? What is the written component for?*

**5.2.8** *Is there a way of giving feedback to the Faculty about my experiences as a student?*

They are answered below:

**5.2.1** *How often should I have a tutorial?*

**Answer.** There is a wide variability in the rhythm of work which informs tutorial, but there is an important rigour in the tutorial process that requires careful planning and preparation. The following are the recommended durations and frequencies of tutorials which a postgraduate student in HADCom is both entitled to and required to attend for the academic year 2005-2006 (this is subject to review for following years):

- PhD: at commencement, weekly meetings are desirable, but by the 2<sup>nd</sup> or later years these can be fortnightly or more where extensive drafts need reading prior to tutorials.
- Masters by research: at commencement, weekly meetings are desirable, but by the 2<sup>nd</sup> or later years these can be fortnightly or more where extensive drafts need reading prior to tutorials.

The schedule of these meetings is to be agreed between the supervisor and the student by **Week 4** of study. If less frequent tutorials than the above are proposed, this should be referred to the Head of Faculty by the tutor.

### 5.2.2 *Will I get to meet other members of staff and visitors apart from my supervisor?*

**Answer.** There will be an opportunity to speak to other members of staff and to visiting lecturers, usually after week 8, once tutors have had a chance to establish familiarity with their own student cohort. The way to request a meeting with another member of staff or a visiting lecturer is to make a request in writing to your supervisor. It is recommended that you meet with at least one other member of staff on one occasion in the year for a tutorial.

### 5.2.3 *What facilities can I access?*

*What facilities can I access?*

**Answer:** You are entitled to the following access:

- The Library: Postgraduate students can borrow up to ten books. The loan period is four weeks.
- E-mail: Postgraduate students are supplied with a College e-mail address which is used for all College related communications. You can activate your account by contacting John O'Donnell, IT at Tel: 01 636 4217 / E-mail: [itsupport@ncad.ie](mailto:itsupport@ncad.ie)
- Computer access: As a post graduate it is strongly advised that you purchase your own lap-top.
- Support Services: The following services are available free of charge to students of NCAD –  
Dr. Marina Kent attends the College during term time on Monday, Wednesday and Friday mornings. Please consult Reception (Tel: 636 4200) for appointments. The Doctor is located in the Distillers House. Please note that the “Pharmacy” across the road from the main entrance, offers a 10% discount on prescriptions to all students of the College.  
Ms. Linda Mackin attends the College during term time on Monday and Wednesday afternoons, and all day Tuesday. Please consult Reception (Tel: 636 4200) for appointments. The Counsellor is located in the Distillers House.

The Counsellor may also be contacted at 087 951 9819 or E-mail: [counsellor@ncad.ie](mailto:counsellor@ncad.ie) You are entitled to the following access:

### 5.2.4 *What are the differences between undergraduate and postgraduate work?*

**Answer.** Undergraduate work is a broad and general grounding in a discipline. Postgraduate work is work undertaken at the contemporary forefront of a field. Postgraduate study entails establishing the basis of a viable continuing research practice, a consistency of engagement. This is more than the delivery of a single major outcome - like a final summative thesis. It is about constructing the basis of an ongoing practice as a researcher and writer. While all educational experience will most likely involve some degree of original investigation and invention, postgraduate work is specifically about acquiring sustainable, critically rigorous and advanced ways of working, researching and inquiring. For a more technical and detailed description of MA & PhD qualifications see **Appendices C & D** which contain copies of the general descriptors of these awards as defined at a National level.

### 5.2.5 *What is the difference between a taught masters programme and a research masters programme?*

**Answer.** Every research student participates in a seminar programme and in a research methods programme, and must produce a major body of work throughout the period of study. Typically a taught programme involves a series of lecture programmes and set essay submissions as well as seminar, research methods and major final research project.

Both programmes are at the same high level of achievement (both are “masters” level) and both programmes enable students to conduct work at an advanced and cutting edge level. The taught programme is developed as a means of bringing people into an area at an advanced level even though they may not have covered this exact subject area in their undergraduate studies. The taught programme is also very useful in evolving research proposals, where as the research programme requires a proposal to be set in place at the beginning of the programme of study.

**In practice both research and taught modes involve experiencing self-direction, teaching contact and research activity, but differ in the patterning of these different elements.**

**5.2.6** *What do I have to do to achieve the standard of a postgraduate award?  
How is my work assessed?*

**Answer.** For a Master’s Degree (MA or MLitt) there is a thesis required which must show evidence of independent enquiry and/or originality in either conclusions or method.

