

**NCAAD** **DUBLIN**

National College of Art and Design

BA (Hons) Visual Culture student handbook  
2023-24

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## Welcome

If you are starting at the National College of Art and Design, welcome. And if you are returning after your summer break, welcome back. You belong to a community of the most talented artists, designers and critical thinkers in the country.

One of four schools at NCAD, Visual Culture offers a number of different academic programmes. The BA in Visual Culture was launched in 2013 to offer a theory-led programme dedicated to the study of the history and theory of visual culture in a creative arts setting. Our origins as a School lie in teaching historical and critical studies to art, design and education students. Ensuring that studio-based students have opportunities to study both the history of their disciplines as well as the pressing issues of the moment has been a vital aspect of the School's work. The School also offers taught MA programmes in *Art & the Contemporary World* (ACW) and *Design History & Material Culture* (DHMC) and is involved in teaching on the new *MA Art & Social Action*. There are also PhD students registered to the School undertaking high level research into different fields of the history and theory of visual culture. As students on the BA in Visual Culture, we encourage you to form friendships and close working relations with other students of the School and your peers in the Schools of Fine Art, Design and Education.

Our commitment to you is to provide you with the education required to make a valuable and creative contribution to the world and forge a successful career in the cultural sector. We seek to produce visually expressive, literate and articulate graduates who can critique objects, processes, institutions and concepts of visual culture in the contemporary world. These are key skills required of the writers, arts administrators, curators, and planners of the future.

We understand that for most people, coming to NCAD is the first experience of third level study and, for many, the first time living away from home. There are many support systems within NCAD. Please remember that the College is here to help you get the most out of your studies.

You are welcome to contact me any time you are concerned about your studies or matters affecting your life at NCAD. I can be emailed on [mahonye@staff.ncad.ie](mailto:mahonye@staff.ncad.ie). Please email me to arrange an appointment. We will also have group meetings to receive your feedback about the programme and to discuss any issues relating to your studies.

And if you require information, advice or help, please do not hesitate to contact any Visual Culture staff member (a list of their emails can be found on page 8). On behalf of the School of Visual Culture, I wish you an exciting, challenging and rewarding experience at NCAD.

Dr Emma Mahony  
Course Leader, BA in Visual Culture  
[mahonye@staff.ncad.ie](mailto:mahonye@staff.ncad.ie)

## 1. Timetables

### Visual Culture timetable year 1 trimester 1

Tuesdays	Wednesdays	Thursdays
<p><b>10.00-13.00</b></p> <p><b>VC1-6 Technologies of Visual Culture</b> (10 credits)</p> <p>Location: Philip Treacy Seminar Room Module Leader: Fiona Loughnane with Denis Kehoe, and Declan Long</p>	<p><b>10.00-13.00</b></p> <p><b>VC1-4 Introduction to Visual Culture</b> (10 credits)</p> <p>Location: Maurice O'Connell Seminar Room Module Leader: Fiona Loughnane</p>	<p><b>9.30-10.30 or 12.00-13.00</b></p> <p><b>VC1-1 Intro to Key Concepts 1 Lecture*</b></p> <p>Location: Harry Clarke Lecture Theatre Lecturer: Various</p> <p><b>10.45-11.45 or 13.15-14.15</b></p> <p><b>VC1-1 Intro to Key Concepts 1 Seminar</b> (5 credits including lecture and seminar)</p> <p>Locations: Various Lecturer: Various</p> <p><i>*Students will be allocated a group in one of these time slots</i></p>
		<p><b>15.00-17.00</b></p> <p><b>VC1-3 Intro to Professional Practice*</b> (5 credits)</p> <p>Location: Philip Treacy Seminar Room Module Leader: Emma Mahony with external gallery visits</p> <p><i>*This class will begin on Thursday 28<sup>th</sup> September and run until Thursday 7<sup>th</sup> December</i></p>

### Visual Culture timetable year 1 trimester 2

Tuesdays	Wednesdays	Thursdays
<p><b>10.00-13.00</b></p> <p><b>VC1-9 Materials, Techniques and Processes</b> (10 credits)</p> <p>Location: Maurice O'Connell Seminar Room Module Leader: Anna Moran with contributors</p>	<p><b>11.00-13.00</b></p> <p><b>VC1-005 Situations of Visual Culture</b> (5 credits)</p> <p>Location: Maurice O'Connell Seminar Room Module Leaders: Declan Long and Silvia Loeffler</p>	<p><b>9.30-10.30 or 12.00-13.00</b></p> <p><b>VC1-2 Intro to Key Concepts 2 Lecture</b></p> <p>Location: Harry Clarke Lecture Theatre Lecturer: Various</p> <p><b>10.45-11.45 or 13.15-14.15</b></p> <p><b>VC1-2 Intro to Key Concepts 2 Seminar</b> (5 credits including lecture and seminar)</p> <p>Locations: Various Lecturer: Various</p> <p><i>*Students will be allocated a group in one of these time slots</i></p>
<p><b>14.00-17.00</b></p> <p><b>VC1-5 Histories of Art and Design</b> (10 credits)</p> <p>Location: Maurice O'Connell Seminar Room Module Leader: Hilary O'Kelly with contributors</p>		

### Visual Culture timetable year 2 trimester 1

Tuesdays	Wednesdays	Thursdays
<b>10.00-13.00</b>  <b>VC2-2 Histories of Art &amp; Design:</b> Modernism (10 credits)  Location: Maurice O'Connell Seminar Room Module leader: Francis Halsall with contributors	<b>9.30-11.30 or 11.30-13.30*</b>  <b>VC2-1 Contemporary Theories &amp; Practices Elective</b> (5 credits)  Location: Various Locations <i>*Choose 1 elective in any of the morning slots</i>	<b>10.00-13.00</b>  <b>VC2-3 Professional Practice 2A</b> – in conjunction with the National Gallery of Ireland (10 credits)  Location: Maurice O'Connell Seminar Room and National Gallery of Ireland Module leader: Sarah Pierce
	<b>13.30-15.30 or 15.30-17.30*</b>  <b>VC2-4 Contemporary Theories &amp; Practices Elective</b> (5 credits)  Location: Various Locations <i>*Choose 1 elective in any of the afternoon slots</i>	

### Visual Culture timetable year 2 trimester 2

Tuesdays	Wednesdays	Thursdays
<b>10.00-13.00</b>  <b>VC2-6 Understanding Digital Cultures</b> (10 credits)  Location: Philip Treacy Seminar Room Module leader: Rachel O'Dwyer	<b>9.30-11.30 or 11.30-13.30*</b>  <b>VC2-5 Contemporary Theories &amp; Practices Elective</b> (5 credits)  Location: Various Locations <i>*Choose 1 elective in any of the morning slots</i>	
	<b>13.30-15.30 or 15.30-17.30*</b>  <b>VC2-8 Contemporary Theories &amp; Practices Elective</b> (5 credits)  Location: Various Locations <i>*Choose 1 elective in any of the afternoon slots</i>	<b>14.00-17.00</b>  <b>VC2-10 Professional Practice: Exhibitions with IMMA</b> (10 credits) Location: IMMA Lecture Theatre and Galleries; Maurice O'Connell Seminar Room  Module leader: Emma Mahony with IMMA staff

### Visual Culture timetable FINAL year trimester 1

Please note that individual and group tutorials for the 'Research Practices 1 & 2', the major project will be scheduled at times which suit tutor and tutees. They do not feature in this timetable.

