



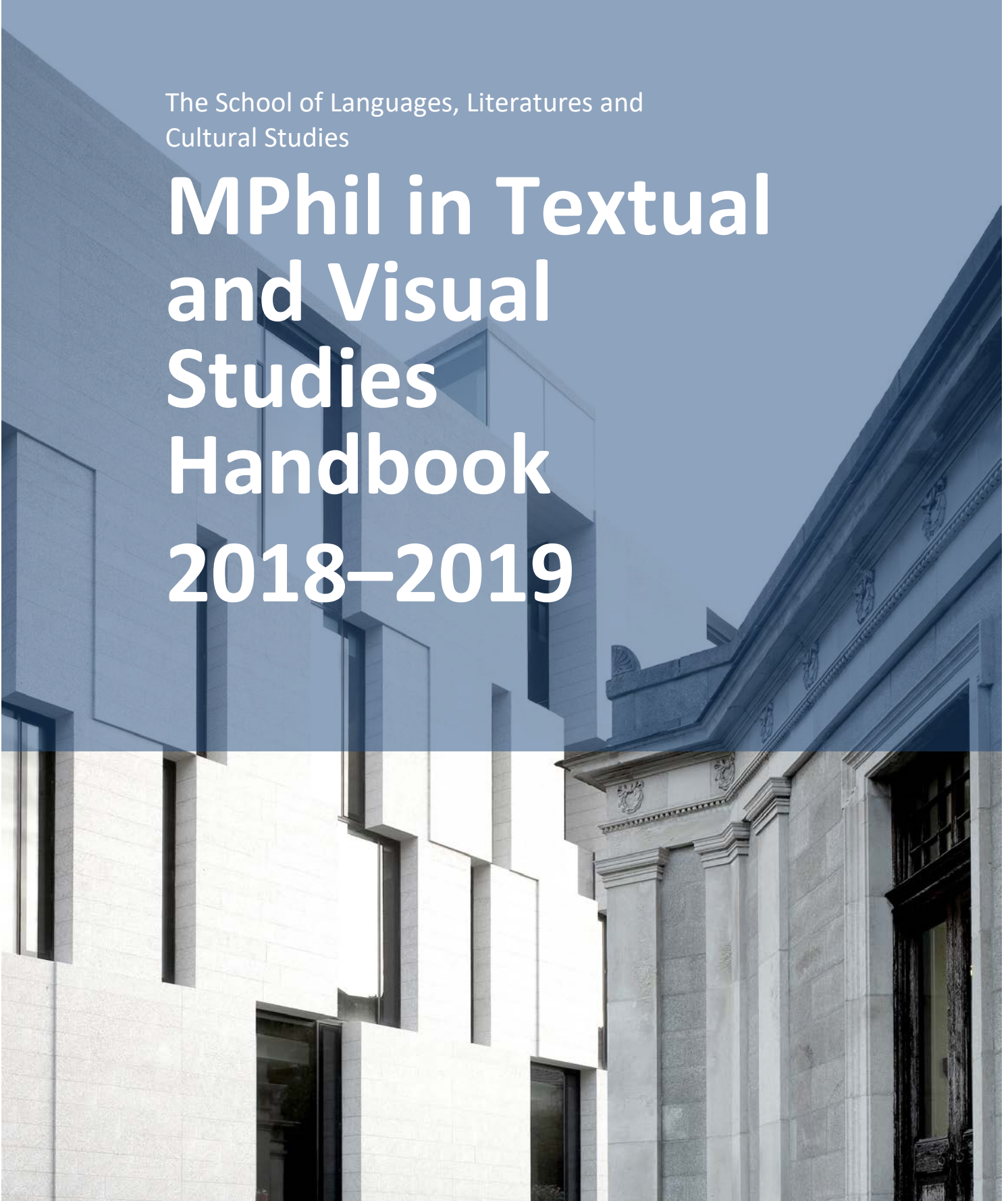
Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath

The University of Dublin

The School of Languages, Literatures and
Cultural Studies

MPhil in Textual and Visual Studies Handbook 2018–2019



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General Information

Textual and Visual Studies

Designed for well-qualified arts graduates (or those who have attained an equivalent level) this interdisciplinary postgraduate programme explores the complex relationship between textual and visual forms of apprehension and expression in the modern world, and their impact on European culture post-1900. The focus of the two core modules will be on the graphic arts (poster, typography), photography, cinema, and contemporary digital-based media. Various theoretical approaches will be explored in relation to the word/image problematic as manifested in a number of European cultural traditions.