For the taught masters programme it is necessary to also attend a regular schedule of lectures, submit a series of essays at the requisite standard as explained in class.

For a Doctoral Degree (PhD) there is a thesis required which must show evidence of independent enquiry, originality in the methods used and/or in the conclusions drawn and must make an appreciable new contribution to knowledge in the candidate’s field.

The assessment process will be clarified by the Head of Faculty at the first possible opportunity.

**5.2.7** *How much written work is there to be done? What is the written component for?*

**Answer.** This will vary according to the programme you are studying. There is generally a minimum maximum word-count specified against all written submissions at postgraduate level. The word count applies to the body of the text, including all appendices, but excluding the apparatus.

<i>Award</i>	<i>Submission</i>	<i>Word Count</i>	<i>Minimum</i>	<i>Maximum</i>
Postgraduate Diploma	Essay	4,000	3,000	5,000
MA/MEd/MSc	Essay	4,000	3,000	5,000
	Final Written Thesis	20,000	20,000	25,000
MFA	Final Written Statement	5,000	5,000	8,000
MLitt	Final Written Thesis	40,000	35,000	45,000
PhD (practice)	Final Written Component	30,000	20,000	40,000
PhD (thesis)	Final Written Thesis	80,000	80,000	100,000

**5.2.8** *Is there a way of giving feedback to the Faculty about my experiences as a student?*

**Answer.** There are three key ways of providing feedback to the Faculty:

- (a) through speaking with your tutor or a member of the teaching team on your programme
- (b) through weekly meetings with the key postgraduate tutor
- (c) through annual feedback forms provided by the Faculty

**5.3 Further Information Resources.**

There is an on-line support site as part of the College website see *www.ncad.ie/research*.

## 6.0 The Supervisor's Role.

### 6.1 Eligibility to Supervise.

Your supervisor has fulfilled the following criteria in order to be eligible to act as your supervisor. She or he will:

- (i) have the award at the level at which supervision is to be undertaken.
- (ii) be demonstrably research active.
- (iii) participate in activities, on a regular basis, which maintain the currency of their expertise.

### 6.2 General role of your supervisor.

Your primary supervisor will establish a calendar of meetings with you by week 4 (at the latest) of your studies. You will agree with your supervisor a schedule of activities, tasks and deliverables<sup>1</sup> for the year of study. This will constitute a “learning contract”: that is an agreement between you and your supervisor as to what you are committing to doing and achieving within the year of study. This agreement is very important and defines what it is that you are intending to accomplish and what challenges you are setting for yourself.

Your supervisor will meet with you on this regular schedule, and will review the tutorial report that you produce after each meeting. The supervisor's role will be to promote your decision-making process and not to make decisions for you. As you will already know from your undergraduate studies, it is important that you take control and responsibility for your working process and your work.

### 6.3 Different advice from your supervisor and other people.

If you have tutorials with other people apart from your supervisor - or when you have seminar sessions - and you receive conflicting advice or feedback from different respondents, it is your responsibility to decide which inputs you will attend to or adopt (*if any*). In general you are not obliged to follow the advice received, but you are asked to describe your reasoning and decision-making in relation to advice received. The most important issue is that you own, reflect upon and demonstrate your decision-making process. The supervisor's role is to suggest, to challenge and to question but not necessarily to have the answers. It is your job to decide which suggestions are worth following, which challenges are worth pursuing, and which questions are most important. This is both the freedom and the difficulty of pursuing a research project as a postgraduate student.

**NOTE:** In relation to the question of whether you should submit for final examination, it is strongly recommended that you follow the advice of your supervisor, if she/he indicates that you may

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<sup>1</sup> A “deliverable” is a concrete thing that you deliver, an outcome of some sort that is tangible.

not have achieved the requisite volume or standard of work. In these circumstances the expertise and experience of the supervisor is paramount.

#### **6.4 Progress Reports.**

While it is your responsibility to record what has been discussed and agreed through your tutorial process, the supervisor is responsible for writing progress reports. These reports describe how the supervisor evaluates your progress in your research and recommends whether or not you should proceed with your studies. These reports will be given to you, as well as placed on file. They are normally placed on file by end of week 15 and end of week 28 of the academic year.

However, other (supplementary) progress reports may also be filed at other points during the year if the supervisor believes that it is appropriate. (For a copy of a typical progress report form see Appendix B.)

#### **6.5 Seminars and Criticism Sessions.**

Your supervisor will whenever practicable attend seminars where you are presenting your work.

