



National College of Art and Design
A Recognised College of University College Dublin

School of Visual Culture

Critical Cultures Handbook for Third / Final Year students 2018-19

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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 statement of practice that critically contextualises your studio work.

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 year 3 (90% of overall module mark)	semester 2 year 3 (10% of overall module mark)*
part 1: 6000 word research project – deadline 4PM Monday 28th January	part 2: statement of practice – deadline tbc

Education students take two 5 credit modules in semester 1 of year 3 and semester 1 of year 4.

semester 1 year 3 5 credits	semester 1 year 4 5 credits
4000 word research project – deadline 4PM 10th January	education elective assessment task

The research project and statement of practice are supported by lectures, group and individual tutorials under the guidance of a supervisor.

* The breakdown in percentages is subject to ratification by School Boards in autumn 2018.

B) 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), 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 should ideally be relevant to your studio work. This means that theory and practice feed into each other and you will not feel that you are spending too much time on one at the expense of the other.

C) 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 College 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 website (http://www.ncad.ie/library/search_databases.shtml). The library also subscribes to important online collections of academic journals, *J-Stor* and *Informaworld*. 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.

D) The Role of the Supervisor

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.

E) Research project Supervisors

Kate Buckley	buckleyk@staff.ncad.ie
Paul Caffrey	caffrey@staff.ncad.ie
David Crowley	crowleyd@staff.ncad.ie
Lisa Godson	godsonl@staff.ncad.ie
Francis Halsall	halsallf@staff.ncad.ie
Denis Kehoe	kehoed@staff.ncad.ie
Silvia Loeffler	loefflers@staff.ncad.ie
Declan Long	longd@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

F) 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. A 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 Monday 5 November 4PM in 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 **Writing and Research Skills 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.

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 I 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

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 4PM Monday 28 January (4PM 10th Jan for Education students). At the same time, s/he should submit a PDF electronically. A link will be sent out to all students in January 2019. The PDF should have a file name containing this information

FIRSTNAME_SURNAME_PROGRAMME_DATE.pdf

E.g.

Ciara_Tierney_Painting_18Jan2019.pdf

After examination, 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

a. 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)

b. 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](#).

c. Acknowledgements

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

d. 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.

e. 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.

f. Introduction

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

g. Chapters

Subtitles are recommended for use within chapters to subdivide material.

h. Conclusion

A summary of main points and assessment of results.

i. Appendices

Glossary, detailed data, technical information, questionnaires or the full text of an interview may be included here. Appendices should be named alphabetically and should be numbered in sequence with the rest of the pages of the text.

j. 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 Angelus: 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 e-mail 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 e-mail: 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. Your research project will be marked under the following headings:

NCAD

YEAR 3 RESEARCH PROJECT ASSESSMENT: 2018-19

STUDENT:

TUTOR:

SCHOOL:

DEPARTMENT:

PROJECT TITLE:

FIRST READER:

SECOND READER:

Please note: marks are provisional until ratified by an exam board.

	FIRST READER'S COMMENTS	SECOND READER'S COMMENTS
<p>LEARNING OUTCOME 1</p> <p>PLAN: Undertake self-directed research using appropriate time management skills, including tutorial attendance, participation and timely draft submission</p>		
<p>LEARNING OUTCOME 2</p> <p>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.</p>		
<p>LEARNING OUTCOME 3</p> <p>ANALYSE: Synthesise and reflect critically on the results of your research and practice.</p>		
<p>LEARNING OUTCOME 4</p> <p>COMMUNICATE: Demonstrate your ability to manage, structure and resolve an extended essay and a statement of practice presented in an appropriate and coherent form.</p>		

READERS' MEETING COMMENTS:	<p>1ST READER:</p> <p>2ND READER:</p> <p>AGREED INTERNAL:</p> <p>PENALTY:</p> <p>FINAL MARK:</p>
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The descriptions of the various grades are set out in the table below. Please note that only exceptional work marked by particular excellence will be awarded the highest grade, very few submissions achieve this grade.

