OPEN WINDOW

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THE OPEN WINDOW
2021 YEARBOOK

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LIST OF ABBREVIATIONS

AA	Animation Arts (School of)
CAT	Credit Allocation and Transfer
CHE	Council on Higher Education
CT	Creative Technologies (School of)
DHESI	Department of Higher Education, Science and Innovation
DHET	Department of Higher Education and Training[1]
EL	Experiential Learning
FA	Film Arts (School of)
HEQC	Higher Education Quality Council
HEQSF	Higher Education Quality Sub-Framework
LMS	Learning Management System
MICT SETA	Media, Information and Communication Technologies SETA
NDP	Non degree purposes
NLRD	National Learner Records Database
NQF	National Qualifications Framework
OW	Open Window
OWC	Open Window Count
POR	Proof of Registration
RPL	Recognition of Prior Learning
SAQA	South African Qualification Authority
SETA	Sector Education and Training Authority
SIS	Student Information System
SRC	Student Representative Council
VC	Visual Communication (School of)
WDTL	Work Directed Theoretical Learning
WIL	Work Integrated Learning

DISCLAIMER

The Open Window (OW) reserves the right to change the requirements for obtaining a qualification, as well as the course content, within the limits governed by the relevant national Quality Council, in order to adjust to educational, scientific, technological and other developments. OW reserves the right to postpone or cancel any academic programme or tuition advertised or offered and included herein should there be insufficient demand/enrolment for any particular academic programme. Any proposed changes need to be approved by OW's Academic Committee in its annual Programme Review meeting.

[1] Name still in use, but the department has merged with the former Department of Science & Technology (DST) to form the new Department of Higher Education, Science & Innovation (DHESI)

INTRODUCTION

This yearbook provides a comprehensive guide of all the academic programmes and qualifications offered by The Open Window (OW). This publication specifies the academic rules, regulations, policies, general rules, as well as administrative rules and procedures followed by OW.

LEGAL STATUS

Registered name: The Open Window (Pty) Ltd, company registration number 1973/015860/07.

EXECUTIVE STAFF

Nigel Tattersall - Chief Executive Officer
Antoinette Reitz - Chief Operating Officer
Jayne Crawshay-Hall Robertson - Academic Head
Thealani Barnard - Registrar: Student Administration & Support
Jozua Loots - Registrar: Academic Regulatory

BACKGROUND

The Open Window (OW) was founded in 1989 and offered one-year Diplomas in Art and Design. In 1994 the Department of Education registered the School as a tertiary educational institution. Two years later OW took occupation of a purpose designed building in Rigel Ave, Erasmusrand, Pretoria. In 2002 OW received full institutional accreditation by the Council on Higher Education and The South African Qualifications Authority accredited the qualification Bachelor of Arts in Visual Communication Design. In 2004, OW relocated to 426 King's Highway, Lynnwood. Over the years, OW developed career-orientated courses and successfully delivered degree level students. In January 2010, OW relocated to larger premises in Southdowns, Centurion - our current premises. The campus includes a spacious library, professional sound and production facilities and large air-conditioned, fully equipped studios. In 2010, OW started to offer an accredited BA Honours Degree in Visual Communication. In 2015, The CHE accredited the qualification Bachelor of Film Arts. In 2016, the CHE accredited the qualification Bachelor of Interaction Design.

ACCREDITATION STATEMENT

The Open Window (Pty) Ltd is registered as a Private Higher Education Institution with the Department of Higher Education and Training (DHET) with Registration Certificate Number: 2000/HE07/016. The Open Window (Pty) Ltd courses are accredited by the Council on Higher Education (CHE) and registered with the South African Qualifications Authority (SAQA) under the Higher Education Act, 1997. The Open Window (Pty) Ltd is a SETA training provider accredited with MICT SETA: Accreditation Number: ACC/2016/07/0012.

LANGUAGE OF TUITION

OW's language policy is in accordance with section 27(2) of the Higher Education act, which instructs educational institutions to develop and adhere to a language policy. Open Window embraces students from diverse cultural backgrounds and encourages a multilingual ethos outside of the context of instruction. In order to ensure that the course remains directly industry relevant and to be able to operate in a competitive manner on a national as well as international level, the language policy at Open Window specifies that all courses and assessments are restricted to English. All content pertaining to, and in support of the syllabi is therefore distributed and implemented in English.

STUDENTS WITH DISABILITIES

OW recognises the rights and abilities of the disabled and is committed to the creation of an equal work and learning environment. OW is committed to national transformation imperatives, and to create a space which enables students to reach their full potential in relation to their abilities. OW believes in equal opportunities for people with disabilities and strives to accommodate diverse needs where possible, given the available infrastructure and resources.

ACADEMIC STAFF

An up to date list of all academic staff and their qualifications can be found on the OW website.
OW Academic Staff

MODE OF INSTRUCTION

OW makes use of an outcomes-based, learner-centered teaching method. A learner-centered approach implies that learning, teaching and assessment are guided and shaped by the student requirements for achieving the outcomes as outlined in the course. OW makes use of holistic educational methods in its teaching and learning strategy. OW adopts a multi-modal approach, and utilises both campus and virtual space to teach and engage with student.Depending on the specific course and level, lecturers may teach via online platforms, in real time, or on campus. All course material and aids are made available in soft copy form (electronically). Some of the modes include, but are not limited to:

+ Face-to-face contact between lecturers and students
+ Virtually mediated contact between lecturers and students
+ Workshops, group discussions, group workshops, videos, slide presentations, case studies and critical evaluations
+ Lectures, tutorials and practical studio demonstrations
+ Independent self-study
+ Guided self-study tasks
+ Work Integrated Learning.

QUALIFICATION REGISTRATION DETAILS

Bachelor of Arts in Visual Communication Design

HEQC: H/PR229/K002CAN HEQSF: PR229/15563/HEQSF
SAQA: 60470 NLRD: CHED-199
NQF: Level 7 Credits: 360

Bachelor of Film Arts

HEQSF: H/PR229/E002CAN
SAQA: 94670 NLRD: CHED-995
NQF: Level 7 Credits: 360

Bachelor of Interaction Design

HEQC: H/PR229/E003CAN
SAQA: 99355 NLRD: CHED-2816
NQF: Level 7 Credits: 360

Bachelor of Arts Honours in Visual Communication

HEQC: H/PR229/E001CAN HEQSF: PR229/155564/HEQSF
SAQA: 62991 NLRD: CHED-201
NQF: Level 8 Credits: 120

The Open Window is registered at MICT Seta with accreditation number: **ACC/2016/07/0012**

National Certificate: Film & Television Production

SAQA ID 58394 NQF Level 5 Credits 122

National Certificate: 3D Animation and Visual Effects

SAQA ID 57607 NQF Level 5 Credits 147

National Certificate: Design Techniques

SAQA ID 90721 NQF Level 5 Credits 120

Further Education and Training Certificate: Photography

SAQA ID 73298 NQF Level 4 Credits 128

ADMISSION REQUIREMENTS

CERTIFICATES

National Certificate: Film & Television Production

National Certificate: 3D Animation & Visual Effects

National Certificate: Design Techniques

FET Certificate: Photography

+ National Senior Certificate (or Senior Certificate if obtained prior to 2008)
+ For non-South African Certificates (i.e Cambridge), a SAQA letter needs to be provided verifying the Certificate's NQF level
+ Matric with Bachelor pass is not required

UNDERGRADUATE QUALIFICATIONS

Bachelor of Arts in Visual Communication Design
Bachelor of Film Arts
Bachelor of Interaction Design

+ National Senior Certificate (or Senior Certificate if obtained prior to 2008)
+ For non-South African Certificates (i.e Cambridge), a SAQA letter needs to be provided verifying the Certificate's NQF level
+ English minimum final average of 55%
+ OW Count of 33
+ A portfolio of 6 creative works across any discipline *(please contact OW for further information)*
+ Mature Age Exemption Candidates, who have reached the age of 23 years and above and hold a senior certificate without the applicable endorsement, may be considered for selection and admission to a programme provided they have obtained a Certificate of Conditional Exemption from Universities South Africa (USAf). All other rules relevant to admission and selection to the OW will still apply.
+ The National Benchmark Test will need to be completed by:
    - International Applicants
    - Applicants older than 23 years old with NSC.
    - Applicants holding an NQF level 5 OW qualification

**PLEASE NOTE: Students who pass the OW certificates are not guaranteed entry into the degree programme. Standard undergraduate admission requirements are still applicable when applying for the degree programme.*

POSTGRADUATE QUALIFICATIONS

Bachelor of Arts Honours in Visual Communication
Relevant undergraduate qualification (NQF 7 level) that includes a theoretical and practical component relating to Visual Communication fields.

+ Preliminary proposal
+ Motivation
+ A portfolio indicating practical skills
+ CV
+ Academic transcripts conveying academic trajectory and marks allocation

A selection interview will take place with the applicant

International applicants need to:

+ obtain a letter from SAQA verifying the NQF level of the relevant undergraduate qualification held by the applicant.
+ obtain at least 50% in the Open Window English Literacy test

OW students applying for the Honours qualification need to obtain a minimum of 65% in either Visual Culture 300 or Film Theory 300 as well as 65% in their practical major. If a student has achieved a mark of 65% or above for Research Practice, then a Film Theory 300 or Visual Culture 300 mark with a minimum of 60% is required in order for the student to gain access to the programme.

For students applying from other institutions, an academic transcript conveying similar subjects and marks will be required. Further information may be requested after the selection interview.

THE OPEN WINDOW COUNT

The Open Window Count (OWC) is calculated on the same basis as an APS Score.
All subjects count towards the OWC.
For the list of subjects below, allocate 1 (one) additional OWC point per subject if the mark obtained is 50% or more:

+ Visual Art
+ Drama & Music
+ Engineering Graphics & Design
+ Music
+ Information Technology
+ Graphic Design
+ Dramatic Arts
+ History

Allocate 1 (one) additional OWC point for English if the mark is 65% or more.

EXAMPLE OF CALCULATING THE OPEN WINDOW COUNT

Code	NSC Scale of Achievement Rating	%	OW Count
7	Outstanding	80 – 100	7
6	Meritorious	70 – 79	6
5	Substantial	60 – 69	5
4	Adequate	50 – 59	4
3	Moderate	40 – 49	3
2	Elementary	30 – 39	2
1	Not Achieved	29 and below	0

Subject	Result	OWC	Extra point	Comments
English	*73%*	*6*	*1*	*English above 65:, add extra OWC point*
Afrikaans	*65%*	*5*	*0*	
Dramatic Arts	*52%*	*4*	*1*	*Dramatic Arts above 50%: add extra OWC point*
Engineering Graphics & Design	*66%*	*5*	*1*	*Engineering Graphics & Design above 50%: add extra OWC point*
Mathematics	*71%*	*6*	*0*	
Graphic Design	*69%*	*5*	*1*	*Graphic Design above 50%: add extra OWC point*
Life Orientation	*50%*	*4*	*0*	
SUBTOTALS		***35***	***4***	
FINAL OWC		***39***		***Applicant eligible for OW Degree Studios***

STUDENT ADMINISTRATION

Open Window offers various departments to support the academic programmes,including the Department for Student Administration and Support, the IT Support, the Library, and the Finance Department. The Department for Student Administration and Support is headed by the *Registrar: Student Administration & Support*, who is supported by the *Admissions Officer*, *Student Liaison* and *Helpdesk*.

STUDENT INFORMATION SYSTEM

The Student Information System (SIS) contains all the administrative information, except financial information. All students will be able to view their proof of registration, timetable, class attendance and marks by using the system. Account-holders do have access to the system as observers. For assistance or questions please email *help@openwindow.co.za*

REGISTRATIONS

Registrations require both academic and financial approval, a process to which the client/student consents. The admission policy and admission requirements are the guidelines for registration. It is the student's responsibility to ensure that they qualify to be admitted to any qualification. On acceptance to an academic programme, students will be considered as registered at the Open Window. The registration is only deemed complete once:

+ The registration fee is received.
+ The registration agreement signed and received
+ The student code of conduct signed and received

OW determines the registration period. Once a student is registered, they are subjected to all rules of OW. The account holder and student is obliged to pay the fees due as stipulated during financial registration.

The OW reserves the right to cancel a registration based on the following.

+ The student does not meet the academic requirements set out by the admission policy.
+ The student does not provide the required documentation as stipulated in the process.
+ The student provided false personal or academic information.
+ OW did not receive any registration fee payment.
+ The student did not apply within the prescribed registration period.

A student may be registered for a subject or a module *only* if the timetable allows for it.

Registration Agreement

Registration changes at the beginning of the academic year

Registration for a subject or module takes place before the start of the academic year. Students are permitted changes and cancellations within seven days after the start of Term 1 with no financial implications. Any amendments/adjustments the student wishes to make to their registration must be submitted in writing to the *Registrar: Student Administration & Support* or the *Admissions Officer*. All changes or cancellations sent in after the 7 day change period are linked to the sliding scale as indicated on page 7, and will incur both a cancellation and administration fee. Should the student wish to transfer between academic programmes, the student must apply in writing to OW's Registrar within seven working days from the date of commencement of any academic programme.

CANCELLATION OF STUDIES

A student may cancel their registration within seven working days from the start of the academic year without any cancellation charges. Students are herewith notified that no verbal agreement with any employee of OW is enforceable as a notification of cancellation. All cancellations must be submitted in writing, with a completed Cancellation Form submitted to the *Registrar*. Any cancellation received after the seven working day grace period is subject to a cancellation charge (less the non-refundable registration fee), as follows:

CANCELLATION FEES	
Cancellation Period	*Liability*
8 to 30 days from commencement of academic year	25% of full academic programme fee
31 to 60 days from commencement of academic year	50% of full academic programme fee
61 to 90 days from commencement of academic year	75% of full academic programme fee
91 days and beyond from commencement of academic year	100% of full academic programme fee

Cancellation or changes of subjects during the year

Please note that no year subject changes will be allowed outside the seven-working-day grace period. This will only be possible at the beginning of the year, as mentioned in the above section on registration changes.

Students may cancel their registration to year subjects outside the grace period of seven working days, however the student will not be able to select an alternative subject to replace the credits lost as a result of the cancellation until the following academic year. The standard cancellation rules will apply. Students can make contact with the *Student Liaison* to assist them in this regard.

Cancellation or changes of modules during the year

Students are permitted to swop or register for extra choice modules scheduled for Term 2, 3 and 4. A six day grace period is granted in Term 2, 3 and 4 to accommodate this. Students may cancel their registration to modules outside the grace period provided, however the student will then not be able to select an alternative module to replace the credits lost within that Term. For all module cancellations outside the grace period provided, the standard cancellation fees will apply. Students can make contact with the student liaison for assistance. Until such time that a cancellation is formally approved, the student is subject to complete academic tasks and assignments timeously.

Cancellation and Change Request Form

SUBJECTS AND MODULES TO BE PHASED OUT

The following level 1 subjects will be phased out from 2021:

+ Creative Development 100 - 10 credits
+ Media Aesthetics 100 - 10 credits
+ Visual Vocabularies 100 - 10 credits

Students who need to repeat the subjects mentioned above will have the option to register for the subject again as it will be available for the 2021 academic year as part of the phasing out process. Alternatively, students may register for a practical level 1 subject to obtain the outstanding credits. Students will only be billed for the outstanding credits.

All modules that were adapted and/or phased out between 2020 and 2021 will also be dealt with on a case by case basis. Relevant substitutes have been planned for per subject, otherwise academics will provide advice on alternatives.

REGISTRATION FOR NON-DEGREE PURPOSES (NDP)

Registration for non-degree purposes may only take place with the approval of the Registrar.

PROOF OF REGISTRATION AND TIMETABLE

On the completion of a student's registration, they will receive a Proof of Registration (POR) from the *Registrar: Student Administration & Support* office. The Proof of Registration is a document that serves to confirm the student's registration for a specific academic year. Selected subjects and modules are listed on this document. The OW will also issue a timetable to each student. The POR and timetable issued by OW constitutes a contractual commitment by the client / student to pay for and attend the classes as per the stipulated time slots. It is the student's responsibility to ensure that the subjects listed on the Proof of Registration are correct, and are reflected on the timetable. Students should make contact with OW if any amendments are required. Day classes are scheduled from 8:00 - 18:00 Monday to Friday. Evening classes are scheduled from 17:00 - 21:00 Monday to Thursday.

STUDENT CARDS

Student cards will be issued after the registration period is completed. A student card will not be issued without proof of identification. The first student card is issued free of charge and is valid for the full duration of the qualification. In the event of loss or damage, you may apply for a duplicate card at OW's help desk. The replacement fee is R50. Student cards are required to access the campus. Students may be required to show the student card when on campus, to attend a class or when writing an exam.

RE-REGISTRATION / RENEWAL OF REGISTRATION

A student only registers for one year of study at OW. After the year has ended, students who want to continue their studies must renew their registration (also referred to as re-registration). OW determines the re-registration period/time.

A returning OW student needs to make contact with the *Admissions Officer* if they wish to continue their studies. Re-registration consist of an academic and financial registration and a student is only re-registered for the new academic year once:

+ Academic registration is completed;

+ Financial registration is completed;
+ Registration fee is paid;
+ Registration agreement is signed and received; and
+ Student code of conduct is signed and received.

Re-registration is only permitted if:

+ The account is in good financial standing; and
+ The student is still within the maximum number of study years prescribed.

It is the student's responsibility to attend the information session and familiarise themself with the re-registration process and period. It is the student's responsibility to ensure that they know which modules to register for (academics will assist with this matter during scheduled open evenings that form part of the annual academic calendar).

Once a student is re-registered they will receive a Proof of Registration. The account holder and the student is obliged to pay the fees due as stipulated during the financial registration.

The OW reserves the right to cancel a registration/subject or module based on the following:

+ The student does not meet the academic requirements/rules for progression into another level as determined by OW.
+ The student does not provide the required documentation as stipulated in the process.
+ The student provided false personal or academic information.
+ The OW did not receive any registration fee payment.
+ The student did not apply within the prescribed registration period

APPLICATION TO TRANSFER FROM ANOTHER INSTITUTION (CAT)

Learning resulting from formal routes will normally be recognised via Credit Accumulation and Transfer (CAT). Students who studied at other South African tertiary institutions and wish to transfer to OW must follow the application procedures for new students. CAT applications cost R1200 for new students. A student may receive CAT for a maximum of 50% of the credits they completed at their prior institution. The student must submit the following documents with his/her application:

+ A completed CAT application form with proof of fee payment
+ The student's full academic records stamped by the institution
+ A certificate of conduct from the previous institution

These subjects must have been passed at a SAQA accredited tertiary institution. The Academic Head, along with the relevant Head of School, will assess the programme content and make recommendations and decide if the student qualifies for transfer of any credits for the courses completed at the previous institution. The student will be informed in writing by the Registrar. For registered students applying for CAT, until such time that the application is formally approved, the student is subject to complete academic tasks and assignments timeously. Please note, an application does not guarantee a successful outcome.

CAT Application form

APPLICATION FOR THE RECOGNITION OF PRIOR LEARNING (RPL)

Credit Accumulation and Transfer is not possible when there are no formal credits to transfer. In this case RPL is possible. RPL, as defined nationally by SAQA, applies to informal or non-formal learning only. OW may recognise alternative forms of learning, through RPL as meeting the formal minimum admission requirements. RPL applications cost R1200 for new students, with an administrative time period of 6 weeks required to complete. A student may receive exemption for not more than 50% of the OW qualification applied for. The student will not receive credit for the exempted module/component. The Academic Record will show the words "exempted" against the modules that exemption was granted for. The credits and marks will reflect against the modules the student attended as a normal student.

RPL Application form

INCREASED NUMBER OF CREDITS

Any student that wishes to register for more credits than specified by the qualification, the student needs to get approval from the Registrar. It is the student's responsibility to ensure that he/she copes with the workload. The student cannot hold OW responsible for any failures that may occur.

Qualification	Maximum credits per academic year
Certificates	*No extra credits allowed
Bachelor of Art in Visual Communication Design	130
Bachelor of Film Arts	130
Bachelor of Interaction Design	130
Bachelor of Arts Honours Visual Communication	120

** Certificate plus students are permitted to choose selected degree subjects for non degree purposes only*

MINIMUM AND MAXIMUM STUDY DURATION FOR DIFFERENT QUALIFICATIONS

	Minimum duration	*Maximum duration*
Certificates	1 year	N/A
Bachelor of Art in Visual Communication Design	3 years	6 years
Bachelor of Film Arts	3 years	6 years
Bachelor of Interaction Design	3 years	6 years
Bachelor of Arts Honours Visual Communication	1 years	2 years

POSTPONEMENTS

As a general rule, students are only permitted to postpone their studies for a maximum of one academic year during their path to completion of an OW qualification. Irrespective of when the student postpones their studies during an academic year, it is expected that the student will be in a position to continue with their studies in the following academic year. If it is anticipated that a postponement may be longer, the postponement may not be approved by OW's Registration Board. If a postponement is requested to be extended resulting in the postponement being longer than the one year, the student may be advised to withdraw from their studies whereby the cancellation policy will apply. The student will then need to reapply to register when they are in a position to recommence their course.

