

School of Visual Culture

Critical Cultures Research Project Handbook 2020-21

Contents

A) Introduction	2
B) Proposal	2
C) Choosing a Topic for the Critical Cultures Research Project	2
D) Researching the Critical Cultures Research Project	3
E) The Role of the Supervisor	4
F) Research Project Supervisors – a list	4
G) Writing the Critical Cultures Research Project	5
H) Guidelines for Critical Cultures Research Project Presentation	6
1. Length	6
2. Format	6
3. Binding	6
4. Copies	7
5. Organisation of Material	7
6. Illustrations	8
7. Methods of Citation	8
8. Citations in the Text	8
9. Bibliography	9
10. Quotations	10
11. Titles	12
12. Research project - Title	12
13. Grammar, Spelling, Punctuation and Acronyms	12
I) Assessment Process and Criteria	13
Assessment Report / Learning Outcomes	13
Grade Descriptors	14
Late Submission	16
J) College Plagiarism Policy	16
K) Useful Resources	17
L) List of Research Projects from 2018-19 that have been retained by the library	17
M) Queries	18

A) Introduction

In the final year of your studies (or final two years in the case of Education students) you will undertake two pieces of work which will be combined to deliver a single grade for assessment. Part 1) substantial piece of research on a clearly defined topic related to Critical Cultures Part 2) a short Catalogue Statement that critically contextualises your studio work. This will appear in the Degree Show Catalogue in 2021.

This document does not cover Part 2. Further information will be supplied in the second semester of the year.

Studio students take one 10 credit module in semesters 1 & 2 of year 3 (or, in the case of students who are returning from Studio Plus / International year, year 4).

semester 1 final year (90% of overall module mark)	part 1: 6000 word research project – deadline tbc / late January
semester 2 final year (10% of overall module mark)	part 2: statement of practice – deadline tbc / early May

Education students take one 5 credit module in semester 1 of year 3

semester 1 year 3 (100% of overall module mark)	4000 word research project – deadline tbc / early January
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The research project and statement of practice are supported by lectures, group and individual tutorials under the guidance of a supervisor.

B) Proposal

When you return to your studies in the autumn, you will be required to submit a Critical Cultures Research Essay proposal either as a pdf by email to ccresearchproject@staff.ncad.ie or in person to the Visual Culture Office, Harry Clarke House. This form will be required in the second week of the new semester.

This short document will feature statements under the following headings:

- Your proposal title / theme
- What are the practices, concepts, issues or questions that you plan to write about?
- What sources have you consulted already?
- What kind of research do you plan to do and what other sources will you consult?

A copy of the form will be sent to you in advance.

This form helps us allocate a supervisor to you.

C) Choosing a Topic for the Critical Cultures Research Project

When selecting a research topic for part 1 consider the following questions:

Does this topic interest me, and will it maintain my interest?

If you don't pick a topic that interests you, it is unlikely that the research project will interest your reader. It is important when picking a topic for part 1 of your research project that you are enthusiastic about your chosen topic.

This will make writing the research project more of a pleasure and less of a chore. Your part 2 topic must be your own studio practice.

How will I research this topic? What resources are available to me for research?

You need to consider where you will access information about the topic: from books, journal articles, newspaper reviews, research centres such as [NIVAL \(National Irish Visual Arts Library\)](http://nival.ncad.ie), interviews etc. Will you be able to access enough information to make this topic viable? You also need to consider the quality and type of information available to you.

For example, can you access primary sources for this topic or will you be confined to secondary sources? Is the literature published on this topic of a good academic standard? Is the literature accessible?

What research methods will I use to examine this topic?

If your topic involves contrasting different types of images then your methodology may be focused on visual analysis.

Other common methods used include object analysis (this method moves beyond considering objects in terms of physical appearance, production and manufacture, to the social and cultural meanings that objects embody) and philosophical inquiry (thinking critically about issues within a field). The methodology you choose will influence the type of research you conduct; more information about different research methods is given in Section D.

Is the topic manageable? Or is it too broad or too complex to cover competently in an undergraduate research project?

Your research project should have a specific and central idea that gives focus and structure to your work. You should avoid attempting an overview of a vast theme, spanning a long time period, or addressing issues that are abstract and open ended, remember that the research project length is 6,000 words. Ideally your research project should be centred on a coherent research question.

How does this topic relate to my studio practice?

Part 1 of the research project will usually be relevant to your studio work. This means that theory and practice feed into each other.

D) Research

When the Critical Cultures Research Project is assessed, great credit is given for undertaking thorough research. This can take various forms:

Primary research means finding and analysing original sources. These can be of various kinds including

- Interviews with individuals who were/are centrally involved in the subject of your thesis (e.g. artists and designers);
- Unpublished documents like letters and sketches in archives;
- In the case of historical subjects, magazine articles and exhibition catalogues from the time or novels and other period materials such as films can often be considered 'primary evidence'

To give one example, NIVAL (the National Irish Visual Arts Library) at NCAD is a remarkably rich source of primary documents such as exhibition catalogues. (<http://nival.ncad.ie/INDEX.HTM>), Secondary sources are studies by others of your subject.

