

BA (Hons) Visual Culture AD215

PROGRAMME SPECIFICATIONS

Programme title	MA History of Design and Material Culture	School	School of Visual Culture
Resulting awards	MA History of Design and Material Culture	Head of School	Professor David Crowley
Level	9	ECTS credits¹	90
University award	Masters Degree (taught)	Programme type	Postgraduate degree delivered full-time over 12 months and part-time over two calendar years
Programme Co-ordinator	Dr Lisa Godson	External Examiner	Professor Ben Highmore, Sussex university
Programme team	Dr R O'Dwyer, Dr Paul Caffrey, Dr Lisa Godson, Hilary O Kelly		

1. Programme Aims and Objectives: Purpose Vision and Values

Background

The MA Design History & Material Culture (DHMC) was established in 2001 as the MA History of Design and Applied Arts. It was reconfigured in 2005 into a 12 month full time / 24 month part time programme to be delivered on 2 days per week (full time) and 1 day per week (part time) and was, in 2006, renamed the MA DHMC.

In 2019 the programme underwent a significant review and new modules were introduced. These changes were made to reflect the profile and needs of applicants to the programme. Relatively few students come to the programme with an undergraduate degree in the History of Design or Visual Culture. Instead, they come from a wide range of backgrounds - including art and design practice, architecture, art history, history, archaeology, sociology and economics - and so often used to develop new skills and knowledge. With many graduates of the programme going on to pursue employment in the areas of lecturing, curatorship, public programming and museum education or pursuing doctoral study, the revisions have also been made to enhance these career and scholarly opportunities.

The programme has long standing and very productive relations with institutions in Dublin including the National Museum, the Little Museum, the Irish Architecture Foundation, etc.

¹ European Credit Transfer and Accumulation System, where 60 ECTS credits equate to the workload of a full-time academic year

These public-facing institutions have supported student projects including publications and exhibitions. In 2019 new modules were introduced which recognise these relations and put a strong emphasis on the development of skills on which professional practice in these settings depends (e.g. curating, programming, etc.) In 2020 NCAD signed a Memorandum of Agreement with the National Museum of Ireland to develop mutual research, teaching and public engagement interests. MA Design History & Material Culture plays a central role in this partnership.

We have adopted various measures for learning and teaching in response to Covid 19 conditions in 2020-21. They include the adoption of blended learning practices and tools (online and onsite) for all modules; revision and online delivery of current teaching materials and assignments to compensate for reduced library access. The maximum duration of a class will be 2 hours to mitigate against the difficulties of learning online or in classes where Covid 19 safety measures have been applied (e.g. social distancing). Where study visits or placements feature they are modified in order to ensure safe delivery. All modules have been adapted to reflect these arrangements. Where students are unable to be on campus as a result of the need to be isolated, all modules have been reviewed and alternative learning and assessment arrangements will be put in place for students to achieve learning outcomes. When necessary this may include the recording of classes for remote, asynchronous delivery. These arrangements will be monitored and reviewed over the course of the year.

In addition, in 2020 a decision was made to change the start of the programme to January (i.e. the Spring trimester). FT students complete in 12 months (spring, summer and autumn trimesters). This necessitated some changes to the timing and credit weighting of modules. This is represented in this Programme Specification.

The MA DHMC is mainly comprised of modules delivered specifically for the DHMC programme. Nevertheless, some modules were introduced in 2019 which offer choice (i.e. opportunities to choose between classes) and for students to take selected modules offered by other MA programmes at NCAD. These options will allow students to combine aspects of design practice within their DHMC studies (namely a 5 credit module entitled 'Design for Change' and a 10 credit module 'Collaborative Design' offered by the School of Design to postgraduate students). It will also allow for students on the Art and Contemporary World MA programme to elect to take modules on the DHMC MA programme and vice versa.

In 2019-20 options were introduced that allow students – those who so wish – to develop a specialist interest. These fields have been identified as 'Dress and Fashion History', 'Material Culture Studies', and 'Architecture and Interiors'. When a student chooses to take all the modules in one specialist field including the thesis, they will have undertaken 50 credits in that field. That specialism will be identified in the name award of the degree – for instance, *MA Design History and Material Culture with a specialisation in Dress and Fashion History*

The central aim of the programme remains unchanged - namely to focus scholarly attention to the study of design and material culture from c. 1700 to the present day. This programme is unique nationally in addressing this subject area – history of design and material culture – and it is unique internationally in addressing a specifically Irish context. 'Design' and 'material culture' are approached very broadly so they might be objects used in daily life, architecture,

publications, sites, locations, landscapes, mass produced or handmade, old or new, little known or very familiar – anything which can be considered materially. Of particular interest are the relationships which exist between people and objects, the practices which surround how they are designed (or not), produced, interacted with, collected or disposed of.