Tuesdays	Wednesdays	Thursdays
<p><b>10.00-13.00</b>  <b>VC3-1 Economies of Visual Culture</b> (10 credits)</p> <p>Location: Nicola Gordon Bowe Seminar Room</p> <p>Module leader: Rachel O'Dwyer with Francis Halsall, Emma Mahony and Hilary O'Kelly</p>	<p><b>9.30-11.30 or 11.30-13.30 or 13.30-15.30 or 15.30-17.30*</b></p> <p><b>VC3-4 Contemporary Theories &amp; Practices Elective</b> (5 credits)</p> <p>Location: Various Locations</p> <p><i>*Choose 1 elective in any of the time slots</i></p>	
<p><b>14.00-17.00</b>  <b>VC3-002 Collaborative Practices</b> (5)</p> <p>Location: Nicola Gordon Bowe Seminar Room</p> <p>Module leader: Sarah Pierce</p>	<p><b>OR</b></p> <p><b>VC3-3 Visual Culture Placement"</b> (5 credits)</p> <p>Students undertake 1 day per week for 12 weeks at a host cultural organisation.</p> <p><i>*This option is for students who have not undertaken a placement as part of their Plus Year studies.</i></p>	<p><b>14.00-16.00</b>  <b>VC3-12 Research Practices*</b> (20 credits)</p> <p>Location: Maurice O'Connell Room            Module leader: David Crowley</p> <p><i>*These classes will take place on the following dates:</i>            26th October            9th November            23rd November            7th December</p>

### Visual Culture timetable FINAL year trimester 2

Please note that individual and group tutorials for the 'Research Practices 1 & 2', the major project will be scheduled at times which suit tutor and tutees. They do not feature in this timetable.

Tuesdays	Wednesdays	Thursdays
<p><b>10.00-13.00</b>  <b>VC3-004 Special Subject: World Cinema</b> (10 credits)</p> <p>Location: Nicola Gordon Bowe Seminar Room</p> <p>Module leader: Denis Kehoe</p>	<p><b>11.30 or 11.30-13.30 or 13.30-15.30 or 15.30-17.30*</b></p> <p><b>VC3-4 Contemporary Theories &amp; Practices Elective</b> (5 credits)</p> <p>Location: Various Locations</p> <p><i>*Choose 1 elective in any of the time slots</i></p> <p><b>OR</b></p> <p><b>VC3-3 Visual Culture Placement"</b> (5 credits)</p> <p>Students undertake 1 day per week for 12 weeks at a host cultural organisation.</p> <p><i>*This option is for students who have not undertaken a placement as part of their Plus Year studies.</i></p>	<p><b>10.00-12.00</b>  <b>VC3-003 Making Visual Culture Public*</b> (5 credits)</p> <p>Location: TBC            Module leader: Sarah Pierce</p> <p><i>*This module runs on the following dates:</i>            21<sup>st</sup> March – introductory meeting; layout scope of the project            11<sup>th</sup> April – student proposals; project outline and technical needs            25<sup>th</sup> April – progress reporting            May 9<sup>th</sup> – Individual tutorials</p> <p>7th-16th June presentation of project in NCAD Works 2024</p>

## 2. Studying at NCAD

### How is the working day structured?

Your working day is 9.30am – 5.00pm

### How is the working week structured?

In 2023-24 teaching takes place Tuesday to Thursday each week. In either Trimester 1 or 2 of their final year, students who have not undertaken a work placement as part of the optional Plus Year, will have the option of undertaking a work placement. The placement can take place on Mondays, Wednesdays or Fridays and will run for one-day a week for twelve weeks, this will replace the **Contemporary Theories & Practices Elective** in either Trimester 1 or Trimester 2.

### How is the academic year structured?

The academic year 2023-24 begins on Monday 18<sup>th</sup> September. BA in Visual Culture teaching commences on Tuesday 19<sup>th</sup> September. Classes and assessment deadlines for Trimester 1 end by Thursday 14<sup>th</sup> December. The College closes on 22<sup>nd</sup> December at 5pm for the Christmas break and reopens on 2<sup>nd</sup> January 2024. Please note, while the campus will be open from this dates, there is no teaching until the start of Trimester 2, during this period students may access the library and other College resources. Trimester 1 ends on the 12<sup>th</sup> January. Trimester 2 begins on 22<sup>nd</sup> January. The Easter break is for two weeks from 25<sup>th</sup> March to 5<sup>th</sup> April. College reopens for teaching on 8<sup>th</sup> April.

With the exception of the Final year students, BA in Visual Culture teaching will finish by Thursday 18<sup>th</sup> April, but students will be required to work on their assignments which are due up until the end of April, depending on the year group. Teaching for Final year students will continue until 16<sup>th</sup> May, which the expectation that they present in the NCAD Works 2024 exhibition which runs from 7<sup>th</sup> June to 16<sup>th</sup> June (date TBC); and that they are present in Dublin until 16<sup>th</sup> June should they need to attend to the exhibition.

### What is a Module?

A module is a unit of learning. It represents a self-contained fraction of your workload for the year and carries a unique assessment mark. Each module is designed to provide you with learning activities to achieve learning outcomes. Each module carries Academic Credits.

On the Visual Culture BA programme modules are typically organised over the entire length of a term with weekly classes for 11 weeks. The deadlines for the identified piece of work in each module usually occurs towards the end of this period of teaching. The remaining weeks are given over to assessment of your work by the staff. Occasionally, we will schedule assessment related events in the final three weeks of a trimester such as student presentations.

Module descriptors (i.e. the core information about learning outcomes, timing and format of a module) are published on the NCAD website at <https://www.ncad.ie/students/programme-information/ba-in-visual-culture-programme-information/>

### What are Academic Credits?

Each year of a degree programme is worth 60 credits. This is based on the European Credit Transfer System (ECTS), which provides a common European system for students who may want to study at more than one college during their education. Credits are the value allocated to modules to describe the student workload required to complete them. The number of credits allocated to each module varies depending on the fraction of the year's workload it accounts for.

### What are Learning Outcomes?

Learning outcomes are statements of what a student should know, understand or be able to do at the end of a learning activity.

### Where can I get help with researching and writing assignments?

NCAD has an extensive library devoted to art, design, art & design education and visual culture. You will find more details here: <http://www.ncad.ie/library>. In addition to guidance provided by your visual culture lecturers, the College librarians can help you in your research.

NCAD also provides specialised support in writing and research skills to those students who feel they could benefit from it, see [learningsupport@staff.ncad.ie](mailto:learningsupport@staff.ncad.ie). These services are introduced at various times in the year.

### **The Edward Murphy Library (EML)**

The Edward Murphy Library has a collection of over 100,000 books, exhibition catalogues, printed journals and visual resources, on international 19th-21st Century art and design subjects. The library also holds all past theses and a selection of final-year research projects from past students

The Library is located on the second floor of the Granary Building. Full details of Library opening hours can be found here: [www.ncad.ie/library](http://www.ncad.ie/library)

### **What we do**

As well as having an extensive catalogue of books and exhibition catalogues, the Library subscribes to over 120 art, design and education print journals. Students also have access to a number of online electronic resources and indexes including Academic Video Online, Art & Architecture Source, Jstor and Berg Fashion Library.

As much of the collection is kept in storage onsite, it may be ordered in advance through the library catalogue: <https://ncadlibrary.on.worldcat.org/discovery>. Videos tutorials on using the library can be access at from our web page or online at: <https://www.youtube.com/@edwardmurphylibrary801/videos>

All new students are given a tour of the Library at the start of each year. If you need advice or guidance, the staff working at the Issue Desk will be happy to help you. Please contact [libraryloans@staff.ncad.ie](mailto:libraryloans@staff.ncad.ie) for more information.

### **Learning Centre**

The Learning Centre is here to support students and staff in making the best use of the Library's resources and developing their research skills. If you are finding it difficult to use the Library catalogue or having trouble finding materials on the shelves, guided tours are available. We can also provide in-depth tutorials on how to find information and conduct research for using the catalogue for students who are starting major projects or theses.

### **The Visual Resources Centre**

The Visual Resources Centre is located in the Library and holds an extensive collection of digital resources, DVDs and CDs. The Library also subscribes to the ARTstor Digital Library, a collection of over one million images, as well as Fairchild Interior Design Library ebooks.

The VRC can consult on any issues relating to finding art and design images and we can provide one-to-one training sessions on using video and online image resources. We can also provide training on citation and using the catalogue..