A good researcher should know what others have had to say about their subject be able to test their claims. Credit is given to Critical Cultures Research Project which demonstrate a thorough and often critical understanding of secondary sources.

The [NCAD library](#) is a key place to start for both primary and secondary research. The book and journal collection is excellent but the Library is a portal to other libraries and collections. You should make use of the electronic databases to which the library subscribes such as ArtBibliographies Modern, Art Full Text and Design and Applied Arts Index.

These databases are accessed through the NCAD Library catalogue <https://capitadiscovery.co.uk/ncad/>.

The Library also subscribes to important online collections of academic journal articles such as JStor. If you are not certain how to access these online resources, please talk to the library staff and/or your tutor.

You will need precise references for all the sources you use, so keep a note of the author, title, publisher, place of publication, and exact page numbers for ALL the material you consult. You should pay particular attention to the footnotes and bibliography in the texts you read as these will inevitably lead you to other useful sources.

E) The Role of the Supervisor

You will be allocated a supervisor who will support you in researching and writing your Research Essay.

Your supervisor will provide regular, timetabled tutorials and help develop an appropriate schedule to deliver successive stages of the project. While your supervisor will encourage you to stick to this schedule, this is your responsibility. Your tutor may also make suggestions regarding the direction of research in terms, and suggest key texts. But it should also be noted that an important part of the research process is for students themselves to find and identify useful sources.

Supervisors will keep (as you should) a record of each tutorial. This is to ensure that there is understanding between supervisor and student regarding the content and direction of tutorials.

Your research project supervisor will provide appropriate and constructive feedback. It is particularly important that you make good use of the draft chapter submission schedule.

Please note that it is not the responsibility of the supervisor to proof read your draft chapter submission.

F) Research project Supervisors

Kate Buckley	buckleyk@staff.ncad.ie
Paul Caffrey	caffreyp@staff.ncad.ie
David Crowley	crowleyd@staff.ncad.ie
Lisa Godson	godsonl@staff.ncad.ie
Francis Halsall	halsalf@staff.ncad.ie
Denis Kehoe	kehoed@staff.ncad.ie
Silvia Loeffler	loefflers@staff.ncad.ie
Declan Long	loefflers@staff.ncad.ie
Fiona Loughnane	loughnanef@staff.ncad.ie
Emma Mahony	mahonye@staff.ncad.ie
Sorcha O'Brien	obriens@staff.ncad.ie

Rachel O'Dwyer	odwyerr@staff.ncad.ie
Hilary O'Kelly	okellyh@staff.ncad.ie
Maebh O'Regan	oreganm@staff.ncad.ie
Sarah Pierce	pierces@staf.ncad.ie

G) Writing the Critical Cultures Research Project

The research project is an intensive process and it is important to be well organised. Because the research project involves writing 6,000 words, the equivalent of two or three essays, many students find it useful to begin writing as soon as possible, even before research is completed. If you follow this strategy you can edit and update material as your research progresses.

It is very important to have clear aims and objectives. A topic with definite parameters, an exact research question, and clarity concerning research methods, all make for an easier writing process.

While the word count may seem daunting, often the difficulty is in sticking to the word limit. The key to managing the research project is to have a well worked out plan/outline.

Think of the research project as two or three interlinked essays, in addition to an introduction and a conclusion. How you structure your research project depends on the topic and research methodology. For example, you may be examining a topic in relation to specific case studies, which each form a distinct chapter, in this case the structure of the research project is clear.

One recommended method for structuring the research project is to move from the general to the particular, from a theoretical/historical overview to (theory informed) object analysis. If you chose a chronological structure there should be a clear thematic development as well. Begin thinking about the best structure for your research project as soon as possible. A good research project has a clear structure with a logical positioning of material.

Midway through semester 1 you will submit a 2000-word portion of the Research Essay in the form of a Draft Chapter.

This is a formative assessment and does not carry a grade. However, every student is required to submit the Draft Chapter as part of the planning process towards the final assessment of your thesis. Your supervisor will communicate their specific requirements for the Draft Chapter, and you will receive feedback on the submission during your tutorials. The deadline for the Draft Chapter is early November (tbc) either directly to your tutor via email or a paper copy to the Visual Culture Office, Harry Clark House.

You should pay close attention to the introduction and the conclusion, these are crucial parts of the research project that introduce and define your argument and state the conclusions you reached based on your research.

Usually, an introduction should do five things:

- 1) Set out the parameters of your topic - What topic are you exploring? What are the limits of your enquiry? How has this area been considered by previous scholars?
- 2) State the concepts and theories that inform your topic.
- 3) Outline your objectives - what is/are your research question/s?
- 4) Outline your research methods.
- 5) Give an outline of the research project, chapter one will explore... etc.