The MA DHMC draws on the wide ranging and internationally recognized expertise of its staff members in the areas of architectural history, dress history and Irish material culture. It also continues to put a high emphasis on original research. One of the major achievements of graduates of the programme has been to produce prize-winning work of a publishable quality, particularly in terms of Irish design history and material culture and to go on to undertake doctoral study.

2. Programme Outcomes

On successful completion of the programme, students will:

- have developed a sophisticated and systematic understanding of design history and material culture with particular reference to Irish design and material culture of the modern period, its critical contexts, and the research processes appropriate to the study of field.
- have acquired the skills and experience to undertake original research, using primary sources and critical concepts.
- have developed a set of critical and conceptual tools necessary for the academic study of design and material culture in different fields and settings.
- have applied their research and analytical skills in a number of contexts that include scholarly writing, forms of popular expression such as journalism, and exhibitions.
- have developed high level writing and editing skills which will be useful in a number of professional and academic contexts.

understand the professional contexts in which design historical scholarship and skills are employed, not least by working with professionals in the museum, galleries and/or arts sectors in Ireland during their studies on the programme. Understanding the professional and institutional needs and challenges in these settings, graduates will have many of the skills and understanding to pursue a successful career in the arts.

2a. Stage Outcomes

On successful completion of 30 credits, students will be able to:

- conduct high levels of object analysis by identifying and researching appropriate primary sources and deploying suitable critical concepts.
- synthesise different kinds of sources (primary and secondary).
- plan, research and write a complex, long-form study.
- critique the scholarship of others and the effects of historiography.

On successful completion of 60 credits, students will be able to:

- demonstrate a strong understanding of different historical periods in the History of Design, particularly in the Irish context.
- express critical views and understanding of key issues in contemporary design practice.
- Further develop competencies in writing about design and material culture, and writing as practice, particularly with reference to the range of different styles of writing which can be employed.
- Produce a thorough research proposal for a scheme of research, analysis and writing which will demonstrate a clear understanding of appropriate forms, methods and concepts.
- demonstrate competencies in delivering presentations through a work-in-progress presentation based on the student's proposed thesis subject.

3. Admission Requirements

BA Hons (2:2 and above) in a related discipline. An appropriate level of professional practice and/or prior learning in a relevant field will also be taken into consideration.

The application procedure demands that applicants submit a sample of writing, together with a statement of interest in the programme. In addition, some applicants are interviewed.

4. Garda vetting requirements

N/A

5. Further Educational Opportunities

The MA is a well-regarded postgraduate qualification which equips students with many of the skills and understanding required in professional life. It is also a good preparation for a research degree. A number of MA DHMC graduates have gone on to doctoral study in NCAD and elsewhere. In 2018, for instance, two former graduates of the programme with Irish Research Council funding successfully defended PhD theses. Other DHMC graduates have received institutional PhD funding provided by universities such as the Kingston University (UK), NUI Maynooth and University of Ulster.

6. Careers and skills

The programme does not have a vocational focus but sets out to equip its graduates with a range of skills and understanding that has application in many professional roles. DHMC graduates

enjoy successful careers as journalists, academics, artists and designers and museum professionals.

7. Teaching and Learning Methodologies

The programme provides a broad research-led approach to the study of design history and material culture. The following teaching and learning methodologies are used:

Seminars: The seminars have a well-defined focus, clearly related to the module aims and outcomes. Group discussions develop organically within the seminars, facilitating the development of peer learning, communication skills, critical analysis and self-reflection. Seminars are based around key readings which the students read in advance.

Tutorials: The purpose of the tutorial is to provide students with an opportunity to discuss their work and progress with tutors. The aim of tutorials is to help students in the process of making choices and decisions in progressing development of their practical and academic project work. Student initiated projects are shaped, directed and managed through on-going dialogue with the supervisor.

Lectures from visiting speakers: Practitioners and scholars are invited to present work, engage in discussions and debate, and to talk about aspects of research practice with the student cohort. In 2018, the programme organized one-day conference on the role of Design in Popular Cinema to mark the centenary of Cedric Gibbons, the leading Hollywood designer of the C20th and a lecture series on 'Design and Space.'

External Visits and Study Trips: External visits to museums for curator's talks and object handling sessions, together with attendance at conferences / symposia are recurring features of the learning experience. Typically, the programme makes a study visit to London each spring.