**7.0** Details of how students should archive their work on a regular basis (e.g. keeping clear records of project work, research essays, public presentations etc.) will be provided through the Research Methodologies classes.

## Appendices

### Appendix A: Tutorial self-report form

Name:	Supervisor(s):	Tutorial Date:
Purpose of tutorial & development since last tutorial:		
Issues discussed & questions raised:		
Tasks set:		
Other relevant information:		

**Appendix B: Progress report form**

## Appendix C: Thesis Guidelines / Style-sheet

**Master's Degree (MA or MLitt):** A thesis submitted for a Master's degree must show evidence of independent enquiry and/or originality in either conclusions or method.

**Doctoral Degree (PhD):** A doctoral thesis must show evidence of independent informed enquiry, originality in the methods used and/or in the conclusions drawn and must make an appreciable new contribution to knowledge in the candidate's field.

### PRESENTATION

**LENGTH:** A thesis should not be excessively long. A length of 40,000 words of text for an M.A. thesis and of 80-100,000 words of text for a Ph.D. thesis is recommended.

**NUMBER OF COPIES:** The candidate must prepare three copies of the thesis, typed initially in soft binding for examination. Following examination the copies must be submitted in fixed, rigid binding, incorporating any amendments required.

**PRINT AND PAGINATION:** The thesis shall be in print on one side only of A4-size paper with pages numbered consecutively (including appendices). Photocopies of good quality are acceptable. The margin at binding edge should be not less than 40mm and other margins not less than 20mm, both for print and diagrams. Double or one-and-a-half spacing is recommended, except for indented long quotations, where single spacing should be used. Photographs or diagrams should be related clearly to the text. Illustrations should be computer-scanned or fixed firmly in place and of good quality. The pages on which illustrations appear should be numbered in sequence with the rest of the pages of the text. A separate volume for illustrations may be included where appropriate. Appendices should be named alphabetically and should be numbered in sequence with the rest of the pages of the text. A Glossary may be included. Page numbers should be located centrally at the bottom of the page and about 20mm above the edge of the page.

**FRONT BOARD AND SPINE:** The copy of the bound thesis shall be bound with boards. The binding shall be of a fixed kind in which leaves are permanently secured. The boards shall have a sufficient rigidity to support the weight of the work when standing upon a shelf. The front board of the thesis shall contain the following information only:

- \* The title of the thesis.
- \* The initials and name of the author.
- \* Where the thesis consists of more than one volume, the volume number and the total number of volumes.
- \* The degree to be awarded and the date of submission.

The initials and name of the candidate, the degree, and the date of submission, shall be printed along the spine in such a way as to be easily legible when the copy is lying flat with its front cover uppermost. All lettering on the cover and the spine shall be of plain graphic design.

**ABSTRACT OF THESIS:** An abstract not exceeding 300 words shall be bound as an integral part of the thesis, and shall precede the main text. Each copy of the thesis submitted shall also be accompanied by a separate copy of the abstract. The abstract shall be printed or typed in single spacing and shall indicate the author and title of the thesis in the form of a heading.

**TITLE PAGE:** The title page of each volume of the thesis shall contain the following information:

\* The full title of the thesis, and the subtitle, if any.

\* If there is more than one volume, the total number of volumes, and the number of the particular volume.

\* The full name of the author, followed, if desired, by any qualifications and distinctions.

\* The award for which the thesis is submitted.

\* The name of the institution to which the thesis is submitted and the faculty to which it is presented, in this instance: The Faculty of History of Art and Design and Complementary Studies, The National College of Art and Design, a Recognised College of the National University of Ireland.

\* The name(s) of the supervisor(s) of the research.

\* The month and year of submission.

**DECLARATIONS:** A thesis must contain immediately after the title page:

(a) a declaration that it has not been submitted as an exercise for a degree at any other college or university;

(b) a declaration that it is entirely the candidate's own work;

(c) a statement that the candidate agrees that the Library may lend or copy the thesis upon request from the date of deposit of the thesis; or else from a date to be agreed with the College up to a maximum of three years from the date of deposit (see below, ACCESS TO WORK).

These declarations should be signed and dated.

**ACKNOWLEDGEMENTS:** A formal statement of acknowledgement must be included in the thesis.

**TABLE OF CONTENTS:** The thesis should include a table of contents, and a list of illustrations with sources.

## METHODS OF CITATION

**BIBLIOGRAPHY:** All sources of information that have been used should be listed in alphabetical order, including Internet sites, interviews and unpublished material. Primary and secondary sources may be separated.

Works should be cited as follows:

For books, AUTHOR (date) *Title*, Place, Publisher.