Your conclusion should restate the research question and briefly summarise the content (but you should avoid lengthy repetition of material from the main body). The conclusion might also outline the limitations of your enquiry. Were there aspects of the topic that you were unable to discuss due to limitations of space or for

practical reasons? What were the limitations of the research methodology you employed? Your conclusion might make recommendations based on your research, in terms of future policy in an area, or in terms of suggesting future areas of research.

Crucially you need to answer the research question(s) posited at the beginning of the research project and draw some firm conclusions in relation to the issues raised in your introduction and explored in the main body. It is important that you write concisely and with clarity. While you may want to display your knowledge, or increase the sophistication of your argument, through using discipline specific, academic language, you should aim for clarity and coherence. If you struggle with articulating your ideas clearly and effectively you should contact the **Student Learning Support Service**, an invaluable resource for NCAD students. The service organizes group tutorials on writing and research skills specifically designed to help with the research project, and can also arrange for individual tuition.

<https://www.ncad.ie/students/support-services/student-learning-support-service/>

You also need to pay close attention to the presentation of your research project. Your research project should be properly referenced and contain a detailed bibliography. You should provide illustrations for images or objects discussed at length in the research project. Section H outlines the academic guidelines for research project presentation.

H) Guidelines for Critical Culture Research Project Presentation

1. Length (limits should be observed as closely as possible)

Studio students:

part 1: 6,000 word research project

Education students:

year 3 semester 1: 4,000 word research project

2. Format

Typewritten on one side only of A4 paper with 12 point Arial or Times New Roman font. Margin at binding edge not less than 40mm and other margins not less than 20mm, both for type and diagrams/images. *Any departure from this format needs to be agreed by your tutor.*

Double or one-and-a-half spacing except for long quotations which should be indented and single line spaced.

Number all pages, including preliminaries and appendices. While all pages are counted, not all carry a typed number, i.e. the title page, contents page. Page numbers should be located centrally at the bottom of the page and about 20mm above the edge of the page

3. Binding

The Critical Cultures Research Project should be soft-bound (e.g. soft cover with a spiral binding). Hard bound is acceptable (but more expensive)

The cover should include the following:

Research Project Title
 Student's Name
 School/Department
 Year

4. Copies

Students should submit a single bound copy of part 1 of the research project to Visual Culture Office by the deadline. At the same time, s/he should submit a PDF electronically. A link will be sent out to all students in January 2021.

Your PDF should have a file name containing this information

SURNAME_PROGRAMME_DATE.pdf

e.g.

Tierney_Painting_10Jan2021.pdf

After examination, some copies of some Critical Cultures Research Projects will be retained by the Library. This is so that future students and other researchers can consult some of the best work. Users must undertake not to use or reproduce material without the consent of the Librarian and must acknowledge duly the source of such information.

Those copies which are not retained by the library will be recycled.

5. Organisation of Material

i. Title Page

List information in the following order:

National College of Art & Design

Department, School

Title of research project

Name of student

Submitted to the School of Visual Culture in Candidacy for the Degree of ...

(name of degree, year of submission)

ii. Declaration of Own Work

Format for declaration can be downloaded from the School of Students>Programme Information>Critical Cultures section of the NCAD website. Link [here](#).

iii. Acknowledgements

Only persons and organisations who actually aided research (not typist, parents, etc.) should be mentioned.

iv. Table of Contents

Complete list of contents including list of illustrations and headings of chapters or brief indication of their contents, appendices, and bibliography together with page numbers.

v. List of Illustrations

This should include artist/designer, title, date, medium, dimensions and the current location of the work, together with page numbers locating each image.

vi. Introduction

An outline of the main argument, methodology and literature review.

vii. Chapters

Subtitles are recommended for use within chapters to subdivide material.

viii. Conclusion

A summary of main points and assessment of results.

ix. Appendices

Glossary, detailed data, technical information, questionnaires or the full text of an interview may be included here. Please discuss with your tutor before including any appendices.

Appendices should be given a title and should be numbered in sequence with the rest of the pages of the text.

x. Bibliography

Lists of sources used, including all items which appear in the references within the text as well as material used for background reading on the subject.

6. Illustrations

Illustrations should be sequentially numbered, fig. 1, 2 etc. with captions indicating their identity.

All illustrations should relate directly to the text and should be located as close as possible to the relevant part of the text.

Photographs or diagrams should also be related clearly to the text, and should be listed with sources given. The pages on which illustrations appear should be numbered in sequence with the rest of the pages in the text.

7. Methods of Citation

NCAD employs the Harvard Referencing Style. All statements, opinions, conclusions, etc. taken from another writer's work should be cited, whether the work is directly quoted, paraphrased or summarised. It is necessary to acknowledge sources so that it is clear when you are making use of another author's material.

In the Harvard System cited publications are referred to in the text by giving the author's surname and the year of publication (see section 8 below) and are listed in a bibliography at the end of the text (see section 9 below).

The person or organisation shown most prominently in the source as responsible for the content in its published form should be given. For anonymous works use 'Anon' instead of a name. For certain kinds of work, e.g. dictionaries or encyclopaedias, or if an item is the co-operative work of many individuals, none of whom have a dominant role, e.g. videos or films, the title may be used instead of an originator or author.