Optional modules will focus on specific media (photography, cinema) or themes (the city, avant-gardes, national identity). Students also complete a dissertation (30 credits) during the summer months, which gives an opportunity to explore an area of particular interest in greater depth and breadth.

The broad aim of the course will be to bring students to a high level of theoretical and practical awareness of the text-image relation in cultural expression, to equip them to analyse and evaluate the various forms text/image interaction takes, and to provide them with a training that will enrich their practice in other areas of study or professional engagement.

Teaching Staff

Dr Justin Doherty is the current course director of the MPhil in Textual and Visual Studies. Justin's research interests in the textual and visual field are focused on Russian modernism, and in particular Russian avant-garde movements of the early twentieth century, together with Russian and East European cinema.

Contributing Staff:

- Professor David Scott (Department of French)
- Dr Robin Fuller, Adjunct Assistant Professor
- Dr Radek Przedpeński, Assistant Professor
- Dr Mads Haahr (Department of School of Computer Science and Statistics)

The MPhil in Textual and Visual Studies committee meets once per term; students are encouraged to nominate a student representative to attend these meetings. An email is circulated with papers in advance of the meeting.

Your first and most frequent point of contact is likely to be with your Course Director. Questions or concerns are usually best raised with the director or your essay or dissertation supervisor in the first instance. See below for contact details.

The School's Director of Postgraduate Teaching and Learning (DTLPG) has overall responsibility for the admissions, progress and examination of postgraduate students and the structure and review of postgraduate programmes. S/he also offers general advice and support for postgraduate students in the School. The DTLPG chairs the School's Postgraduate Studies Committee, which is the main forum for the discussion of issues relating to postgraduate programmes and the development of policy. The Director of Research co-ordinates research activity in the School.

Structure of MPhil

MPHIL IN TEXTUAL AND VISUAL STUDIES			
		TERM	CREDITS
Core Modules	FR7090 - Introduction to Theory of Text and Image in Photography Cinema and Modern Digital Media	MT	10
	FR7097 - Introduction to Theory of Text and Image in Graphics	HT	10
Non-Core Modules	Option 1 – to be selected from available options	MT	10
	Option 2– to be selected from available options		
	Option 3 – to be selected from available options		
	Option 4 – to be selected from available options		
Other Compulsory Elements	Dissertation (15,000 to 20,000 words)		30
	TOTAL CREDITS		90

Course Level Learning Outcomes:

On successful completion of the course, students should be able to:

- show a level of knowledge and comprehension of mixed-media cultural practices that is founded upon, exceeds and enhances that associated with the Bachelor's level;
- display a critical awareness of current problems, fresh insights and new analytical tools informing the field of mixed-media investigation covered by Textual and Visual Studies;
- apply their knowledge and comprehension, their critical awareness and problem solving abilities, within the context of research, in areas of cultural practice related to those covered by Textual and Visual Studies;
- integrate knowledge, handle complexity, and formulate judgments with incomplete or limited information, either individually or in groups, which includes reflecting on social and ethical responsibilities linked to the application of their knowledge and judgments;
- communicate their conclusions, and the knowledge, rationale and processes underpinning these, to specialist and non-specialist audiences;
- show that they possess the learning skills to allow them to continue their studies in a manner that may be largely self-directed or autonomous.

Assessment:

All modules are weighted according to their credit value.

- i. Student performance in each module is assessed by coursework. All students are additionally assessed by dissertation. The pass mark in all modules is 40%. To qualify for the award of MPhil, a student must achieve a credit-weighted average mark of at least 40% across the taught modules and achieve a mark of at least 40% in the dissertation. In the case of the taught modules, a student must either pass taught modules amounting to 60 credits, or pass taught modules amounting to 50 credits, including any non-compensatable modules, and achieve a minimum mark of 30% in the failed module.