### **Reading Room**

The library contains a quiet reading room with 40 study spaces. DVD players and headphones are available from the desk. Study desks do not need to be booked. The library also has a small group space for group study and a chill-out area for more informal study needs.

### **Printing**

There are two printers stationed in the library chill out area.

You will be able to send your print jobs to any of the networked printers around the campus, via an online portal. Use the same log-in you use for most of your IT-managed resources (the same one you use for your library account).

For more information please contact the library by emailing; [libraryloans@staff.ncad.ie](mailto:libraryloans@staff.ncad.ie).

<https://www.ncad.ie/library>



### How are Visual Culture projects marked?

When you have completed a project/module, you will present your work for assessment by the module tutors. Your work will be assessed and then marked under a number of criteria that reflect the various learning outcomes. All assessment conforms with the NCAD Grade Descriptors – see below.

### How do I know how I'm doing overall?

In your studies, you will receive feedback and guidance from your tutors. You will receive your marks for each module and your average mark for the year overall. NCAD employs the grading system outlined below. You will receive a report for each piece of work submitted for assessment which indicates both your achievement according to our grading system as well as statements indicating why this grade has been awarded and direction about how to improve your work in the future. Over the time of your studies, we are seeking to encourage greater confidence, originality and independence in the work of our students. For this reason, the assessment work undertaken for a module in year three should display more of your own ideas and research than a module in year one. We have designed the modules so that they provide opportunities and support for this process of development.

### Who are the Visual Culture Staff?

Head of School	Prof. David Crowley	<a href="mailto:crowleyd@staff.ncad.ie">crowleyd@staff.ncad.ie</a>
Course Leader	Dr. Emma Mahony	<a href="mailto:mahonye@staff.ncad.ie">mahonye@staff.ncad.ie</a>
Course Secretary	Neasa Travers	<a href="mailto:visualculture@staff.ncad.ie">visualculture@staff.ncad.ie</a>

#### Course Staff:

Dr. Lisa Godson	<a href="mailto:godsonl@staff.ncad.ie">godsonl@staff.ncad.ie</a>
Dr. Francis Halsall	<a href="mailto:halsallf@staff.nacd.ie">halsallf@staff.nacd.ie</a>
Denis Kehoe	<a href="mailto:kehoed@staff.ncad.ie">kehoed@staff.ncad.ie</a>
Dr. Silvia Loeffler	<a href="mailto:loeffloers@staff.ncad.ie">loeffloers@staff.ncad.ie</a>
Dr. Declan Long	<a href="mailto:longd@staff.ncad.ie">longd@staff.ncad.ie</a>
Fiona Loughnane	<a href="mailto:loughnane@staff.ncad.ie">loughnane@staff.ncad.ie</a>
Dr. Anna Moran	<a href="mailto:morana@staff.ncad.ie">morana@staff.ncad.ie</a>
Dr. Rachel O'Dwyer	<a href="mailto:odwyerr@staff.ncad.ie">odwyerr@staff.ncad.ie</a>
Hilary O'Kelly	<a href="mailto:okellyh@staff.nacd.ie">okellyh@staff.nacd.ie</a>
Dr. Sarah Pierce	<a href="mailto:pierces@staff.ncad.ie">pierces@staff.ncad.ie</a>

### Communication

All VC BA students are given NCAD email addresses. These addresses and the password are key for accessing other services like the MyNCAD pages on the website, Canvas, Google Classroom and some library resources. This will also be the main means by which we communicate with you. So please get into the habit of checking your email daily.

All modules for first and second years are accompanied by Canvas digital classrooms; final year classes are accompanied by Google Classrooms. We upload articles, links and other teaching resources to these digital classrooms. These tools also provides a mechanism for online student exchange and discussion.

### 3. Student support

#### How can I get help if I have problems which affect my studies?

NCAD provides a range of support services for students including a doctor, a counsellor, an access officer and writing/research skill support through the Student Learning Support Service. Your Course Leader, Emma Mahony can also help and may refer you to these services if appropriate.

#### Student Support Services

The following is an outline of the range of supports that are available to students across the college and describes how to access them. You are encouraged to seek assistance early in the academic year in order to maximise your learning experience here at the National College of Art & Design.

For further information, please see <https://www.ncad.ie/student-learning-support-service/> or contact the Access Officer, Finola McTernan directly at [mcternanf@staff.ncad.ie](mailto:mcternanf@staff.ncad.ie).

Financial Support is available through the Student Assistance Fund, see information on MyNCAD.

#### Disability Support

NCAD is committed to helping you achieve your academic goals. If you are a student who has a disability, mental health condition, a significant on-going illness or a specific learning difficulty, the NCAD Access Office encourages you to come and register with us. Students are required to submit verification of their disability or learning difficulty from a Medical Consultant/Specialist or Educational Psychologist. For further information you can contact Finola McTernan, [mcternanf@staff.ncad.ie](mailto:mcternanf@staff.ncad.ie) or contact the Learning Support Service: [learningsupport@staff.ncad.ie](mailto:learningsupport@staff.ncad.ie)

#### Assistive Technology Service

The Assistive Technology Service provides students with software, IT facilities, advice and training to assist them with writing and research. Specialised software and support is available for students with specific learning difficulties or disabilities. Examples of software include: mind mapping programmes for planning essays and projects, text to speech programmes which read text aloud through a computer, and software which converts a page of printed text (i.e. a library book) to editable digital text in Microsoft Word.

Help with formatting essays and research projects and computer skills training can also be obtained through the AT service. Assistive Technology Seminars are held regularly and demonstrate how to integrate free software into your essay writing and research. All students are free to book an appointment to see what is on offer to them. For information please contact: [assistivetechology@staff.ncad.ie](mailto:assistivetechology@staff.ncad.ie)

#### Student Assistance Fund

The Student Assistance Fund is available to students experiencing particular or unexpected hardship during their course of study. This may be as a result of family breakdown, bereavement, accidents, health problems or other crises that result in unexpected financial difficulty. Students may apply to the fund for financial support towards costs associated with books & materials, rent, electricity & gas, transport, medical expenses and compulsory travel abroad. The fund does not cover tuition fees, loans, college levies or registration fees. Information and online application form can be found here: <https://www.ncad.ie/students/support-services/student-assistance-fund-1/>

#### Childcare Support Fund

The purpose of the Childcare Support Fund is to provide assistance towards the cost of childcare (nursery, crèche etc) for children of full-time students of NCAD, whose ability to participate in education may be adversely affected by childcare responsibilities.

Payment to successful applicants will be made in two instalments, the first in November and the second in February. The College does not have a crèche so it is necessary for students with children to make their own arrangements. Information and online application form can be found

here: <https://www.ncad.ie/students/support-services/student-assistance-fund-1/>

Contact Finola Mc Ternan for further information on this scheme: [mcternanf@staff.ncad.ie](mailto:mcternanf@staff.ncad.ie)

**The following services are available to students of NCAD**

### **Doctor**

The doctor and nurse attend the College during the academic year. Please consult Reception or telephone 01 636 4200 for appointments. Visits cost €10.

Please note that the Pharmacy across the road from the main entrance, offers a 10% discount on prescriptions to all students of the College.

### **The Student Counselling Service**

The NCAD Student Counselling Service is a confidential and free service for students of the College. The service is staffed by a professionally qualified psychologist and counsellor.

The service offers support, counselling and psychotherapy for students who may be experiencing personal difficulties. Our aim is to promote the overall personal well being of students who are attending NCAD in the hope of optimising opportunities for personal development and academic growth during the valuable years that students spend here. You can make an appointment through reception at 636 4200 or by emailing [counsellor@staff.ncad.ie](mailto:counsellor@staff.ncad.ie).