If an exact year or date is not known, an approximate date preceded by 'ca.' may be supplied and given in square brackets. If no such approximation is possible that should be stated, e.g. [ca. 1750] or [no date]

8. Citations in the Text

You should cite the surname of the author or editor, the year of publication and page number(s) in brackets in your text. If a name occurs naturally in your text, add the date and page number(s) only.

Example 1

"Things begin to change at the time of the Renaissance due to a new consciousness in the European mind" (Amin, 1989, p. 79).

Example 2

According to Amin a new consciousness in the European mind resulted in things changing around the time of the Renaissance (1989, p. 75).

If the same author has two or more publications in the same year, the sources are distinguished by lower-case letters (a, b, c, and so on), e.g. (Amin, 1989a, p. 75).

If there are two authors the surnames of both should be given, if there are more than three authors the surname of the first author only should be given followed by et al. (A full listing of names should appear in the bibliography).

Example 3

Studies show that “learners prefer to have full control over their instructional options” (Colvin et al. 2003, p. 34)

If a work is anonymous the title of the work should be used

Example 4

The Percy tom has been described as “one of the master-pieces of medieval European art” (Treasures of Britain, 1990, p. 84)

If you refer to a source quoted within another source you cite both in the text. You only list the source you have read in your bibliography (in the example given below you would include Jones but not Smith in the bibliography).

Example 5

A study by Smith argues that ... (1998, cited in Jones, 2005, p. 24)

You should also provide references for personal communications such as face-to-face or telephone conversations, letters and email. These citations should begin with the name of the sender of the communication and give the year.

Importantly you may need to seek permission from other parties in the correspondence/conversation before quoting them in your work.

Numbered footnotes or endnotes are only used to comment on the text or provide further information. If these contain a citation, it should be in the same format as those in the text.

9. Bibliography

All sources of information that have been used should be listed in your bibliography including interviews and unpublished material. The references are listed in alphabetical order of authors' names. Put the surname first, followed by the initial(s) of forename(s). If you have cited more than one item by a specific author they should be listed chronologically (earliest first), and by letter (1993a, 1993b) if more than one item has been published in a particular year.

a. Books

Author (or editor), (year of publication in brackets), Title in Italics. Edition (if not the first). place of publication:publisher.

Example 1

Poyner, R. (1998) *Design without Boundaries*. London: Booth-Clibborn Editions.

Example 2

Wells, L. (ed.) (2004) *Photography: A Critical Introduction*. 3rd ed. London: Routledge.

b. Chapters

For chapters or individual essays in books/exhibition catalogues, etc. (when essays or chapters have different authors): author (surname first), year (in brackets), ‘title of chapter or essay’ (in inverted commas), then write ‘in’ followed by name & initial of editor/overall author, title in italics, place of publication: publisher, page number(s).

Example

Smith, P. J. (1997) ‘British Art in the 1980s and 1990s’ in Murphy, B. (ed), *Art from Britain*, Sidney: Museum of Contemporary Art, pp. 147-159.

c. Articles

For articles in a journal, author of article (surname first), (year of publication), 'title of article' (in inverted commas), title of journal in italics, volume number (part number), page numbers of article.

Example

Dawes, J. and Rowley, J. (1998) 'Enhancing the customer experience: contributions from information technology', *Management Decision*, 36(5), pp. 350-357.

d. Newspaper Articles

Where the author of a newspaper article is identified, use the following citation order: Author (Year of Publication) 'Title of article', Title of Newspaper in Italics, day and month, page number(s). Where no author is given, use the following citation order: Title of Newspaper (Year of Publication) 'Title of Article', day and month, page reference.

Example 1

Marlow, L (1997) 'Sarkozy suffers setback as party loses assembly seats', *Irish Times*, 18 June, p. 1.

Example 2

Independent (1992) 'Picking up the Bills', 4 June, p.28.

e. Theses

A reference for a research project should give Author (Year of Publication) Title of Research project in Italics. Degree statement. Degree awarding body.

Example

Clancy, L. (2008) *Dead air: live art; schizophrenia and double coding in broadcast radio*. Unpublished PhD research project. National University of Ireland.

f. Exhibition Catalogues

For Exhibition Catalogues with no author, the organiser should be cited as author.

Example

Arts Council (1970) *Art in Turmoil*, London: Serpentine Gallery.

g. Conference Papers

For conference papers use the following citation order: Author(s) of paper (Year of publication) 'Title of Paper', in author/editor of proceedings (if applicable) Title of Conference proceedings, location and date of conference. Place of Publication: Publisher, page numbers of contribution.

Example 1

Kelly, N. A. and Hanrahan, S. (2004) 'Critical Theory on Practice-Based Courses', in Davies, A. (ed.) *Enhancing Curricula: towards the scholarship of teaching in art, design, and communication in Higher Education, Barcelona*, 15th-16th April. London: Centre of Learning and Teaching in Art and Design, pp. 232-334.