If the request is motivated due to a medical condition, the postponement application needs to include a valid medical report. The postponement request will be reviewed, and the outcome will be communicated to the student and the account holder. Please note, an application does not result in automatic approval; approval is at the discretion of OW. No extra fee is charged for postponement, and the account holder is only liable to pay for the academic terms attended/completed in that year. No refunds are provided if the full year has been settled, the credit will be applied when the student resumes their studies. Should a student opt to cancel following the postponement, the normal cancellation fees apply.

If the Student is considering postponement, it is important to seek advice and support as early as possible from the Registrar. The student is herewith notified that no verbal agreement with any employee of OW is enforceable. Postponement will only be considered if the student has submitted the request in writing by means of completing the relevant forms available on OW's website. Until such time that the postponement is formally approved, the student is subject to complete academic tasks and assignments timeously. Should a student postpone at the end of a Term, without having completed the term's assignments, the student will be required to repeat the full term and assignment on resumption of his/her studies.
Postponement application form

POSTGRADUATE EXTENSION PROCESSES

As per the rules of combination for the *BA Honours in Visual Communication* programme, a student who has failed Critical Discourses or Research Methodologies may not continue with the Research Paper or Creative Production components. The proposal (the summative assessment for Research Methodologies) will need to be passed successfully and approved in order to continue with the course.

Apart from Research Methodologies and Critical Discourses, where standard reassessment procedures apply, the procedures around reassessment for Creative Production and Research Paper, work differently: An Open Window Supervisor has the right to recommend against the submission of a paper / project they deem unfit for examination at Honours level. As a result, an extension will be possible in June, September or November. A student will need to extend if a supervisor suggests it (June, September or November). For more information on the rules regarding the extension please refer to the *Policy on Postgraduate Studies*.

MARKS

Students are required to achieve a minimum final mark of 50% to pass any course. Students must earn a minimum final mark of 75% for a course to earn a distinction. A final mark of 48 and 49% will be condoned, and indicated as such on the academic report. For term marks between 40-49% or module marks between 40-47%, students have the opportunity to submit new evidence for an assessment in the form of a resubmission or re-examination. For year subjects, a year mark (calculated on the average across terms) between 40-47% does not result in a reassessment opportunity as students already had a reassessment opportunity in each term of the subject. Lecturers will inform all students in week one of each term of the weighting of the formative and summative assessments related to the term, module and year.

Release of marks

All marks are released on the Student Information System. The release of marks happens via the Registrar: Student Administration and Support office. The release dates will be communicated to students throughout the year. Progress marks for all qualifications are released after Term 1 and Term 3. Students will receive an official academic report at the end of Term 2 and at the end of the year. Only marks released on the system by the registrar office are considered valid. Discrepancies of marks received via the lecturer will not be considered. This is due to our marks verification process.

REASSESSMENT

A reassessment opportunity is granted when a student receives a mark between 40 - 47% for the summative assessment of a module and 40 - 49% for the summative assessment of a term. A reassessment fee of R250 is payable to the finance office. The reassessment opportunity grants the student the opportunity to revise a summative assessment task that they have failed, under certain conditions. Reassessment opportunities can be either the resubmission of work (projects) or a re-examination (exams or tests). The assessment task is then assessed by the original assessor within a specified time frame. It is the responsibility of the student to initiate the reassessment process. Students who qualify for reassessment should ask for guidance in improving work. If a student is allowed a resubmission, it is assumed that the student will attempt to improve their work as it was before the resubmission, taking into account the problems noted during the first assessment opportunity. A student can only resubmit a project once or rewrite an exam once. Students also cannot request that a resubmission be remarked.

Marks for reassessed modules, terms or portfolios will not exceed 50%. In the case where the reassessed component comprises the majority, but not the full module or term mark, this component is assessed up to the point where the overall term or module mark does not exceed 50%. Reassessments take place per term, per module and per final portfolio. No reassessment opportunities will be granted on year marks. Reassessment will not be granted in the following instances:

+ Non-submissions: Students who fail to submit a project and have no valid reason, as determined by the assessor, will receive no marks (0) and forfeit any opportunity to resubmit or be re-examined, even if the non-submission of the component results in a term mark of between 40 - 49%.
+ Late resubmissions: No late resubmissions will be accepted without an approved Request for Extension, and written confirmation thereof from the lecturer or Registrar's office. Dates are predetermined and no late submissions will be accepted on any other dates.
+ Submissions that are handed in without the Reassessment Application Form. Please note that reassessments submitted without the Reassessment Application Form will not be considered complete. The mark will therefore, not be adjusted.

Reassessment Application Form

Reassessment processes for SETA accredited certificates

Unless otherwise stated in this section, standard reassessment rules and procedures apply to students enrolled for SETA registered certificates. The biggest difference in reassessment is the reassessment timeline, eligible mark range and an additional reassessment attempt.

+ Certificate students are allowed a first resubmission per module on any failing mark (not just between 40-47%), and can therefore include cases of non-submissions. This resubmissional will not incur the standard reassessment fee but can only take place during the standard reassessment blocks per term (within 14 days of marks being released).
+ Students have to inform their lecturer, in writing, of their intention to resubmit and complete the certificate reassessment form.
+ It is assumed that the student will attempt to improve work based on feedback from the lecturer.
+ Certificate students are allowed a final reassessment attempt per module beyond the standard reassessment blocks, before the end of the academic cycle. In such a case, students may use work that is prepared, updated or improved for a final portfolio as part of a resubmission for a module. This final reassessment requires the standard reassessment form, and will incur the standard reassessment fee.

SETA Certificates - First reassessment form

APPEALING RESULTS

In the interests of transparency, The Open Window recognises that students should have access to a clearly defined method by which they can query their academic results and to gain insight into their performance. Students are able to appeal their results by following a number of processes.

+ **Marks query**

A student may submit a Marks Query at any time once progress marks are released. The request must be submitted in writing over email to the original assessor before the publication of final results. The assessor will double check mark weightings and whether the mark was captured correctly on the marks database, as well as explain the rubric in more detail if requested. Should any errors be identified, the assessor will correct the error on the marks database and inform both the student and line manager of this change in writing.

+ **Clarification of results**

A student may request to receive a Clarification of Results within ten (10) working days of the publication of final results from the Registrar's Office. This needs to be done in writing by contacting the original assessor together with the Student Liaison. The assessor is required to respond to the clarification request, in writing, within five (5) working days of its receipt. The objective is to clarify why the particular assessment result was awarded. The assessor must double check mark weightings and whether the mark was captured correctly on the marks database; and explain the rubric in more detail if requested. The student needs to confirm receipt of the Clarification of Results, and may agree to accept the original results, concluding the request. If an assessment error is discovered during the Clarification of Results process, the assessor and their direct line manager should ensure that the published result is corrected by sending a request (in writing) for the result to be updated to both the Academic Head and the Registrar, concluding the request. This needs to be completed within five (5) working days of receiving the Clarification of Results request, to ensure marks are updated within the relevant assessment cycle.

+ **Appeal of Results**

Any formal appeal needs to start with a Clarification of Results before it can progress to other processes. Should the student remain dissatisfied after the Clarification of Results is concluded, the student may initiate a formal appeal of results within five (5) days of receiving the results of the Clarification of Results request. It should be noted that a formal Appeal of Results process applies to any assessment process at OW that includes a final result, and this includes RPL related assessments.

Students are to submit a completed Appeal of Results Request form and submit this to the Student Liaison, who will arrange a kick off meeting to discuss the request. The meeting will need to be attended by the Student Liaison and the academic line manager of the original assessor, as well as the Head of School (HOS). The HOS and academic line manager need to work through the reason(s) for appeal provided by the student on the form, and investigate the matter if needed, before the kick off meeting, however the student may provide additional information during the meeting.

The objective of this meeting is to determine whether a Reevaluation of Evidence can proceed. Should a Reevaluation of Evidence be granted, the student will be required to pay a R500 reevaluation fee with Finance, noting the receipt number on the form, and submit the form to the Student Liaison within three (3) working days of the meeting. This fee covers the administration cost of an alternate assessor.

Please note:

+ a request for an appeal / remark does not result in an automatic change of the mark.
+ once the response is provided, a secondary appeal / remark may not be requested.
+ a student is limited to two remark requests per academic year.

Please refer to OW's *Procedure for Appealing Results* for further information.

FORM - Appeal of Results Request

ACADEMIC CALENDAR

OW's academic year is divided into four terms and runs on an eight week cycle per term. Some terms have additional academic weeks to facilitate summative assessment, as stipulated in the brief of each course. Please refer to the Open Window calendar for further information and dates on when the terms begin and end throughout the year.

OW Academic Calendar

STUDENT CODE OF CONDUCT

The OW Student Code of Conduct applies to all registered Students at OW, and is aimed at preserving the integrity of all qualifications awarded by OW, safeguarding its norms and values. As such, the Student Code of Conduct is essential for establishing and maintaining an environment that is conducive to sound academic practices and contributing to shaping individuals who can add value to society. It should be understood that OW students will be held accountable for all actions or omissions within the ambit of their studies. Students are expected to promote and implement reasonable measures to protect the interests of OW as an educational institution, their fellow students, staff members, contractors and members of the public. Unprofessional, unethical and immoral conduct and dishonest practices erode academic values, integrity of research and the quality of teaching and learning.

This Student Code of Conduct outlines appropriate corrective and punitive measures that may need to be applied where necessary. This Code offers guidance to students regarding their expected conduct. Through this process, OW aims to promote fair and lawful adjudication of disciplinary measures.

Please consult the full Code of Conduct here: Student Code of Conduct

GRADUATION

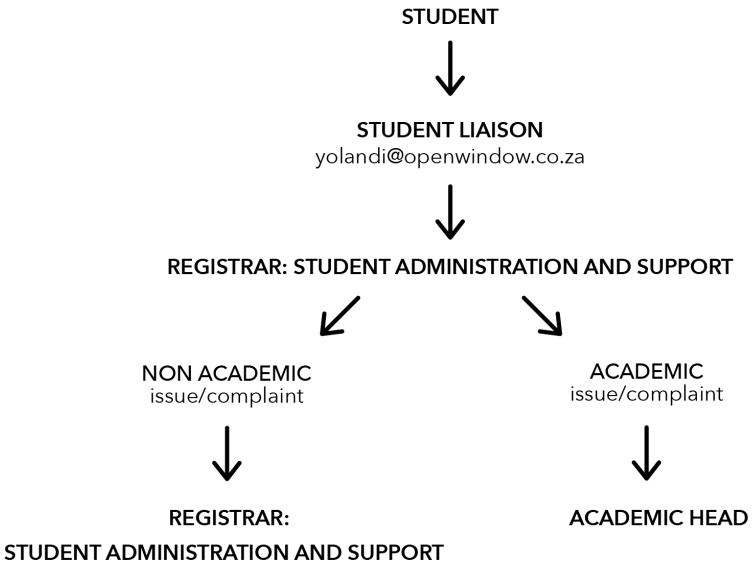
The OW graduation takes place in April of the following year. Only students who meet all the academic requirements to graduate, and who are approved by the Academic Committee, are acceded to graduate.

COMMUNICATION BETWEEN OW AND STUDENTS

All registered students receive an OW email address which is used as the official channel for communication. Students must check this email account frequently to ensure that they do not miss any important communication sent by OW. This account also provides access to other collaborative and virtual learning platforms. Access to LMS platforms and online resources is only permitted via *openwindow.co.za* or *virtualwindow.co.za* addresses.

STUDENT COMPLAINTS

COMMUNICATION CHANNELS: ACADEMIC AND NON ACADEMIC ISSUES/COMPLAINTS



STUDENT SUPPORT SERVICES

The Open Window offers various departments to support the academic programmes on offer. General requests can be sent to OW Student Help Desk (requests for transcripts, institutional letters, proof of registration, lost property, etc.). **For any emergencies after hours please contact: 061 131 8165**

SUPPORT SERVICE	REPRESENTATIVE	CONTACT
OW library	Annette van der Merwe (Librarian)	library@openwindow.co.za
IT Support	Goodwill Skosana / Hlulani Tshuketana (IT Technicians)	it@openwindow.co.za
Student Support	Yolandi Gerber (Student Liaison)	yolandi@openwindow.co.za
Student Support	Stephanie Clark (Help desk)	help@openwindow.co.za
Finance	Adele Kotze (Finance)	akotze@openwindow.co.za
Admissions	Barbara de Klerk (Admissions)	barbara@openwindow.co.za
Counsellor	Zolette Coetzee (Counsellor)	zolette@openwindow.co.za
SRC	Nicole Thackwray (Chair)	src2020@openwindow.co.za
Campus security & Facilities	Jade Pretorius (Facilities Manager)	jade@openwindow.co.za
General Facilities & Security	Antoinette Reitz (Chief Operating Officer)	antoinette@openwindow.co.za
NOW Gallery	Nina Torr (Curator, NOW Gallery)	nina@openwindow.co.za
Maker Space	Mike Maynard (Coordinator, Maker Space)	mike@openwindow.co.za

FINANCIAL MATTERS

For all financial queries including quotations, account information, invoices or statements, please contact the Finance department.

BURSARIES AND LOANS

Unless for a specific campaign, OW does not offer any bursaries to prospective or current students. Students who need assistance with loan applications, or to fund their studies, can make use of OW affiliated external parties that may be able to assist students with various funding options.
OW Student Hero portal

STUDENT AND ACCOUNT HOLDER INFORMATION

It is the responsibility of the student and the account holder to ensure that all student and account holder information is updated. Please inform us of any changes to the information or contact details.

FIRST YEAR ORIENTATION PROGRAMME

Orientation is a two-week welcoming programme held on OW campus. No form of initiation of first-year students is permitted. Attending the orientation programme is compulsory as important OW policy, academic and social information is shared and subject selection is advised on and finalised. Students have a choice to attend the first-year camp scheduled by OW. For more information on the orientation programme and first-year camp, please contact the *Student Liaison*.

OW LIBRARY

The OW Library consists of a specialised collection of resources, both print and electronic, available to all students and lecturers. The facility includes workstations where a student can work and study when they are on campus. Document printing facilities (both colour and black and white) are also available. The library hours are from 8:00 - 20:00. OW's librarian is available to support students with the following:

+ Assist students in the use of electronic resources
+ Advise students on Information retrieval and dissemination
+ Assist students in learning about trends in research and information literacy
+ Assist students and faculty in information queries and research.
+ Provide research support
+ Provide subject-related information support to students and the faculty.

STUDENT REPRESENTATIVE COUNCIL

The Student Representative Council (SRC) is elected by students, and constituted of registered senior students. It aims to look after the needs and interests of OW's registered student body and to take ownership of the student culture in ways that will enhance student life and support the quality of education. The goal of the SRC is to promote participation amongst Open Window students.

SRC members engage in the planning and management of events, such as Open Days, End Year Exhibitions and OW Orientation Week. They also take responsibility for on-campus events such as parties and socials that add to and enrich student life. Working closely with the Heads of Schools and OW Management, the SRC members themselves gain valuable experience in leadership, management and coordination skills that will serve them well in their future professional positions.

OPEN WINDOW CLUBS

OW actively makes available spaces that promote the health and wellness of students, and address the physical, spiritual and social needs of its students, by encouraging participation in Student Clubs. Clubs are also developed around student interest. The Student Representative Council is responsible for the clubs and all questions or suggestions can be directed to chair.

Club	Contact person
Action Soccer	Yolandi Gerber (yolandi@openwindow.co.za)
Christian Forum	Loraine Beaton (loraine@openwindow.co.za)
Citizens of Kane (film)	Jarred Karp & Ali Rabiei (190024@virtualwindow.co.za / 190097@virtualwindow.co.za)
Eco Club	Josh Mc Donald & Christo Niemandt (180220@virtualwindow.co.za)
Glee Club	Zanozuko Ledwaba (190151@virtualwindow.co.za)
Heavy Metal (music)	Hougaard Winterbach (hougaard@openwindow.co.za)
Horror	Morne Venter (morne@openwindow.co.za)
Level Up	Karl van Heerden (karl@openwindow.co.za)
Plantastic Planet (animation)	Jason Chamberlain (jason@openwindow.co.za)
Pokemon Go Club	Jason Chamberlain (jason@openwindow.co.za)
Queer Peers	Karl van Heerden & Marinda Botha (karl@openwinow.co.za / marinda@openwindow.co.za)
Space Association (OWSA)	Mike Maynard (mike@openwindow.co.za)
The Synth Sense (music)	Ali Rabiei (190097@virtualwindow.co.za)
WOO	Marinda Botha (marinda@openwindow.co.za)

STUDENT WELLNESS

OW makes available the services of a qualified *Student Counsellor* on-site for students who need assistance with emotional and psychological concerns. Students are introduced to the *Student Counsello*r during First Year Student Orientation. Students are encouraged to contact the Student Counsellor directly in order to book an appointment. The counsellor may focus on assisting the students with any issues that may be affecting their academic performance:

+ Life Skills
+ Time Management
+ Career Guidance
+ Academic Support
+ Assist in Defining Goals
+ Action Planning

The student counsellor may make recommendations should a student require support beyond the academic sphere. Where necessary, the *Student Counsellor* may discuss recommendations with the *Student Liaison* to promote a healthy learning environment for the student. Students can also contact the *Student Liaison* for assistance.

OPEN WINDOW CAMPUS FACILITIES AND IT SUPPORT

OW campus is designed to offer students diverse spaces in which to learn, study, and build friendships and camaraderie. A map of the campus can be found here Virtual Window.

Campus access

A registered OW student will receive a parking sticker which will allow vehicle access to campus. Students who access campus on foot must present their student cards**.** The campus hours are from 8.00am - 10pm on weekdays, and 8.00am - 10.00pm on weekends and student holidays (except on Sundays when the campus closes at 5pm). Students are required to sign in and out at the security desk.

Campus security

OW approaches security seriously. Campus parking has a boomed entrance and strict entrance requirements. The campus building is surrounded by an inner fence. Access to campus is restricted to staff and students, and invited guests. Any campus guests are required to sign in, and the presentation of official ID documents is then required. The campus has active CCTV cameras that record selected areas of the campus 24-hours a day.

Internet & connectivity

Open Window provides unlimited internet access to all students on campus, through some wired access points, and WiFi across the entire campus. Student hot desk spaces are available throughout campus, where students are able to work. Further IT Support is available to students. Students are also able to use OW devices and studios throughout campus.

Parking

Secure on-campus student parking is available, provided the vehicle has an up-to-date OW sticker clearly displayed (to identify the student's vehicle). Please note, no cars without official OW parking stickers will be permitted to park on campus for security reasons. Students are requested to park in the designated areas - please refer to the sign at the main entrance. Standard traffic rules apply within OW's parking area.

Gautrain & public transport

There is a Gautrain bus stop (Stop C4-8 on the C4 Southdowns line from Centurion Station) outside the OW campus main entrance. No Ubers, taxis or carpool vehicles will be allowed to access the parking lot - please make use of the drop off area at the Gautrain bus stop.

Food outlets

OW Campus has an independent food outlet on campus. The outlet serves beverages, snacks and light lunches.

NOW Gallery

NOW gallery provides an exhibition space that stimulates student's creativity and discussion around artworks, and greets visitors entering the main building.

Maker Space

The Maker Space is available to all students at OW. Still in a developmental phase, the Maker Space aims to make available specialist equipment to compliment OW academic offering. This includes 3D Printers, large format printers, paper plotters, a mobile device lab, etc. The hope is that the Maker Space will provide a platform to foster new ideas and understanding around technologies.

OW SMOKING POLICY

In order to comply with statutory requirements, OW Campus is a non-smoking environment. Students may not smoke during lectures, in examination halls, in any part of the building, or in any other place, undercover or not, where smoking is prohibited by OW campus health and safety rules. Designated smoking areas are indicated in selected areas on campus.

OW OCCUPATIONAL HEALTH AND SAFETY

OW aims to create a safe working and learning environment by attempting to reduce environmental safety risks. OW has regular fire drills that involve staff and students in order to prepare for emergency situations. OW has a number of Fire Marshalls to assist in the event of a fire.

+ Occupational Hygiene: OW attempts to maintain a clean working environment.
+ First Aid Training: Staff members across the institution are trained in First Aid principles and practices.

ACADEMIC RULES

CONTACT SESSIONS

Please book your contact session at least 2 days (48h) in advance. When cancelling a contact session, please make sure that you do so at least 1 day (24h) prior to the session. Failing to attend a scheduled contact session means that another student misses out on the opportunity to receive feedback. In the case that a student fails to attend a contact session without a valid reason, according to OW conduct, contact sessions could be suspended for the duration of the term.

ATTENDANCE

Students need to attend a minimum of 75% of the classes of a course. For a module, or term of a subject (eight-week cycle) this translates into 6 out of 8 classes. A student who misses more than 25% of their classes without a valid reason, will still be allowed to participate in assessment opportunities of the specific subject, but will receive a mark of 0% for the assessment opportunity.

Students should consult their doctor on the first day of an illness as backdated medical certificates will not be accepted. A student must repeat the course if they are absent for longer than four weeks of class time, or handed in more than four medical certificates as reasons for extensions or reassessment in one year - even if these are valid certificates.

CAMERAS DURING VIRTUAL CLASSES

It should be noted that it is an OW preference that students attend all virtual classes with their cameras on, as far as possible. At minimum, students should join each class with their camera on as well as turn the camera on when the class is being concluded or during any Q&A sessions. Cameras should be switched on when a student is addressing the class or lecturer.