You can also make an appointment by sending a text to 087 9519819 or by contacting any of the tutors or the student support officer who will make a referral for you. The service is open between the hours of 10.30am and 2.00pm Monday, Tuesday and Thursday and 10.30 and 4.00pm on Wednesdays. Late afternoon appointments are also available during teaching trimesters Tuesdays 4.30-7.00pm.

### **Language Centre at the Library**

Students may study a wide variety of languages to various levels through self-tuition. Audio and video courses are available. It also offers English conversation for foreign students and essay writing help for foreign students as well as introductions to bibliographic databases. Contact: Tom Maher at 636 4380

### **College Community Welfare Group**

The College has established a College Community Welfare Group to develop community welfare policies within the College and to identify problem areas, which require particular attention by staff or students.

### **Niteline Service**

Niteline is confidential student support service. It is free, confidential and anonymous.

[www.niteline.ie](http://www.niteline.ie)

Service runs: Mondays 9.00pm -1.30am during teaching trimesters. Includes calls from mobiles and public phones. Lo Call 1800 793 793

*AWARE* - Helping To Defeat Depression Lo Call 1890 303 302

*BodyWhys.ie* - Eating Disorders Association of Ireland Lo Call 1890 200 444

### **Students Union**

The Students' Union is run by students for students! The role of the Union is to represent students of NCAD on both a local and national level, to lobby for student rights and to better the student experience. NCADSU provides academic support to students and supports students in their personal wellbeing. NCADSU consists of 2 full time Sabbatical Officers and 6 Part-time Officers. The SU's door is always open, so pop in or visit our website: [www.ncadsu.ie](http://www.ncadsu.ie). Alternatively you can email us: [ncadsu@gmail.com](mailto:ncadsu@gmail.com) or ring 01 6364269.

### **What happens if I miss College for medical reasons?**

If you miss College for medical reasons, you are required to submit a doctor's certificate for absences of more than two consecutive working days. This certificate should be submitted within seven days of your return to College. If personal circumstances arise at any time during the course of the academic year, which affect your studies or attendance, you should make these known immediately to your course leader and tutors in both the studio and Visual Culture.

### **What is the College Code of Conduct?**

NCAD is a working environment based on tolerance and mutual respect at all times. For the full code of conduct, which sets out the standards of behaviour expected of students attending NCAD, please see NCAD's dignity and respect policy available at:  
[https://www.ncad.ie/files/download/Student\\_Code\\_Dec\\_2020.pdf](https://www.ncad.ie/files/download/Student_Code_Dec_2020.pdf)

**Attendance**

You must attend all required lectures, seminars and tutorials. If there is a legitimate reason (e.g. medical) for non-attendance in any particular week, you should bring evidence of this to your tutor. Attendance is an obligatory part of your studies at the College.

## 4. Assessment

### Essay Writing and Other Forms of Student Work Submitted for Assessment

It is important to respond in a personal way to works of art and design. It is equally important, however, to be able to place such works in historical and theoretical context. Essay writing helps you to assess the subject matter in light of the work of historians and critics of art and design. It also helps you to place the subject within the theoretical framework that has developed in areas such as film and media studies, cultural theory and philosophy. You won't always agree with the ideas you find in books and articles – and you shouldn't – but the essay is evidence that you have examined both primary and secondary material, and that your response is a developed and considered one. Presentations and essay writing on historical, theoretical and cultural issues help you to develop your verbal and visual skills, to assess received opinions, to think critically, and to view your work in critical contexts.

### Assessment Tasks

All assessment tasks should conform to current School of Visual Culture guidelines, which are outlined below and available in the School office. Essays that fall short of the minimum required length will be marked down accordingly. Essays of less than three quarters of the minimum required length, or that deviate significantly from School guidelines, will not be marked and will be regarded as non-submissions. On the other hand, an essay should not be over-length (i.e. that it should not exceed the minimum required length by more than 10 percent). Part of the skill of essay writing is being able to say what you want to say concisely.

**Essay grading** – please see the table at the end of this section

### Assessment Task Submission and Marking

The due dates for essay-submission will be posted in the School and communicated by module tutors. Essays with correctly formatted title page (downloaded from the Visual Culture section of the NCAD website) should be placed in the boxes outside the main office.

Where a student submits a piece of work late without any mitigating circumstances (such as in the case of illness with a supporting doctors note) the following penalties will apply:

- 1 week late (from Day 1 after submission deadline, up to and including Day 7)  
Penalty: Minus 2 grades: A+ → A-
- 2 weeks late (from Day 8 up to and including Day 14)  
Penalty: Minus 4 grades: A+ → B

Coursework/essays that are more than two weeks late will not be graded. Where an essay is over 2 weeks late you will have failed the assessment and will be required to resit or repeat the failed module. Normally, the maximum grade possible from a resit or a repeat is D- . For further information on remediation of failed modules: [www.ncad.ie/students/registry-student-services-admissions](http://www.ncad.ie/students/registry-student-services-admissions).

### Extensions

Extensions to submission deadlines can be granted on the grounds of ill health and unforeseen circumstances. They cannot be granted for reasons which can be anticipated such as paid employment. If you wish to apply for an extension to a deadline, you should complete the extension request form before the deadline and send it as attachment to [visualculture@ncad.ie](mailto:visualculture@ncad.ie) Please attach a medical certificate in the case of illness. You will receive an email back indicating whether or not the extension has been granted.

The form can be downloaded from the Student pages on the NCAD website  
[https://www.ncad.ie/files/san\\_files/Request for extension Visual Culture BA.pdf](https://www.ncad.ie/files/san_files/Request_for_extension_Visual_Culture_BA.pdf)

It is essential that you engage in all assessment tasks. Unless you do this, you may not pass. After each trimester's exam board, the School will write to all students who have not satisfied the published requirements. Subject to the College examination regulations, such students may be deferred to the following exam board for which they must submit the required work. Such work is subject to a fee and is normally marked up to pass level only.

Normally, in order to pass the year, your final mark needs to be at least D-. At the conclusion of the year, the School will write to all students who have not met the required grade and/or have work outstanding. Subject to the College examination regulations, such students may be deferred to the autumn examination for which they must submit the required work. Such work is subject to a late submission fee and is marked up to pass level only.

## NCAD Grade Descriptors

Grade descriptors act as guidelines for students and academic staff. The grade descriptors below have been approved by the NCAD Academic Council to provide general guidance and should be adapted to the particular needs of the examiners and the relevant module assessment.

**A+ A A-** **Work submitted for assessment that achieves a grade in the A band will be excellent. It will demonstrate most or all of the following qualities:**

Assessment Criteria*	Undergraduate degree pre-final years Undergraduate certificate and diploma	Additional qualities for final year undergraduate and taught postgraduate
<b>Knowledge &amp; Understanding</b>	Deep knowledge and critical understanding of contexts relating to the work, including, where appropriate, professional ones.	High levels of critical thinking, comprehensive and deep research.
<b>Application &amp; Realisation</b>	Discerning and thorough selection, testing and/or employment of appropriate sources, materials, techniques and/or concepts.	Sophisticated synthesis.
<b>Organisation &amp; Engagement</b>	Demonstrable evidence of highly effective organisation (including planning, meeting deadlines, preparedness).	Strong evidence of high levels of enterprise, initiative and independence.
<b>Communication &amp; Presentation</b>	Inventive and eloquent expression and presentation of ideas and/or the results of the work undertaken.	Highly relevant and scrupulous.
<b>Creativity &amp; Resourcefulness</b>	A confident response to the task which demonstrates flair and ambition.	Demonstrable originality.