New NCAD Grade Criteria Template			
Grade	Percentage Range	Grade Point	Description
A+	76.67 - 100	4.2	Excellent – Equivalent to a First The student has theorised, generalised and hypothesised in the context of their discipline and its relationship with other disciplines in ways appropriate to the problem, situation or theme of enquiry. Connections have been made both within and beyond the brief. Learning can be applied to unfamiliar situations or problems and may extend current theory. It is questioning, speculative and reflective.
A	73.33 – 76.66	4.0	
A-	70.00 – 73.32	3.8	
B+	66.97 – 69.99	3.6	Very Good – Equivalent to a 2:1 The student has analysed, evaluated and /or applied a range of concepts and theories to familiar, and a few unfamiliar situations, problems or themes of enquiry. Resolutions and conclusions are mainly complex, and result from understanding in depth. Learning demonstrates a fully integrated and /or contextualised knowledge structure.
B	63.33 – 66.66	3.4	
B-	60.00 – 63.32	3.2	
C+	56.67 – 59.99	3.0	Good – Equivalent to a 2:2 The student has demonstrated an ability to visualise, describe and /or combine established concepts and theories. Learning makes several varying relationships and connections. A few resolutions and conclusions may be complex and original, and result from understanding in depth. However, learning does not demonstrate a fully integrated and /or contextualised knowledge structure.
C	53.33 – 56.66	2.8	
C-	50.00 – 53.32	2.6	
D+	46.67 – 49.99	2.4	Acceptable – Equivalent to a Pass The student has demonstrated that the intended learning outcomes have been acquired at a threshold level. However, only a few simple relationships and connections have been made. A deeper theoretical understanding or contextual awareness is lacking.
D	43.33 – 46.66	2.2	
D-	40.00 – 43.32	2.0	
E	30.00 – 39.99	1.6	Fail - marginal The student has acquired some disconnected fragments of learning, which make little structural sense. In this state, they do not overall, address the problem, situation or theme of enquiry and therefore do not demonstrate that the intended learning outcomes have been acquired.
F	20.00 – 29.99	1.0	Fail - unacceptable The student has only partially addressed the problem, situation or theme of enquiry and therefore has not acquired the intended learning outcome.
G	0.02 – 19.99	0.4	Fail - wholly unacceptable The student has not addressed the problem, situation or theme of enquiry and therefore has not acquired the intended learning outcome.
NG	0.00 - 0.01	0	No grade No work was submitted by the student or student was absent from the assessment, or work submitted did not merit a grade

NOTE:

These criteria have been devised to be appropriate for the specific Learning and Teaching strategies required for Art and Design Education within NCAD.

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.

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)

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-

J) 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.

Online Essay Banks:

The use of 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. This Committee will comprise the Head of School of Visual Culture, the Head of School of the relevant studio area, and the Registrar.

The Plagiarism Committee will convene a meeting with the student concerned, who may be accompanied should s/he wish.

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

Listed below are some useful general texts on academic research and writing. 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, Quantative 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.

Sample List of Past Year 3 submissions that achieved First Class Honours

School of Design

Devane, Sadie (2016) 'Independent Magazine: Embracing the Physical in the Digital Age' Visual Communication

Godfrey, John (2016) 'Designing for Death: a Critical Analysis of the Ethical Issues Behind Designing with the Intention to Take a Life' Product Design

Kenny, Hazel (2016) 'Made with Body in Mind' Jewellery and Metalwork

Olohan, Ina (2016), 'Place Value' On the heritage town of Kells, Textile Surface Design

School of Fine Art

Dunne, James (2016) 'The Proveristi: Anti-Capitalist Intentions' Print
Nagle, Chloe (2016) 'The Indeterminate Object: Things and People in Flux,' Print (Joint)
Wawra, Suzanne (2016) 'Narrative Structures in Neo Rauch's Paintings' Painting
Dubsky, Julia (2016) 'Evaluation and Judgement in Art Practice and Criticism,' Painting (Joint)

L) 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 research project co-ordinator in the School of Visual Culture, Dr Sarah Pierce pierces@staf.ncad.ie Finally, students can contact the Head of the School of Visual Culture, Prof. David Crowley crowleyd@staff.ncad.ie