Example 2

Hartnett, J.P. (2010) 'Derrida by Default: Wolfgang Weingart and the accidental deconstruction of Swiss typography' Irish Association of Art Historians/Artefact Study Day, Dublin, 10 April.

h. Television

For television programmes the citation order is as follows: Title of programme (Year of transmission) Name of channel, date of transmission (day/month). For episodes of a television series the citation order is as follows: 'Title of episode' (Year of transmission) Title of Programme, series and episode numbers. Name of channel, date of transmission (day/month).

Example 1

Little Britain (2005) BBC 2 Television, 23 June.

Example 2

'A Day in the Death' (2008) *Torchwood*, Series 2, episode 10. BBC 2 Television, 5 March.

i. Films

For films the citation order is as follows: Title of film (Year of Distribution) Director [Material designation]. Place of distribution: Distribution Company.

Example 1

Macbeth (1948) Directed by Orson Welles [Film]. USA: Republic Pictures.

Example 2

The Matrix Reloaded (2003) Directed by A. & L. Wachowski [DVD]. Los Angeles: Warner Brothers Inc.

For films on Youtube the citation order is as follows: Name of person posting video (Year video posted) Title of film or programme. Available at: URL (Accessed: date).

Example 3

Raok2008 (2008) *For a cooler Tube*. Available at:
<http://www.youtube.com/watch?v=jXE6G9CYcJs> (Accessed: 13 June 2008).

j. Interviews and other Personal Communications

For interviews, cite interviewer as author, followed by year (in brackets), then give the medium of communication (interview, telephone conversation), interviewee or receiver of communication, and finally the day/month of communication. Similar references should be given for correspondence in the form of letters, e-mails etc.

Example 1

Healy, C. (2010) Interview with Stephen Nolan, 6 April.

Example 2

Collins, P. (2009) E-mail to Mary Kelly, 5 September.

k. Web Resources

For websites, web pages or e-books cite as much of the following as possible: author/ editor's name, (Year in brackets), Title in Italics. Place of Publication: Publisher (if ascertainable). Available from: URL (Accessed: date)

References to material from the internet in the main body of the research project should be made in the same way as for other material, e.g. (Holland, 2004)

Example 1

Holland, M. (2004) *Guide to Citing Internet Sources*. Poole: Bournemouth University.
 Available at:
http://www.bournemouth.ac.uk.library/using/guide_to_citing_internet_sources.html
 (Accessed: 4 November 2004).

References to e-journals are similar to those for articles but you must also supply the name of the online collection, URL of collection and the date accessed. The citation order is as follows: Author (Year) 'Title' Journal Title, volume (issue), page numbers Name of Collection [Online], Available At: URL (Accessed: date)

Example 2

Bright, M. (1985) 'The poetry of art', *Journal of the History of Ideas*, 46 (2), pp 250-277, JSTOR [online]. Available at: <http://www.jstor.org/> (Accessed: 16 June 2008).

For podcasts reference is made to where it was published or displayed for download, and the citation order is as follows: Author/Presenter (Year site was published/last updated) 'Title of Podcast', Title of Internet site [Podcast].

Day/month of posted message. Available at: URL (Accessed: date)

Example 3

Ndiritu, G. (2010) 'Questions from the past', Tate Events [Podcast]. 2 February
Available at:
http://www.tate.org.uk/onlineevents/podcast/mp3/2010_02_12_Grace_Ndiritu.mp3
(Accessed: 11 April 2010).

When citing sources such as online discussion forums you should bear in mind that items may only be kept on discussion group servers for a short time and so may not be suitable for referencing. When citing mailbase/listserv email lists the format is as follows: Author (Year of message) 'Subject of message', Discussion List, date posted: day/month [Online]. Available at: list e-mail address

Example 4

McKenzie, J. (2007) 'Re: call for artists', The UK drawing research network mailing list, 25 May [Online]. Available email: drawing-research@jiscmail.ac.uk.

10. Quotations

Quotations can be an invaluable tool to demonstrate your research knowledge, however, you should avoid the overuse of quotations. In general quotes should relate to points that you want to make and you should explain and expand on the quotes you use.

For quotes of less than three lines, use double quotation marks and keep the quote within the body of the main text.

For short quotations within a quotation, use double, then single quotation marks, i.e. "Jan Assman says that 'ritual is more than an ornamentation of time', but it is also just that" (Luhman, 2000, p.227).

Longer quotations of over three lines do not use quotation marks; instead indent the entire quote from the margins in block form and typed single space. When using a quote within a longer quotation simply use single quotation marks.

When material is omitted, the ellipsis is indicated by the use of three dots.

11. Titles

Titles of books, films, periodicals and artworks should be placed in italics and should not be put in inverted commas.

12. Research project - Title

The Title should convey the content of the research project in concise, descriptive terms.

13. Grammar, Spelling, Punctuation and Acronyms

All text must be carefully checked for grammar and spelling. When using a spell-check facility make sure it is using British/Hibernian spelling. For example:

colour not color;
behaviour not behavior;
programme not program;
[she] practises not practices;
centre not center;

organisation not organization;
analyse not analyze etc.