**B+ B B-** **Work submitted for assessment that achieves a grade in the B band will be very good. It will demonstrate most or all of the following qualities:**

Assessment Criteria*	Undergraduate degree pre-final years Undergraduate certificate and diploma	Additional qualities for final year undergraduate and taught postgraduate
<b>Knowledge &amp; Understanding</b>	Well-informed understanding of appropriate contexts relating to the work, including, where appropriate, professional ones.	Very good levels of critical thinking and extensive research.
<b>Application &amp; Realisation</b>	Thorough selection, testing and/or employment of suitable sources, materials, techniques and/or concepts in relation to the task.	Significant levels of synthesis, and a thorough application of skills and knowledge.
<b>Organisation &amp; Engagement</b>	Effective organisation in relation to planning, meeting deadlines, preparedness.	Ample evidence of enterprise and initiative.
<b>Communication &amp; Presentation</b>	Coherent, well-structured expression and presentation of ideas and/or the results of the tasks undertaken.	Clear, focused and very well managed presentation.
<b>Creativity &amp; Resourcefulness</b>	A response to the task which demonstrates ingenuity and/or imagination.	Demonstrable inventiveness.

**C+ C C-** **Work submitted for assessment that achieves a grade in the C band will be good. It will demonstrate most or all of the following qualities:**

Assessment Criteria*	Undergraduate degree pre-final years Undergraduate certificate and diploma	Additional qualities for final year undergraduate and taught postgraduate
<b>Knowledge &amp; Understanding</b>	Reasonable understanding of appropriate contexts relating to the work, including, where appropriate, professional ones.	Critical thinking and research which, is proficient and/or methodical.
<b>Application &amp; Realisation</b>	Appropriate selection, testing and/or employment of sources, materials, techniques and/or concepts in relation to the task.	Reasonable synthesis.
<b>Organisation &amp; Engagement</b>	Effective organisation in relation to planning, meeting deadlines, preparedness, etc.	Some evidence of initiative or enterprise.
<b>Communication &amp; Presentation</b>	Cogent expression and presentation of ideas and/or the results of the tasks undertaken.	Competent expression and analysis.
<b>Creativity &amp; Resourcefulness</b>	A fair response to the task which shows a good level of ingenuity and/or inventiveness.	Some evidence of originality.

\* See page 3 for details.

**D+ D D-** Work submitted for assessment that achieves a grade in the D band will be satisfactory. It will demonstrate most or all of the following qualities:

Assessment Criteria*	Undergraduate degree pre-final years Undergraduate certificate and diploma	Additional qualities for final year undergraduate and taught postgraduate
Knowledge & Understanding	Moderate understanding of appropriate contexts relating to the work, including, where appropriate, professional ones.	Partial evidence of critical thinking and research.
Application & Realisation	Generally basic deployment of appropriate sources, materials, techniques and/or concepts in relation to the task.	Limited development of ideas.
Organisation & Engagement	Adequate planning, preparedness and other organisational activities required to complete the work.	Minimum levels of initiative and enterprise.
Communication & Presentation	Incomplete presentation and/or limited expression of ideas and/or the results of the tasks undertaken.	Presentation and communication lacks consistency.
Creativity & Resourcefulness	Sufficient evidence of imagination and ingenuity.	Limited evidence of ambition.

**E+ E E-** Work submitted for assessment that achieves a grade in the E band will be unsatisfactory. It may achieve satisfactory levels in terms of some of the qualities outlined below, but does not meet the overall threshold to pass. As such it will be a marginal fail.

Assessment Criteria*	Undergraduate degree pre-final years Undergraduate certificate and diploma	Additional qualities for final year undergraduate and taught postgraduate
Knowledge & Understanding	Insufficient understanding of appropriate contexts relating to the work including, where appropriate, professional ones.	Insufficient evidence of critical thinking.
Application & Realisation	Poor engagement and application of sources, materials, techniques and/or concepts in relation to the task. The student may have chosen inappropriate materials or has not followed the 'brief' set.	
Organisation & Engagement	Inadequate planning, preparedness and/or other organisational activities required to complete the work.	
Communication & Presentation	Incomplete presentation and/or insufficiently coherent expression of ideas and/or the results of the tasks undertaken.	
Creativity & Resourcefulness	Minimal evidence of creative originality and imagination.	

**F** Work submitted for assessment that achieves an F will be deemed a fail. It will not have achieved satisfactory levels of achievement in all or most of the qualities outlined above.



## **Assessment criteria**

### **Knowledge and Understanding**

Capacity to undertake (independent) research, to identify and collate appropriate materials, ideas, concepts, theories, debates, formula, in relation to a subject and know how to interpret and discuss these.

### **Application and Realisation**

Application of skills and knowledge to address the assessment tasks; shows students' capacity to apply what is learnt to the assessment task; show reasoning, deduction, solving problems, making sense of their learning.

Realisation is linked to resolution, judgement, evaluation and making choices, it shows students' ability to realise their efforts in the final outcome, and relate this to the wider context.

### **Organisation and Engagement**

Organising, managing and completing the assessment task within a timeframe, meeting deadlines; ability to manage complex situations; shows capacity to be a self-directed learner. Also this category includes organising of ideas and values.

Engagement is both a process and an outcome. It is linked to student interactions, and commitment. Students learn how to ask and answer questions, show the extent to which they have actively engaged with the learning and assessment tasks, achieved learning outcomes, and interacted positively within the learning environment, ie, demonstrated an awareness of interaction with and responsiveness to others in the learning environment and/or in placement contexts.

### **Communication and Presentation**

Quality execution, coherent, clear presentation, evidence of making connections and integration of ideas, also demonstrates judgement, evaluation and editing. Complete a bibliography, appropriate and accurate use of referencing.

### **Creativity and Resourcefulness**

Independent thought and expression, experimentation, ambition in response to an assessment task, ingenuity, the ability to analyse, process, select, construct, assemble and resolve an assessment task beyond the terms of the task set.

## 5. Essay writing

### Reading and Research towards Essays and Other Writing Tasks

Ask your tutor for help on the direction of your essay and other writing tasks. Make use of all library resources in finding material. Library staff are there to help. Read what is central and what is essential to the essay topic. Avoid peripheral material. Make a record of the books and articles you read, and check their bibliographies for further relevant reading. This will be necessary for your own bibliography.

You must aim for a variety of sources in your research. A single source of information is much too narrow to allow you to write a balanced, well developed essay. Your research will likely be primarily based around secondary research sources (such as books, journals, websites, etc.), but can be combined with primary research (where new data is gathered through interviews, archival research and surveys), where relevant. Take notes on your reading as you go along, and particularly take note of the source of your material, including the URL if it is online. When it comes to writing your own essay, your notes should be edited and organised in a sequential way in accordance with your essay outline (see below). Eliminate what is irrelevant to the essay topic.

Remember that essay writing is not simply the presentation of received facts and opinions. You have to make a critical examination, assessment and interpretation of your research material. The organisation of this in a coherent way is crucial to the success of your essay.

### Writing Essays

Study the wording of the essay topic very carefully. For example, if the essay topic asks you to examine a particular aspect of an artist or designer's work, that is what you should address: a general history of the artist is unlikely to fulfil the requirements. You need to pay close attention to the terms of the essay topic.

You should establish a working outline for your essay. See how the essay can be arranged in a logical way (e.g. chronological, spatial, general-to-particular, particular-to-general). Make sure you have considered the overall organisation (outline) so you know where you are going with it. Tie your essay together with an introduction and conclusion, both of which are best written once the main body of the essay is complete.

Your introduction is a vitally important section of the essay. It explains to the reader the way in which you have decided to respond to the essay topic. It establishes the general method you have used in research and the direction you will take in the main body of the essay. A narrow and deep approach is preferable to a broad and shallow overview of a topic.

Do not set yourself objectives which will require an essay that is well over the required length. Equally, do not 'bury' the most important material in a minor sub-section of the essay.

### References

NCAD requires you to use the 'Harvard Style' of references when you cite a source that you have consulted or quote from another author's text in your own work. This means that you reference material by using parentheses, like this (Smith, 1999, p. 2) within the text at the end of the sentence or paragraph where you refer to the other author's ideas. Thus, you cite the surname of the author or editor, the year of publication and page number(s). If a name occurs naturally in your text, add the date and page number(s) only, like this: as Smith says (1999, p. 2).

