

DUBLIN INSTITUTE OF TECHNOLOGY



DT559
BA(Hons) in Photography
STAGE ONE

STUDENT HANDBOOK
2015-16

(amended 18/10/15)

Table of Contents

WELCOME	3
THE SCHOOL OF MEDIA	4
PROGRAMME PHILOSOPHY	7
MANAGEMENT OF PROGRAMME	8
STAGE 1 – STRUCTURE	9
SEMESTER ONE MODULES	10
INTRODUCTION TO PHOTOGRAPHIC PRACTICES (20 CREDITS)	10
VISUAL STUDIES 1 (15 CREDITS)	11
RESEARCH AND STUDY SKILLS (5 CREDITS).....	11
SEMESTER TWO MODULES.....	12
INTRODUCTION TO PHOTOGRAPHIC PRACTICES.....	12
VISUAL STUDIES 2	12
DIGITAL TECHNOLOGY AND PRODUCTION.....	13
ASSESSMENT.....	19
DEADLINES	20
SUBMISSION OF COURSE WORK	21

Welcome

Welcome to the School of Media and to the BA in Photography. We hope that the course will provide you with a challenging but rewarding education and that it will become a solid foundation for your future photographic career. You will probably find that many aspects of college are new and take a bit of time to get used to. This handbook will, in part, help you to settle into the programme.

The information contained in this handbook will give you an overview of the year ahead, its structure, aims and content. This is an important document and you should retain it for future reference. It contains essential information about modules and assessments. It should be kept with other handbooks you receive about your course and its procedures.

Hopefully, you can use your time in DIT not only to broaden your mind but also to participate in the cultural, sporting and social opportunities that are available. The School of Media is located in Dublin's vibrant 'village' area. Galleries, museums, pubs, clubs, music venues and cinemas surround the college. And of course, the college's societies and sports clubs will offer new experiences, skills and friendships. Once again, from all the staff in the School of Media, you are very welcome and we wish you all the best in your college career.

Hugh McAtamney

Head of School of Media

The School of Media

The School of Media is one of Ireland's oldest centres for media education. We originally offered vocational film, photography, journalism and broadcast courses in the 1960s. DIT's School of Media is an internationally recognized centre. Our specialized, professional-level undergraduate and MA programmes are among the most popular in the country. They have also made a substantial contribution to the media sector in Ireland. The School has developed special programmes with RTÉ and the National Film and Television School (UK). Global media are constantly changing. Our programmes accommodate these changes by concentrating on media content that can be adapted to traditional, new and emerging media.

The School has extensive media production facilities. These include the photography and digital imaging facilities in Grangegorman, the Drama Production Unit in Rathmines, and the main Studio Complex at Aungier Street (4th Floor). This incorporates a fully digital television studio, audio recording and postproduction suites, radio studio, and extensive picture post-production facilities. The Department of Journalism and Communications includes two extensively equipped newsrooms that cater for both print and broadcast journalism.

Also located on the Aungier Street campus are a number of research centres linked to the School. The *Digital Media Centre* (DMC) is a research centre dedicated to applied research and creative applications of new and emerging technologies. The *Centre for Transcultural Research and Media Practice* specialises in documentary style research on everyday experiences among migrant populations.

The School of Media has two main departments. The **Department of Communications and Journalism** offers the: BA Journalism with a Language, and the BA Journalism undergraduate programmes as well as Masters in Media Studies, Public Relations and Journalism.

The study of photography within the DIT can be traced back to the first professional certificate courses which were undertaken in DIT Kevin Street in the mid 1960s. These courses were part-time and aimed at students already working within the profession. In 1990, a full time three-year diploma course was commenced. The need for a degree level qualification was soon recognised given the changing trends within the media and cultural environments. Furthermore, there was a demand from students for access to postgraduate studies which an honours degree programme would facilitate. The relocation to the purpose built Temple Bar studios from Kevin Street in 1997 greatly aided the progression towards this aim. In 1999 the first **BA in Photography** in Ireland was validated by the DIT, and the first graduates qualified in 2001. Graduates of the degree programme have gone on to careers in commercial and fine art photography, curatorial practice and education. Others have pursued postgraduate studies in photographic practice, fine art and digital media. The photographic programme, students and staff moved to the new DIT campus in Grangegorman in September 2014.