Take particular care with words in capital letters as many spell checks will skip these. Dashes should be clearly indicated by way of a clear dash, with a space before and after: (–).
However, a hyphen is neither preceded nor followed by a space: e.g. word-processor.

Apostrophes should be used sparingly. Thus, decades should be referred to as follows: 1990s (not 1990's).
Note that the term 'it's' means 'it is'. The apostrophe denotes the missing 'l'. To indicate possession, the pronoun 'it' uses no apostrophe: 'every dog has its day.'

Possessives associated with acronyms (for example NCAD) should be given an apostrophe: 'NCAD's findings suggest that...'

All acronyms for national agencies, examinations etc. should be spelled out the first time they are introduced in text or reference. Thereafter the acronym can be used if appropriate. For example: 'Students in the National College of Art and Design (NCAD) have said...'

Departures from these Guidelines must be discussed and agreed with your supervisor.

I) Assessment Process and Criteria

Your research project will be marked and graded by your supervisor and will also be read by a second internal reader, to ensure an objective and consistent grading. A sample of research projects is considered by an external examiner as part of their annual visit to NCAD.

1. Assessment report

Your research project will be assessed under the following headings:

YEAR 3 / FINAL YEAR CRITICAL CULTURES RESEARCH PROJECT ASSESSMENT: 2020-21		
Student name		
School / department		
Project title		
First reader name		
Second reader name		
	FIRST READER'S COMMENTS	SECOND READER'S COMMENTS
LEARNING OUTCOME 1 PLAN: Undertake self-directed research using appropriate time management skills, including tutorial attendance, participation and timely draft submission		
LEARNING OUTCOME 2 RESEARCH: Evidence a critical understanding of the key theories, practices and methods that inform the research project and employ an appropriate range of research strategies and sources.		
LEARNING OUTCOME 3 ANALYSE: Synthesise and reflect		

critically on the results of your research and practice.		
LEARNING OUTCOME 4 COMMUNICATE: Demonstrate your ability to manage, structure and resolve an extended essay and a statement of practice presented in an appropriate and coherent form.		
AGREED INTERNAL MARK: PENALTY (late submission): FINAL MARK:		Please note that all grades are provisional until ratified by an NCAD Exam Board.

3. Grade descriptors

The descriptions of the various grades employed by NCAD in assessment are set out in the table below. It is used by staff when assessing all work at NCAD (and not just Critical Cultures assignments).

Please note that only exceptional work marked by particular excellence will be awarded the highest grade, very few submissions achieve this grade.

A+ / A / A-	Work submitted for assessment that achieves a grade in the A band will be excellent . It will demonstrate <i>most or all</i> of the following qualities:	
	<i>Year 1, 2 UG</i>	<i>Studio-Plus, Final Year and taught PG will demonstrate additional qualities:</i>
Knowledge & Understanding	deep knowledge and critical understanding of contexts relating to the work including, where appropriate, professional ones;	high levels of critical thinking and deep research;
Application & Realisation	discerning and thorough selection, testing and/or employment of appropriate sources, materials, techniques and/or concepts;	sophisticated synthesis;
Organisation & Engagement	demonstrable evidence of highly effective organisation (including planning, meeting deadlines, preparedness);	evidence of high levels of enterprise, initiative and independence;
Communication & Presentation	inventive and well-structured expression and presentation of ideas and/or the results of the work undertaken;	
Creativity & Resourcefulness	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 <i>most or all</i> of the following qualities:	
	<i>Year 1, 2 UG</i>	<i>Studio-Plus, Final Year and taught PG will demonstrate additional qualities:</i>
Knowledge & Understanding	well-informed understanding of appropriate contexts relating to the work including, where appropriate, professional ones;	very good levels of critical thinking and relevant research;
Application & Realisation	thorough selection, testing and/or employment of suitable sources, materials, techniques and/or concepts in relation to the task;	
Organisation & Engagement	effective organisation in relation to planning, meeting deadlines, preparedness;	evidence of enterprise and initiative;
Communication & Presentation	coherent, well-structured expression and presentation of ideas and/or the results of the tasks undertaken;	
Creativity & Resourcefulness	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:	
	<i>Year 1, 2 UG</i>	<i>Studio-Plus, Final Year and taught PG will demonstrate additional qualities:</i>
Knowledge & Understanding	reasonable understanding of appropriate contexts relating to the work including, where appropriate, professional ones;	critical thinking and research which, at this band, is sufficient and/or inconsistent;
Application & Realisation	appropriate selection, testing and/or employment of sources, materials, techniques and/or concepts in relation to the task;	
Organisation & Engagement	effective organisation in relation to planning, meeting deadlines, preparedness, etc;	enterprise and initiative but in this band they may not be consistent or strongly evidenced;
Communication & Presentation	cogent expression and presentation of ideas and/or the results of the tasks undertaken;	
Creativity & Resourcefulness	a response to the task which shows a good degree of ingenuity and/or inventiveness;	
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:	
	<i>Year 1, 2 UG</i>	<i>Studio-Plus, Final Year and taught PG will demonstrate additional qualities:</i>
Knowledge & Understanding	moderate understanding of appropriate contexts relating to the work including, where appropriate, professional ones;	minor evidence of critical thinking and research;
Application & Realisation	adequate understanding of and/or deployment of appropriate sources, materials, techniques and/or concepts in relation to the task;	
Organisation & Engagement	adequate planning, preparedness and other organisational activities required to complete the work;	low levels of initiative and enterprise;
Communication & Presentation	limited or inconsistent presentation and/or expression of ideas and/or the results of the tasks undertaken;	
Creativity & Resourcefulness	sufficient evidence of imagination and ingenuity.	
E	Work submitted for assessment that achieves a grade in the D 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.	
	<i>Year 1, 2 UG</i>	<i>Year 3, 4, 5 (UG and taught PG) will demonstrate additional qualities:</i>
Knowledge & Understanding	insufficient understanding of appropriate contexts relating to the work including, where appropriate, professional ones;	overdependence on the work of others and insufficient evidence of critical thinking;
Application & Realisation	poor engagement and application of sources, materials, techniques and/or concepts in relation to the task. It may be that the student has 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	insufficiently coherent presentation and/or 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 a F will be deemed a fail . It will not have achieved satisfactory levels of achievement in all or most of the qualities outlined above.
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All the grades listed above can be affected downwards by inadequacies of bibliography, references, poor language expression, lack of adherence to academic conventions, excessive length or brevity, superfluous illustrations, absence of proper introduction and/or conclusion, as well as poor tutorial attendance.