A Distinction may be awarded if a candidate has achieved an overall average mark of 70% or over for the course, has passed all elements, and has been awarded a mark of 70% or over for the dissertation. A distinction cannot be awarded if a candidate has failed any credit during the course.

Students who have passed the core and options modules outright, or by compensation as outlined above, but who do not choose to complete, or who fail, the Dissertation, may be awarded the Postgraduate Diploma in Comparative Literature. The Postgraduate Diploma with Distinction may be awarded to candidates who, in addition, achieve an overall average mark of 70% or above across the core and options modules.

Available Options:

All options carry ten credits and last one semester unless stated otherwise.

CP7014	Postmodernist Literature in East and Central Europe	HT
EU7003	Cultures of Memory and Identity in East and Central Europe	MT
EU7005	Cinema in Communist and Post-Communist Eastern Europe	HT
FR7093	The Russian Avant Garde	HT
FR7098	The Semiotics of the Alphabet	MT
IT7017	Trauma in Translation: Representations, Rewritings, Adaptations	HT
CS7027	Contextual Media (MT and HT)	MT

Semester 1 = Michaelmas Term (MT)

Semester 2 = Hilary Term (HT)

Regulations and Guidelines

Plagiarism

When writing or presenting your work, it is important to always avoid using other people's ideas or words as if they were your own. At its worst, this is plagiarism, a form of intellectual dishonesty and fraud and as such is considered a very serious offence by TCD. You have always to credit and acknowledge all your sources of information (printed, virtual or listened to). It is clearly plagiarism if you simply transcribe (or cut and paste) somebody else's text (essay, translation, etc.) without specifying (usually in an appropriate footnote) your source very clearly. The offence may not always be intentional, but even when it is not done deliberately, it can still count as an offence and you may be technically guilty of plagiarism leading - at worst - to your expulsion from College. The reasons for this and Trinity's policy on plagiarism are explained in an online repository, hosted by the Library: (<http://tcd-ie.libguides.com/plagiarism>)

Postgraduate students are required to complete the online tutorial Ready, Steady, Write (<http://tcd-ie.libguides.com/plagiarism/ready-steady-write>), which contains some interesting analyses of borderline cases. In addition, all cover sheets, which you must complete when submitting assessed work, now contain the following declaration:

I have read and I understand the plagiarism provisions in the General Regulations of the University Calendar for the current year, found at: <http://www.tcd.ie/calendar>

I have also completed the Online Tutorial on avoiding plagiarism at <http://tcd-ie.libguides.com/plagiarism/ready-steady-write>

Essay Submission

Essays - Students are required to submit essays on the date indicated.

One hard copy of essays with the appropriate cover sheet should be submitted in person to the School office (room 5042, Arts Building). Students are also required to submit an electronic version of their essays to sllcs@tcd.ie

Dissertation - Two copies of the dissertation should be presented. Students are also required to submit an electronic version of their dissertations to sllcs@tcd.ie. The electronic and hard copies must be identical. If they differ, the hard copy is considered the officially submitted version.

The 'common' language of all courses is English.

Work should be submitted in word-processed format in hard copy. Work should follow the general conventions of the style-sheet below.

Students must avoid overlap between pieces of work submitted in respect of different parts of the course.

Essay/Dissertation Writing Guidelines

Presentation: All submitted work should be word-processed.

Font size:	12 point
Spacing of text:	1.5
Spacing of quotations:	single (and inset) if longer than 60 words
Margins:	generous
Pagination:	consecutive, in header
Notes:	footnotes, notes following a chapter, or together at the end of the dissertation
Reference numbers:	super text, after punctuation marks

Language: The discursive component of assignments must be written in English. Illustrative materials and examples may be in any appropriate language.

Length: The discursive component of essays, including quotations from secondary sources, must not exceed 5,000 words. Word limits for smaller pieces of assessment may be set by individual lecturers. Dissertations must be between 15,000 and 20,000 words long, including footnotes and bibliography.

Printing requirements: Assignments should be word-processed and printed on one side of the paper only, using 1.5 spacing, with a margin of at least one inch (2.5 cm) at the top, bottom, left, and right of the page. The paper size should be A4; the font size 12 point; examiners will pay particular attention to the presentation of assignments, and candidates whose work is deficient in this regard will be penalised.