This system should be used both for quotations, which you reproduce exactly as they appear in the book or article to which you refer, and paraphrases, which you have found in a written source but are giving in your own words. The difference between quoting and paraphrasing material is that in the first case you use quotation marks, and in the second case you don't. This is a direct quotation: 'It is most important to avoid plagiarism. You may be caught, and even if you're not, you still have to look in the mirror' (Jones, 1998, p. 3). By contrast, the following is a paraphrase of the same material: according to one author, plagiarism must be avoided, because of the damage to the student's self-esteem as well as the danger of discovery (Jones, 1998, p. 3).

References to material sourced on the internet, whether a web site, e-journal or Youtube clip, should be made in the same way as for other material, for example (Wilson, 1997).

How then is the reader to find the material you have quoted (or paraphrased)? It is quite simple. They simply go to the Bibliography (at the end of your essay) and find the reference in question. To make it easy for the reader to find, you simply give the references in the Bibliography in alphabetical order, as is done at the end of this sample essay. The Bibliography should include lists of sources used in writing the essay, including all items that appear in the citations within the text. As internet addresses or URLs change from time to time, you should include the date of access of the on-line site to which you refer, in parentheses after it. Here is a short bibliography in the correct format:

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#### BIBLIOGRAPHY

Jones, John (1998) *The Problem with Plagiarism*, London, Honesty Editions.

Smith, Mary (1999) *Writing Good Essays*, New York, Panache Books.

Wilson, James (1997) 'The Joys of Surfing', *Surf's Up*. Available:  
[http://www.california\\_dreaming.com/heythisiscool/article](http://www.california_dreaming.com/heythisiscool/article) (2 August 2003)

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#### **What is plagiarism?**

Plagiarism is the presentation of other people's work as your own. This can include not citing your sources or purchasing a tailor-made essay on-line. In your assignments you must ensure that the work presented for assessment is entirely your own. Plagiarism is a very serious offence and is treated accordingly.

#### **What is a literature review?**

"The format of a review of literature may vary from discipline to discipline and from assignment to assignment. A review may be a self-contained unit – an end in itself – or a preface to and rationale for engaging in primary research. A review is a required part of grant and research proposals and often a chapter in theses and dissertations. Generally, **the purpose of a review is to analyse critically a segment of a published body of knowledge through summary, classification, and comparison of prior research studies, reviews of literature, and theoretical articles.**" <<http://writing.wisc.edu/Handbook/ReviewofLiterature.html>>

#### **What is an annotated bibliography?**

"An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (usually about 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited." <<http://olinuris.library.cornell.edu/ref/research/skill28.htm>>

## 6. Background reading and other useful sources

Tutors will supply lists of required and recommended reading for the classes that they teach. If you wish to achieve a better overall understanding of some of the major themes and debates in Visual Culture – and its sister fields of Art History and Design History – you may wish to consult some of the surveys and anthologies below. Please note that only some of these books are available in NCAD library. \*indicates those which are.

### Readers and general sources on Visual Culture

- Bal, Mieke (2012), *Double Exposures: The Practice of Cultural Analysis*, London, Routledge
- Belting, Hans. (2014) *An Anthropology of Images: Picture, Medium, Body*. Princeton University Press
- Bryson Norman et al. (1994) *Visual Culture: Images and Interpretations*. Wesleyan University Press \*
- Evans, Jessica and Hall, Stuart, (1999) *Visual Culture: the Reader*. London, Thousand Oaks, New Delhi: SAGE Publications\*
- Mitchell, William T. (2005), *What do Pictures Want? The Lives and Loves of Images, Part I*, Chicago: University of Chicago Press\*
- Mitchell, William T. (1995), *Picture Theory: Essays on Verbal and Visual Representation*, Chicago, University of Chicago Press\*
- Mirzoeff, Nicholas (2002), *The Visual Culture Reader*. London: Routledge\*
- Mirzoeff, Nicholas (2012), *The Right to Look: A Counterhistory of Visuality*, Duke University Press\*
- Rogoff, I (2000), *Terra infirma: geography's visual culture*, London, Routledge\*
- Sturken, Marita and Lisa Cartwright (2001) *Practices of Looking: An Introduction to Visual Culture*, Oxford University Press\*
- Wells, Liz, ed. (2004) *Photography: A Critical Introduction*, London, Routledge\*

### Modern art history

- Belting, Hans (2003) *Art History After Modernism*, London: University of Chicago Press
- Elkins, James (2006) *Art History versus Aesthetics*, London: Routledge \*
- Elkins, James (2007) *Is Art History Global?*, London: Routledge \*
- Emerling, Jae (2007) *Theory for Art History*, London: Routledge \*
- Fernie, Eric (1995) *Art History and its Methods: A Critical Anthology*, London: Phaidon \*
- Foster, Hal et al. (2011) *Art Since 1900: Modernism, Antimodernism, Postmodernism*, London: Thames and Hudson\*
- Hatt, Michael and Charlotte Klonk (2006) *Art History: A Critical Introduction to Its Methods*, Manchester; Manchester University Press
- Meigh-Andrews, Chris, (2014) *A History of Video Art*, New York: Bloomsbury
- Nelson, Robert S. and Richard Shiff, eds. (1996) *Critical Terms for Art History*, Chicago: University of Chicago Press\*
- Perry, Gill (1999), *Gender and Art*, Milton Keynes: OU Press\*
- Preziosi, Donald (1998) *The Art of Art History: A Critical Anthology*, Oxford; New York: Oxford University Press\*
- Preziosi, Donald (1990) *Rethinking Art History*, Newhaven: Yale UP\*

### Design History, Craft and Material Culture

- Adamson, Glenn (2010) *The Craft Reader*, Oxford: Berg\*
- Adamson, Glenn, Giorgio Riello, and Sarah Teasley, eds (2011) *Global Design History*, London: Routledge\*
- Armstrong, Helen, ed. (2009) *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural Press\*
- Breward, Christopher (2003) *Fashion*. Oxford: Oxford University Press\*
- Candlin, Fiona and Raidford Guins, eds. (2009) *The Object Reader*. Abingdon: Routledge\*
- Clarke, Alison J. ed. (2010) *Design Anthropology: Object Culture in the 21st Century*, Vienna: Springer Verlag
- Forty, Adrian (1986) *Objects of Desire, Design and Society 1750-1980*, London: Thames and Hudson
- Gorman, Carma (2003) *The Industrial Design Reader*, NYC: Allworth Press \*
- Fallan, Kjetil (2010) *Design History: Understanding Theory and Method*. London: Bloomsbury\*
- Harrod, Tanya (2012) *The Real Thing. Essays on Making in the Modern World*. London: The Hyphen Press
- Highmore, Ben (2009) *The Design Culture Reader*. Abingdon: Routledge\*

Julier, Guy (2000) *The Culture of Design*, London: Sage\*

Kirkham, Pat and Susan Weber (2013) *A History of the Decorative Arts and Design 1400–2000*. New Haven: Yale University Press/Bard Graduate Center: Decorative Arts, Design History, Material Culture\*

Lees-Maffei, Grace and Rebecca Houze, eds (2010) *The Design History Reader*. Oxford: Berg\*

Margolin, Victor (2015) *World History of Design*, London: Bloomsbury

Miller, D., *Material Culture and Mass Consumption*, Oxford: Blackwell\*

Raizman, David (2004) *History of Modern Design*, London: Laurence King.

Snodin, M and J.Styles, eds, (2001) *Design and the Decorative Arts: Britain 1500-1900*, London: V&A Publications

Svensen, Lars (2006) *Fashion. A Philosophy*, London: Reaktion

Tilley, Chris (2006) *Handbook of Material Culture*, London: Sage

Welters, Linda and Abby Lillethun, eds (2007) *The Fashion Reader*, Oxford: Berg

## Some Useful Websites for Researching Visual Culture

### General Sources

NCAD Library subscribes to a number of useful digital sources, including Artbibliographies modern, Art Full Text, Design and Applied Arts Index, and Jstor. These on-line resources sometimes provide access to downloadable full texts and sometimes to indexes which allow you to search for articles and other publications that you will need to source in the library or elsewhere.