Work cannot be marked in cases of plagiarism.

3 . Late submission

Work submitted late incurs the following penalties:

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

- 1 week late (from Day 1 after submission deadline, up to and including Day 7)	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-.

I) College Plagiarism Policy

1. Definition:

Plagiarism is defined as presenting someone else’s work, writing or ideas as one’s own.

Plagiarism can take many forms:

- presenting work authored by another person, including other students, friends, family etc.
- presenting work purchased through internet services
- presenting work extracted from books, magazines or the internet, without appropriate citation.

2. Types of Plagiarism:

The most serious forms of plagiarism are as follows:

- Word for Word Plagiarism:
- Direct lifting of phrases or passages from the Internet or published texts without quotation or citation.
- Plagiarism of Authorship:
- Putting one’s own name to someone else’s work.
- The Falsification of Research Findings:
- Fabricating statistics or interviews which are not the results of research carried out by the student.
- Receiving undue help from someone other than one’s tutor:
- Getting undue help from another person, including friend or family member.
- Use of Online Essay Banks (internet sites to purchase essays or research project material).

3. NCAD Plagiarism Policy:

Plagiarism is a serious academic issue and all alleged instances of plagiarism will be fully investigated.

If plagiarism can be substantiated, the matter will be referred to the Plagiarism Committee. If the case is proven, the Plagiarism Committee will decide on what penalty should apply.

In all cases, where plagiarism has been proved or admitted, the case will be detailed on the student's file retained in the Registrar's Office.

K) Useful Resources

Some useful general texts on academic research and writing are listed below. The majority of these texts are available in the NCAD Library.

- Bailey, S. (2003) *Academic Writing: A Practical Guide for Students*. London: Routledge Falmer.
- Bauer, M.W. and Gaskell, G. (eds.) (2000) *Qualitative Researching with Text, Image and Sound: A Practical Handbook*. London: Sage.
- Blaxter, L., Hughes, C. and Tight, M. (2006) *How to Research*. Milton Keynes: Open University Press.
- Booth, W., Colomb, G. and Williams, J. (1995) *The Craft of Research*. Chicago: University of Chicago Press.
- Chambers, E. and Northedge, A. (1998) *The Arts Good Study Guide*, Milton Keynes: Open University Press.
- Clough, P. and Nutbrown, C. (2007) *A Student's Guide to Methodology: Justifying Enquiry*. London: Sage.
- Creswell, J.W. (2009) *Research Design: Qualitative, Quantitative and Mixed Method Approaches*. London: Sage.
- Dillard, Annie (1989) *The Writing Life*. New York: HarperPerennial.
- Francis, Pat (2009) *Inspiring Writing in Art & Design: Taking a Line for a Write*. Bristol: intellect.
- Pears, R. and Shields, G. (2008) *Cite them right: the essential referencing guide*. Durham: Pear Tree Books.
- Perks, R. and Thompson, A. (eds.) (2006) *The Oral History Reader*. London: Routledge.
- Prose, Francine (2006) *Reading Like a Writer*. New York: HarperCollins.
- Rose, Gillian (2000) *Visual Methodologies: An Introduction to Interpreting Visual Objects*. London: Sage.
- Rumsey, Sally (2004) *How to find Information: A guide for Researchers*. Milton Keynes: Open University Press.
- Sword, Helen (2012) *Stylish Academic Writing*. Harvard University Press.
- Truss, Lynne (2003) *Eats, Shoots & Leaves: The Zero Tolerance Approach to Punctuation*. London: Profile Books.
- Walliman, N. (2004) *Your Undergraduate Dissertation: The Essential Guide for Success*. London: Sage.
- Walliman, N. (2005) *Your Research Project: A Step-by-Step Guide for the First-time Researcher*. London: Sage.