LOAD SHEDDING

Should load shedding be taking place, therefore affecting students' ability to connect to virtual classes, students are strongly encouraged to take note of the published load shedding schedules, and use campus facilities to attend virtual classes. Students not attending virtual classes due to load shedding will be marked as absent.

PUNCTUALITY

Please note that if a student is more than 15 minutes late, the student will be marked as absent. Students not attending the full class session online can be marked as absent.

MIGRATING BETWEEN CLASSES

Due to venue capacity and resources, students have to attend their registered class time slot. Students are not allowed to ‘migrate’ between classes and students who migrate will be marked as absent.
Link to 1.1.2 Procedure for class attendance

LATE SUBMISSIONS & SUBMISSION FORMAT

Late submissions are accepted for a maximum of 48 hours after the allocated deadline given in your brief. If no time is given, assume midnight of the due date. Any work submitted during this 48 hour period will be evaluated, but only be awarded a maximum of 50% as a late-submission penalty. After 48 hours, 0% will be awarded. OW takes a zero-tolerance stance on work submitted later than 48 hours after the deadline.

All submissions need to be made in the specified format, and submitted through the indicated platform. *(Example, you may not send a file via email if the submission specifies that it needs to be submitted on Canvas.)* OW reserves the right to award 0% for any work that is not handed in through the correct platform or in the correct format.

EXTENSIONS

Students can only apply for an extension BEFORE the submission deadline, and it is done by a formal application through this form. Please note, email applications for extensions will not be considered if the Extension Application Form has not been completed. Important - there is no '48 hour late submission period' in the case of a deadline that is already extended, nor may students apply for a second extension.
Link to the Extension Application Form

CANCELLATIONS OF LECTURES AND TESTS

OW will avoid cancellations of lectures at all costs. However, should an ineludible situation arise where there is a need to cancel a lecture (emergency, medical or legal reasons), the lecturer will communicate the same to the Academic Head, relevant Head of School and Registrar: Student Administration & Support at the earliest convenience via email or telephone. On approval, OW will notify students via the Google Classroom platforms, and Student Liaison will notify students via the Learning Management System (LMS). All cancelled lectures will be presented during an alternative time as soon as possible. Please note, OW reserves the right to cancel a lecture/academic event due to situations that may be outside of the control of the institution.

PLAGIARISM

Plagiarism is the submission of an item of assessment containing elements of work produced by another person(s) in such a way that it could be assumed to be the student's own work. Copying or close paraphrasing with occasional acknowledgement of the source may also be deemed to be plagiarism if the absence of quotation marks implies that the phraseology is the student's own. Plagiarised work may belong to another student or be from a published source such as a book, report, journal or material available on the internet. Plagiarism is illegal. It may be regarded as a criminal offence in terms of the Copyright Act 98 of 1978. Lecturers have the right to judge and penalise all cases where plagiarism is committed and a student who is guilty of the infringement of copyright or unethical practice will be subject to the applicable disciplinary code. Please refer to OW's Policy and Procedure on Plagiarism for further information.

No submissions will be accepted / marked if the signed plagiarism form is not included in the submission. Please retrieve the form here:

OW Plagiarism Form

PRESCRIBED LEARNING MATERIAL

The OW does not utilise prescribed text books. All prescribed reading material that forms part of the course content is available to the student, either through the library wherein the student will need to find and select the material from our collections, or via our electronic resources available to the students. Students are encouraged to supplement prescribed learning material with further research that they conduct. Prescribed learning material at OW is not limited to written books, and includes all texts (images, films, podcasts, video essays, peer reviewed journals, tutorials, etc.).

CERTIFICATE PROGRAMMES: RULES OF COMBINATION

NATIONAL CERTIFICATE: FILM & TV PRODUCTION

All Fundamental component unit standards (10 credits) and all Core component unit standards (92 credits) are compulsory. For the Elective Component students are required to select two of the electives listed below and then to complete the unit standards in that specialisation to the value of at least 20 credits:

+ Direct Single camera productions (243976), 15 credits, NQF Level 5
+ Edit picture and sound to specification (243973), 16 credits NQF Level 5
+ Write scripts for an audio and/or visual medium (243971), 15 credits, NQF Level 5
+ Capture quality sound with a boom microphone (243961), 5 credits, NQF Level 5

NATIONAL CERTIFICATE: 3D ANIMATION AND VISUAL EFFECTS

All the Fundamental Component Unit Standards are compulsory (15 credits).
All the Core Component Unit Standards are compulsory (124 credits).
For the Elective Component students are required to attain at least 10 out of 65 available credits.

NATIONAL CERTIFICATE: DESIGN TECHNIQUES

All the Fundamental Component Unit Standards are compulsory (22 credits).
All the Core Component Unit Standards are compulsory (84 credits).
For the Elective Component students are required to select one of the specialisations and then to complete the unit standards in that specialisation to the value of at least 14 credits.

FET CERTIFICATE IN PHOTOGRAPHY

The Qualification is made up of Unit Standards that are classified as Fundamental, Core and Elective. A minimum of 128 Credits are required to achieve this Qualification.

In this Qualification the Credits are allocated as follows:

+ Fundamental Component: 56 Credits.
+ Core Component: 62 Credits.
+ Elective Component: 10 Credits.

PLEASE NOTE
The Rules of Combination given above are directly from the qualifications the MICT SETA registered on the NQF with SAQA. OW qualifications adhere at least to the minimum requirements of these rules, but due to the nature of building creative arts certificates from Unit Standards, elective components do not translate into elective modules in the certificates.

CERTIFICATE PROGRAMMES: CURRICULUM OVERVIEW

NATIONAL CERTIFICATE: FILM & TV PRODUCTION

NATIONAL CERTIFICATE: FILM & TV PRODUCTION (CE FA 100)	
Term 1	Film Terminology (CE FA 101) DSLR Cinematography (CE FA 102) Film Editing (CE FA 103)
Term 2	Audio for Film (CE FA 104) Screenwriting (CE FA 105)
Term 3	Pre Production and Visualisation (CE FA 106) Production Design (CE FA 107) Film Production(CE FA 108)
Term 4	Film Production (CE FA 108)

Overview

The purpose of the qualification is to ensure specialist competence in all the disciplines related to film and television production, including camera, lighting, vision control, vision mixing, editing, recording, sound and captioning competence, with the elective component allowing for this specialisation. Although qualifying students are not able to make creative choices, they are capable of working under direction, and to specification, making suggestions to those with creative decision making powers. The qualification addresses competence for studio and outside broadcasts and film and television production, and single and multi-camera productions. There is a need for qualified students who can work independently according to a given brief, which they often contribute to, without hands-on operational supervision.

Qualified students can enhance film and television products through creativity, quality control, suggestions (e.g. regarding shots) and understanding the effect of their decisions on other people in the film and television production process. They are capable of complex tasks within their specific contexts, and can make critical decisions in a strenuous environment. They can critically evaluate their own area of responsibility within the context of the full process, and can identify problem areas. They understand their role in the overall context and the industry. They can operate the full functionality of equipment/machines, and can do this for a range of equipment/machines. Qualified students apply their own methods and understand their area sufficiently to contribute to others.

Qualified students are capable of:

+ Organising and managing information about film or television production activities according to specified requirements.
+ Determining film or television resource requirements for specific production processes.
+ Planning film or television production activities to meet given requirements.
+ Assessing film or television production processes against given quality requirements.
+ Implementing film or television production processes as directed within an area of specialisation.
+ Controlling film or television operations according to specified business principles.

NATIONAL CERTIFICATE: 3D ANIMATION AND VISUAL EFFECTS

NATIONAL CERTIFICATE: 3D ANIMATION & VFX (CE 3D 100)	
Term 1	Introduction to 3D Technology (CE 3D 101) 3D Animation Production (CE 3D 102)
Term 2	3D Concept Development (CE 3D 103) 3D Rendering Techniques (CE 3D 104)
Term 3	Performance Animation (CE 3D 105) Introduction to Motion Graphics + Compositing (CE 3D 106)
Term 4	Introduction to Game Design + Game Development & Scripting (CE 3D 107) 3D Animation Workflow (CE 3D 108)

Overview

Students who attain this qualification are competent 3D animation or visual effects artists. This qualification is set to improve the quality of 3D animation and visual effects in South Africa, providing an entry level of generalist competence that can be developed to improve international competitiveness.

Qualifying students attain skills to work in post production, design sound, capture motion, visualise in 3D space, put ideas down visually (draw) on paper or computer, operate software packages, follow and assess storyboard instructions, plan workflow, manage themselves in larger projects, manage electronic files, model characters, create light and texture, animate by adding motion, composite and render, work in teams, and rig models. They attain knowledge about the history of animation, forms, styles and technology, characterisation and story boarding, the production process (modelling, texturing and lighting, animation and motion, compositing and rendering), types of outputs, procedures for storyboarding, conceptualising, copyright, intellectual property, editing principles, film/video/camera language and cinematography, scripting language, operating systems, Internet, hardware, resources, and health hazards related to computer use.

Qualified students are capable of animating characters, modelling objects and characters, texturing and lighting objects, characters and backgrounds, drawing characters and objects, storyboarding scripts, managing own projects, compositing layers, managing electronic files, rigging models, rendering files, formats and outputting, designing backgrounds, assessing contracts and marketing their own 3D animation and visual effects capabilities.

Qualified students are capable of:

+ Managing electronic files and data safely, securely and according to specified requirements.
+ Analysing requirements for 3D animation processes based on given specifications and existing reference material.

> Range: Processes include storyboarding, modelling, animation, rigging models, shading, mapping images, lighting, rendering files, compositing layers, outputting, and designing backgrounds.

+ Developing creative elements according to specification using existing digital data.

> Range: Digital data can include photographic images, pictures, sound, etc.

+ Marketing own 3D animation and visual effects produced for specific purposes.
+ Evaluating 3D animation and visual effects against specified requirements.

Managing 3D animation production according to specified requirements.

NATIONAL CERTIFICATE: DESIGN TECHNIQUES (Communication Design focus)

NATIONAL CERTIFICATE: DESIGN TECHNIQUES (CE DTV 100)	
Term 1	Adobe Illustrator Basic (CE DTV 101) Adobe Photoshop Basic (CE DTV 102) Adobe Indesign Basic (CE DTV 103) Adobe Illustrator Intermediate (CE DTV 104) Adobe Photoshop Intermediate (CE DTV 105) Adobe Indesign Intermediate (CE DTV 106)
Term 2	Elements & Principles of Design (CE DTV 107) Colour Theory (CE DTV 108) Typography (CE DTV 109) Illustrated Type (CE DTV 110) Identity Design (CE DTV 111) Layout Design (CE DTV 112)
Term 3	Portfolio 1 (CE DTV 113)
Term 4	Portfolio 2 (CE DTV 114)

Overview

This qualification is primarily intended for application in the design industry. The qualification will give the student the competencies required to progress in a career in design. Students credited with this qualification will be able to practice in a variety of design fields, and will be equipped to enter a professional design qualification at NQF Level 6.

The course focuses on graphic design, and touches on aspects of design research, design writing and design for the environment. The knowledge and skills gained in this course would transfer well to fields like fashion design, interior design, graphic design, multimedia design, jewellery design, industrial design, product design, spatial design. Further study/practice will be required for these fields.

Students credited with the unit standards in this qualification are capable of:

+ Sourcing research information related to a specific design field.
+ Analysing and reviewing design research information.
+ Selecting materials, media and processes for production.
+ Producing final design products that meet specific project requirements.
+ Managing business processes in a design environment.

Students also elect an area of competence from:

+ Developing business and marketing resources.
+ Creating original design messages, forms and arguments.

NATIONAL CERTIFICATE: DESIGN TECHNIQUES (User Interface Design focus)

NATIONAL CERTIFICATE: DESIGN TECHNIQUES (CE DTC 100)	
Term 1	Wireframing Basic (CE DTC 101) Prototyping Basic (CE DTC 102) UI Design Basic (CE DTC 103) Wireframing Intermediate (CE DTC 104) Prototyping Intermediate (CE DTC 105) UI Design Intermediate (CE DTC 106)
Term 2	Elements & Principles of Interaction Design (CE DTC 107) Colour Theory in User Interface Design (CE DTC 108) Typography in User Interfaces (CE DTC 109) Animation in Interaction Design (CE DTC 110) Responsive user Interface Design (CE DTC 111) Design Systems (CE DTC 112)
Term 3	Portfolio 1 (CE DTC 113)
Term 4	Portfolio 2 (CE DTC 114)

Overview

This qualification is primarily intended for application in the design industry. The qualification will give the student the competencies required to progress in a career in design. Students credited with this qualification will be able to practice in a variety of design fields, and will be equipped to enter a professional design qualification at NQF Level 6.

The course focuses on interaction design, and touches on aspects of user interface design, user experience design and design that is responsive for digital interfaces. The Design Techniques course, with a focus on Interaction Design, is an entry level qualification for learners who are interested in a career in interaction and experience design. Further study/practice will be required for these fields.

Students credited with the unit standards in this qualification are capable of:

+ Sourcing research information related to a specific design field.
+ Analysing and reviewing design research information.
+ Selecting materials, media and processes for production.
+ Producing final design products that meet specific project requirements.
+ Managing business processes in a design environment.

Students also elect an area of competence from:

+ Developing business and marketing resources.
+ Creating original design messages, forms and arguments.

FET CERTIFICATE IN PHOTOGRAPHY

FET CERTIFICATE IN PHOTOGRAPHY (CE PH 100)	
Term 1	Adobe Photoshop Basic (CE PH 101) Camera Foundation (CE PH 102) Photoshop Post-Production Basic (CE PH 103)
Term 2	Creative Lighting Basic + Lenses and Perspective (CE PH 104) Elements of Design (CE PH 105)
Term 3	Adobe Photoshop Intermediate (CE PH 106) Creative Lighting Intermediate (CE PH 107) Creative Lighting (Advanced) + Product (Studio) Photography (CE PH 108)
Term 4	Photoshop Post-Production Intermediate (CE PH 109) Architectural Photography(CE PH 110) Portfolio 1 + 2 (CE PH 111)*

**Some elements of Portfolio 1 are spread out throughout the year in the form of on-location workshops*

Overview:

The Further Education and Training Certificate: Photography is the entry level qualification for students who are interested in a career in photography. This Qualification can serve as an entry to National Certificates in the field of Art, Craft or Design at NQF Level 5. Qualifying students will be able to select relationships and contexts for photography, including the required interpretation, analysis, pre-visualising, conceptualisation and capturing of images. A qualifying student at this level will be a well-rounded entry-level photographer with a good fundamental knowledge of the photography field, coupled with interpersonal and business skills, preparing for later specialisation in specific photography or related fields.

Qualified students will be able to follow a career as:

+ Photographers for newspapers and media agencies (e.g. advertising agencies, website developers, publishers, etc.).
+ Self-employed freelance photographers and entrepreneurs, such as street photographers, and lifestyle photographers, etc. or create content for stock agencies.
+ Photographer assistants.
+ Technical assistants providing technical support for the sector in laboratories and printing companies.
+ Events and corporate photographers.
+ Image retouchers.

Qualified students will be capable of:

+ Interpreting and analysing general principles and concepts of photographic assignments.
+ Pre-visualising, conceptualising and analysing approaches according to the given specifications.
+ Capturing a range of images through the use of photographic equipment and light sensitive materials.
+ Selecting, editing and rendering photographic images according to specific criteria.
+ Documenting, managing and archiving photographic work.
+ Developing career opportunities in photography.

DEGREE PROGRAMMES: RULES OF COMBINATION

UNDERGRADUATE QUALIFICATIONS

LEVEL 1 (120 credits)

Students select 4 choice subjects (80 credits) + the Compulsory subjects (40 credits)

Bachelor of Arts in Visual Communication Design	Bachelor of Film Arts (live action focus)	Bachelor of Film Arts (animation focus)	Bachelor of Interaction Design	
ACADEMIC PRACTICE: WRITES OF PASSAGE (10 credits)				*Compulsory subjects*
DRAWING & NARRATIVE (15 credits)				
MEDIA PERSPECTIVES: OBSERVING AND UNDERSTANDING (15 credits)				
Communication Design (20 credits)	Film & Television* (20 credits)	3D Animation (20 credits)	Interaction Design* (20 credits)	*Subjects leading to major subjects*
Illustration (20 credits)	Screen Acting (20 credits)	Game Design* (20 credits)	Interactive Development* (20 credits)	
Photography (20 credits)	Production Design (20 credits)	Motion Design (20 credits)	3Dimensional Design (20 credits)	
	Screenwriting (20 credits)			
	Sound Design (20 credits)			

**Please take note of the following co-requisites on Level 1:*

+ Film & Television 100 students also need to enroll for Sound Design 100
+ Game Design 100 students also need to enroll for 3D Animation 100
+ Interaction Design 100 and Interactive Development 100 are co-requisites

LEVEL 2 (120 credits)

Option 1: Students select 1 subject (leading from Level 1) to Single Major + 11 Modules + Theory

Option 2: Students select 2 subjects (leading from Level 1) to Double Major + 1 Module + Theory

CT students selecting double major in Interaction Design + Interactive Development: choose 3 Modules + Theory**

Conditions:
Apart from students enrolled in a Bachelor of Arts in Visual Communication Design where students may double major across schools, students enrolled for a Bachelor of Film Arts or Bachelor of Interaction Design may only double major in subjects from the same qualification | Modules can be taken across schools provided the prerequisites are met.

Students opting to double major in Game Design 200 + 3D Animation 200, or Interaction Design 200 + Interactive Development 200 should achieve no less than 55% for both subjects on first year level. Students are recommended to complete these combinations over 4 years due to the nature of the subjects and combined projects.

Bachelor of Arts in Visual Communication Design	Bachelor of Film Arts (live action focus)	Bachelor of Film Arts (animation focus)	Bachelor of Interaction Design	
Visual Culture (15 credits)	**Film Theory** (15 credits)	**Film Theory** (15 credits)	**Visual Culture** (15 credits)	*Compulsory subjects*
Communication Design (50 credits)	**Film & Television** (30 + 20 credits)*	**3D Animation** (30 + 20 credits)	**Interaction Design** (40 + 10 credits)**	
Illustration (50 credits)	**Screen Acting** (30 + 20 credits)	**Game Design** (30 + 20 credits)	**Interactive Development** (40 + 10 credits)	
Photography (50 credits)	**Production Design** (30 + 20 credits)	**Motion Design** (30 + 20 credits)	**3Dimensional Design** (40 + 10 credits)	*Major Subjects*
	Screenwriting (30 + 20 credits)			
	Sound Design (30 + 20 credits)			

** For the Bachelor of Film Arts, Major Subject credits are indicated as 30+20 credits. Each Major Subject has four modules associated with it; one per term. Major students do the 30cr component and the four associated modules are compulsory, and form part of the major. If a Major student fails any of these compulsory modules, they have to repeat them and cannot substitute them with other choice modules.*

*** For the Bachelor of Interaction Design, Major Subject credits are indicated as 40+10 credits. Each Major Subject has a theoretical subject associated with it. Major students do the 40cr component and the associated theory subject is compulsory, and forms part of the major. If a Major student fails the theoretical component, they have to repeat it as it cannot be substituted. Interaction Design and Interactive Development has the same theory subject, hence the additional three choice modules for that double major combination.*

LEVEL 3 (120 credits)

Students can continue with a Single / Double Major selected on Level 2.
(Double major students may move to a Single Major on level 3.)

Option 1: VC & CT students continue with Single Major + 9 Modules + Compulsory subjects (25cr)
FA & AA students continue with Single Major + 10 Modules + Compulsory subjects (25cr)

Option 2: FA & AA students select or continue with Single Major + Focus Area* + 4 Modules + Compulsory subjects (25cr)

Option 3: VC students continue with Double Major (100cr) + Compulsory subjects (25cr)***
FA & AA students continue with Double Major + 1 Module + Compulsory subjects (25cr)
CT students majoring in Interaction Design and Interactive Development (90cr) + 1 Module + compulsory subjects (25cr)

Conditions: Modules can be taken across schools provided the prerequisites are met.