Programme Aims & Overall Learning Outcomes

The aim of the programme is to provide learners with an integrated education and experience which will allow them to practice professionally at a committed level of excellence in the area of photography. The programme provides a critical, theoretical and practical foundation for those invested in the study of all aspects of photography. Learners are introduced to a fundamental and developmental study of photography which allows them to acquire the intellectual and technical ability required of a professional artist or media practitioner. This is achieved by motivating, enthusing and developing the creativity of individual learners and providing them with the appropriate skills and knowledge which will give them the ability to develop their practice and research interests in an ever-changing environment. The programme aims to provide an appropriate educational response to emerging developments in media and photographic practices in contemporary society.

The specific aims of the programme are:

- To provide an integrated undergraduate programme of practice and theory; supported by photographic technologies (analogue and digital) appropriate to Honours Degree level work;
- To provide a high quality education in related historical, theoretical and critical studies;
- To provide a high standard of professional training and education to enable students to achieve their creative potential and acquire a range of transferable skills, which are relevant to employment in photography and related fields or for postgraduate study;
- To promote understanding of how newer technologies are shaping and redefining photographic practice and discourse and to equip students with strategies to adapt to a rapidly changing workplace;
- To encourage and foster professional standards in preparation for the demands of the labour market.

Further to the aims outlined in the individual course modules, students should be able to demonstrate:

- a very high level of technical competence in photographic and digital imaging technologies;
- a critical understanding of the diversity of photographic practice, the significance of representation, and the central role of visual culture in contemporary everyday life;
- a critical and imaginative response to creative and conceptual challenges or projects;
- effective transferable skills and problem-solving abilities to respond to a rapidly changing work environment
- an understanding of the demands of working at a professional level and the ability to respond flexibly and imaginatively to change.
-

Programme Philosophy

Global events over the last number of years have underlined and emphasized the power of images and their consequent impacts on wider political cultural and social contexts. These images are invariably photographic and mediated via the ever-expanding channels of media discourse and dissemination across the world in real time. Most current debate concerns itself with the consumption and distribution of these images. Accordingly, the demands on and responsibilities facing image-makers need to be re-considered. The camera is now a ubiquitous commodity available on everyday household items like phones for instance. The role and function of the photographic document is again at the centre of debates much bigger than itself. This is what makes photography so vital and significant to the culture and society as a whole. It is against this broad scope that the programme situates itself.

The underlying philosophy of the programme is one of encouraging and supporting a creative and reflective approach towards a professional and photographic visual media practice. The programme teaches skills and adopts a hands-on practical approach in which the students learn by doing and reflecting on their actions and practices. This occurs with a critical understanding of the context of media and visual arts production and a process of intellectual enquiry into the nature of society and culture.

A key emphasis of the programme is the integration of theory and practice throughout each of its four years. Modules in production are underpinned by theoretical study in the technologies, reception, texts, contexts and institutional settings in which photography operates. The production and practice modules incorporate critical and reflective reviews in which you are expected to detail a critical response to the work produced and reflect on the process in which it was produced. The relationship between creative and critical practices is highlighted throughout the programme and you are encouraged to think holistically and reflectively on what they you doing and its relationship to wider constituencies. The focus of the programme is on enabling you to be professional photographers and image makers.

However, you must be mindful of the evolving working environment which is undergoing rapid technological, social and cultural change. The programme prepares you for this by instilling values and principles that are creative, professional, ethical and critical and matching these to a rigorous command of the technologies and the means of production.

Management Of Programme

The BA in Photography is managed by a Programme Committee under the overall guidance of the Head of Department and Head of the School of Media. The Programme Committee comprises the Programme Chair, academic staff members teaching on the programme, student representatives from each year as well as Heads of School and Department and is responsible for developing and assisting in the operation of the course. A Year Tutor is also appointed for each year of the course and acts as a facilitator and first point of contact for students

The key staff associated with the Programme are:

Administrative and Technical Staff			
Head of School of Media	Hugh McAtamney	01 402 3282	hugh.mcatamney@dit.ie
Assistant Head of School	Dr Charles Cullen	01 402 3038	charlie.cullen@dit.ie
Secretary, School of Media, Aungier Street	Sharon Cleary	01 402 3098	media@dit.ie
Media Technician (Information technology)	Alan Pike	01 402 3069	alan.pike@dit.ie
Technician (Photographic)		01 402 4191	
Academic Staff			
Lecturer	Val Connor	01 402 4186	lcd@iol.ie
Programme chair and lecturer	Ann Curran	01 402 4179	ann.curran@dit.ie
Lecturer	Anthony Haughey		anthony.haughey@dit.ie
Lecturer	Tim Kovar	01 402 4185	tim.kovar@dit.ie
Lecturer	Martin McCabe	01 402 4184	martin.mccabe@dit.ie
Lecturer	Tony Murray	01 402 3013	tony.murray@dit.ie
Lecturer	Anne-Marie Walker	01 402 3559	annemarie.walker@dit.ie
Stage I tutor and lecturer	Geoff White	01 402 4190	geoff.white@dit.ie

Stage 1 – Structure

This stage introduces the student to the basic tools of analogue film-based photographic technology and reproduction around the theme of representation. This theme is shared between Photographic Practice with Visual Studies where photography is foregrounded as a technological means of communication and as a signifying practice. Photography's powerful role in the representation of the 'real' is examined and reflected on through practical photographic work and exercises. This is further contextualised in relation to how visual media function within society. Practical projects enable the student to explore the codes and rhetoric of the photographic image and develop an awareness of the role of context in the production of meaning.

The second semester refocuses the issue of representation in an historical context to explore photography and photographic culture as 'modern' forms with a focus on the origins and invention of photography in the 19th century and relating that to wider contexts. In addition, students' photographic skills are expanded with an introduction to studio practices, studio lighting and colour film.

Both semesters are complemented with specific programmes in Research and Study Skills in Semester 1 and Digital Technology & Production in Semester 2, concentrating on the key transferable skills around digital imaging and IT, reading and writing techniques and the critical thinking skills required for the academic context of the programme.

SEMESTER	MODULE	ECTS CREDITS
1	Research and Study Skills (Core)	5
1+2	Introduction to Photographic Practices (Core)	20
1	Visual Studies 1 (Core)	15
2	Visual Studies 2 (Core)	15
2	Digital Technology and Production (Core)	5

Semester One Modules

Introduction to Photographic Practices (20 credits)

Module Description:

This module will introduce the student to the fundamental operations, techniques and procedures of the digital and film camera. This includes an introduction to the characteristics of light, basic optics and camera design. Students will also be introduced to design principles and strategies around composition, visual emphasis and juxtaposition. The module will introduce the student to the fundamental operation, techniques and procedures of digital and film usage, monochrome film processing and printing and presenting. This is achieved through a range of practical briefs that challenge students to use the camera and the photograph as form of communication, to reflect on the nature of photographic technology and the camera as a tool of information gathering and visual communication.

The module is presented in two parts. The module initially prioritises the acquisition of basic photographic and darkroom skills and knowledge through lectures, workshops and closely defined tasks. The emphasis is then transferred to the full utilisation of these skills to the production of work within a number of photographic genres. This is intended to allow the student to experience a broad range of photographic practices and to encourage the production of work that starts to reflect the student's own areas of interest.

This module aims to:

- Provide the student with the photographic skills and techniques in the use of the film camera;
- Provide the student with basic requisite digital image making skills;
- Provide the student with the requisite film and print making skills;
- Provide the student with an understanding of the characteristics of light, film, camera and lens;
- Provide the student with an understanding of the inherent relationship of the technology to the photographic language;
- Research, develop and manage photographic projects;
- Encourage the student in the development of critical and independent work practices.

Module assessment:

The module will be assessed across both semesters. This will be in two parts reflecting the need to acquire basic photographic skills initially, followed by the application and development of those skills in project work.

Students are required to submit the following for assessed:

Assessment Methods	Semester 1 – 40%	Semester 2 – 60%
Project work - Digital	75%	30%
Project work – Studio and Darkroom	0%	50%
Quizzes	15%	10%
Blogs and questionnaires	10%	10%

Visual Studies 1 (15 credits)

Module Description:

This module introduces the student to methodologies used in the study of photography as a signifying practice. The focus is on how the photographic image functions within discourses about knowledge and the production of meaning. The integrated theory-practice and semiotic approach provides a tool-kit for the 'reading' and 'writing' of images. Students are given a foundation in different interpretative methods that are explored through practical photographic tasks.