Quotations: The spacing of quotations which exceed 60 words should be single; they should be inset.

Notes: Notes may be supplied in footnotes, following a Chapter, or together at the end of the dissertation. Footnotes must be included in the word-count for the work. Reference numbers should be supplied in super text, after punctuation marks. Notes are intended for documentation and for citation of sources; they should not normally include extra expository material, which should be included in the text, or, in exceptional circumstances, added as an appendix. Details of commonly accepted conventions may be found in the MHRA Style Book: notes for authors, editors, and writers of theses (P-L290-300, TCD library).

Title page: Each assignment must begin with a title page that contains the following information (in this order): the full name of its author; the student number of the author; the title of the assignment or the task that it fulfils; the degree for which it is submitted (i.e. MPhil in Textual and Visual Studies); the module to which it is attached (where applicable); the term (Michaelmas Term) and year in which it is submitted.

Pagination: All pages must be clearly and sequentially numbered.

References: Every assignment must include an alphabetical list of references, presented according to the conventions set out above.

Binding of essays/assignments: Assignments need not be bound in any formal sense, but all pages must be firmly fixed together, e.g. by a strong staple.

Binding of dissertations: Every dissertation must be securely bound. It is not necessary for the dissertation to be bound in cloth, it may be spiral bound. The front cover or spine must bear the candidate's name in full, the degree for which the dissertation is submitted (MPhil in ...), and the year. The front cover must also bear the candidate's full name and the title of the dissertation (or an abbreviated title approved by the supervisor). Bindings can be either hard bound, soft bound or spiral bound. Students are required to submit two hard copies and one soft copy of their dissertation.

Declaration: Immediately following the title page, every dissertation must contain the following declaration, signed and dated:

Declaration

I declare that this dissertation has not been submitted as an exercise for a degree at this or any other university and that it is entirely my own work. I agree that the Library may lend or copy this dissertation on request.

Signed: Date:

Abstract: Immediately following the declaration, every dissertation must contain an abstract, which summarizes the methods used and the conclusions reached. The abstract must be headed with the title of the dissertation and the author's full name (in that order), and must not exceed one page of single-spaced typescript.

Acknowledgements: The inclusion of an acknowledgement page is optional. However, it is conventional to acknowledge any person or persons who might have provided assistance or guidance in the course of your research.

Table of contents: Immediately following the abstract, every dissertation must contain a table of contents listing the main divisions (parts, chapters, sections, sub-sections, etc., as appropriate) and the pages on which they begin.

Doubtful cases: Candidates who are uncertain how to apply the above conventions to any of their assignments should consult with the member(s) of staff responsible for the part(s) of the course in question.

Core Courses

Core modules (FR7090 and FR7097)

ECTS allocation: 2 x 10 credits (22 contact hours per module; student work load 240 hours per module)

Module Coordinator: to be confirmed

Teaching Staff: Justin Doherty, Robin Fuller (Semester 1); David Scott, Mads Haahr, Radosław Przedpełski (Semester 2)

This core component overall explores the complex relationship between textual and visual forms of apprehension and expression in the modern world and their impact on European culture post-1900. Topics looked at include graphic arts (poster, postage stamp, typography), cinema and contemporary digital-based media. Various theoretical approaches will be explored in relation to the word/image problematic as manifested in a number of European cultural traditions. Accompanying optional modules, (two per semester) will focus on specific media (cinema, digital media) or themes (avant-gardes, postmodernism, and semiotics).

Aims:

The aim of both core modules will be to bring students to a high level of theoretical and practical awareness of the text-image relation in cultural expression, to equip them to analyse and evaluate the various forms text/image interaction takes, and to provide them with a training that will enrich their practice in other areas of study or professional engagement.

Working Methods:

The two modules will consist of weekly two-hour seminars, each to include a lecture component of not more than one hour. Each week students will be required to have completed a reading assignment (set text and any further critical/theoretical background reading set in advance). All students will also be required to present at least one seminar paper per module.