8. Methods of Assessment

All work is assessed against criteria published by NCAD. Moreover, each module descriptor specifies particular forms of work and the key characteristics / achievements which are being assessed in any case. Key terms are outlined below:

Class Presentation: Students make short presentations as a normal part of the modules. As part of the submission, students are required to make available a copy of their presentation materials to the assessment team. Such presentations allow the student to demonstrate communication skills in relation to discussing design and material culture and the ability to use visual materials in the context of such discussion.

Research Proposal: Research proposals are required to be clearly structured and should include an abstract, a bibliography, and a statement of method. The proposal should include material indicating the research relevance of the topic. The preparation of a research proposal

demonstrates an understanding of the research methodologies, the use of appropriate sources and a critical framework pertinent to the subject.

Essay: Essays are required to be clearly structured and should include a bibliography. Essay submission should conform to the standard style sheet requirements of research thesis. Essays should be submitted in hard copy. Written assignments demonstrate the acquisition of research techniques, understanding of key movements and key concepts, and skills in object analysis. They also expose the student's skills in writing and structuring assignments, using primary and secondary sources, and articulating an argument which is argued throughout the essay.

Other writing tasks may be set in order to develop a broad range of writing skills. They may include exhibition labels and panels, polemics and other formats. In these cases, clear guidance will be given to students about the nature of the text to be produced.

Research Dissertation: Typically, this is a written dissertation of 15-18,000 words in length. The dissertation facilitates the demonstration of research skills acquired, the ability to integrate a range of critical and empirical skills in a cohesive project and to demonstrate skills, techniques and knowledge developed during trimesters 1 and 2. This piece of work is double-marked and may be read by the external examiner.

Peer learning and assessment is employed in a number of modules. For instance, students are occasionally required to 'crit' each other's work. A 'crit' is an open discussion of the merits and demerits of student work against explicit criteria. Students participating in a crit are expected to give constructive feedback about other students' work. In the case of group work, students are required to engage in forms of self- and group-assessment. In this way, they are asked to reflect critically on their own contribution to group tasks.

Written feedback is supplied for all work which is submitted for assessment.

9. Programme Review and Evaluation

a) Programme and modular review processes

It is important to NCAD that students inform the development of teaching and learning at NCAD. We encourage all students to communicate their concerns and their observations about their study to members of staff so that any changes can be made in a timely manner.

About two-thirds of the way through trimester 1 and 2, a student forum will be convened to gather students' comments about their study and the delivery of the programme. In addition, at the end of trimester 2, students have the opportunity to complete an online evaluation of their study and experience at NCAD. These evaluation events are important to current and future students, to ensure we can enhance the delivery of programmes at NCAD.

In addition, you are invited to discuss your experience on the module with your lecturers at any point during the year. You can also relay your comments to the class student representative who will communicate your comments to the staff.

b) College-wide quality review processes

A periodic review of this programme will be carried out in c. 2024.

10. Modular Provision

The modular structure has been employed to allow greater specialization after the first trimester of the full and part-time modes. By this point, students have been introduced to key questions and methods in the field. By making active choices in modules DHPG4, DHPG5, DHPG7 and DHPG 10 students can achieve a notable degree of specialization (see comments about named award above). Particular emphasis is placed on the thesis. A long format piece of work which requires critical engagement with primary and secondary sources, students are expected to demonstrate many of the research and analytical skills which have been taught on the programme in the final thesis.

Major/Minor or exit/entry/pathway programme Title:	Level	Credits	Trimester	New (N), Existing (E) or from different HEI (D) Module?	Name of Institute (D)	Does Module (D) contribute to stage GPA and Award GPA?*
DHPG8 - Design, Display and Exhibition	9	10	Spring (FT and PT)	E	--	--
DHPG7 – Specialist Studies (Dress History)	9	5	Spring (FT and PT)	E	--	--
DHPG1 Key Concepts and sources	9	10	Spring (FT and PT)	E	--	--
DHPG6 – Theorising Design	9	5	Spring (FT and PT)	E	--	--
DHPG2 - Research Methods (Design Writing)	9	5	Summer FT and Autumn PT	E	--	--
DHPG3- Irish Design and Material Culture	9	5	Summer (FT and PT)	E	--	--
DHPG9- Research Design	9	10	Summer (FT) /	E	--	--

			autumn (PT)			
DHPG4 - Design Mediation and Communication	9	5	Summer (FT and PT)	E	--	--
DHPG11 - Design Innovation	9	5	Summer (FT and PT)	N	--	--
DHPG 5 - Futures	9	5	Summer (FT and PT)	E	--	--
DHPG10 - Dissertation	9	30	Autumn (FT) Summer and Autumn (PT)	E	--	--

11. Programme Structure

The programme is offered in two modes:

- full-time with two full days of teaching each week
- part-time with one full day of teaching each week. Students in the part-time and the full time mode complete their studies at the end of calendar year after the submission of a dissertation (DHPG10).