For example:

SAID, Edward (1978) *Orientalism*, Harmondsworth, Penguin.

Or:

AUTHOR (date) 'Title', in AUTHOR (ed.), *Title*, Place, Publisher, page numbers.

For example:

KANDINSKY, Wassily (1968) 'Concrete Art', in CHIPP, Herschel B. (ed.), *Theories of Modern Art*, Berkeley, University of California Press, pp. XXX-XXXX.

Or:

CERA, Deanna (ed.), (1992) *Jewels of Fantasy: Costume Jewellery of the 20th Century*, New York, Abrams.

For periodical literature:

AUTHOR (date) 'Title', *Journal*, Volume, Number, page numbers.

For example:

HUTCHINSON, John (1987) 'Interview with Patrick Graham', *Irish Arts Review*, Vol. 4, No. 4, pp. 16-20.

For exhibition catalogues with no author the organiser should be cited as author, e.g:

ARTS COUNCIL (1971) *Art in Revolution: Soviet Style and Design Since 1917*, London.

For films, titles should be italicised (with director and date in parentheses), e.g. *Psycho* (Alfred Hitchcock, 1960).

For interviews, the interviewer should be cited as author, followed by date (in parentheses), details of the interview (interviewee), location, etc.

For web files, cite (as much of the following as available): author's name beginning with surname, date (in parentheses), full title of the specific item (in inverted quotes), the title of the complete work (in italics), any version or file numbers, protocol and full URL, date of access (in parentheses):

e.g. Burka, Lauren P. (1993) 'A Hypertext History of Multi-User Dimensions', *MUD History*. Available: <http://www.utopia.com/talent/lpb/muccex/essay> (2 August 1996).

References in the text to material on the World Wide Web should be made in the same way as for other material, e.g. (Burka, 1993).

**REFERENCES/FOOTNOTES:** All sources, whether quoted directly or paraphrased, shall be carefully referenced. Items in the bibliography should be listed in alphabetical order. The author's surname, the date of publication and the relevant page, pages or chapter are then used within the text to refer to an item in the bibliography, e.g: 'Things begin to change with the Renaissance because a new consciousness forms in the European mind' (Amin, 1989, p. 75).

Or:

According to Amin, a new European mind-set resulted in changes around the time of the Renaissance (1989, p. 75).

In paraphrases where the origin of the material cited is not immediately obvious from the text, the author's name should be included in the reference, e.g:

One author notes changes developing around the time of the Renaissance, due to the emergence of a new European mind-set (Amin, 1989, p. 75).

In the case where the bibliography includes more than one work by an author in a particular year, the items should be numbered a, b, c (etc.) in the bibliography and references made accordingly in the text.

With this system of references, footnotes or endnotes are used only to give additional information or comment, to direct attention to supporting, divergent or conflicting opinions, or to refer to other pages or passages in the thesis. A footnote reference is indicated by placing a number--a raised or superscript numeral--immediately after the end of the statement for which reference is given, e.g.:

....this argument.<sup>4</sup>

If footnotes/endnotes contain a citation, it should be in the same format as those in the text.

Footnotes/endnotes may be placed at the bottom of the page, at the end of the chapter, or at the end of the text. They may be numbered by chapter, or consecutively throughout the thesis.

**QUOTATIONS:** These should be typed within single quotation marks, and quotations within quotations should use double quotation marks. Quotations of more than three lines should be set in block form, indented from the margins and typed single space, without quotation marks.

**TITLES:** Italics should follow normal publication usage, i.e. titles of books, periodicals and artworks should be italicised (not underlined).

**PRE-PUBLICATION:** Theses submitted for higher degrees may be based in part on writings already published by the candidate, if the studies from which they derive have been substantially completed during the period of registration for the higher degree.

**ACCESS TO WORK:** One copy of every thesis approved for a higher degree will be retained in the custody of the Librarian. A thesis so approved may be consulted or copied in the Library or through an inter-library loan. Users must undertake not to use or reproduce material so obtained without the consent of the Librarian and must acknowledge duly the source of such information. Should an author of a thesis wish to withhold permission for the use of his/her work, an application must be made to the Librarian at the time of submission of the thesis for examination. Such applications must have the written support of the student's supervisor and Head of Faculty, and must state the reasons for withholding permission to lend or copy. The maximum length of time for withholding permission shall be three years and may be shortened by notice in writing at any time by the author. During the period of withheld permission to lend or copy, the thesis may be consulted, lent or copied only by written permission of the author.

**May 2004**

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