Bachelor of Arts in Visual Communication Design	Bachelor of Film Arts (live action focus)	Bachelor of Film Arts (animation focus)	Bachelor of Interaction Design	
Visual Culture + Research Practice (20 credits)	**Film Theory + Research Practice** (20 credits)	**Film Theory + Research Practice** (20 credits)	**Visual Culture + Research Practice** (20 credits)	*Compulsory subjects*
Professional Practice (5 credits)	**Professional Practice** (5 credits)	**Professional Practice** (5 credits)	**Professional Practice** (5 credits)	
Communication Design (50 credits)	**Film & Television** (30 + 15 credits)**	**3D Animation** (30 + 15 credits)	**Interaction Design** (40 + 10 credits)	*Major Subjects*
Illustration (50 credits)	**Screen Acting** (30 + 15 credits)	**Game Design** (30 + 15 credits)	**Interactive Development** (40 + 10 credits)	
Photography (50 credits)	**Production Design** (30 + 15 credits)	**Motion Design** (30 + 15 credits)	**3Dimensional Design** (40 + 10 credits)	
	Screenwriting (30 + 15 credits)			
	Sound Design (30 + 15 credits)			

** A Focus Area is the equivalent of a cluster of 6 modules (30 credits) and can only be combined with a single major.*

*** For the Bachelor of Film Arts, Major Subject credits are indicated as 30+15 credits. Each Major Subject has three modules associated with it; one per term for the first three terms. Major students do the 30cr component, and the three associated modules are compulsory, and form part of the major. If a Major student fails any of these compulsory modules, they have to repeat them and cannot substitute them with other choice modules.*

**** VC students who opt to double major in two VC major subjects will complete third year with 125 credits.*

For module names and descriptions, please see section: 'Curriculum overview: Subject & module descriptions'

POSTGRADUATE QUALIFICATIONS

Bachelor of Arts Honours in Visual Communication	
Research Methodologies* (10 credits)	*FUNDAMENTAL*
Critical Discourses* (10 credits)	
Research Paper (40 credits)	*CORE*
Creative Production (60 credits)	

** It is required that students pass these components in order to continue in the course.*

DEGREE PROGRAMMES: CURRICULUM OVERVIEW

BACHELOR DEGREE COMPULSORY LEVEL 1 SUBJECTS

Software Training: Adobe Bootcamp (TA 101)

**Compulsory for all first year degree and Certificate students who are taking additional NDP courses.*

Overview

This is an in-depth online Software Training course with the aim to familiarise students with the prescribed software of Adobe Photoshop and Adobe Illustrator, which is an industry standard for multimedia creation and editing. This course will equip students with the basic knowledge of the application, pipeline and related theory regarding Adobe Photoshop and Adobe Illustrator, as well as its many uses within the creative industry. This course will cover each software's interface, navigation and the application of each tool. Adobe Bootcamp comprises 8 weeks of prescribed material and tutorials for students to complete online. Students will also complete a series of assignments and online theory tests to solidify the knowledge gained in each module.

Course objectives

On completion of the course students should be able to:

+ Understand the various menu-driven functions of design software
+ Understand how functions are grouped through interface layout in design software
+ Understand different forms of providing user input through keyboard and mouse operations
+ Understand different design methodologies that use software
+ Provide final projects that satisfy requirements outlined in a brief

Software Training: Premier Pro (TP 101)

**Compulsory for students enrolled in subjects within the School of Film Arts*

Overview

This is an in-depth online Software Training course with the aim to equip first-year students with the skills and knowledge of the video editing application, Adobe Premiere Pro.This course will educate students with the application of the software's tools, video editing techniques and workflow through video tutorials and self-study. This online course will educate students on Adobe Premiere Pro's interface, software navigation and the application of tools and effects. Premiere Pro is a 8 week course of prescribed video tutorials for students to watch and complete online, students will be allowed to submit their work earlier, but will be given the full 8 weeks to complete the online course. Students will complete an online theoretical test and a final assignment at the end of the 8 weeks as an evaluation of their accumulated knowledge gained throughout the online software training course.

Course objectives

On completion of the course students should be able to:

+ Understand the various menu-driven functions of the video editing software
+ Understand how functions are grouped through interface the video editing software
+ Understand different forms of providing user input through keyboard and mouse operations
+ Demonstrate an understanding of video editing and audio syncing
+ Provide final projects that satisfy requirements outlined in a brief
+ Complete the required theoretical test

Software Training: Blender Basics (TB 101)

**Compulsory for students enrolled in subjects within the School of Animation Arts*

Overview

This is a comprehensive online Software Training course with the aim to train and familiarise first year students with the 3D software, Blender. This online course will provide students with the basic knowledge of the software's application, workflow and pipeline with regards to 3D sculpting. This Software Training course will educate the students on the software's interface, navigation and the use and implementation of each 3D sculpting tool. Blender Basics consists of 8 weeks of prescribed video tutorials for students to watch and complete online. Students will complete a final assignment at the end of the 8 weeks as an evaluation of their accumulated knowledge gained throughout the 8 week course.

Course objectives

On completion of the course students should be able to:

+ Understand the various menu-driven functions of 3D software
+ Understand how functions are grouped through interface layout in 3D software
+ Understand different forms of providing user input through keyboard and mouse operations
+ Demonstrate an understanding of the 3D Sculpting tools
+ Provide final projects that satisfy requirements outlined in a brief

Software Training: Solidworks (TD 101)

**Compulsory for students enrolled for 3Dimensional Design (ID 100)*

Overview

SolidWorks Software training introduces students to CAD (Computer Aided Design) basics. It is concerned with three-dimensional thinking and develops the understanding of working around the origin and an absolute position in space. SolidWorks is a feature-based parametric solid modelling design tool with which students learn to create fully associative 3D-solid models utilizing automatic or user-defined relations to capture design intent.

A basic understanding of materials, finishes, lighting and environment set-ups for rendering are explored during this course. The course would be a fully online course with different levels that needs to be completed by the student within a specific time-frame.

Course objectives

On completion of the course students should be able to:

+ Encourage three-dimensional thinking.
+ Students will understand the planes of space after completing the course.
+ Data translation through measuring skills.
+ They would be able to create foundational CAD models.
+ Successfully apply reverse engineering in CAD.
+ The creation of photo-realistic renderings.

Academic Practice: Writes of passage (AP 100)

ACADEMIC PRACTICE 100 - TERM NAMES	
Term 1	Reading & understanding
Term 2	Writing & referencing
Term 3	Research & referencing
Term 4	Critical thinking & problem solving

Overview

The Academic Practice 100 course comprises a series of lectures introducing students to academic literacy and proficiency. We focus on the essential aspects of research, reading and comprehension, critical thinking, processing of academic information and academic integrity, as well as essay writing and correct academic referencing. Students' academic practice is assessed by means of relevant academic and practical assignments. The aim is to develop academic proficiency, critical thinking, and problem-solving skills through reading, research and writing, towards enhancing the student's life-long learning development.

Course objectives

On completion of the course students should be able to:

+ Apply the reading techniques of scanning, skimming and deep reading appropriately
+ Read, reflect on, understand and process information from a variety of sources
+ Structure and write an academically sound essay.
+ Be able to identify and employ various essay types such as analytical and argumentative essays
+ Apply proficient use of language and logical structure to essay writing
+ Identify a hypothesis within the source material
+ Trace and evaluate an argument and be able to respond to one using reason and logic
+ Summarise, paraphrase, and quote source material appropriately
+ Successfully apply correct referencing methods
+ Practice academic integrity and avoid plagiarism
+ Understand the research process, which includes reading, recording, critical thinking and writing
+ Express critical thinking when writing on their research and the research of others
+ Locate and evaluate relevant information
+ Effectively solve problems using a variety of logical tools.
+ Make links between concepts from various sources
+ Collaborate with other students in constructing knowledge

Media Perspectives: Observing and Understanding (MP 100)

MEDIA PERSPECTIVES 100 - TERM NAMES	
Term 1	World building
Term 2	Story telling
Term 3	Making meaning
Term 4	Going deep

Overview

Media Perspectives 100 comprises a series of lectures introducing students to visual media and critical discourse. The purpose of Media Perspectives 100 is to prepare students for a career in the visual communications industry by providing them with a theoretical foundation. Students will discover how past, present, and future visual media are informed by discourses and their theories, concepts, and ideologies. Students are provided with foundational knowledge on methods used to analyse and understand various forms of visual media, as well as ideologies and concepts that may be used to unpack them. Using the knowledge gained through this course, students will apply their understanding by participating in group and individual exercises.

As such, Media Perspectives 100 aims to develop the student's understanding of how visual media, key theories and critical analysis serve to facilitate the conceptual and creative processes used for problem-solving in their practical application. The outcome is to provide students with an understanding of the key role that academic inquiry plays in the creative process.

Course objectives

On completion of this course students should be able to:

+ Display an understanding of the formal qualities of different forms of visual media.
+ Demonstrate an understanding of the terms and components of different forms of visual analysis and related theories.
+ Select and apply an appropriate form of visual analysis to a given example.
+ Demonstrate an understanding of visual media within the world, which often reflects systems and ideologies
+ Present work professionally in the appropriate and required format for evaluation
+ Adhere to academic codes of conduct through the use of appropriate referencing and in-text citation of sources used.
+ Evaluate their work and the work of others in a responsible, professional, and uplifting manner.
+ Work effectively with others as part of a team.
+ Organise their work and study schedule through self-disciplined time management.
+ Collect, analyse, organise, and critically evaluate information
+ Communicate effectively using language skills in the modes of oral and/or written presentation
+ Recognise that visual media studies do not exist in isolation from the practical subjects, but rather that it informs the practical components of the degree course

Drawing & Narrative (DN 100)

DRAWING & NARRATIVE 100 - TERM NAMES	
Term 1	Observation & visual literacy
Term 2	Sketchbook experimentation
Term 3	Character, style & identity
Term 4	Storyboarding & narrative

Overview

The subject balances important technical drawings skills with creative application and communication of story and narrative.

Course objectives

On completion of this course students should be able to:

+ Students will be taught to communicate visually by means of drawing;
+ Students are introduced to drawing as a form of visual expression and tool to convey narrative;
+ Understand the basic principles and elements of drawing;
+ Demonstrate the ability to accurately observe and draw single objects realistically;
+ The course aims to improve students visual literacy,
+ Utilise the learned skills of visual perception and composition;
+ Display competence in the use of various media and techniques;
+ Develop a personal style and ‘voice’ in mark making;
+ Students are expected to use mark-making or drawing in a functional sense more than in an aesthetic sense;
+ Myth and symbol is used to introduce the origin of narrative;
+ The course introduces students to concept such as symbol, myth, archetypes and the journey of the hero in relation to narrative;
+ Archetypes are used to understand character types to be used in visual narrative

BACHELOR OF ARTS IN

VISUAL COMMUNICATION DESIGN

BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

BA VC Level 1: Choice Subjects (leading to a Major)

Communication Design (CD 100)

COMMUNICATION DESIGN 100 - TERM NAMES	
Term 1	Elements & principles of design
Term 2	Typography
Term 3	Colour & image generation
Term 4	Image & type integration

Overview

The Communication Design 100 course comprises a series of lectures introducing students to the fundamental aspects of design in combination with relevant academic and practical assignments. The focus is on problem solving in design and the practical application of foundational design theories. It aims to develop the student's academic and practical abilities through an exploration of fundamental aspects of design such as the elements and principles of design, conceptualisation, typography, image generation, image and type integration, layout principles and design production.

Course objectives

On completion of the course students should be able to:

+ Display an understanding and basic competence in the use of the relevant design software;
+ Source, analyse and review theoretical topics related to the field of Communication Design;
+ Conceive, plan and realise Communication Design projects, by solving design problems presented as briefs;
+ Demonstrate an understanding of design terminology and components of the fundamentals of design principles and theories;
+ Demonstrate an understanding of the various components and application in the fields of typography, image generation, layout principles and basic print reproduction processes;
+ Successfully integrate image and type in layout design using basic layout theories and applications;
+ Apply themselves in their chosen field of study through a thorough foundation of design; and
+ Present work professionally in the appropriate and required format for evaluation.

Illustration (IL 100)

ILLUSTRATION 100 - TERM NAMES	
Term 1	Creative techniques
Term 2	Gouache collage
Term 3	Figure drawing
Term 4	Identity, routine & environment

Overview

The Illustration 100 course provides students with essential knowledge and skills in the line of observational drawing, conceptual development, expressive and creative medium usage as well as technical skill in the field of illustration. The course explores various approaches of basic illustration styles and the direct practical application thereof.

Course objectives

On completion of the course students should be able to:

+ Understand the basic principles and elements of observational drawing in an illustration context;
+ Demonstrate the ability to accurately observe and to draw objects realistically;
+ Think innovatively in terms of various drawing/illustration based media usage;
+ Conceptualise and apply ideas in a visual manner;
+ Utilise skills of visual composition;
+ Display competence in the use of various media and techniques;
+ Think and communicate visually through the means of illustration;
+ Apply their experience with different illustration styles, techniques and materials;
+ Find a personal style in mark-making;
+ Present work professionally in the appropriate format for evaluation.

Photography (PH 100)

PHOTOGRAPHY 100 - TERM NAMES	
Term 1	Camera anatomy
Term 2	Lighting
Term 3	Elements of design & photoshop
Term 4	Narrative & motion

Overview

The Photography 100 course comprises a series of lectures and practical workshops introducing students to the workings of the digital 35mm single-lens reflex camera as well as cameras used in the photography market as a means of documentation or representation of subject matter. The student is instructed how to effectively use the digital 35mm single-lens reflex camera, how to develop an awareness of light and consequently control available natural light, and how to use the Adobe software platform in the post-production of photographic imagery. Photography 100 places emphasis on the student's technical

proficiency relating to camera anatomy, exposure control, the creative application of available natural light, continuous light and a basic understanding of the post-production workflow. Furthermore the course places emphasis on the generation of content, representation and meaning by considering elements and principles of design, understanding colour theory, employing photographic composition, and the construction of the photographic narrative. The student's technical proficiency is also refined through the instruction of lighting techniques using natural and continuous artificial light sources in both controlled environments as well as used on-location. The course will demonstrate the relationship between subject matter and elements within the photographic frame and how this said relationship contributes to the development of context in single-image narratives. Emphasis is placed on how the construction of the photographic narrative is applied in the commercial market, considering advertising, editorial and photojournalistic contexts. Finally the course will also explore the video functions on the digital 35mm SLR camera and how the moving image relates to stills photography. Students will be introduced to digital file formats like GIF, AVI and MOV and how it can be applied as photographic cinemagraphs and pixelation.

Course objectives

On completion of the course students should be able to:

+ Display an understanding of the fundamental principles and techniques relating to the photographic workflow of the digital 35mm single-lens reflex camera format;
+ Display a basic understanding of the video functions on the digital 35mm SLR camera and how the moving image relates to stills photography;
+ Conceive, plan and realise photographic techniques by solving technical challenges and related criteria presented in a brief;
+ Demonstrate an understanding of the principles of natural light, an awareness of the quality of light, and the creative application of natural light on subject matter;
+ Demonstrate an understanding of exposure control relating to light sensitivity, depth-of-focus and the capturing of moving subject matter;
+ Demonstrate an understanding of the appropriate interpretation of a light meter reading and the subsequent control over exposure compensation;
+ Demonstrate a basic understanding of the control of lens perspective;
+ Demonstrate an understanding of the implementation of elements of design in photographic compositions;
+ Demonstrate a basic understanding of the use of colour, contrast and lighting to convey atmosphere or mood in a photograph;
+ Demonstrate a basic understanding of the use of principles and elements of design in order to convey a narrative in a single photographic image as well as in a series of photographic images;
+ Demonstrate a thorough understanding of basic to intermediate post-production techniques and post-production workflow using the related software;
+ Apply themselves in their chosen field of study through a thorough foundation in photography;
+ Present work professionally in the appropriate and required format for evaluation.

BA VC Level 2: Compulsory Subjects

Visual Culture (VC 200)

VISUAL CULTURE 200 - TERM NAMES	
Term 1	Capitalism and its critics: Marxist analyses of mass culture
Term 2	Capitalism and its critics: counter-cultures and social design, activism, and resistance
Term 3	Ways of Seeing
Term 4	Foundation to Postmodernism

Overview

This course is aimed at equipping students of design to understand, analyse, compare, discuss, interpret, evaluate and create all manner of designs. Rooted in critical discourse, lectures provide a theoretical and academic foundation upon which students can develop an understanding of visual culture and phenomena within the context of historical, social and theoretical developments. The course begins with an introduction to Modernism and the Marxist and neo-marxist critique of capitalist culture as represented in the visual and man-made environment. A main focus is to expand and consolidate the student's knowledge of the dialectic relationship between dominant culture and countercultures, looking at the how and why social design represents resistance to oppression and exploitation and facilitates awareness. By providing both a historical and theoretical framework, students develop the critical skills needed to understand the relationship between design activism and Marxist critique of capitalist culture. Through this lens, students acquire a deeper understanding of local and international design ideologies, practices and products. As such, the course offers opportunities for students to critically engage with and evaluate a range of visual media, strategies and ideologies. This course specifically aims to educate the student on the discourse of consumerism and persuasion. Term three looks at the philosophy of what happens to us when we engage with any visual text, i.e. hermeneutics. By making the student more aware of their own hermeneutic horizon, following Gadamer, John Berger's course on Ways of Seeing and Susan Sontag's ideas on photography and interpretation will be critically engaged with. Lastly, the course introduces Postmodern design philosophy, as it pertains to the consumer age and other relevant movements. The course familiarises students with Postmodern terminology and philosophy, focusing on local and international visual phenomena in preparation for Visual Culture 300.

Course objectives

On completion of the course students should be able to:

+ Display a fundamental understanding of key discourses in design;
+ Relate theoretical perspectives to visual expressions in order to complement the students' practical components;
+ Identify published documents relevant to pertinent fields of interest;
+ Understand the use of cultural theories and theoretical tools, both in design practice and design research;
+ Generate and present appropriate argumentation skills;
+ Apply critical perspectives with appropriate media in the conceptualisation and execution of independent projects;
+ Research, investigate and appropriate academic information;
+ Present work professionally in the appropriate and required format for evaluation.

BA VC Level 2: Major Subjects

Communication Design (CD 200)

COMMUNICATION DESIGN 200 - TERM NAMES	
Term 1	Identity Design
Term 2	Creative advertising
Term 3	Editorial layout
Term 4	Packaging

Overview

The Communication Design 200 course comprises a series of lectures introducing students to current theories and practices of Visual Communication Design in combination with relevant academic and practical assignments. It aims to develop the students' academic abilities through an in-depth knowledge to the fundamentals of visual communication design. It provides an essential platform for students who plan to enter the graphic design industry. The course serves as an introductory step into the world of graphic design. It explores the underlying elements and design principles which will form the necessary groundwork to give students a clear understanding and appreciation of what it takes to produce quality designs. Students will learn to analyse briefs and visualise concepts. The student is encouraged to explore and examine typography, corporate identity design, branding systems, advertising, packaging, as well as editorial design and layout.

Course objectives

On completion of the course students should be able to:

+ Grasp the manipulation of design elements, principles, cognitive psychology and visual acuity to create abstract representation for goods, services and communication systems;
+ Understand how to design towards effective cross platform workflow for branding systems;
+ Generate a coherent marketing research report that will inform the visual expression of a project;
+ To understand the manipulation of verbal and visual images within a unified campaign for meaningful and effective targeted communication;
+ Get an appreciation for the synergy between various media applications and integrated marketing programs;
+ Conceive, plan and execute editorial design by using given text and self generated imagery;
+ Create and execute promotional branding material for marketing display purposes that relates back to brand or product being promoted;
+ Generate mobile marketing elements in support of the promotion of editorial design such as pull-up banners, shelf talkers and decals;
+ Conceive, plan and execute environmental primary packaging and secondary packaging adhering to logistical standards and quality

Illustration (IL 200)

ILLUSTRATION 200 - TERM NAMES	
Term 1	Visual Metaphor
Term 2	Educational Illustration
Term 3	Children's book illustration
Term 4	Applied Illustration

Overview

The Illustration 200 course further introduces students to fundamentals of illustration and expands on rendering techniques and outlines the application of design principles and typography in an illustration context. Students obtain a thorough foundation of a variety of basic illustration styles and techniques. Students are also equipped to conceive and plan illustration projects, to choose the appropriate illustration styles for specific problems and to solve conceptual and practical problems through responding to briefs.

Course objectives

On completion of the course students should be able to:

+ Display an advanced understanding of the fundamentals of design principles within an illustration and image making context;
+ Demonstrate the ability to plan, manage and implement illustration based processes within an illustration context;
+ Work effectively and actively in a group;
+ Produce effective concepts and resolved planning sketches;
+ Carry out and gain understanding of the procedures involved in producing technically refined illustrations;
+ Understand and implement the importance of visual research and reference material;
+ Incorporate and explore experimentation with illustration based mediums and techniques;
+ Develop the ability to think and talk about their work and ideas.
+ Demonstrate the ability to visually communicate information effectively by making use of the conventions of illustration;
+ Organise and manage self and subject related activities responsibly and effectively;
+ Work on practical body of work in a supervised studio setting;
+ Demonstrate the ability to evaluate own performance and to take responsibility for illustration projects;
+ Demonstrate the ability to apply developed practical methods in the field of illustration.

Photography (PH 200)

PHOTOGRAPHY 200 - TERM NAMES	
Term 1	Studio
Term 2	On location lighting
Term 3	Advertising practice
Term 4	Commercial and Lifestyle photography

Overview

This course introduces the student to intermediate techniques and theories relating to commercial photography practiced both in the South African as well as international markets. In the first term the course focuses strongly on professional studio-based practice and endeavours to develop the student's technical proficiency. This will comprise of the principles and theory of light, the use of daylight-balanced flash in a controlled studio environment, studio etiquette and safety, lighting techniques, and art direction. In the second term, the student will be instructed on essential intermediate post-production techniques in order to provide a substantial foundation of professional image retouching. Although second term furthers the students' skills in the studio, the focus is predominantly on location-based photography practices and endeavours to develop the student's technical proficiency in and outside the studio. The core aspects of second year photography comprise the principles and theory of light, the use of daylight-balanced flash applied in mixed lighting conditions, the effective control of lens perspective, and art direction. In the third and fourth term the practical output of the course covers a diverse range of commercial photographic genres, including stock, events, corporate, portraiture, architecture, food, beauty, product advertising and editorial photography. Students will also be versed in business etiquette and the correct way to brief clients, create price lists and deliver final projects to the photographic client.