A variety of visual texts are used to examine specific codes at work across genres, contexts and institutional settings. Examples are taken from the mass media, visual culture and the visual arts fields. Project briefs require learners to combine and synthesise practical darkroom and lab skills, research and observation skills, and experimentation with photographic techniques using a framework of practice based research.

Students are encouraged to be curious about all media and artforms relevant to their field of study, to actively take part, view, and attend a range of cultural events as well as reading widely.

Module aim

The aim of this module is to develop research skills, enhance visual literacy, and expand production skills that enable students to analyse visual images. Students also use these in a practical and critical manner in the performance of their photographic practice. It seeks to make the coupling of theory and practice applicable in a meaningful and productive way.

Research and Study Skills (5 credits)

Module Description:

Students are introduced to a range of research and critical thinking skills in support of their studies. A key component will be a series of workshops in the library on catalogue research and related information retrieval skills. Academic practices of referencing for written papers will also be addressed. Conventions of reading and writing for the academic context will underpin the module in conjunction with developing critical thinking skills regarding argumentation. Students will be made

aware of a range of learning styles and techniques that may assist them to reflect further on how it is they learn.

Module aim:

This module aims to provide foundation skills and techniques for students in research, reading and writing methodologies in support of both their theoretical and practice-based coursework.

Semester Two Modules

Introduction to Photographic Practices

This module continues from Semester One with a change of emphasis from the acquisition of basic workflow and production skills to the production of larger bodies of photographic work. Students will utilise differing photographic genres, as well as working with the studio environment and film based technologies.

Visual Studies 2

Module Description:

This module builds addresses the relationship between photography and modernity. It is specifically focused on the emergence of nineteenth century photographic technologies in the context of social, cultural and economic change. Photography's role in figuring difference – across class, gender and race – is addressed as historically specific. Especially, photography's part in accelerating ideological change, becoming a focus for new aesthetic and cultural activities, its application in commercial and technological industries and the rhetoric of progress, as a new tool for reportage, and the photograph as an instrument in popularising ideas and a scientific document wedded to state policy and control.

Students are required to access and research databases, libraries, archives and various sources of text, data and images. To demonstrate and communicate their practice based research, students present analysis and findings, including visual images and photographs, with close consideration of media, design, context and audience.

Students are encouraged to be curious about all media and art forms relevant to their field of study, to actively take part, view, and attend a range of cultural events as well as reading widely.

Module aim:

The aim of this module is to develop research skills in the production of thematic analyses about the complexity of photography as something to be understood simultaneously *in* history and *as* history. Students also use these skills in a practical and critical manner in the performance of their photographic practice. The module seeks to make the coupling of theory and practice applicable in a meaningful and productive way.

Digital Technology and Production

Module Description:

This module will introduce the student to information technologies, specific applications and their use as part of the array of production techniques related to the transferable skills necessary to pursue a third-level degree and a concentration in photography.

Module aim:

The aim of this module is to develop the students' computer skills, communication and presentation techniques, and project management skills using a variety of computer applications.

Assessable components

Image editing 30%

01 - crop and rotate

02 - red eye removal

03 - repair old photograph

04 - colour correction

05 - background clean-up

06 - retouch cracks (as many as you think necessary)

07 - colour and contrast

08 - create meme

09 - scan document+correct contrast

10 - scan + clean up 3 negs + 3 prints

Image compositing

11 - veggiehead montage 10%

12 - car and bay montage 15%

Document editing 10%

13 - Literature Review: add at least four images with proper sizing, layout, and referencing

Presentation 15%

14 - Create a presentation for a group on a photographic topic of your choice using 8 to 15 slides.

Create a video tutorial 20%

15 - Create a video demonstrating one photographic skill you have learned during this year, using screen capture, camera phone, or a combination.