Learning Outcomes:

- Students will have acquired a broad awareness of the range and complexity of text-image interaction in modern cultural expression in Europe - in cinema, photography and digital media as well as in the graphic arts.
- They will have been brought to a high level of theoretical and practical awareness of the text-image relation in cultural expression.
- They will have been equipped to analyse and evaluate the various forms text/image interaction takes, and provided with a training that will enrich their practice in other areas of study or professional engagement.

Syllabus

Michaelmas Term: Core Module 1

Week 1 General Introduction to core 1 (RF/JD)

Week 1 Word & Image in cinema 1: Eisenstein (Justin Doherty)

Week 2 Word/Image in cinema 2: Vertov (Justin Doherty)
Week 3 Word/Image in cinema 3: Tarkovsky (Justin Doherty)
Week 4 Word/Image in cinema 4: Cinema in the digital age (JD)
Week 6 Typography & Functionalism 1 (Robin Fuller)
Week 7 **STUDY WEEK**
Week 8 Typography & Functionalism 2 (Robin Fuller)
Week 9 Typography & Functionalism 3 (Robin Fuller)
Week 10 Functionalism and Alphabet Design (Robin Fuller)
Week 11 Student presentations/essay preparation (RF/JD)
Week 12 Student presentations/essay preparation (RF/JD)

Hilary Term: Core module 2

Week 1 Word/Image relations 1 Word/image theory/practice (David Scott)
Week 2 Word/Image relations 2 Rhetoric of Text/Image (DS)
Week 2 Word/Image relations 3 Word/Image and Speed (DS)
Week 4 Word/Image relations 4 Posters & postage stamps (DS)
Week 5 Word/Image in digital media 1 (Mads Haahr)
Week 6 Word/Image in digital media 2 (Mads Haahr)
Week 7 **STUDY WEEK**
Week 8 The Photographic Image as Material Affect (Radosław Przedpełski)
Week 9 The Cine-Image as Process and Change (RP)
Week 10 Image/text in the Anthropocene: Event, Technology and the Post Human (RP)
Week 11 Student presentations/essay preparation (DS/MH/RP)
Week 12 Student presentations/essay preparation (DS/MH/RP)

Assessment

Students will write an essay of 3,500-5,000 words and/or make a presentation on an approved topic relating to course content and covering at least two of the course texts or course authors (or one course text and one other). Essays should be submitted within four weeks of the end of the semester in which the course is taught.

Options

Representations of the Other Europe: Cinema in Communist and Post-Communist Central and Eastern Europe (EU7005)

The aim of the course is to explore the experience of Communism and its aftermath in a number of East and Central European countries, as expressed through the medium of film.

Cultures of Memory and Identity in Central Europe (EU7002)

The dual aim of this course is to bring together selected chapters of Central European area studies with central notions of cultural theory such as space, memory, nation and identity, transformation/transition, etc. This should lead to a better knowledge of the CEE countries on the one hand, and, on the other, provide an introduction to some crucial approaches in cultural studies to inform future projects of the student.

The Russian Avant Garde (FR7093)

The aim of this course is to acquaint students with the history of the Russian avant-garde of the early 20th century, to examine the textual and visual practices of leading participants in the movement, and to study the theoretical basis for major strands of this movement.

The Semiotics of the Alphabet (FR7098)

The aim of this module is to provide students with a detailed and broad understanding of the semiotics of the alphabet: from the linguistic/grammatological account of alphabetical writing and its relationship to speech, to the socio-semiotic analysis of styles of letters in the construction of cultural identities. The course will focus on the alphabet in orthography, typography and handwriting, primarily during the period from the nineteenth century to the present. Subjects covered include typeface design, letterforms and national identity, concrete poetry and graffiti writing.

As the course develops, the students will gain knowledge of the history of the alphabet and semiotic theory, so that each week during second-hour (seminar) discussions, students will be encouraged to apply knowledge gained to new subject matter. Each week students will be provided with a short reading assignment pertinent to the subsequent lecture.

Contextual Media (CS7027)

This course focuses on the concept of interactivity itself - how it is recognised and understood in both theory and in practice - and how this impacts on developing narrative structures for digital media. Students will be introduced to a variety of theories of interactivity, the challenges and potential in creating narratives with interactivity and the broad array of styles and contexts of interactive narrative.