Course objectives

On completion of the course students should be able to:

+ Display an understanding of the principles and theory of photography and implement such principles and theories on an executing level in the practical output;
+ Conceive, plan and realise photographic techniques by solving technical challenges and related criteria presented as briefs;
+ Demonstrate an understanding of the application and control of daylight-balanced flash lighting applied in a controlled studio environment;
+ Demonstrate an understanding of the application and control of daylight-balanced flash lighting applied in on-location environments;
+ Demonstrate an understanding of lens perspective relating to the appropriate rendering of the subject matter's proportions, scale, volume and height through the application of camera vantage point, choice of optics and use of depth-of-focus;
+ Demonstrate an understanding of the application and sensitive handling of post-production techniques and post-production workflow using the related software.
+ Demonstrate an understanding of basic market research in order to establish market trends relating to production and post-production techniques in commercial photography applications.
+ Demonstrate an understanding of basic production workflow in the practical output, including the showcase of artistic sensitivity and originality regarding choice of subject matter, model casting, styling, set design, art direction and effective communication (where applicable);
+ Apply themselves in a group context to deliver the practical output simulating industry practices;
+ Apply themselves in their chosen field of study through a thorough foundation in photography; and

BA VC Level 2: Modules

Communication Design Linked Modules

	COMMUNICATION DESIGN - LEVEL 2 MODULES			
	Name (code)	*Prerequisites*	*Name (code)*	*Prerequisites*
Term 1	**Vector Techniques** (CD 201)	*CD 100 or IL 100 or XD 100 or TA 101*		
Term 2	**Typography** (CD 202)	*TA 101*		
Term 3	**Motion Design for Designers** (CD 203A)	*CD 100 or XD 100 (not for MD 100)*	**Layout Techniques** (CD 203B)	*TA 101 (not for COM 200)*
Term 4	**Design for Digital Media** (CD 204)	*CD100 (not for XD 100)*		

Vector Techniques (CD 201)

The focus of this course is on exploring different styles of vector image generation techniques specifically geared towards iconographical design and will include vector line art, isometric design and flat 2D design applications. Students will gain an understanding of form, varied style and advanced techniques of image generation in Adobe Illustrator while developing an understanding of a vector style guide.

Typography (CD 202)

This module explores the expressive and decorative nature of typography with a focus on different techniques of generating and using typography. This includes 3D type, hand lettering and textured type techniques. Additionally, students will gain an understanding of different techniques of refining typography.

Motion Design for Designers (CD 203A)

This course is geared to introducing students to the workflow of Adobe After Effects. Students will gain the necessary skills to create a functional title and credit sequence as well as have insight to basic animation fundamentals.

Layout Techniques (CD 203B)

Students will be taught to develop an understanding of page layout and the relation between image and text together with page activation for various format sizes and scales. Students are encouraged to work with a combination of different styles and media in order to successfully integrate image and type. Additionally, students will gain an understanding of layout techniques and refinement in Adobe InDesign.

Design for Digital Media (CD 204)

The Design for Digital Media course introduces students to the basics of designing and prototyping for branding across multiple digital outputs and social media. It covers the basics of Adobe XD as a tool so that graphic designers taking this course may work more effectively with UI and UX designers.

Illustration Linked Modules

	ILLUSTRATION - LEVEL 2 MODULES			
	Name (code)	*Prerequisites*	*Name (code)*	*Prerequisites*
Term 1	**Printmaking** (IL 201A)	-	**Comics: Character development** (IL 201B)	-
Term 2	**Illustrated type & image** (IL 202A)	*IL 100 / CD 100*	**Comics: Genres and Style 202** (IL 202B)	-
Term 3	**Abstraction & Context** (IL 203)	*TA 101*		
Term 4	**Experimental illustration** (IL 204)	*TA 101*		

**The Comics modules (IL 201B & IL 202B) require a minimum of 6 registered students for them to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits.*

Printmaking (IL 201A)

Traditional printmaking introduces students to fundamental printmaking techniques such as monotype printing, etching and linocut printing. Foundational printmaking skills that form part of the printing process are investigated, thereby presenting students with a general understanding of basic printmaking techniques.

Illustrated type & image (IL 202A)

The Illustrated Type & image 201 module is focused on the development of hand drawn type to be placed in conjunction with an image. The student becomes familiar with the treatment of type as an illustrated element, which is then placed in the context of an illustrated image to form a final composition.

Abstraction & Context 203 (IL 203)

'Digital Illustration Techniques' introduces the student to a variety of digital processes in illustration through the exploration of various digital illustration methods that inform the development of images with digital software such as Adobe Photoshop and Illustrator. The diverse application of digital software and the integration of Photoshop and Illustrator outcomes is explored.

Experimental illustration (IL 204)

Experimental Illustration introduces students to investigate exploratory processes in illustration and places an emphasis on the implementation of traditional materials and alternative processes. This module encourages students to investigate unconventional modes of image generation.

Comics Modules

Comics: Character development (IL 201B)

This module focuses on the visual development and design of characters within a storyline. It introduces students to the formal structure of comics and investigates the application of foundational elements and conventions of comics as a tool for self-expression and the communication of ideas. It also investigates the possibilities that different comic styles provide in the formation of the sequential narrative.

Comics: Genres and Style (IL 202B)

This module explores the different genres found in sequential art and how they could dictate the visual language of the comic narrative. It explores the use of a specific style to enhance the genre. It also concerns visually distilling the storyline to its bare essentials in order to enhance the narrative structure.

Photography Linked Modules

	PHOTOGRAPHY - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Post Production: Intermediate** (PH 201)	*TA 101*
Term 2	**Video editing for photographers** (PH 202)	-
Term 3	**Post Production: Advanced** (PH 203)	*PH 201*
Term 4	**Videography for photographers** (PH 204)	*PH 202A*

Post Production: Intermediate (PH 201)

This module deals in the Photoshop interface as a digital workflow solution to students specialising in most visual communication avenues. The module covers the essential tools and workflow most commonly used in both photographic and design practices, such as the Adobe Photoshop toolbox, options bar and applications panel; using Adobe Bridge, smart objects and filters. This module furthermore places emphasis on corrective editing for beauty and product photography.

Video editing for photographers (PH 202)

Students in this course can expect to learn to apply foundation concepts in non-linear video modification by organising footage and modifying it into a coherent sequence. Students will create their own edits from scratch, learning to arrange edits with effects, titles, music as well as editing successfully for different audiences. With the successful completion of the module, students will be able to put together a short edited video with sound to be used for documentation purposes and social media platforms. Video footage will be provided.

Post Production: Advanced (PH 203)

This module extends the student's knowledge of post-production by introducing intermediate image correction techniques applicable to the workflow of commercial photography genres. In addition, students will be instructed to apply a variety of compositing techniques to a range of photographic images in order to master manipulative and compositing editing skills prevalent in the image retouching industry.

Videography for Photographers (PH 204)

Technology has radically changed the portfolio of the professional photographer. Although conventional still photography is still a major part of the photographer's working career, there is an increasing demand from the industry that the photographer must also be able to do short video clips. This is especially prevalent in lifestyle and corporate photography. In this modular course students are introduced to the basic application and understanding of the fundamentals of videography with regards to framing, camera movement, sound design and very basic editing. With the successful completion of the module students will be able to put together a short edited video clip with sound to be used for documentation purposes and social media platforms.

Marketing Modules

	MARKETING - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Marketing Principles** (MR 201)	-
Term 2	**Personal Brand Development** (MR 202)	-
Term 3	**CV and portfolio** (MR 203)	-
Term 4		

Marketing Principles (MR 201)

Marketing Foundations 201 introduces students to marketing in the 21st century. The marketing landscape has evolved as a result of complex influences to become a very powerful force in society. This module explores the nature and purpose of marketing as key to the success of any business enterprise, whether an established company or maverick entrepreneur. As prospective visual communicators and creative practitioners, students will potentially be involved in marketing and branding activities, and so an understanding of the micro- and macro- marketing environment is required to navigate and direct marketing plans and brand development. Before deciding on a marketing mix or launching a marketing campaign, a variety of factors must be investigated for optimal brand positioning in the marketplace. This module explores and unpacks the marketing landscape, identifying key stakeholders and strategies: namely market research, situational (SWOT and PESTLE) analyses; market segmentation; targeting and positioning. In order to understand the consumer, and position one's brand in the mind of the consumer, this module strives to provide insight into the consumer decision-making process and the various influences on consumer buyer behaviour. Conventional and innovative theories about segments and tribes are also explored.

Personal Brand Development (MR 202)

This elective explores the benefits of using social media as part of personal brand development. Students will formulate and conceptualise their brand values and unique selling point and refine their brand persona. In this way students personal branding philosophy, strategy and style guide will be developed, refined, managed and monitored.

CV and Portfolio (MR 203)

This elective will prepare students to promote themselves and their brand to prospective employers by means of a tailor-made portfolio, concise CV and a business card. Students will develop their brand in terms of design, style and functionality, showcasing their skill set and unique selling points.A combination of visual and written material will be developed towards generating employment opportunities.

VC Interdisciplinary Modules

	VC INTERDISCIPLINARY - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Figure Drawing Advanced** (VA 201)	-
Term 2	**Alternative Drawing & Collage Techniques** (VA 202)	-
Term 3		
Term 4		

Figure drawing advanced (VA 201)

This module explores the technique of figure drawing further. Students are encouraged to engage with the anatomy, whilst using emotive and expressive drawing techniques to enhance the depiction of the figure.

Alternative drawing & collage techniques (VA 202)

This module introduces students to experimentation through the exploration of collage building and mark making in order to further their creative thinking. Students are encouraged to experiment with artistic approaches through participating in practical exercises to improve an understanding of analogue collage making in order to foster interdisciplinary learning and diversity in their approach to image generation. In addition, students are to demonstrate their interpretation of a given theme to show conceptual development within a layered image. A further layer of expression is then added to their collage based experiments through applying various mark-making techniques to expand on the image. The creative possibilities of using unconventional drawing media in combination with a collage based approach is therefore the main focus of the module. Students are introduced to contemporary approaches in style and technique, which emphasises their compositional and expressive skills.

BA VC Level 3: Compulsory Subjects

Visual Culture (VC 300)

VISUAL CULTURE 300 - TERM NAMES	
Term 1	Cyberculture: From virtual reality to posthumanity
Term 2	Postmodernism and Post-Post modern discourse
Term 3	Mass culture and globalisation
Term 4	Discourses in contemporary visual culture

Overview

VC300 further explores the manner in which concepts, theories, and ideologies are expressed in visual media through examining the broader topics of Cyberculture, Postmodernism, Globalisation, & Alternative discourses in contemporary visual culture. In Cyberculture, the focus is on how technological development can have both positive and negative implications for both society and human interaction. The detailed investigation of Postmodernism allows students to explore the progression of critical attitudes and philosophies that began to emerge in the mid-twentieth century as a result of the "postmodern turn". The impact of Globalisation and Mass Culture, particularly from a South African (and African) perspective, are then assessed, with the effects of globalisation being linked to both the previously discussed topics of cyberculture and postmodernism respectively. Term 4 deals with what are collectively referred to as "Alternative discourses in contemporary visual culture", ideas that are presently influential in today's academic, social, and design climate -ideas that posit new boundaries for visual culture as a whole, but may not necessarily be mainstream or broadly accepted views of art and creativity. These range from notions of liminal spaces to dystopias to Baudrillard's notion of "simulation". Ultimately, the aim of the course is to equip the students with higher order scholarly abilities, enabling them to conceive, plan, and research positions, as well as critically argue and articulate these positions concisely. The course focuses on both a South African and international context, across a range of media appropriate to visual communication.

Course objectives

On completion of VC 300 students should be able to:

+ Have a detailed understanding of the discourses investigated and be able to relate and apply these to visual phenomena;
+ Relate theoretical perspectives to aesthetic expressions in order to complement the students' practical components;
+ Develop a fundamental understanding of the discourses investigated;
+ Understand the use of cultural theories and theoretical tools, both in design practice and research;
+ Be able to generate and present an argument in a manner appropriate to a situation and audience;
+ Be able to apply critical perspectives with appropriate media in the conceptualisation and execution of independent projects;
+ Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation;
+ Reflect on a variety of philosophies to understand one's role as a responsible citizen;
+ Develop a cultural sensitivity across a range of social contexts;
+ Source, analyse, and review research information;
+ Present work professionally in the appropriate and required format for evaluation.

Research Practice (RP 310)

RESEARCH PRACTICE 310 - TERM NAMES		
Term 2	Reading research in the humanities/arts	*Prerequisite: AP 100*
Term 3	Academic essay writing	

Overview

Building on their earlier studies of research in the humanities, this course introduces students to the elements of a basic research proposal, by guiding them through its formulation in a workshop environment. Lectures will be paired with these practical workshops to teach other important academic skills including (but not limited to) critical thinking and analysis, problem-solving, and divergent or lateral thinking. The aim is to provide students with the necessary skills to formulate a successful proposal in both the academic and industry-related situations, so that even if a student chooses not to further his or her education, the skills learned in this course can be applied whenever they should seek to present new and innovative ideas to their future employers. The course is to be taught to two distinct groups of students, with one group focused on Interaction Design, Design Studies, and Visual Culture, and the other focused on Film Arts and Film Theory in particular.

Course objectives

On completion of RP 300 students should be able to:

+ Formulate a critical and feasible research proposal
+ Source, evaluate, process, and report general and academic material
+ Understand how a generally recognised humanistic research methodology is implemented
+ Employ critical thinking skills to support any research activity
+ Apply the various skills learned in constructing the elements of a basic proposal document to provide detailed and goal-oriented explanations of any new employer-related innovations
+ Understand the philosophical, practical, and ethical importance of conducting research in the field of visual media
+ Define a research problem/question that is sufficient for research purposes on a post-graduate level
+ Apply critical thinking skills to the field of conducting research
+ Apply critical thinking skills in the review of relevant literature
+ Define and adhere to a set of achievable research aims and objects
+ Correctly apply academic practice in a variety of contexts, primarily in referencing sources

Professional Practice (PP 304)

Overview

The Professional Practice module is a credit-bearing module offered on level three, which forms one of three components of OW's Work-Integrated Learning (WIL) programme, namely (1) Scenario and Project-Based Learning, (2) Professional Practice, and (3) Experiential Learning. 1 Professional Practice 304 takes the form of student employment and business guidance information sessions, and Work Directed Theoretical Learning (WDTL), wherein guest lecturers, specialising in their field, are invited to present on a series of topics related to professional practice. The module links theoretical business concepts to the

practical business skills learned throughout the course. The module aims to equip all exit-level students with a foundation of knowledge in entrepreneurship and creative business management. The module provides the student with foundational knowledge to function as both an entrepreneur, as well as in the workplace; as individuals, as well as part of a team. The content introduces students to concepts relating to communication skills, teamwork and creative collaboration and briefs the student on the outcomes, expectations and requirements of the Experiential Learning component. The module, therefore, provides an introduction to Experiential Learning practices, that form part of OW's WIL requirements.

The course consists of a series of guest lectures and discussion sessions to develop the knowledge of the student pertaining to the creative business environment, and is divided into two main components:

+ **Component One:** Student Employment / Business Guidance (Week 1 - 5)

This component is applicable to students from all three degrees, and introduces students to general business guidance and creative business practice.

+ **Component Two:** Work Directed Theoretical Learning (WDTL) (Week 6 - 8)

This component is formulated per major/stream. Industry and entrepreneurial speakers discuss specifics surrounding the workplace and process appropriate to each major offering. WDTL involves an attempt to ensure that the theoretical forms of knowledge, such as business practice in context to creative practice, are introduced and sequenced in ways that meet both academic criteria and are applicable and relevant to the career-specific components (Barnett 2006; Work-integrated learning - Good practice guide: Council on Higher Education 2011).

Course objectives

On completion of Component One: Student Employment / Business Guidance, module students should be able to:

+ Demonstrate a basic understanding of creative business practices and processes;
+ Understand the basic components of common business / professional contracts;
+ Understand the general expectations of professional conduct and etiquette;
+ Gain foundational knowledge of entrepreneurship and what this implies in the creative industry;
+ Understand best practices for presenting oneself in CV and portfolio format;
+ Demonstrate an understanding of employment processes;
+ Understand the basics of pitching;
+ Demonstrate basic comprehension for financial management in a creative business context;
+ Gain an understanding of intellectual property (IP) regulations in South Africa.

On completion of Component Two, Work Directed Theoretical Learning (WDTL), module students should be able to:

+ Demonstrate a basic understanding of the creative business practice and how their major contributes to the creative industry;
+ Understand the basics of workplace etiquette;
+ Understand team and individual responsibilities in typical creative workplace environments (Agencies, creative hubs, etc.);
+ Identify and engage with an appropriate workplace for Experiential Learning as part of OW's undergraduate WIL programme.

BA VC Level 3: Major Subjects

Communication Design (CD 300)

COMMUNICATION DESIGN 300 - TERM NAMES	
Term 1	Identity design & Brand development
Term 2	Editorial design, iconography & NPO
Term 3	Packaging design
Term 4	Personal identity & portfolio design

Overview

The Communication Design 3 course comprises a series of lectures introducing students to current theories and practices of visual communication design in combination with relevant academic and practical Assignments. There is a strong emphasis at this level on providing practical exposure to the student similar to what they will experience in industry. Upon completion of this course, they will have the competence and capability to work in any of the industry fields covered by this subject. The student must, in a professional manner, be able to analyse and solve different types of visual communication problems on a conceptual, aesthetic, and functional level. Students will learn to analyse briefs and visualise concepts. The student is encouraged to explore and examine typography, corporate identity design, brand development, advertising, editorial design and layout, packaging design, iconographical design as well as portfolio design.

Course objectives

On completion of the course students should be able to:

+ Grasp the manipulation of design elements, principles, cognitive psychology and visual acuity to create abstract representation for goods, services and communication systems;
+ Understand how to design towards effective cross platform workflow for branding systems;
+ To understand the manipulation of verbal and visual images within a unified campaign for meaningful and effective targeted communication;
+ Get an appreciation for the synergy between various media applications and integrated marketing programs;
+ Conceive, plan and execute editorial design by using given text and self generated imagery;
+ Conceptualise and implement visual identity systems across multiple platforms;
+ Create and execute promotional branding material for digital and print marketing display purposes that relates back to brand or product being promoted;
+ Generate mobile marketing elements in support of the promotion of a variety of brands across multiple media;
+ Conceive, plan and execute and identity system applied to primary packaging and secondary packaging adhering to logistical standards and quality
+ Generate effective communicative images, develop concept appropriation skills and proper presentation techniques;
+ Conceive a coherent design brief informed by client interaction and research;
+ Create and maintain a concept diary that informs conceptual and creative decisions in the execution of a project brief

Illustration (IL 300)

ILLUSTRATION 300 - TERM NAMES	
Term 1	Editorial Illustration
Term 2	Illustration in advertising
Term 3	Zine Illustration
Term 4	Self-promotional Illustration

Overview

The Illustration 300 course investigates various approaches to the field of illustration through the rigorous exploration of different illustration styles and the practical application thereof. The course sets out to equip students with advanced skills in conceptual thinking in order to expand on a variety of illustration-based styles. These skills are directed at equipping the student with the ability to handle the visual expression of ideas in an innovative and focused manner, in order to successfully communicate concepts and ideas to an audience. Apart from developing visually literate students, the course also aims to equip students to develop a personal creative voice that can be expressed through the application of a self-developed style whilst still remaining proficient in a variety of styles to meet demands of the industry. Illustration 300 sets out to provide the students who complete the course with an advanced skill set and in depth understanding of illustration and the illustration industry to successfully prepare them for a career in the outlined field.
**IL 302 is compulsory for students registered for Illustration 300*

Course objectives

On completion of the course students should be able to:

+ Display the development of an individual creative voice, informed by an in-depth understanding of the field of illustration.
+ Present the ability to visually interpret various themes in a suitable manner in order to visually communicate concepts successfully.
+ Prove proficient in relevant illustration based software.
+ Demonstrate a basic understanding of different mediums and their application, as well as the seamless integration of traditionally generated imagery into a digital context.
+ Display a personal illustration style.
+ Prove flexible in applying a variety of relevant illustration styles to meet the requirements of a brief.
+ Conceptualise and express ideas through the successful implementation of visual metaphors.
+ Conceive, plan and realise images, by solving problems presented as briefs.
+ Present work professionally in the appropriate format for evaluation.

Photography (PH 300)

PHOTOGRAPHY 300 - TERM NAMES	
Term 1	Self-promotion & Marketing: Conceptual thinking for personal projects
Term 2	Fine arts photography
Term 3	The moving picture and dynamic image
Term 4	Curation and portfolio

Overview

The Photography 300 course comprises a series of lectures and practical workshops introducing the student to advanced, specialist techniques and theories relating to commercial photography practiced both in the South African as well as international markets. The course focuses strongly on conceptual development, techniques and production of photography applied in a commercial as well as a fine arts context. The practical output of the course focuses on developing a portfolio comprising a commercial body of work as well as self-appointed niche projects used to explore the photographic medium as a tool for self-expression. In the practical component of Photography 300, students must conceptualise, plan and execute a commercial portfolio showcasing their personal, marketable interests as photographers in the South African commercial context. These personal projects aim to showcase the student's creativity, originality, conceptual and perceptual ability, and essentially indicate the student's niche as a commercial photographer.