Class Schedule

Jan 22 Intro + Meme

Jan 29 Tasks 01 - 05

Feb 05 Scanning Prints + Negs; Pixels + Files

Feb 12 Formatting images in MS Word

Feb 19	Creating Effective Presentations
Feb 26	Scanning 2
Mar 05	Screen Recording + Video
Mar 12	<i>Feedback and Practice Work</i>
Mar 19	VeggieHead montage
Mar 26	Presentations 2
Apr 02	<i>Easter Break</i>
Apr 09	<i>Easter Break</i>
Apr 16	Car and bay montage
Apr 23	Video completion
Apr 30	Production work
May 07	Production work

Assessment Criteria

These tasks are selected to address specific skills necessary for successful progress through the BA Photography program. The tasks are designed so that you engage and learn about a range of digital applications and to demonstrate competence with those tools. You will apply these skills and improve your capabilities as you make progress through the program.

Points are awarded based on successful completion of each task, together with proper file type, naming, and submission. Files of the wrong type or improperly named will not be accepted.

Additional points are awarded to tasks 11 - 15 based on applying your creativity and diligence to the exercise. Quality will be assessed based on effective communication of the concept and creativity in the presentation. For the Image Editing tasks, you are free to use an image of your own that demonstrates the same manipulations. Show me the image you want to use, and you will need to submit the 'before' and 'after' versions.

Further details for each task will be discussed in class.

Submission Requirements

All files must be named with the format 'lastname-tasknumber.filetype'. The file for my meme will be 'kovar-08.jpg'. This keeps the files in alphabetical order, so you get credit for your work, and in task order so I know what you have finished. Put just your first name on there and you'll get a zero. This also tests whether you can fulfill the requirements for a client. Unless otherwise stated, submissions are to the class folder on the server.

Task	Due Date
------	----------

08 - Meme:	Jan 22 5pm
------------	------------

Create a meme using text layered on a .psd in Photoshop. Save it as a .jpg file. Use GrumpyCat or your own image. Submit to DIT Photography Ireland facebook page. The meme with the most 'likes' wins a box of Cadbury's Roses.

01 - 05 Tasks	Feb 12 5pm
---------------	------------

Files submitted in the folder on the server. Proper naming, .jpgs, 1000px on the long side.

13 - Literature Review	Feb 19 5pm
------------------------	------------

Files submitted in the folder on the server. Word file, proper naming, no more than 2mb in size.

06 - 10 Tasks	Mar 19 5pm
---------------	------------

Files submitted in the folder on the server. Proper naming, .jpgs, 1000px on the long side. Save your own copy of the scans at whatever size you need.

11 - VeggieHead	Mar 26 5pm
-----------------	------------

Follow instructions, but improve the finished look as you desire. Submit on the server as a .psd with layers. Proper naming, 1000px on the long side.

14 - Presentation	Apr 16 5pm
-------------------	------------

Create a presentation on a photographic topic. Your audience is a group of 2nd level and 3rd level students. The presentation may be on your own photography, the DIT program, or a topic from Visual Studies. Minimum 8 slides, maximum 15 slides. Files submitted in the folder on the server.

12 - Car+bay montage	Apr 23 5pm
----------------------	------------

Create a montage with the two images supplied that is photorealistic. Submit a full size .psd file with layers, and a .jpg at 1000px on the long side. Submit the .psd file in the folder on the server, post the .jpg to the DIT photography facebook page.

15 - Video Tutorial	Apr 30 5pm
---------------------	------------

Create a two to three minute video demonstrating a photographic skill or tip. Video must be Youtube compatible. Files submitted in the folder on the server. I will upload files to Youtube.

Stage I Timetable

Semester One (To be confirmed)	AM	PM
Monday		
Tuesday	Visual Studies 1 Martin McCabe & Val Connor	Visual Studies 1 Martin McCabe
Wednesday	PhotoPractice Geoff White	PhotoPractice Tony Murray
Thursday	Research & Study Skills Ann Curran	PhotoPractice Tony Murray
Friday	PhotoPractice Geoff White	PhotoPractice Geoff White
Semester Two (To be confirmed)		
Monday		
Tuesday	Visual Studies 2 Martin McCabe & Val Connor	Visual Studies 2 Martin McCabe
Wednesday	PhotoPractice Geoff White	PhotoPractice Anne-Marie Walker
Thursday		Digital Technology & Production Tim Kovar
Friday	PhotoPractice Geoff White	PhotoPractice Tony Murray

Please note: This timetable is subject to change.