FT Mode (12 Months)

Spring Trimester (FT) – 30 credits	DHPG8 - Design, Display and Exhibition (10 Credits)	DHPG7 – Specialist Studies (Dress History) OR Collaborative Design studio Module offered by MA Design (5 credits)	DHPG1 - Key Concepts and sources (10 Credits)	DHPG6 – Theorising Design (5 credits)
Summer Trimester FT – 30 credits	DHPG2 - Research Methods (Design Writing) (5 credits)	DHPG3- Irish Design and Material Culture (5 credits)	DHPG9- Research Design (10 credits)	

	Two of the following modules DHPG4 - Design Mediation and Communication (5 credits)	OR Design for Change (MA Design Module) (5 credits)	OR DHPG11 - Design Innovation (5 credits)	OR DHPG 5 Design Futures (5 credits)
Autumn Trimester FT – 30 credits	DHPG10 – Dissertation			

PT mode (24 months)

Spring Trimester year 1 (PT) – 15 credits	DHPG1 Key Concepts and sources (10 Credits)	DHPG6 – Theorising Design (5 credits)
Summer Trimester year 1 (PT) – 5 credits	DHPG3- Irish Design and Material Culture (5 credits)	Two of the following modules DHPG4 - Design Mediation and Communication (5 credits) OR DHPG11 - Design Innovation OR Design for Change MA Design Module (5 credits) OR DHPG 5 Design Futures (5 credits)
Autumn year 1 (PT) – 15 credits	DHPG9- Research Design (10 credits) <i>module repeated</i> DHPG2 - Research Methods (Design Writing) (5 credits) <i>module repeated</i>	
Spring Trimester year 2 (PT) – 15 credits	DHPG8 - Design, Display and Exhibition (10 Credits)	DHPG7 – Specialist Studies (Dress History) (5 credits) OR Collaborative Design studio Module offered by MA Design (5 credits)
Summer / Autumn trimester year 2 (PT) 30 credits	Dissertation (30 credits)	

12. Student Fitness to Practice
N/A
13. Exit Points and Credit Requirements
<p>Students can exit the programme at three points after successfully completing the work demanded by particular modules. These exit points are as follows.</p> <p>If the student is registered full-time, a Postgraduate Certificate can be awarded on successful completion of DHPG1, DHPG2, DHPG6, DHPG7 (totalling 30 credits).</p> <p>If the student is registered part-time, a Postgraduate Certificate can be awarded on successful completion of DHPG 1, DHPG 2, DHPG 3, DHPG 4, DHPG5 or equivalent modules offered as options (totalling 30 credits)</p> <p>If the student is registered full-time or part-time, a Postgraduate Diploma can be awarded on successful completion of DHPG 1, DHPG 2, DHPG 3, DHPG 4, DHPG 5, DHPG 6, DHPG 7, DHPG 8 and DHPG 9 or equivalent modules offered as options (totalling 60 credits).</p> <p>If the student is registered full-time or part-time, a MA will be awarded on successful completion of DHPG 1, DHPG 2, DHPG 3, DHPG 4, DHPG 5, DHPG 6, DHPG 7, DHPG 8, DHPG 9 and DHPG 10 or equivalent modules offered as options (totalling 90 credits).</p> <p>Students who take all the modules which have been identified as constituting a specialism (namely DHPG 4, DHPG 5 and DHPF 7) and write a dissertation in a closely related subject (DHPG 10) will graduate with a named award that identifies that specialisation. For instance:</p> <p>MA Design History and Material Culture with a specialism in Dress and Fashion History</p>
14. Final Award Calculation
Students awarded the BA (Hons) in Visual Culture will have completed 90 credits.
15. Programme Accreditation
None

16. Resources		
Staffing		
	Name	Role
Teaching Staff	Dr Lisa Godson Dr Paul Caffrey Hilary O’Kelly David Crowley Dr Rachel O’Dwyer	Programme leader
Administrative Staff	Neasa Travers	School Secretary
Technical Support Staff		
Space		
Teaching place in various seminar and class rooms on the Thomas Street Campus.		
Facilities		
No special facilities are attached the programme. Students make extensive use of College facilities such as the library and NIVAL. All modules are supported by a range of digital resources delivered via Google Classroom.		

For further information on this programme contact Dr Lisa Godson / godsonl@staff.ncad.ie