The Photography 300 course also comprises a series of lectures that guide students through critical and analytical approaches to advertising, fine arts and the dynamic image. The course aims to develop the student's visual rhetoric, both analytical and practical, through an exploration of the formalistic and conceptual framework of photography as well as by emphasizing critical thinking and the practical application of acquired skills.

The course provides students with a means to explore the photographic medium as a tool for self-expression and the communication of complex ideas, all the while experimenting with a variety of tools, media and approaches such as historic darkroom work, cyanotypes and contemporary methods such as cinemagraphs and animated web banners. Finally students need to create a social media presence in the form of an Instagram and Facebook account. Furthermore, in consideration of the student's understanding of professional practice, the student is required to draft a set of documents imperative in running photography as a business. Students will also develop a self-promotional website consisting of a self generated body of work that will showcase the student's distinct voice.

Course objectives

On completion of the course students should be able to:

+ Display an understanding of the business practice of photography and implement such practice on an executing level in the practical output;
+ Conceive, plan and realise practical assignments by solving technical and conceptual challenges and related criteria presented as briefs;
+ Demonstrate an understanding of the application of appropriate advanced lighting techniques on a variety of subject matter;

+ Demonstrate artistic sensitivity and visionary ability by providing creative lighting solutions that best depict or contextualise subject matter;
+ Demonstrate an awareness of the creative lighting techniques established as market trends in local and international markets;
+ Demonstrate an understanding of lens perspective relating to the appropriate rendering of the subject matter proportions, scale, volume, depth and height through the application of camera vantage point, the choice of optics and control and creative application of depth-of-focus;
+ Demonstrate a thorough understanding of the appropriate use of camera optics to produce photographic imagery that best depicts or contextualises the subject matter;
+ Demonstrate a thorough understanding of the appropriate use of camera optics and equipment to ensure the delivery high-quality photographic imagery;
+ Demonstrate an understanding of the appropriate application of post-production techniques and post-production workflow using the related software;
+ Showcase an artistic sensitivity and visionary ability by applying post-production techniques best suited to the context of the application for which photographic imagery is generated;
+ Showcase the ability to deliver photographic imagery in the appropriate file format, retouching style and file output profile using the related software;
+ Convey the ability to produce a body of work, based on a theme of the student's choosing, that is technically advanced and conceptually well-rounded;
+ Showcase the ability to conduct market research and analyse market trends in order to fulfill the specifications of the project brief;
+ Showcase the ability to develop concepts for the project brief in accordance to the target market, established market trends and technical specifications;
+ Demonstrate an understanding of basic self-promotion through the delivery of a self-promotional website and use of social media platforms;
+ Demonstrate an understanding of basic business practice and work ethics through the generation of essential legal documentation, such as model- and property release forms;
+ Demonstrate an understanding of basic business practice relating to copyright;
+ Apply themselves in their chosen area of specialisation through a thorough foundation in photographic technique and visual literacy; and
+ Present work professionally in the appropriate and required format for evaluation.

BA VC Level 3: Modules

Communication Design Linked Modules

	COMMUNICATION DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Experimental Design** (CD 301)	-
Term 2	**Copywriting** (CD 302)	-
Term 3	**Advertising Practice** (CD 303)	-
Term 4	**Infographics** (CD 304)	*CD 100 or IL 100 or XD 100*

Experimental Design (CD 301)

In the Experimental Design module, students are guided through processes focused on visual experimentation, aesthetic conceptualisation and typographic handling in communication design. These processes place particular emphasis on traditional methods of generating imagery and working with type in conjunction with digital refinement techniques. Strong emphasis is placed on allowing students to engage with unfamiliar mediums and unique approaches towards visual development. The final focus of the course is the digital practical application of developed imagery and type.

Copywriting (CD 302)

Copywriting 303 will introduce students to the demands, skills and expectations of a copywriter working specifically in the Advertising industry. Overall, the course will follow the start-to-end progress of a campaign and will delve into the details of each step. The course will lightly cover the industry as a whole and the copywriter's place within it, and then move on to writing for Above-the-line, Below-the-line and Digital mediums, as well as Big Idea generation.

Advertising Practice (CD 303)

The course focuses on theory surrounding the process of advertising, specifically focusing on conceptualising fresh advertising ideas, building and refining well-constructed and integrated advertising campaigns with several media channels. The module also focuses on how to understand a brand language and extend that into a campaign. Additionally, students gain a better understanding of the inner working and role divisions of advertising agencies.

Infographics (CD 304)

By learning and applying different skills such as iconography, typography, layout and composition, students are expected to complete an infographics design. Students will gain an understanding of how to compile data and research for the purpose of visual communication and learn how to simplify complex data into the form of simple and effective visual communication.

Illustration Linked Modules

	ILLUSTRATION - LEVEL 3 MODULES			
	Name (code)	*Prerequisites*	*Name (code)*	*Prerequisites*
Term 1	**Contemporary Illustration** (IL 301)	*TA 101*		
Term 2	**Illustrated Type** (IL 302)	*IL 100 or CD 100*		
Term 3	**Artist's Book** (IL 303A)	*TA 101*	IL 303B - **Sequential Art: Planning the Narrative**	-
Term 4	**Illustrated Maps** (IL 304A)	*IL 100 or CD 100*	IL 304B - **Sequential Art: Visual Communication**	-

**The Comics modules (IL 303B & IL 304B) require a minimum of 6 registered students for them to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits.*

Contemporary Illustration (IL 301)

This module explores contemporary illustration methods. The student is required to create a series of illustrations based on a more experimental approach which makes use of a variety of current illustration techniques. This also involves the merging of typography into an illustration based context.

Illustrated type (IL 302)

This module investigates various methods involved in generating illustrated type. It introduces the planning and conceptual thinking that is involved in this process. The relationship between the legibility of the type and its expression is explored. After completing this module the student will not only have a better grasp of the process involved in generating illustrated typography but also on its general application.

Artists' book 303 (IL 303A)

The artists' book module introduces students to the development of artists' books and explores the book format as a medium for artistic expression. Students are encouraged to challenge the conventional book format and become exposed to different ways to make use of the book format as a medium in order to convey an idea/ concept in a non-textual manner through the introduction of illustrated content.

Illustrated Maps (IL 304A)

The Illustrated Map module introduces students to the development of expressive illustrated maps that serve the purpose of presenting the geographic properties of a specific location in an expressive manner. Students are thus instructed to find a balance between the organisation of visual information and the visual expression of illustrated maps.

Comics Modules

Sequential Art: Planning the narrative (IL 303B)

This module focuses on the visual and conceptual planning of a comic. It concerns the use of thumbnail sketches in planning the final comic in order to refine the narrative to its maximum storytelling capability. It also brings in the possibility of a more conceptual approach to comic making in contrast to the more traditional approach.

Sequential Art: Visual Communication (IL 304B)

This module focuses on the workings of the visual narrative in sequential art. It also explores boundaries of the formalistic limits of sequential art, and provides students with a means to explore sequential art as a tool for self-expression and the communication of complex ideas, all the while experimenting with a variety of tools, media and approaches of an advanced sequential nature.

Photography Linked Modules

	PHOTOGRAPHY - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Photoshop Manipulation** (PH 301)	*PH 204*
Term 2	**Lighting on Location** (PH 302)	-
Term 3	**The Promotional Video** (PH 303)	*PH 202A or PH 204*
Term 4		

Photoshop Manipulation (PH 301)

The objective of this module is to build on the existing skills learned in the Post Production: Advanced (PH 203) course covered in level 2. Photoshop Manipulation (PH 301) explores more of the advanced techniques available so as to ensure seamless operation and application of tools, workflows and processes involved in editing. Students will be instructed to apply a variety of advanced compositing techniques to a range of photographic images in order to master manipulative editing skills prevalent in the image retouching industry. This will include applied type as well as three dimensional editing as a compositing technique, furthering students' understanding of compositing principles. This module aims to deliver an individual who possesses a variety of indispensable image retouching and manipulation skill sets that will ultimately broaden the student's field to possible workplace opportunities.

Lighting on location (PH 302)

**Although not compulsory students will greatly benefit if they have their own DSLR camera for this module*

This module will be conducted in a series of practical workshops where students will learn how to use reflectors, diffusers, continuous lights and strobe lights when shooting on location. The course will cover all the aspects pertaining to mixed lighting as well as advanced speedlight techniques like TTL and manual flash for on- and off-camera flash photography.

The Promotional Video (PH 303)

This module broadens the student's marketing perspective by encouraging the student to position themselves within the industry. The student will work on creating a refined showreel or promotional video for future client perusal that highlights the student's body of work within a conceptual manner, highlighting portfolio strengths and potential for future projects.

Marketing Modules

	MARKETING - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1		
Term 2	**Brand Activation** (MR 302)	-
Term 3		
Term 4		

Brand Activation (MR 302)

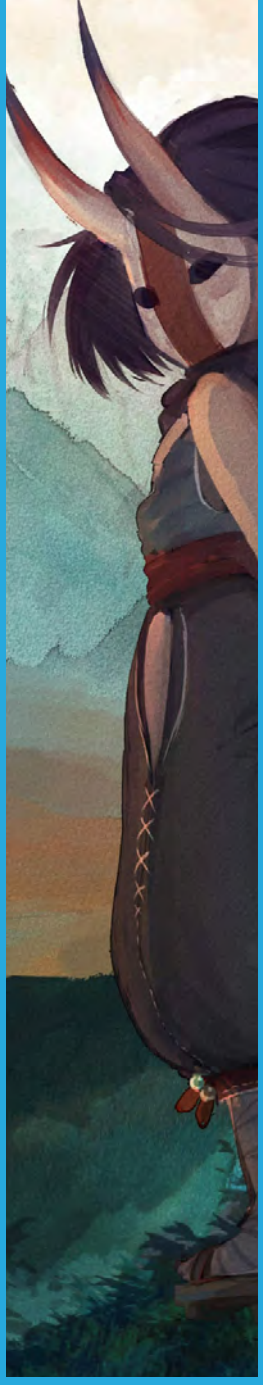
Brand Activation 302 is a module that seeks to further educate students on the topic of contemporary branding. Tapping into the human urge for having immersive experiences and making memories, recent trends in experiential marketing have developed the concept of extending a brand offering by making means of an activating event or experience. Marketing is no longer about merely selling a product or providing a service, it's about engaging customers' emotion and devotion; it's about building lifelong relationships. One of the ways to add value to a brand's offering and improve customers' perceptions of a brand is to create memorable and unique experiences that will leave an indelible impression and make them brand ambassadors. Current developments will be understood in the light of historical benchmarks in the evolution of propaganda, branding and multi-media events. The module serves to investigate case studies of successful brands that have leveraged the power of multi-sensory, experiential and interactive marketing to increase customer loyalty and brand equity. Market segmentation and consumer needs are explored toward developing relevant and innovative brand extensions and experiences that can add value and a competitive edge. Students will apply theory and research covered in this module to a practical project that they will develop.

Interdisciplinary Modules

	VC INTERDISCIPLINARY - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Wearable Objects** (VA 301)	-
Term 2		
Term 3		
Term 4		

Wearable Objects (VA 301)

This course addresses a need for contemporary and thought-provoking sculptural accessories.The focus is on identifying a conceptual stance and designing a wearable object that reflects the chosen concept. The wearable object needs to communicate an idea as well as function as a ready-to-wear item. It may take the form of any accessory such as a hat, mask or garment.



BACHELOR OF

FILM ARTS

BACHELOR OF FILM ARTS

BFA Level 1: Choice Subjects (leading to a major)

Film & Television (FV 100)

FILM & TELEVISION 100 - TERM NAMES	
Term 1	Film conventions and visualisation
Term 2	Introduction to cinematography
Term 3	Introduction to editing & sound
Term 4	Introduction to film production

Overview

The Film and television 100 course comprises a series of lectures introducing students to current theories and practices of the modern film and television medium in combination with relevant academic and practical assignments. It aims to develop the student's academic abilities through an introduction to the basics of film conventions, cinematic sound design, cinematography, screenwriting and the production process, as well as by emphasizing critical thinking, and practical application.

Course objectives

By the end of the course students should be able to:

+ Display a basic understanding of the fundamentals of film grammar.
+ Present a construction based on an understanding of the different levels and types of cinematic sound.
+ Create a soundtrack for a given film sample sourced and constructed from existing film soundtracks.
+ Demonstrate a basic understanding of the terms and components of cinematic camerawork.
+ Provide original examples of the various framing sizes, types of camera movement and lighting techniques.
+ Conceptualise and express successfully their ideas for an audio-visual sequence.
+ Evaluate and distinguish the editing techniques used in creating a motion picture.
+ Create and present an original short script.
+ Understand the basic principles of filming and editing a short film in a crew environment.
+ Present work professionally in the appropriate format for evaluation

Screen Acting (SA 100)

SCREEN ACTING 100 - TERM NAMES	
Term 1	Improvisation and play
Term 2	Movement for actors
Term 3	Basic voice and speech
Term 4	Acting for the close up

Overview

In Level 1, students are introduced to the core concepts in acting – play, movement, voice and the embodiment of emotions. The course is designed to immerse students in an environment in which they can explore these concepts practically, each facing their individual challenges under the guidance of their lecturer. The course aims at making each actor comfortable with his/her body and voice as creative instruments, it also develops confidence in the actor to allow natural impulses and reactions in partner work. They will spend time exercising improvisation skills, developing a sense of physicality, training the voice and accessing and conveying emotions. These basic acting skills will then be applied specifically to Screen Acting in Module 4 when actors are introduced to acting for the camera close-up.

Course objectives

By the end of the course students should be able to:

- Express an informed understanding of the acting craft in general, with emphasis placed on the core area of play, movement, voice and emotional representation.
- Identify the demands placed on the Screen Actor and be able to grasp what is needed for them to develop.
- Express an awareness of the actor as an artist who draws inspiration and understanding from the world he lives in.
- Apply basic processes, which enable the student to free and focus the imagination and the body in preparation for texts-based work and scenarios.
- Select and apply appropriate basic techniques for vocal preparation, physical performance and emotional representation.
- Express an informed understanding of the basic technical requirements when working with the cinematic frame and camera.
- Take responsibility for their development as actors and for the quality of their work.
- Be able to evaluate their personal growth and challenges as actors as well as identify ways to improve.
- Be able to choose and analyse an appropriate example of acting.

Production Design (PD 100)

PRODUCTION DESIGN 100 - TERM NAMES	
Term 1	Introduction to: Production design
Term 2	Introduction to: The art department
Term 3	Introduction to: The design process
Term 4	Visual storytelling

Overview

Students will study the basic concepts and general principles involved in creating production design solutions for audiovisual environments. Focus is placed on developing the student's ability to recognise visual content in relation to 3-dimensional design decision making within a narrative context. Through practical exercises, assignments and projects, with lecture based theoretical support and group discussions, fundamental production design thinking and process, 3-dimensional design and visual communication, and art department practical production skills are explored.

Course objectives

By the end of the course students should be able to:

+ Identify visual elements within audiovisual productions
+ Explain visual elements within audiovisual productions in relation to 3-dimensional design decision making as a narrative tool
+ Conduct basic research and communicate its relevance in achieving project objectives
+ Apply and communicate the basic design development process in realising project objectives
+ Communicate text based ideas in visual formats such as drawings, collages, relief panels, assemblages, maquettes and dioramas
+ Construct basic life size props
+ Apply basic art department practical production skills, methods and techniques

Screenwriting (SW 100)

SCREENWRITING 100 - TERM NAMES	
Term 1	Introduction to the screenplay
Term 2	Developing the Screenplay - The Tagline, Logline & Synopsis
Term 3	Genre and the screenplay treatment
Term 4	Writing the short film

Overview

The Screenwriting course comprises a series of lectures on screenwriting as a fundamental aspect of the motion picture arts. It aims to develop the student's abilities to master the basic understanding of how a screenplay and its supporting documents are read and written.

Course objectives

By the end of the course students should be able to:

+ Understand the relationship between the screenplay and the final motion picture product.
+ Write a screenplay in the industry standard format.
+ Understand the value and importance of the tagline, logline and synopsis in the screenwriting process.
+ Write taglines, loglines and synopses for a motion picture product.
+ Understand the value and importance of the treatment in the screenwriting process.
+ Write treatments in the screenwriting process.
+ Develop and write the screenplay for a short film

Sound Design (SD 100)

SOUND DESIGN 100 - TERM NAMES	
Term 1	Fundamentals of sound
Term 2	Audio hardware
Term 3	Audio editing
Term 4	Critical listening

Overview

The Sound Design 100 course provides the student with a solid foundation of the theory, principles and practice of sound design and digital audio. We show you how to listen critically and analytically, and how to communicate about and through sound. Students are introduced to the Digital Audio Workstation (DAW), and are guided through the basics of recording, editing and processing audio for a range of applications, with specific focus on sound for the moving image.

Course objectives

By the end of the course students should be able to:

+ Understand the fundamentals of sound, how it propagates, and how to hear and describe audio properties
+ Communicate about sound: conceptually and technically
+ Use a digital audio workstation to edit, manipulate and process digital audio
+ Understand digital audio conversion and storage
+ Be able to distinguish between the four main layers of audiovisual sound design
+ Understand the different types of microphones and their polar patterns
+ Deliver an audio mix for synchronisation with visuals
+ Use field recorders and rifle microphones to capture basic production sound on a film set
+ Build a sound effects library by recording, sorting, editing, processing and finishing SFX files
+ Perform and record basic Foley effects for an animation
+ Plan, record, mix and design the full sound design for a short animation
+ Have increased awareness of different listening modes, including improved performance in technical critical listening (dynamic, frequency, distortion and stereo changes)

3D Animation (3D 100)

3D ANIMATION 100 - TERM NAMES	
Term 1	3D interface study
Term 2	3D modeling techniques
Term 3	3D shading & rendering
Term 4	3D animation fundamentals

Overview

To familiarise the student with the history and development of the 3D medium, its production process and the latest industry standard software. The series of practical exercises will help the student understand the 3D software environment, while the theoretical support will assist the student in realising the value of the skill.

Course objectives

By the end of the course students should be able to:

+ Understand and utilise the tools for modelling, and representing objects and characters in physical space.
+ Successful interpretation from 2D design to 3D with reference to shape, dynamics and functionality.
+ Complying with modelling specifications and level of detail.
+ Analysing shading, mapping and rendering requirements.
+ Choosing the correct shader strategy and settings for the intended effect.
+ Understanding various surfaces and the impact on lighting.
+ Lighting scenes using appropriate software effectively.
+ Selecting shaders, scene characteristics and render requirements.
+ Show consideration for animation, style, reference materials and rendering requirements when shading.
+ Using various shading techniques to enhance the impact and aesthetics of the visuals.
+ Creating, shading and rendering a set of objects within a virtual environment.
+ Understand the function of rigging for animated characters.
+ Making a short 3D animated clip that bears evidence of software competency as well as an understanding of animation principles such as weight, timing, spacing and exaggeration.

Game Design (GD 100)

GAME DESIGN 100 - TERM NAMES	
Term 1	Introduction to game design
Term 2	Game controllers
Term 3	Indie games
Term 4	Game art assets

Overview

In the foundation of the Game Design course will address the elements of game design as a discipline. The course will have strong traditional and practical game design components, but also seeks to emphasise a solid academic grounding in the field. Areas of academic study will include game history and theory, game studies and analysis, and game creation in many of its incarnations.

Course objectives

By the end of the course students should be able to:

+ Conceptualise a range of ideas to solve design problems.
+ Conceptualise and design games in various media formats.

+ Demonstrate an understanding of the fundamentals and principles of digital terminology and conventions.
+ Demonstrate an understanding of game design concepts such as social interaction, user engagement, player strategy and rewards.
+ Deliver interactive game content.
+ Design graphics for games and multimedia.
+ Design and develop interactive elements for games.
+ Design successful user interfaces in context of the given medium and devices.
+ Gather, categorise and manage information to optimise access to information and design structure.
+ Create intelligent systems and rule structures to regulate gameplay.
+ Apply game design principles such as game mechanics, dynamics, user feedback, intrinsic design and system conveyance.

Motion Design (MD 100)

MOTION DESIGN 100 - TERM NAMES	
Term 1	Designing for Film
Term 2	Introduction to digital animation
Term 3	The animator's workflow
Term 4	Designing movement

Overview

Motion Design 1 introduces students to digital animation techniques. Students are familiarized with the animation principles and gain basic animation skills through a series of hands-on practical projects. Emphasis is placed on providing a solid foundation from which students can extend their skills and explore broadcast Motion Graphics in Motion Design 2.