DIT Academic Calendar – Session 2015/16

Semester 1

August 2015	17/08/15	Reassessment (2014/15)	Semester of 15 weeks that normally includes 12 weeks teaching
	24/08/15	Reassessment (2014/15)	
September 2015	01/09/15	Academic Year commences 2015/16	
	07/09/15		
	14/09/15	1	
	21/09/15	2	
	28/09/15	3	
October 2015	05/10/15	4	
	12/10/15	5	
	19/10/15	6	
	26/10/15	7*	
November 2015	02/11/15	8	
	09/11/15	9	
	16/11/15	10	
	23/11/15	11	
	30/11/15	12	
December 2015	07/12/15	13	Weeks 14 and 15 provide flexibility to allow exams or marking during this time
	14/12/15	14	
	21/12/15	Christmas	
	28/12/15	Christmas	
January 2016	04/01/16	15	

Review Week (unless otherwise arranged)*
Review week to be used either for revision, reading, field visits, lectures, interim tests, formative assessment feedback etc. To be applied in week 7, except where otherwise arranged

	11/01/16		Semester of 15 weeks that normally includes 12 weeks teaching
	18/01/16		
	25/01/16	1	
February 2016	01/02/16	2	
	08/02/16	3	
	15/02/16	4	
	22/02/16	5	
	29/02/16	6	
March 2016	07/03/16	7	
	14/03/16	8	
	21/03/16	Easter break	
	28/03/16	Easter break	
April 2016	04/04/16	9	
	11/04/16	10	
	18/04/16	11	
	25/04/16	12	<p>Review Week (unless otherwise arranged)* Review week to be used either for revision, reading, field visits, lectures, interim tests, formative assessment feedback etc. To be applied in week 13, except where otherwise arranged.</p> <p>Weeks 14 and 15 provide flexibility to allow exams or marking during this time</p>
May 2016	02/05/16	13*	
	09/05/16	14	
	16/05/16	15	
	23/05/16		
	30/05/16		
June 2016	06/06/16	Student feedback and Appeals	
	13/06/16	Student feedback and Appeals	

Assessment

Assessment Deadlines

Individual lecturers/module co-ordinators will distribute assessment requirements and deadlines at the commencement of each module. Please contact the relevant lecturer if you have any questions.

However, these submission dates are subject of minor revisions. Adherence to deadlines for submission of work is imperative. Provisional assessment grades for each piece of course work are given shortly after the submission dates.

Adherence to deadlines for submission of work is imperative.

The following procedures will apply:

1. You are required to submit all assignments as instructed by your lecturer. It is your responsibility to follow these instructions regarding the precise submission requirements and dates;
2. Coursework must be submitted in the appropriate format by the published deadline;
3. Late submissions or failure to submit coursework will result in the loss of all marks in that component;
4. If you are unable to submit coursework on or before the required submission date — due to exceptional circumstances or medical reasons — you must complete a Personal Circumstances Form prior to the submission date. This is available online at: (<http://www.dit.ie/services/academicregistrar/student-assessment-regulations/general/>) and from School or Exams Office. A completed form MUST be submitted to the Programme Office with supporting documentation and/or medical certificates. Please note, this application is considered at the Examination Board and is only accepted at the discretion of the Board: however, exam/essay/coursework requirements must be fulfilled regardless.

You are advised to read the General Assessment Regulations Booklet so that you are fully informed of the general principles guiding academic assessment methods and procedures.

Repeat Module Fees

There will be a fee of €60 per ECTS credit for those required to retake a module. Full details of fees is available from the DIT website.

Deadlines

The deadlines outlined below are indicative and subject to change. You may also be required to submit work for review or for formative/continuous assessment during the semester. You will be informed, in writing, by your tutor of submission dates and module requirements. If in doubt, please consult with the module tutor.