Topics include:

- Introduction to interactive narratives
- Defining interactivity - in technology, users and communication
- The history of narrative
- Forms of Narrative - linear, non-linear, map
- Creating narrative - tools, stories, characters, flow
- The role of control and feedback
- Properties of digital interactive narratives

Trauma in Translation: Representations, Rewritings, Adaptations (IT7017)

The module aims to acquaint students with key theoretical concepts relating to the representation, translation and adaptation of traumatic past. It aims to explore artistic responses to historical traumas, alongside questions of memory, memorialisation, trauma, and witnessing. It helps students develop skills of close-reading, critical analysis, interpretation and argumentation. It encourages them to analyse, interpret, and critically evaluate translations and adaptations of literary texts of various genres, including theatre and film adaptations. In their essays, students explore their own research interests in the field: these could include the genres of slave narratives, migrant fiction, war poetry, or refugee writing.

Dissertation

Although the final degree result is not classified (unless a distinction is awarded), assignments are graded according to the scale in general use in the university. Please note that the pass mark for the MPhil in Medieval Language, Literature and Culture is 50 - for all other MPhil courses in the School the pass mark is 40.

I	70+	excellent
II.1	60-69	good
II.2	50-59	reasonably good
III	40-49	adequate
F	<40	unsatisfactory

In general, the four classes are to be interpreted as follows:

- I Demonstrates a full understanding of key issues, an ability to construct a detailed argument on the basis of that understanding, and a capacity for developing innovative lines of thought
- II.1 Demonstrates a full understanding of key issues and an ability not only to construct a detailed argument on the basis of that understanding, but to generate additional insights
- II.2 Demonstrates a full understanding of key issues and an ability to construct a detailed argument on the basis of that understanding
- III Demonstrates an adequate understanding of key issues and an ability to construct a basic argument.

Students whose dissertation receives a fail mark can be entitled to a viva voce examination on the dissertation in keeping with applicable College regulations; the course co-ordinator should be consulted in the first instance. Students whose dissertation fails to satisfy the examiners may, on the recommendation of the court of examiners and on payment of the prescribed fee, be allowed to register for a further year and revise and resubmit their dissertation

Research Training Seminars

All students are required to attend research-training seminars organised by the School and scheduled Mondays in both terms. Information and full programme for the seminars in MT will be circulated to students in orientation week.

Contact Details

Course administrator: Caroline Murphy – sllcs@tcd.ie

Course coordinator: Dr Justin Doherty – jdoherty@tcd.ie

MPhil in Textual and Visual Studies Timetable 2018/2019 Michaelmas Term

Compulsory ■ Optional ■

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday			Cultures of Memory and Identity (EU7003 Room 206, 7 - 9 South Leinster Street)						Research Training Seminar (FR7099) Room 201, 7 - 9 South Leinster Street		
Tuesday						Theory of Text and Image in Graphics (FR7090) Room 206, 7 - 9 South Leinster St	Wks 1-5				
Wednesday				Theory of Text and Image in Graphics (FR7090) Room 206, 7 - 9 South Leinster St	Wks 6-12						
Thursday								The Semiotics of the Alphabet (FR7098) Room 5086, Arts Building			
Friday		Contextual Media (CS7027) Comp Science 3.3 Westland Square									

MPhil in Textual and Visual Studies Timetable 2018/2019 Hilary Term

	09.00	10.00	11.00	12.00	13.00	14.00	15.00	16.00	17.00	18.00	19.00
Monday									Research Training Seminar (FR7099) Room 201, 7 - 9 South Leinster Street		
Tuesday			Theory of Text and Image in Cinema and Modern Digital Media (FR7097) Room 206, 7-9 South Leinster Street								
Wednesday		Contextual Media (CS7027) Comp Science 3.3 Westland Square								Cinema in Communist and Post-Communist film screenings (EU7005) Room 4097, Arts Bldg	
Thursday			Cinema in Communist and Post-Communist (EU7005) Room 202, 7 - 9 South Leinster Street								
Friday		Contextual Media (CS7027) Comp Science 3.3 Westland Square		The Russian Avant Garde (FR7093) Room 201, 7 - 9 South Leinster Street		Postmodernist Literature in East and Central Europe (CP7014) Room 202, 7 - 9 South Leinster Street					