Course objectives

By the end of the course students should be able to:

+ Identify and apply the principles of design
+ Identify and apply the 12 basic animation principles
+ Describe the basic animation principles in terms of digital animation
+ Apply basic object stop-motion animation techniques to compile animated image sequences
+ Apply basic hand-drawn animation techniques to compile animated image sequences
+ Apply basic digital animation techniques to compile animated image sequences
+ Name the key characteristics of the straight-ahead action animation approach
+ Name the key characteristics of the pose-by-pose animation approach
+ Select and effectively employ the appropriate animation approach to complement the animation technique
+ Present concept sketches to communicate basic ideas

BFA Level 2: Compulsory Subjects

Film Theory (FT 200)

FILM THEORY 200 - TERM NAMES	
Term 1	Film and cultural studies
Term 2	Film and viewership
Term 3	A game of definitions
Term 4	Global moving images

Overview

The Film Theory 200 course comprises a series of lectures introducing students to film studies. FT200 provides an overview of prominent fields within the greater scope of film theory that equip students to be able to understand and analyse the world of moving images. Throughout the year, students explore theoretical approaches to three elements in the creation of meaning: the film, filmmakers and viewer/audience. These components are framed in different cultural contexts, including structuralism and semiotics, cultural studies theory, Marxist theory, feminist and queer theory, post-colonialism, apparatus and *Screen* theory, as well as the relationships between moving images, postmodernism and bioculturalism. The course also introduces students to recent discourse about the ontological debates around definitions of film, animation, game, art, language, puzzle films and world-building in different moving image mediums. Another prominent focus of the course is placing South African filmmaking in a global context, as well as exploring African filmmaking, globalisation and cinephilia. Students examine *Dog Day Afternoon*, *Do The Right Thing, Inxeba (The Wound), District 9* and many other films and short films as sociocultural artefacts. Emphasis is placed on group work and learning, self-reflective writing, and self-disciplined study through class activities and projects. Students are expected to develop interpersonal skills and work on collaborative knowledge construction by implementing computer-assisted learning strategies whenever possible. Potential assessment strategies include mini-essays, exams, online quizzes, and group video essays.

Course objectives

On completion of the course students should be able to:

+ Apply reading techniques of scanning, skimming, comprehensive & critical reading appropriately
+ Read, reflect on, understand and process information from a variety of sources
+ Structure and write an academically sound essay
+ Summarise and identify key points in a range of academic texts, from journal articles to video essays
+ Apply proficient use of language and logical structure to essay writing
+ Identify a hypothesis within the source material
+ Understand South African filmmaking in a global context
+ Summarise, paraphrase, and quote source material appropriately
+ Apply writing skills in different formats related to the study of moving images
+ Successfully apply correct referencing methods
+ Make links between concepts from various sources
+ Practice academic integrity and avoid plagiarism
+ Work collaboratively in creating video essays
+ Collaborate with other students in constructing knowledge

+ Express critical thinking when writing on their research and the research of others

BFA Level 2: Major Subjects

Film & Television (FV 200)

FILM & TELEVISION 200 - TERM NAMES	
Term 1	Episodic filmmaking
Term 2	Commercial filmmaking
Term 3	Alternative filmmaking
Term 4	Documentary filmmaking

Overview

The Film and Television 200 course comprises a series of lectures and practical sessions where students are exposed to the various facets of the audio-visual medium and the filmmaking process. It is the aim of the course to guide students in developing a deeper and more thorough understanding of film and filmmaking. Emphasis is placed on conceptual development and an appreciation for storytelling and narrative, specifically within the African and South African context. By also exploring specific practical filmmaking approaches and principles such as camera technique, lighting, directing and production techniques, students are equipped with practical skills that will allow them to realize their creative vision through the medium of film.

Course objectives

By the end of the course students should be able to:

+ Display an understanding of different film genres and sub-culture
+ Film and edit a short film investigating a given concept
+ Display proficiency in camera techniques, lighting methods and set-etiquette
+ Conceptualise, film and edit a one to two-minute commercial film
+ Create a five-minute documentary style film
+ Create a director’s treatment, a synopsis and a proposal document
+ Show an understanding of filmmaking approaches, techniques and principles
+ Direct a two to three minute personal short film
+ Show an understanding of time, space and mood

Screen Acting (SA 200)

SCREEN ACTING 200 - TERM NAMES	
Term 1	The Actor's craft
Term 2	Characterisation for Actors
Term 3	Method acting
Term 4	Scene work skills

Overview

In Screen Acting 200, students build on the foundations laid in year one with an emphasis on honing the student's body and mental process, exploring neutrality, creating characterization and partner work. Students receive training in various techniques and methods within the craft of acting that address the above as well as individual blocks, habitual body patterns and scene work. By studying different acting methods and theories, students are given a vocabulary and technical tool-box from which to build their own processes when performing a range of scenes and characters. The course focuses on naturalistic acting for the screen but also equips students for naturalistic stage performances.

Course objectives

By the end of the course students should be able to:

+ Apply a well-developed sense of self-awareness, physical balance and control, and coordination in vocal and body work.
+ Employ variations in movement, gesture and vocal expression to create believable characters
+ Express detailed knowledge of options available for the actor's creative process;
+ Understand and communicate the various schools of thought within the "Method" tradition
+ Devise and implement their own unique development plan in response to their individual needs.
+ Identify limitations in an actor and seek potential remedies to develop the performing artist in this area of limitation.
+ Be a specialist in one method of acting, chosen from the range looked at during the course of the year, students should be able to communicate orally and in an essay, detailed information about this method.
+ Students should be able to relate the different methods of acting to one another and choose appropriate exercises from the different methods for different acting problems

Production Design (PD 200)

PRODUCTION DESIGN 200 - TERM NAMES	
Term 1	The design process
Term 2	Production design visualisation
Term 3	Low budget production design
Term 4	Special effects / Visual effects

Overview

Students will study an increasingly specialised range of skills involved in the creation of production design solutions for audiovisual environments. Through practical exercises, assignments and projects, with lecture based theoretical support: design process, production design visualisation, the art department and design development communication is explored, elaborated, discussed and applied. Emphasis is placed throughout on developing the student's ability to recognise, evolve, communicate and facilitate 3-dimensional design solutions that support and enhance audiovisual narrative objectives and expression. Advanced art department practical production skills and techniques are investigated and explored.

Course objectives

By the end of the course students should be able to:

+ Understand and apply each aspect of the design process in realising project objectives
+ Interpret and translate text based narrative content into convincing 3-dimensional visual ideas
+ Understand the art department's components, structure, responsibilities and sequence of execution
+ Design, communicate, present and pitch a comprehensive production design proposal
+ Research and apply appropriate and relevant materials, methods and techniques for realising project objectives
+ Apply advanced art department practical production skills, methods and techniques
+ Operate CAD software to describe and communicate 3D objects

Screenwriting (SW 200)

SCREENWRITING 200 - TERM NAMES	
Term 1	Alternative act structures for a screenplay
Term 2	Character archetypes in screenwriting
Term 3	The adapted screenplay
Term 4	The Short-form TV series

Overview

The Screenwriting course comprises a series of lectures on screenwriting as a fundamental aspect of the motion picture arts. It aims to develop the student's abilities to master the intricacies and variations of a screenplay's structure, screenplay adaptation and the screenwriter's role in the motion picture production process.

Course objectives

By the end of the course students should be able to:

+ Understand the variety of screenplay act structures, identifying their strengths and weaknesses as they relate to an individual screenplay.
+ Write a narrative using different screenplay act structures.
+ Understand the character archetypes present within Joseph Campbell's Hero's Journey, for the purposes of character creation within a screenplay.
+ Understand the process of adaptation, with regards to adapting existing works into a screenplay.
+ Adapt a single narrative from multiple works into a screenplay.
+ Understand the role of screenwriter in the development of a motion picture product.
+ Develop a screenplay with a producer and director.

Sound Design (SD 200)

SOUND DESIGN 200 - TERM NAMES	
Term 1	Audio processing
Term 2	Studio recording
Term 3	Foley & sound effects
Term 4	Soundscapes & synthesis

Overview

Sound Design Level 2 enhances the student's understanding of sound production and digital audio editing. It develops a skill set to enable efficient, high quality recording, editing and audio final mix. Students are encouraged to think critically and creatively about sound as a medium not only within film and television, but also as an independent medium such as sound for the radio and stand alone soundscapes.

Course objectives

By the end of the course students should be able to:

+ Show a practical and theoretical understanding of audio processing.
+ Use advanced knowledge of microphones and recording techniques to perform high quality studio and location sound recordings
+ Demonstrate competence in sound mixing
+ Show an understanding of using effects to define sound in the sound field.
+ Design, communicate, present and pitch a comprehensive sound design brief
+ Show an understanding of various synthesis techniques.
+ Competently develop concepts into concrete sonic ideas and applications.
+ Show an understanding of the role of sound in film, TV, radio and interactive media.

3D Animation (3D 200)

3D ANIMATION 200 - TERM NAMES	
Term 1	3D character development
Term 2	3D animation principles
Term 3	Performance animation
Term 4	3D shading & rendering

Overview

3D Animation 2 guides the student through the various stages of the professional 3D animation production pipeline. Based on character-driven animation production, the students start developing a concept for an original character, which is then modelled, textured and set up for a short performance animation sequence synced to pre-existing audio. Students will be introduced to the various tools and techniques used in a typical animation production pipeline, but will also be made aware of the different professional applications of these techniques throughout the process.

Course objectives

By the end of the course students should be able to:

+ Use the prescribed 3D software efficiently.
+ Create and develop successful character designs.
+ Research and source reference to assist in the development of a concept.
+ Translate 2D data into a functional 3D model.
+ Set up character animation controllers and parameters for use in character performance animation.
+ Generate and set up materials based on references to support existing designs.
+ Create 3D environments and sets for animation.
+ Set up and plan a shot for animation using generated videos, sketches, and animatics as reference.
+ Animate a sequence that bears evidence of the fundamental principles of animation.
+ Set up appropriate lighting to support the mood of an animated sequence.
+ Optimise animated scenes and render out a sequence.
+ Use post-production and compositing techniques to generate a final rendered video file.

Game Design (GD 200)

GAME DESIGN 200 - TERM NAMES	
Term 1	Game concept development
Term 2	Game mechanics
Term 3	Indie game development
Term 4	Level design

Overview

The Game Design 2 course enables the student to conceptualise and design interactive games in digital media format, by designing well-structured user interfaces and integrating optimised interactive graphics and animation. The student must be able to produce creative 3D work that bears evidence of conceptual and technical understanding of game engine specific requirements.

Course objectives

By the end of the course students should be able to:

+ Conceptualise, develop and produce a well-constructed game proposal.
+ Implement a project from concept phase through to a finished product.
+ Use a range of information sources to assist in the development of a concept.
+ Create key concepts that visually convey the essence of the gaming environment.
+ Develop game content based on original concept drawings and the fundamental principles of gaming mechanics.
+ Translate 2D data into functional 3D models.
+ Set up character animation controllers for use in character animation for games.
+ Generate and export animation loops for use in a game engine.

+ Design and create game levels and environments within a game engine.
+ Understand the fundamental concepts of game programming.
+ Develop game content with the aid of scripting features in Unity3D game engine.

Motion Design (MD 200)

MOTION DESIGN 200 - TERM NAMES	
Term 1	Motion design principles and practice
Term 2	Dynamics in motion design
Term 3	Expressionistic animation design
Term 4	Non-narrative digital animation

Overview

Motion Design 2 introduces students to digital animation and its application to motion graphic design. By focusing on animation principles and using a practical hands-on approach, students are equipped with the skills to pursue a career in digital animation and motion graphics. Emphasis is placed on extending the skills gained in Motion Design 1 and preparing students to develop their individual voice and professional ability in Motion Design 3.

Course objectives

+ By the end of the course students should be able to:
+ Identify the basic motion design principles
+ Effectively apply basic motion design principles to digital animation
+ Identify and describe the key motion design concepts: action, reaction and activity
+ Apply the key motion design concepts to digital animation
+ Utilise industry standard digital animation techniques to complete professional motion graphic projects
+ Effectively use motion design principles in conjunction with industry standard digital animation techniques to successfully complete projects
+ Explain the role and importance of motion dynamics in producing professional motion graphics
+ Consider and successfully apply motion dynamics to a motion graphics project
+ Plan, design and compose a professional digital animation scene and sequence
+ Design and develop characters for 2D digital animation
+ Animate characters and environments using industry standard digital animation techniques
+ Understand and explain the picture plane and visual progression
+ Develop animation concepts to support visual exposition, conflict, climax and resolution
+ Communicate ideas and concepts effectively in the form of presentations, discussions, concept sketches and storyboards
+ Compile and present projects professionally

BFA Level 2: Modules

Film & Television linked modules

	FILM & TELEVISION - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Production management** (FV 201)	*FV 100 or SW 100*
Term 2	**Lighting for film** (FV 202)	*FV 100*
Term 3	**Editing and workflow** (FV 203)	*FV 100*
Term 4	**Documentary techniques** (FV 204)	*FV 100*

Production management (FV 201)

Through the course, students will acquire a deeper understanding of initiating a film, figuring out the logistics, putting together a crew, location scouting, creating a pre production package and shooting script and identifying distribution avenues and film festivals.

Lighting for film (FV 202)

We explore the basic principles of lighting for film, with specific focus on the use of lighting technique and consideration for the studio and on location environment, to create genre informed mood. Students are encouraged to explore visual effects using lighting and camera techniques over a series of practical sessions.

Editing and workflow (FV 203)

Students are guided into developing an understanding of the digital workspace pertaining to shooting and editing digital, high-definition film. The purpose of the course is to enable students to link together the technical aspects of the digital filmmaking process from filming, to capturing data, to editing and finally exporting final products professionally. Basically, this course aims to demystify the perceived complexities associated with digital filmmaking and its workflow

Documentary techniques (FV 204)

We make use of various camera and lens solutions in order to explore the process of planning and filming documentary and interview content. Emphasis is placed on understanding the application of specific camera equipment in various filming situations throughout a series of practical workshops designed to develop the skills necessary to make quick decisions on set and in the field.

Screen Acting linked modules

	SCREEN ACTING - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Screen and stage** (SA 201)	-
Term 2	**Screenplay from actor's POV** (SA 202)	-
Term 3	**Acting styles** (SA 203)	-
Term 4	**The Actor and the camera** (SA 204)	-

Screen and Stage (SA 201)

An in-depth analysis of acting for screen versus acting for stage. Different techniques of acting and the requirements for each field will be explored and debated. Through the viewing of footage serving as examples of techniques, we investigate how film acting techniques have changed over the decades and what is required of the modern screen actor. Students are also expected to participate in in-class exercises, which involve reading/ blocking, acting and presenting extracts from plays and screenplays.

Screenplay from the actor's POV (SA 202)

So you received the script from your director, but what now? This elective focuses on how to interpret the screenplay accurately as an actor in order to give an appropriate performance. Through in-class analysis and practical enactment of pertinent scenes, students learn to breakdown and dissect the screenplay effectively. We look at how to collect characterization, context and objective clues from the screenplay and practice using those clues to lift the performance off the page.

Acting styles (SA 203)

What type of actor are you? What can you become? In this course, students study different film genres and are invited to explore the different acting techniques required for these different genres. Genres we will look at include comedy, drama, Sci-fi, action and Film Noir. Students will do various practical and theoretical homework tasks to come to grips with the different acting skills required for different genres.

The actor and the camera (SA 204)

How do I make sure I look professional on a film or TV set? Student actors learn to prepare & conduct an audition as well as skills for performing for the camera by hitting marks; making entrances or exits; dealing with props & adjusting between master, mid-shot and close-up. Film students gain experience on set and shooting and are trained to be sensitive to continuity and to the director's vision.

Production Design linked modules

	PRODUCTION DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Storyboarding** (PD 201)	-
Term 2	**Costume, hair & make-up for film** (PD 202)	-
Term 3	**Prop making** (PD 203)	-
Term 4	**Micro budget sets** (PD 204)	-

Storyboarding (PD 201)

This elective presents storyboarding as a tool to structure a film sequence by visually mapping out the plotline in drawn pictures and images. It aims to develop the ability to identify key visual moments and to be able to present the film visually as a guide for the film team to refer to.

Costume, hair & Make-up for film (PD 202)

This elective deals with how to create convincing screen characters using costume, hair and make up as design tools. We explore how to conceptualise a character and the basic practical skills involved in executing a good character design. Emphasis is placed on how costume, hair and make-up are used to communicate important story information about period, region, social class, profession and personality.

Prop making (PD 203)

This elective is focused on students gaining proficiency in the procedures, processes, materials, methods and techniques involved in sculpting, assembling, fabricating, casting, moulding and finishing for purposes of prop building.

Micro-budget sets (PD 204)

This elective is focused on students gaining proficiency in the procedures, processes, materials, methods and techniques involved in creating believable physical environments on micro budgets.

Screenwriting linked modules

	SCREENWRITING - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Screenplay structure** (SW 201)	-
Term 2	**Writing for ads & corporate**s (SW 202)	SW 201
Term 3	**Writing for Games** (SW 203)	-
Term 4	**Writing for Short Animation** (SW 204)	SW 201

Screenplay structure (SW 201)

This module instructs the student how to break a story into three interdependent acts that comprise the beginning, middle and end of all tales. This three act structure forms the basis of most screenwriting techniques.

Writing for ads & corporates (SW 202)

This module instructs the student in the techniques necessary for writing exciting and viable television commercials and corporate videos.

Writing for Games (SW 203)

With games media becoming ubiquitous, this elective imparts the knowledge necessary for an early foray into game narrative.

Writing for short animation (SW 204)

The animated film has been bolstered by the spread of 3D animation techniques in the past few decades. Students will learn how to create viable story and idea-driven screenplays suited for this exciting and pervasive medium.

Sound Design linked modules

	SOUND DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Audio Post Production in Pro Tools** (SD 201)	-
Term 2	**Location sound recording** (SD 202)	-
Term 3	**Dialogue Editing & Voice Recording** (SD 203)	*SD 100 or SD 201*
Term 4	**Interactive Audio** (SD 204)	-

Audio Post Production in Pro Tools (SD 201)

This course gives students a broad overview of the audio post production process with specific focus on the sound design and mixing of audiovisual products where the picture edit is finished. The course is done exclusively in Pro Tools and also includes a basic introduction to the software. You will cover the basic hardware, software and process requirements needed to complete a final mix for sound for picture. This module has a primary focus on sound for film and television products, although it is also applicable to other audiovisual media.

Location sound recording (SD 202)

Students learn the different concepts and techniques for recording audio on location. This module concentrates on gaining practical experience using production audio equipment (field recorders, boom microphones and lapel microphones), especially for production sound for film and TV. It also includes noise reduction, covering advanced techniques in improving and repairing sub-optimal or damaged audio.

Dialogue editing & voice recording (SD 203)

This module focuses on every type of voice and dialogue recording, other than recording on location. Students learn an array of concepts and approaches when working with spoken voice. This includes narration, voice overs, dialogue editing, voice processing and Automated Dialogue Replacement (ADR).

Interactive Audio (SD 204)

In this course sound is explored in the context of interactive media. This consists of an overview of the function of sound in various forms of interactive media including UI sound design and game audio. Students explore all the facets of designing sound for applications and games. This includes creating sound appropriate for dynamic systems and variable spatialisation systems for stereo based playback as well as ambisonic playback in VR.

3D Animation linked modules

	3D ANIMATION - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**3D character design** (3D 201)	-
Term 2	**3D character setup** (3D 202)	*3D 100*
Term 3	**Digital environment rendering** (3D	*3D 100*

	203)	
Term 4	**3D compositing** (3D 204)	*3D 100*

3D Character Design (3D 201)

We focus on the design principles of character creation such as proportion, silhouette and volume. Students are introduced to 3D sculpting tools to help them translate their designs into 3D models as well setting the models up for 3D printing.

3D Character Setup (3D 202)

We focus on the creation of fully functional character armatures that can be used by animators to control character performance and interactive behaviour. In addition students will learn to create blend-shapes for facial animation and customise parameters for increased functionality in animation and game application.

Digital environment rendering (3D 203)

We investigate 3D environments suitable for a digital animation production. Students are required to design original environments and assets, which are then modelled, lit, textured and rendered to create convincing worlds for 3D films and games.

3D compositing (3D 204)

Students learn how to create multi layer renders and how to combine these renders through node-based compositing. The final image is enhanced with post effects and colour grading.

Stop Motion linked modules

	STOP MOTION & VFX - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Intro to stop-motion** (SM 201)	-
Term 2	**Digital compositing** (SM 202)	*3D 100 or MD 100 or FV 100*
Term 3	**VFX toolkit** (SM 203)	*3D100 & SM 202*
Term 4	**3D Effects & simulation** (SM 204)	*3D 100 or MD 100*

Intro to Stop Motion (SM 201)

Students are familiarized with the animation principles through mediums such as paper cut-outs and clay Basic animation skills are taught through a series of hands-on practical projects.

Digital Compositing (SM 202)

Students are introduced to shooting and sourcing footage for VFX film making. The footage is enhanced through the use of node based compositing.

VFX ToolKit (SM 203)

Students are introduced to the core skills needed for VFX film making such as: Camera Tracking, Chroma Keying, Match Moving and Rotoscoping.

3D Effects and Simulation (SM 204)

Students create realistic, dynamic simulations using lighting effects, hard and soft body simulations, particle effects, and fluid simulations.

Game Design linked modules

	GAME DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Concept art for games** (GD 201)	-
Term 2	**Interactive animation** (GD 202)	*GD 100*
Term 3	**Real-time rendering & effects** (GD 203)	*GD 100*
Term 4	**Sound for games** (GD 204)	-

Concept art for games (GD 201)

We study the digital concept art industry and the techniques of prominent artists in the field. Based on this investigation, students produce mood boards, colour scripts, character sketches and prop designs. The process concludes with the digital rendering of environments and hero art.

Interactive animation (GD 202)

We unpack real-time animation by investigating topics such as object hierarchies, interactive states and dynamic simulations.

Real-time rendering and Effects (GD 203)

We explore the aesthetic capabilities of real-time render engines and the development and realistic representation of non-static real world objects in a computer game environment.