Submissions

	Submit Brief	Submission date
Semester 1		
Introduction to PhotoPractice Part (A) value 40%	Visual Lexicon	22 October
	Architecture	23 November
	ADP Student Portraits	18 December
	Random Brief	25 January (week of)
	Quiz Test 1	17 December
	Tumblr Blog	Weekly update
Visual Studies 1	Written Tasks	Weekly
	Portfolio 1	26 October (week of)
	Portfolio 2	10 November (week of)
	Portfolio 3	4 January (week of)
Research & Study Skills	Written work	TBA
(amended 18/10/15)	Brief 1	November 5
	Quiz	November 12
	Literature Review Proposal	November 26
	Final Literature Review:	January 11
Semester 2		
Introduction to PhotoPractice Part (B) value 60%	Studio/Darkroom Briefs	TBA
	Digital Briefs	TBA
	Quiz Test 2	TBA
	Tumblr Blog	TBA
Visual Studies 2	TBA	TBA
Digital Production Techniques	Tasks and production works	See module details (page 13)

Submission of course work

Course work is usually submitted through the administrator's office, or as per the module requirements, and you may be required to sign for it when submitting. It is your responsibility to ensure that work is submitted on time and that it is correctly and appropriately labelled and packed. Lecturers may set alternative modes of submission as appropriate.

When submitting digital material, DVDs, CDs, etc. It is your responsibility to ensure that all media are readable and compatible with Apple OSX. You should always ensure that you have retained a backup copy of all digital and printed material submitted.

STATEMENT ON PLAGIARISM

Plagiarism is a major offence in academic work. It is the taking and using of another's ideas, images and words as your own, without clearly acknowledging the source. This includes ghostwriting in English or another language.

While at college, you are continually engaged with other people's ideas: you read them in text whether in books, journalism, on the Internet and elsewhere, you hear them in lectures, discuss them in class and incorporate them into your writing. Using audio or visual material acquired from the WWW without appropriate credit is also a form of plagiarism and may result in a loss of marks or rejection of that submission. As a result, it is very important that you give credit where it is due – this is done by correct referencing. You should consult your lecturer if in doubt.

Plagiarism can also arise by copying another student's work with or without his/her consent. It is likewise an offence to give another student your work to copy. Plagiarism also occurs when two or more students work together to present an assignment. Individual work is required unless a group project is clearly specified.

It is your responsibility to satisfy the examiner(s) that the work you are submitting was completed by you without unauthorised, unaccredited help or assistance.

ATTENDANCE

Attendance at classes and workshops is essential. All module lecturers keep note of attendance and insist on full participation in their respective classes. **Modules have a minimum attendance requirement of 75%.** From a Health & Safety perspective, we cannot permit students to use equipment for production contexts when they have not attended the required production classes.

If you are unable to attend lectures we would appreciate notification of your absence. Medical certificates are ONLY required if you are submitting a Personal Circumstances Form.

Tutorials

Tutorials are an important aspect of your educational development. It is therefore important that you attend and prepare for all your tutorials. You should prepare your work by having it organised and presented in the appropriate format and by having a clear intention as to what you expect for the tutorial.

COMMUNICATIONS

Communication between students and staff

In order to improve staff/student communications a number of class meetings will be facilitated and arranged. If the class wish to formally raise a programme, module or organisational issue this must be formally put in writing by your class representatives. Normally, such issues will be dealt with by the Module Leader, Year Tutor, however, if the issues cannot be resolved within this forum a formal meeting can be arranged with the Head of Department.

Use of Social Networks

The publication of comments or observations regarding named members of DIT staff or fellow students on Social Network Sites is discouraged and may constitute bullying. You must be mindful that any contributions you make on these sites are in the public domain. You must take full responsibility for any damage or hurt that they may cause.

E-Mail

Please note that the general mode of written communication is via your DIT email account only. Consequently, you should insure that you are set up on the DIT e-mail system correctly. Please remember to check the account on a regular basis and respond to emails in a timely fashion. Bear in mind that exchanges with staff are formal: You should address the lecturer/technician/administrator with courtesy. It is not appropriate to be overly familiar or to use text- speak.

FREQUENTLY ASKED QUESTIONS

Who sets and marks the exams/assignments?

The examination or project work or essay for each module is normally set and marked by the lecturer who teaches that subject. If there are two or more lecturers involved, the paper is jointly set and corrected by both lecturers. In the final year, external examiners approve the questions set and review the marks awarded.

Are there repeat exams?

Yes. You must sit all exams and complete all coursework, but if you are referred (don't pass), you can repeat most subjects. A year's work can only be repeated by repeating the year. For other modules, you have four attempts altogether to pass. Firstly, there is a repeat (supplemental) examination/submission in early September when failed subjects can be taken again.

What happens if I pass some modules, but am referred in others?

You must repeat those modules in which you have been referred.