[www.artcyclopedia.com](http://www.artcyclopedia.com) [www.the-artists.org](http://www.the-artists.org)

### Museums/Collections

Website of Metropolitan Museum of Art. See especially the timeline for the history of art [www.metmuseum.org](http://www.metmuseum.org)

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

Guggenheim Museums and Foundation [www.guggenheim.org](http://www.guggenheim.org)

Art Institute of Chicago [www.artic.edu](http://www.artic.edu)

National Gallery of Art Washington [www.nga.gov](http://www.nga.gov)

San Francisco Museum of Modern Art [www.sfmoma.org](http://www.sfmoma.org)

Louvre [www.louvre.fr](http://www.louvre.fr)

Musée D'Orsay [www.musee-orsay.fr](http://www.musee-orsay.fr)

Centre de Georges Pompidou [www.cnac-gp.fr](http://www.cnac-gp.fr)

Reina Sofia [www.museoreinasofia.es/en/press/the-collection](http://www.museoreinasofia.es/en/press/the-collection)

Stedelijk Museum, Amsterdam [www.stedelijk.nl](http://www.stedelijk.nl)

National Gallery London [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

Tate Modern, Tate Britain and Tate Liverpool [www.tate.org.uk](http://www.tate.org.uk)

Tate also published an online publishing platform for new research in Visual Culture, *Tate Papers*

<http://www.tate.org.uk/research/publications/tate-papers>

Victoria and Albert Museum, London [www.vam.ac.uk](http://www.vam.ac.uk)

Design Museum London [www.designmuseum.org](http://www.designmuseum.org)

### Irish Art

This website for the Irish Museums Association has links to most of Ireland's galleries & museums

[www.irishmuseums.org](http://www.irishmuseums.org)

Irish Resources in the Humanities, useful portal with links to Irish Studies material, including the visual arts.

[www.irith.org](http://www.irith.org) [www.irish-architecture.com](http://www.irish-architecture.com)

Irish Architecture Foundation <http://www.architecturefoundation.ie/>

Aemi – platform for artists' moving image work in Ireland <http://aemi.ie/>

### Image Banks

Archives of American Art at the Smithsonian Institution, a vast resource <https://www.aaa.si.edu/>

Links to Bridgeman, Artstor and NCAD digital slide library [www.ncad.ie/visualresources](http://www.ncad.ie/visualresources)

Web gallery of art, covers material from Renaissance to c.1850 [www.wga.hu](http://www.wga.hu)

Visual archive of the Guggenheim's collection [www.guggenheimcollection.org](http://www.guggenheimcollection.org)

Europeana.eu contains approximately 6 million digital items captured from paintings, sound recordings, films, and texts from Europe's galleries, libraries, archives, and museums - <http://www.europeana.eu/portal/en>

Visual archive of French national holdings of art [www.photo.rmnm.fr](http://www.photo.rmnm.fr)  
Hollis images – Harvard Library’s image database and catalogue - <https://images.hollis.harvard.edu>  
Images of contemporary art and information re: contemporary art and galleries [www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)

Very useful website for avant-garde film and video <http://www.ubu.com>

Critical and media theory site with many images relating to the history of the avant-garde <https://monoskop.org>

VADS – an online database of images (and articles) with a strong emphasis on design and the applied arts - <https://vads.ac.uk/>

Visual archive of V&A collection [www.vandaimages.com](http://www.vandaimages.com)

Visual archive of modern and contemporary art in French collections [www.videomuseum.fr](http://www.videomuseum.fr)

### **Art and design magazines and journals**

The Edward Murphy library has an excellent collection of magazines and journals. Subscriptions are marked with an \* here. Browsing through the latest issues is a good habit. You will also find the following titles have good online content

*Aesthetica*\* – art and style magazine <http://www.aestheticamagazine.com/>

*Afterall*. ‘A journal of art, context and enquiry’ – in-depth analysis of artists’ work, along with essays that broaden the context in which to understand it\*

*Art Journal* – a title specialising in reviews and news about art\*

*Artforum* – a title specialising in reviews and news about art, some content is subscription only  
[www.artforum.com](http://www.artforum.com) \*

Art Monthly – a title specialising in reviews and news about art – <https://www.artmonthly.co.uk/>\*

*Art Review* – a title specialising in reviews and news about art – <https://artreview.com/> \*

*BLDBLG* – online journal for architecture – <http://www.bldgblog.com/>

*Blueprint* (Architecture, Design, Culture)\*

*Bomb* – a magazine specialising in interviews with and by creative artists - <http://bombmagazine.org/>\*

*Cabinet* – often esoteric explorations of objects and ideas \*

*Crafts* magazine\*

*Creative Review*\*

*Critical Bastards Magazine* – irreverent art criticism – <https://criticalbastards.wordpress.com/>

*Design Observer* – leading online blog / journal specialising in graphic design and visual culture – <http://designobserver.com/>

*Dezeen* – lively online architecture and design discussion / reports - <https://www.dezeen.com/>

*Dirty Furniture* – ‘alternative’ forms of Design writing –

*Disegno* ‘the quarterly journal of design’ <https://www.disegnodaily.com/>

*Eye. The International Review of Graphic Design* – specialising in graphic Design and Visual Culture - <http://www.eyemagazine.com/> \*

*FIELD A Journal of Socially-Engaged Art Criticism* – <http://field-journal.com/>

*Fiera* – international design magazine no longer in print but with good website - <http://fieramagazine.com/>

*Flash Art* – a title specialising in reviews and news about art\*

*Frieze*, a title specialising in contemporary art and culture - [www.frieze.com](http://www.frieze.com) \*

*Gorse* – new writing - <http://gorse.ie/>

*Harvard Design Magazine* – serious articles on design, architecture and urbanism - <http://www.harvarddesignmagazine.org/>

*It’s Nice That* – lightweight review of contemporary design and illustration

*Icon magazine* – glossy dealing with new product design - <https://www.iconeye.com/>

*Sight & Sound* – an international film magazine\* – <https://www.bfi.org.uk/news-opinion/sight-sound-magazine>

*Paper Visual Art* – online journal and events from Dublin – <http://papervisualart.com/>

*Real Review* – online architectural criticism – <http://real.foundation/>  
*Varoom* – publication of the Association of Illustrators – <http://www.varoom-mag.com/>  
*Vestoj* – ‘the platform for critical thinking on fashion’ – <http://vestoj.com/>  
*The White Review* – arts and literature journal – <http://www.thewhitereview.org/>

### **Key scholarly journals for the study of Visual Culture**

*Art History*\*

*Art & the Public Sphere*\*

*Critical Inquiry* journal, extracts from articles [www.uchicago.edu/research/jnl-crit-inq/](http://www.uchicago.edu/research/jnl-crit-inq/) \*