L) List of Research Projects from 2018-19 that have been retained by the library

- WILLIAM FOLEY Artists' Gender and Representations of Pregnancy
- MAGGIE MC GRATH Vasa Diatreta: The Debate over the Construction of Late Roman Cage Cups (A.D 250 - 450)
- LAUREN WRIGHT Am I a Hypocrite? The Impact of Ceramic Waste on Contemporary Art Practices
- PATRICIA DONNELLY The Song Narrative: Its Contemporary Gendered Implications
- JANE KELLY An Object of Desire: Spatial Implications in Monto, Dublin
- ERIN REDMOND Pneumatic Architecture: The Evolution of Inflatable Structures and their Prospects for the Future
- MEGAN MC DONAGH SHELLEY Are Gender Labels a hindrance or an Advantage in Today's Society?
- CAOIMHE NI BHROIN Tradition & Innovation in Window Display
- HANNAH MURPHY The Narrative Game: Exploring Video Games as Art Through the Medium of Cinema
- EMMA BATTLEBURY Invisible Operations: An examination of operational images in Reference to the work of Harun Farocki
- IRENE O NEILL United by Gender, divided by class: Berthe Morisot and Victorine Meurent: Two artists who modelled for Edouard Manet
- HELEN O SULLIVAN Minimalism: Body, Archive & Music
- SOPHIA O SULLIVAN Divided Networks Connectivity, Interactivity and Computability

ROISIN LYNAM Will it be the Blue pill or the Red? Hacking the Intelligent Design of our Universe in Support of Simulation Hypothesis

LEE HAMILL Genesis of the Daleks, The Seventies and the Ghosts of Empire: A Dissection of the Modern Brexit Crisis

EMILY HAYDEN The Myth of Utopia. How Hitler's architectural Vision of Germania was fundamental to dissemination Nazism

ISABELLE RYAN The Spaces in Between: Meditations on Ma in Contemporary Art of the Western World

AISLING NI AODHA Three Movements of the Refrain

MATEJA SMIC Balkanisation othering, imitation, imaginaries

ELAINE O DEA The Soft-Core Selfie: An Exploration of Representation and Gaze in the Post-Internet Age

ANTHONY O CONNOR Institutional Possibilities: an analysis of critically engaged art institutions, towards an Irish model

ELAINE HARRINGTON Verbal Revolution and the Language of the Oppressed - Language and Class from Beat to Flow

HEATHER GILROY CONCELA, Reveal, Revel: The Development of Maternity Wear Since the 1930's

CAOIMHE MURPHY Leather Attitudes

CIARA PALMER Gender Politics and Dress Scrutiny

ANNA SEVCIUC Retail, Technology and Engagement

RACHAEL KAYE MELLOR Smartphone : an analysis of their effects and the work of designers attempting to reduce our usage

CONOR KEOGH Design as a Tool for Influencing the Masses: with a Specific Focus on 1930's Radio Design

ERIN LYNCH ADHD: Hidden Figures in Design Why Designers Should Consider ADHD in their Designs for Second Level Schools

HANNAH GROGAN An Investigation into the Design, Expansion and Future Development of Inhalation Technology

MAIRE KANE An Analysis of Medical Products for Disabled Consumers and the Potential Influence of Current Design Trends

LUISA CLAUSEN The future of textile design: Recycled plastic clothing as a solution to minimise the environmental impact of the textile industry

ANYA PAINE Design for Extending Material Lifespan: Circular and emotional design methods for sustainable fashion textiles

AOIFE MC KENNA Is fashion glamorizing working class dress?

ELLEN MARTIN Perceiving the Female Body as Vessel within History, Cinema and Visual Art

RUDY DE SOUZA PINTO Atmosphere and its Representation in Architectural Photography

IRENE MANSOLDO Self Performativity: A Real Virtuality

CIARA O LEARY Should we consider tattoos a form of jewellery?

JOSEPHINE COSTELLO Design & Alienation from Reality in an Environmental Crisis

KATE DENNEHY Examining the 2018 film Love, Simon. To further analyse the heterosexual target audience for mainstream gay film

ORLA COMERFORD Gender in the Classroom

SILVIA KOISTINEN An Experience - a unique human encounter & The Experience of Art

GRAINNE DELANEY Is the Irish Education System exclusive to 'normal' settled members of Irish society? Creating an Education System that is inclusive and representative of the Traveller Community

HOLLY LYONS The Existence of a floating World in Every City: A Result of Human Behaviour

M) Queries

Queries about the research project process should be addressed in the first instance to your research project supervisor. Further queries can be addressed to the Head of the School of Visual Culture, David Crowley crowleyd@staff.ncad.ie

May 2020