Can I appeal against being referred?

Yes. There is an appeal procedure. See the General Assessment Regulations booklet for details of how it works.

What is an exam board?

This is a formal meeting of all examiners on a course, held after the exam papers/essays/projects have been marked and the marks recorded (see General Assessment Regulations for a full definition of the formal structure of the Examination Board).

What is an external examiner?

Every programme has to have an external examiner who is appointed for set period – usually four years. The external examiner is normally a senior academic from another institution whose role is to monitor the examinations for fairness and academic standard. The external examiner reads and approves the examination papers, may read some or all of the examination scripts, attends examination board meetings and generally monitors standards and reports formally on his/her findings. There may be different Externs for different elements of the programme.

How do I get my exam results?

Exam results are published online by the Institute. You will be informed by the Examinations Office on how to access your results via the Electronic Grade Book (EGB).

Who is the class tutor and what is their role?

The tutor takes a particular interest in the performance and wellbeing of students in the class and is the first point of contact between students and the Institute on academic matters or in relation to any problem that may arise.

Can students contact lecturers or talk to them outside of lecture hours?

You may approach lecturers following lectures or at other times during their office hours or by appointment (see individual syllabi for details). Lecturers can also be contacted by office telephone during working hours, by email for the purposes of obtaining information on course material and /or to discuss academic matters relevant to the subject or other issues. Bear in mind that lecturers may not have time to talk to you immediately following a lecture; in this case the lecturer will set an appropriate time for you to meet again.

OTHER STUDENT INFORMATION

Library Information

There are five constituent libraries within the Institute located at Aungier St., Bolton St., Cathal Brugha St., Kevin St., Grangegorman. The student ID card also serves as the Library card. Hours of opening vary from library to library and according to the time of year. During term time, most libraries are open from 9:30am – 9:30pm Monday to Friday. Saturday opening is from 10:00am – 5:00pm. Please check the notices at each library for further information or check the DIT Library website at <http://www.dit.ie/library>.

In addition to the book collection, and the DIT libraries stock other items and subscribes to approximately 1,800 journal titles. The libraries are networked, operating the same computer system and share a common database. The entire holdings of the DIT libraries, their locations and current status are displayed on the OPAC (online public access catalogue) in each centre. The OPAC may also be accessed via the internet. The address is *library.dit.ie* and the logon is *opac*. Registered students may borrow from any of the DIT libraries.

Generally the DIT library provides study places, textbooks, monographs, course materials, reference works and journals both to support the courses offered and to facilitate research. Material may be available in many formats, for example books, videos, slides, tapes, microfilms, CD-ROMs, computer disks, maps and music. Internet access and on-line searching is available to varying degrees in the DIT libraries. Card operated photocopiers are also available.

Your Library and Information Service will be a valuable resource for you during your time with DIT. Please feel free to visit any of the libraries and remember that the library staffs are always willing to help you if you are unsure of where to find the information you want.

Academic skills at third level

Many new students will confront difficulties with third level education. There is, however, a well developed infrastructure for helping students within the Institute and it is important to remember that you should never be afraid to ask for help when you need it. Good study skills will allow you to learn material thoroughly. You should learn how to organise and plan your time. Start by working out how much time you have and then plan a realistic schedule.

Don't leave practical work assignments to the last minute, doing so will put you under a lot of unnecessary pressure. Get assignments done early and out of the way.

If you come across material that you don't understand, make a note of it and then ask your lecturer / tutor to explain it to you.

If you have difficulty concentrating when reading, get in the habit of asking yourself questions about the text. If you can't think of any, then turn the headings into questions and this will help you to concentrate.

Time Management

Your success or failure in college largely depends upon how you use your time. Therefore time management is an excellent skill to master you should careful consideration to the following:

- Study notes soon after lectures as it aids retention.
- When an assignment is long and seems overwhelming, divide it into smaller units that you can work on immediately.
- Plan your time into blocks – 50 minutes studying and 10 minutes break.
- Study your difficult or most tedious subjects when you are at your best.
- Start jobs ahead of time. This avoids discovering that you cannot produce a 1500 essay in three hours the evening before it is due.
- Don't jump from subject to subject.
- Make a list of things that need to be done and give some priority over others.
- Try to achieve your high priority goals every week.