*Critical Studies in Fashion and Beauty*

*Fashion Theory*\*

*Grey Room*

*Journal of Design History*\*

*Journal of Gender Studies*\*

*Journal of Material Culture*\*

*Journal of Modern Craft*

*Journal of Visual Culture*\*

*The Moving Image Review and Art Journal*\*

*Performance Research* - <https://www.performance-research.org/>

## 7. Visual Culture BA modules

Year 1 Trimester 1	VC1-1 Introduction to Key Concepts in Art & Design 1 – 5 credits Coordinated by Sarah Ross	VC1-3 Introduction to Professional Practice (Mediation) – 5 credits. Coordinated by Dr Emma Mahony	VC1-4 Introduction to Visual Culture – 10 credits. Coordinated by Fiona Loughnane	VC1-6 Technologies of Visual Culture – 10 credits. Coordinated by Fiona Loughnane
Year 1 Trimester 2	VC1-2 Introduction to Key Concepts in Art & Design 2 – 5 credits Coordinated by Sarah Ross	VC1-5 Histories of Art & Design – 10 credits. Coordinated by Hilary O’Kelly	VC1-9 Materials, Techniques & Processes – 10 credits. Coordinated by Dr Anna Moran	VC1-005 Situations of Visual Culture – 5 credits. Coordinated by Dr Declan Long and Dr Silvia Loeffler
Year 2 Trimester 1	VC2-1 Contemporary Theories and Practices – 5 credits. Coordinated by Prof David Crowley	VC2-2 Histories of Art and Design: Varieties of Modernism – 10 credits. Coordinated by Dr Francis Halsall	VC2-3 Professional Practice 2A (Institutions) – 10 credits. Coordinated by Dr Sarah Pierce	VC2-4 Contemporary Theories and Practices – 5 credits. Coordinated by Prof David Crowley
Year 2 Trimester 2	VC2-5 Contemporary Theories and Practices – 5 credits. Coordinated by Prof David Crowley	VC2-6 Understanding Digital Culture – 10 credits. Coordinated by Dr Rachel O’Dwyer	VC2-10 Professional Practice 2B (Exhibitions) – 10 credits. Coordinated by Dr Emma Mahony	VC2-8 Contemporary Theories and Practices – 5 credits. Coordinated by Prof David Crowley
Final Year Trimester 1	VC3-1 Economies of Visual Culture – 10 credits. Coordinated by Dr Emma Mahony	VC3-12 Research Practices – 20 credits. Coordinated by Prof. David Crowley	VC3-002 Collaborative Practices – 5 credits. Coordinated by Dr Sarah Pierce	VC3-4 Contemporary Theories and Practices – 5 credits. Coordinated by Prof. David Crowley  OR  VC3-3 Visual Culture Placement – 5 credits. Coordinated by Dr Emma Mahony
Final Year Trimester 2	VC3-004 Special Subject: World Cinema – 10 credits. Coordinated by Denis Kehoe		VC3-003 Making Visual Culture Public – 5 credits. Coordinated by Dr Sarah Pierce	VC3-8 Contemporary Theories and Practices – 5 credits. Coordinated by Prof. David Crowley  OR  VC3-3 Visual Culture Placement – 5 credits. Coordinated by Dr Emma Mahony



## 8. Visual Culture+ and Erasmus+

Visual Culture+ offers you as an NCAD student the opportunity to immerse yourself in real-world work environments, to learn from the skills & expertise of students and staff from other disciplines and to engage creatively with community and civic society. It is designed to enrich your learning experience by enabling your professional development across a range of cultural, social and practice-based settings. You will be challenged to consider your research interests outside of the college environment and to actively pursue areas of interest particular to your professional and creative ambitions.

### Options open to Visual Culture+ students are as follows:

- Trimester long internships in cultural institutions
- Studio practice modules across fine art and design. Please note places in certain studio areas are very competitive and it is often not possible for students to secure places in the Painting, Print and Fashion departments. Our students tend to undertake placements in Media, Textile Art & Artefact and Sculpture & Expanded Practice.
- NCAD Field Project: Environmental practice
- Design Bureau
- Videolab
- Erasmus

Accredited work and study programmes can be undertaken locally or with industry and educational partners internationally. The Course Leader will guide you through the range of modules and options available and will help you in your decision.

Further details on Visual Culture+ options can be found at <https://www.ncad.ie/students/studio-and-visual-culture/>

Under Erasmus+, NCAD has an extensive network of bi-lateral partners in over 50 cities across Europe. The college is also linked with a smaller number of international partners chiefly located in North America. Students interested in applying for study exchange during the Studio+ year (Year 3 of the 4 year pathway) are invited to submit an application to the Erasmus Office by the end of February of Year 2. The form should indicate your intended exchange period – (autumn/spring/full academic year) – as well as your preferred destinations. You are encouraged to consult with your Head of School and Course Leader with regards to suitable universities / programmes from NCAD's Partner Network.

Further information on international study mobility and international work placements can be found at the following web page [Erasmus](#) or by contacting the Erasmus Office – [erasmus@staff.ncad.ie](mailto:erasmus@staff.ncad.ie).

## 9. Submission deadlines for BA (Hons) Visual Culture

### Year 1 BA Visual Culture hand in dates 2023-24

Module Title	Credits	Assessment Task	Word Count	Date
<b>TRIMESTER 1</b>				
VC1-1 Intro to Key Concepts 1A	5	Essay	2500-3000	Friday 1 <sup>st</sup> December by 10.00am
VC1-4 Introduction to Visual Culture	10	Presentation	TBC	Tuesday 12 <sup>th</sup> and Wednesday 13 <sup>th</sup> December all day
VC1-3 Intro to Professional Practice	5	Portfolio of writing	2000	Tuesday 2 <sup>nd</sup> January by 4.00pm
VC1-6 Technologies of Visual Culture	10	Essay	3000	Tuesday 9 <sup>th</sup> January by 4.00pm
<b>TRIMESTER 2</b>				
VC1-005 Situations of Visual Culture	5	Essay	2500-3000	Friday 12 <sup>th</sup> April by 4.00pm
VC1-2 Intro to Key Concepts 1B	5	Essay	2500-3000	Monday 8 <sup>th</sup> April by 10.00am
VC1-5 Histories of Art and Design	10	Presentation	See Google Classroom	Tuesday 16 <sup>th</sup> and Wednesday 17 <sup>th</sup> April, All day
VC1-9 Materials, Techniques and Processes	10	Essay	3000	Monday 22 <sup>nd</sup> April by 4.00pm

Year 2 BA Visual Culture hand in dates 2023-24

Module Title	Credits	Assessment Task	Word Count	Date
<b>TRIMESTER 1</b>				
VC2-1 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Friday 8 <sup>th</sup> December by 10.00am
VC2-4 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Friday 8 <sup>th</sup> December by 10.00am
VC2-3 Professional Practice 2A	10	Presentation and Research Portfolio	n/a	Thursday 30 <sup>th</sup> November – Presentation Thursday 14 <sup>th</sup> December – Research Portfolio
VC2-2 Histories of Art & Design: Modernism	10	Essay	3000	Tuesday 2nd January by 4.00pm
<b>TRIMESTER 2</b>				
VC2-5 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Friday 12th April by 10.00am
VC2-8 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Friday 12th April by 10.00am
VC2-6 Understanding Digital Culture	10	Essay	3000	Tuesday 23 <sup>rd</sup> April by 4.00pm
VC2-9 or VC2-10 Professional Practice 2B Exhibitions	10	Portfolio of writing	3000	Thursday, 18 <sup>th</sup> April by 4.00pm

Final Year BA Visual Culture hand in dates 2024-24

Module Title	Credits	Assessment Task	Word Count	Date
<b>TRIMESTER 1</b>				
VC3-4 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Wednesday 8th December by 10.00am
Research Practices Work-in-Progress Presentation		Presentation		Thursday 14 <sup>th</sup> December, all day presentations
VC3-002 Collaborative Practices	5	Portfolio of documents / self-reflexive	Final Project	Thursday 4 <sup>th</sup> January by 4.00pm
VC3-1 Economies of Visual Culture	10	Essay	3000	Tuesday 2 <sup>nd</sup> January by 4.00pm
<b>TRIMESTER 2</b>				
VC3-8 Contemporary Theories & Practices Elective	5	Essay	2500-3000	Friday 12th April by 10.00am
VC3-12 Research Practices (essay component)	20	Long form essay	6000-8000	Thursday 21 <sup>st</sup> March by 4.00pm
VC3-004 Special Subject: World Cinema	10	Essay	n/a	Tuesday 23 <sup>rd</sup> April by 4.00pm
VC3-003 Making Visual Culture Public	5		Project proposal and realisation of project	Thursday 16 <sup>th</sup> May by 4.00pm The project will also be presented in the NCAD Works 2024 exhibition from 7-16 June (dates tbc).