Sound for Games (GD 204)

Game sound adds levels of interaction and promotes immersion. This module includes the typical game audio workflow, working with various sound elements and integrating it within the game engine.

Game Development linked modules

	GAME DEVELOPMENT - LEVEL 2 MODULES	
	Name (code)	*Pre & Corequisite*
Term 1	**C# in Unity** (GX 201)	-
Term 2	**Gameplay systems** (GX 202)	*GX 201*
Term 3	**Game architecture** (GX 203)	*GX 202*
Term 4	**World dynamics** (GX 204)	*GX 203*

**Students will not be able to register for any GX modules if they are not enrolled for GD 200.*

C# in Unity (GX 201)

An introduction to the basics of C# concepts, variables, functions and classes as well as Unity's built in functions, programming patterns and their uses.

Gameplay systems (GX 202)

We delve into the development of efficient and logical game systems and mechanics that fuel a games interaction.

Game architecture (GX 203)

Generating well-structured, logical and performant code is an important part of the development process. A developer should also be able to debug, profile and optimise game systems as well as generate tools that allow the other team members to perform better.

World dynamics (GX 204)

Action and reaction. We look at enhancing the game world with dynamic systems that react to the player's strategic choices and actions.

Motion Design linked modules

	MOTION DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**2D Animation techniques** (MD 201)	-
Term 2	**2D Character design** (MD 202)	-
Term 3	**2D Character animation** (MD 203)	-
Term 4	**2D Rigging** (MD 204)	-

2D Animation techniques (MD 201)

We introduce the essential Motion Design techniques for working with shapes, masks, 2.5D space and expressions. Students complete a series of short animations aimed at developing proficiency in essential motion graphic techniques using industry standard software Adobe After Effects.

2D Character design (MD 202)

We introduce the concepts necessary for seamless construction of animation-ready characters and environments for use in 2D animated scenes using industry standard software, Adobe After Effects, Adobe Illustrator and Adobe Photoshop.

2D Character animation (MD 203)

We investigate digital 2D character animation techniques using a supplied character model. The student animates facial expressions and a walking-talking character. Emphasis is placed on following the appropriate workflow using Adobe After effects and associated animation plugins.

2D Rigging (MD 204)

We investigate digital 2D character rigging techniques using a supplied character model. The student sets up a series of face and body rigs for a range of broadcast quality outputs. Emphasis is placed on following the appropriate workflow using Adobe After effects and associated rigging plugins.

FA Level 3: Compulsory Subjects

Film Theory (FT 300)

FILM THEORY 300 - TERM NAMES	
Term 1	Perspectives on the Moving Image
Term 2	Psychology and the Moving Image
Term 3	Philosophy and the Moving Image
Term 4	The Moving Image in Contemporary Visual Culture

Overview

Film Theory 300 is taken by Film, Animation, and Game Design students as the final year of their theoretical studies in the Moving Image. The primary aim motivating the choice of content and discussion for third level theory is the recontextualisation of the Moving Image within the broader spheres of popular and visual culture, and academia, thereby assessing the art form as informing and being informed by broader visual culture and other contemporary artistic and academic tendencies. Instead of following a single or cohesive theme throughout the year, the course is demarcated into four distinct elements to facilitate the far deeper focus, investigation, and analysis required by an exit level subject. There are, however, still certain concepts and theoretical ideas that are utilised as a means of bridging from previously examined material into newer and more unfamiliar studies. To expand on this "piecemeal" (Carroll 2003) approach to teaching the subject, filmic content is seldom prescribed or required, and lectured material throughout the year is supplemented through the use of examples drawn from a wide variety of films, television series, animations, and videogames, in order to include every possible perspective on the Moving Image. This multiplicity of perspectives is further encouraged through the nomenclature used in the course – for example, "Moving Image" replaces references to film, television, video games, etc. thereby illustrating the interconnectedness of these disciplines. Lectured material further follows a Postmodern Constructivist approach to education in order to present students with multiple viewpoints on a topic whilst simultaneously permitting students to decide for themselves which is the most convincing argument.

The course is framed around four key subject areas, presented in the following order: Perspectives on the Moving Image; Psychology and the Moving Image; Philosophy and the Moving Image; The Moving Image in Contemporary Visual Culture. Notions like Postmodernism and Decoloniality are studied at length as theoretical lenses allowing for the more subjective views expressed in key contemporary fields like Memory and Trauma Studies to assume greater precedence. The second and third terms concentrate on expanding the creative's understanding of the inner workings of their viewers' minds. This is achieved primarily through the examination of Psychology (with an emphasis on modern cognitive theory) and Philosophy (concerned particularly with notions of Ethics). Differing interpretations of a variety of media are assessed psychologically and philosophically as a means of evaluating the mechanisms involved in the processes of image interpretation, so that such knowledge may inform the students' future creative choices. The third year closes with an investigation of several contemporary trends in Visual Culture, employed to sensitise students to new and cutting-edge research and recently developed theoretical approaches that impact on the wider world of images and art.

Course objectives

On completion of the course students should be able to:

- Develop a fundamental understanding of the discourses investigated and understand the use of scientific and cultural approaches, and theoretical tools, both in research and the application of the students' creative processes.
- Understand a variety of twenty-first century theoretical perspectives and their impact on the analysis and interpretation of the Moving Image, and the role of Postmodernity in multiplying those varying points of view.
- Understand the application of various twentieth and twenty-first century theories to aesthetic expressions of the Moving Image to complement the students' own creative processes and outputs
- Make use of analytical and critical skills developed through and emphasis on individual writing projects focused on the presentation, explanation, and justification of one's own opinion / perspective.
- Source, analyse, and review research information.
- Develop a cultural sensitivity across a range of social contexts;
- Present work professionally in the appropriate and required format for evaluation.

Research Practice (RP 310)

Please refer to page 49 of this document.

Professional Practice (PP 304)

Please refer to page 49 of this document.

BFA Level 3: Major Subjects

Film & Television (FV 300)

FILM & TELEVISION 300 - TERM NAMES	
Term 1	Exploring cinematic vision
Term 2	Applying cinematic vision
Term 3	Extending cinematic vision
Term 4	Portfolio preparation

Overview

This course comprises a series of lectures and practical sessions where students are exposed to specific aspects of the audio-visual medium and the filmmaking process. It is the aim of the course to guide students in developing a deeper and more thorough understanding of film and, in so doing, garner a well-rounded and holistic approach to filmmaking. Emphasis is placed on conceptual development and an appreciation for creative approaches to storytelling in the film medium, specifically within the African and South African context. This course guides students in applying skills that they would have acquired in previous years in a manner that supports and encourages individual growth and development as filmmakers and contributors to the film industry.

Course objectives

By the end of the course students should be able to:

+ Present a coherent and articulate evaluation of a director's body of work.
+ Produce a comprehensive, industry-standard pre-production package including a working, complete, original screenplay, synopsis, proposal, director's treatment and storyboard.
+ Display the ability to construct original, thematically complex audio-visual sequences.
+ Produce a visual diary outlining their conceptual development and approach.
+ Generate an original concept from which to create a conceptual/abstract audio-visual sequence that explores the individual's personal vision as a developing filmmaker.
+ Produce an appropriate publicity campaign for an intended audio-visual product.
+ Work in as a specific role as part of a group to deliver a 10 – 15 minute short film
+ Work as director on at least one project in their final portfolio.
+ Work as editor on at least one project in their final portfolio.

Screen Acting (SA 300)

SCREEN ACTING 300 - TERM NAMES	
Term 1	The Audio performance
Term 2	The Actor's process
Term 3	The Actor's journey
Term 4	Portfolio preparation

Overview

In level 3 students delve deeper into the acting theories explored earlier to cement and fine-tune their individual acting process. We also explore the world of audio performance and voice-over. Emphasis is placed on preparing the actor for the industry by providing master classes with industry professionals (working actors, casting directors and agents), and cultivating business skills necessary for today's professional actor. Students will be required to collaborate with the film-department on their final projects, in order to build material for their show reels. Students will also experience working behind the camera and directing fellow actors.

Course objectives

By the end of the course students should be able to:

+ Express integrated knowledge of the actor's creative process;
+ Develop appropriate processes unique to the individual student's acting process
+ Identify, evaluate and address own strengths and weaknesses pertaining to the acting process objectively
+ Express and apply knowledge of the rehearsal process for the audio performance
+ Possess a firm command of vocal technique in response to material and in performance
+ Display proficient acting technique appropriate to different comedic styles.
+ Express integrated knowledge of the particular requirements of the actor when performing comedy.

+ Express and apply integrated knowledge of the importance of timing and context in performing comedy for screen
+ Express and apply integrated knowledge audition techniques for comedic roles
+ Develop appropriate processes unique to the individual student's comedic acting process
+ Select and apply a range of methods to put together a production team who can successfully execute and deliver a 5 min. performance-heavy film to a professional/ industry standard.
+ Display proficiency in professional acting ability enabling the student to present an entertaining and emotionally moving 5 min. film performance

Production Design (PD 300)

PRODUCTION DESIGN 300 - TERM NAMES	
Term 1	PD pre-production
Term 2	PD production & post-production
Term 3	PD pitches, presentations & proposals
Term 4	Portfolio preparation

Overview

Students consolidate and expand their production design skills through practical application to real and imagined projects. Production design pre-production, production and post-production process, procedure and requirements are elaborated and practically applied. All project briefs are supplied at the beginning of the year, as audiovisual production is a ''deadline'' business, time management and the realistic scheduling of tasks becomes an essential part of the learning. Emphasis throughout is placed on integrating the production design knowledge gained in the previous two years with practical application. Focus is placed on encouraging the student to develop a personal voice as a visual designer.

Course objectives

By the end of the course students should be able to:

+ Apply the production design process to produce comprehensive production design solutions for professional audiovisual productions.
+ Work productively and creatively within the structures of professional audiovisual teams.
+ Work productively and creatively with directors to realise their narrative vision of an audiovisual production.
+ Apply a sophisticated understanding of production design visualisation principles, methods and techniques within a narrative context.
+ Coherently communicate production design objectives in professional audiovisual environments.
+ Conceive and realise cost effective and simple solutions to production design problems and challenges.
+ Produce and administrate comprehensive, accurate and effective art department documents such as budgets and schedules.

Screenwriting (SW 300)

SCREENWRITING 300 - TERM NAMES	
Term 1	The Television Series Bible
Term 2	Writing the long-form television series
Term 3	Original feature: The first draft
Term 4	Screenwriting is re-writing

Overview

The Screenwriting course comprises a series of lectures on screenwriting as a fundamental aspect of the motion picture arts. It aims to develop the student's abilities to master the writing of characters and dialogue to enhance an actor's performance, the process of working with other writers on a teleplay (screenplay for television) and the writing and reviewing of feature length screenplays.

Course objectives

By the end of the course students should be able to:

+ Understand the writing of characters for screenplays, and their relation to an actor and the actor's performance.
+ Write characters and dialogue for a specific actor.
+ Understand the processes and techniques of writing the extended character arcs and continuous narrative scope of a television series.
+ Write and work as a part of a writing team, to collaborate in the developing & writing a television series.
+ Generate and develop a feature film concept into a first draft.
+ Develop and write the first draft of a feature film screenplay.
+ Understand the role of coverage (script evaluation) in the motion picture industry.
+ Evaluate a screenplay, and the writing of the subsequent coverage.
+ Re-write a feature length screenplay, based on the notes received in coverage.
+ Re-write a feature film screenplay into a final draft.

Sound Design (SD 300)

SOUND DESIGN 300 - TERM NAMES	
Term 1	Sound design
Term 2	Immersive & Surround Sound
Term 3	Own Brief / Final Mix
Term 4	Portfolio preparation

Overview

Sound Design level 3 advances the student's techniques in recording, editing and mixing with particular focus on the audio post-production process and the creative elements of sound design for moving images. It explores advanced audio theory with the aim of cultivating an in-depth understanding of sound design and

its roles in audio-visual media. The course includes advanced topics in sound design, surround sound mixing, and final mix and prepares the student for work as a professional audio final mix technician, music supervisor and sound designer.

Course objectives

By the end of the course students should be able to:

+ Demonstrate advanced understanding and competence in audiovisual sound editing and mixing
+ Execute the entire audio post production process, including project setup, synchronisation, editing, processing, mixing and final delivery for both live action and animated visual content.
+ Generate an original concept from which to create a conceptual/abstract audio sequence that explores the individual's personal vision as a developing sound designer.
+ Work as location sound recordist on at least one major final year film project in their final portfolio.
+ Understand the basic of surround sound and immersive audio
+ Prove flexible in applying a variety of relevant sound design approaches to meet the requirements of a brief.
+ Work as sound editor and sound designer on at least one project in their final portfolio.
+ Communicate ideas and concepts effectively in the form of presentations, discussions and sound sketches
+ Compile and present projects professionally

3D Animation (3D 300)

3D ANIMATION 300 - TERM NAMES	
Term 1	3D short-film pre-production
Term 2	3D asset creation
Term 3	Animation production
Term 4	Final picture

Overview

3D Animation 3 guides the student through the various stages of creating an original animated short-film. Students begin with the conceptualisation, development and pitching an original film concept of up to five minutes. Students then plan and manage the production of all necessary assets, including characters, environments and props and which are textured and prepared for animation through the creation of animation controls and rigs. Animation is meticulously planned and executed, and set up for export and rendering, and students finally utilise post production processes and techniques to complete their short-films. Throughout the filmmaking process, focus is placed on conceptual ability and creative thinking more than in previous years. After having completed this subject, the student must be able to function professionally within an animation production team, and should be competent in both pre-and post-production skills.

Course objectives

By the end of the course students should be able to:

+ Be proficient in the application of the advanced features of the digital animation pipeline in the prescribed software.
+ Create & develop scripts & storyboards for 3D animation & visual effects based on a narrative idea.
+ Use a range of information sources to assist in the development of a concept.
+ Conceptualise, develop and create convincing characters, props and environments that collectively support a narrative.
+ Develop 2D concept art for animation and visual effects that clearly communicate an intended idea.
+ Successfully implement and understand advanced applications of the principles of animation.
+ Generate various promotional material and media to support an animation concept.
+ Plan and manage a realistic production schedule within a given time frame.
+ Work effectively in a production team toward a common deadline.

Game Design (GD 300)

GAME DESIGN 300 - TERM NAMES	
Term 1	Game studies & prototyping
Term 2	Game complexity
Term 3	Content development for games
Term 4	Game publishing

Overview

The Game Design 3 course enables the student to conceptualise, design and finalise interactive games in digital media format, by designing well-structured user interfaces, integrating optimised interactive graphics and animation and designing a complex artificial intelligence gaming environment to facilitate game immersion. The student must be able to produce creative 3D work that bears evidence of conceptual and technical understanding of game engine specific requirements, create a complex game system and create a final playable interactive game.

Course objectives

By the end of the course students should be able to:

+ Conceptualise ideas and narratives for video games
+ Implement a project from concept phase through to a finished product
+ Create key concepts that visually convey the essence of the gaming environment.
+ Create assets, interactive characters and an interactive world in the game engine
+ Set up character animation controllers for use in character animation for games.
+ Generate and export animation loops for use in a game engine.
+ Design and create game levels and environments within a game engine.
+ Understand the fundamental concepts of game programming.
+ Develop game content with the aid of scripting features in Unity3D game engine.
+ Design and implement complex gaming and artificial intelligence systems
+ Create an immersive atmosphere for gamers
+ Implement game theory to allow for an all-round enjoyable gaming experience
+ Evaluate, test and assess the final product of a video game

Motion Design (MD 300)

MOTION DESIGN 300 - TERM NAMES	
Term 1	Motion infographics
Term 2	Metaphor in motion design
Term 3	Own choice project - Motion Design
Term 4	Portfolio preparation

Overview

Motion Design 3 introduces students to conceptual considerations in digital animation, for both personal expression, as well as, communication driven motion graphics. By focusing on structuring information, ideas and messages, and integrating digital and traditional animation techniques, students are equipped with the skills to pursue a career in digital animation & motion graphics. Emphasis is placed on developing individual voice/style and professional ability to enter the workplace as a proficient and confident Motion Designer.

Course objectives

+ By the end of the course students should be able to:
+ Research a theme/topic and identify inherent information relationships/hierarchies
+ Develop communication concepts based on a given theme
+ Communicate concepts and ideas effectively using concept sketches, storyboards and animatics
+ Visualise content relationships, structures and information flow
+ Generate a communication message as part of a project outcome
+ Develop color concepts to enhance communication/expression
+ Translate visual design concepts into Motion Design
+ Develop Motion Design concepts using visual metaphor constructions
+ Apply graphic and Motion Design principles to express visual metaphors
+ Utilise the aesthetic fields to plan, design and produce Motion Design projects
+ Plan and pitch a professional project plan for a Motion Design project
+ Design and develop characters for 2D digital animation
+ Choose and utilise the appropriate animation approach(es) to complement a Motion Design project
+ Utilise a professional digital animation production process to complete a Motion Design project
+ Integrate a range of professional digital and traditional animation techniques to produce a Motion Design project
+ Communicate ideas and concepts effectively in the form of presentations, discussions, concept sketches and storyboards
+ Compile and present projects professionally

BFA Level 3: Modules

Film & Television linked modules

	FILM & TELEVISION - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Excursions into essential cinema** (FV 301)	-
Term 2	**SFX techniques** (FV 302)	*FV 100 or FV 202*
Term 3	**Finishing techniques for film** (FV 303)	*FV 100 or FV 202*

Excursions into essential cinema (FV 301)

We investigate signature styles and approaches in filmmaking employed by celebrated directors, and look at how the work of these directors has influenced contemporary cinema. Students learn techniques necessary to critically assess film write reviews and develop a more informed and layered understanding of cinema.

SFX techniques for film (FV 302)

We illuminate the digital filmmaking workspace laying out the relationship between practical effects, the live action shoot, digital effects and final digital composite.

Finishing techniques for film (FV 303)

We demystify the final processes of preparing audiovisual projects for distribution in digital output media, with a strong emphasis on the workflow for professional high definition colour grading and compression formats for final digital delivery.

Cinematography focus area (CG 300)

CINEMATOGRAPHY 300 - TERM NAMES		
		Prerequisites
Term 1	Cinematic Visualisation	*FV100, FV200, FV201 & FV203*
Term 2	Painting with Light	
Term 3	Sculpting the scene	
Term 4	The working Cinematographer	

**The Cinematography focus area (CG 300) requires a minimum of 7 registered students for the course to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits.*

We explore how to create nuanced meaning for cinema using a variety of cameras, lighting equipment and grips. All of this happens in critically informed hands-on workshops.

Screen Acting linked modules

	SCREEN ACTING - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Voice Over techniques** (SA 301)	-
Term 2	**Directing actors** (SA 302)	*SA 300 or FTV 300*
Term 3	**The working actor** (SA 303)	-

Voice over techniques (SA 301)

Discover the often-overlooked field of Voice Overs as a genre of acting. Students will explore both skills of directing and being directed for the voice over performance in animation and film, both corporate and fiction. Learn microphone technique, both from the actor's point of view and that of the director and sound engineer. Explore dubbing for film and TV as well as learning the techniques to create character voices for animation.

Directing Actors (SA 302)

This module focuses on the rehearsal process that actors and directors go through in order to prepare a scene. Students will be given practical experience in rehearsing and recording a filmic scene and will be exposed to different rehearsal scenarios and techniques through weekly practical engagement.

The working actor (SA 303)

There is a huge job-field available to the actor and film entrepreneur/ filmmaker interested in the corporate film industries. You will learn to apply your skills to the needs and requirements of performing in commercials and corporate films as well as compiling the material. You will become familiar with types and styles of advertisements, marketing material and corporate film scenarios. We need to keep the pot boiling between those exciting film parts and TV jobs! Apply acting skills to the needs and requirements of performing in commercials and corporate films. Become familiar with types and styles of advertisements and corporate film scenarios. Students will learn specialist techniques specific to this genre of work.

Production Design linked modules

	PRODUCTION DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Set design & dressing** (PD 301)	*PD 100 or PD 204*
Term 2	**Characters & creatures** (PD 302)	*PD 100 or PD 202*
Term 3	**The art department on set** (PD 303)	*PD 100 or PD 301 or PD 302*

Set design & dressing (PD 301)

This elective is focused on students gaining proficiency in the procedures, processes, materials, methods and techniques involved in creating believable physical environments for high-end productions.

Characters & Creatures (PD 302)

This elective is focused on students gaining proficiency in the procedures, processes, materials, methods and techniques involved in creating believable characters and creatures for high-end productions.

The Art Department on set (PD 303)

This elective is focused on students gaining proficiency in the procedures, processes, materials, methods and techniques involved in practically consolidating the production design visual elements of set, set dressing, props and characters into a unified, single and cohesive story world.

Screenwriting linked modules

	SCREENWRITING - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Writing the Spec script** (SW 301)	*SW 201*
Term 2	**Writing Characters and Dialogue** (SW 302)	*SW 201*
Term 3	**Outlining & Developing the Blockbuster** (SW 303)	*SW 201 & SW 302*

Writing the spec script (SW 301)

This module teaches the writer how to craft screenplays for an existing television series - an important skill in an industry that often requires writers to slot into an existing series.

Writing Characters and Dialogue (SW 302)

The student will learn how to craft authentic and colourful characters and dialogue by understanding the role that the back-story and character biographies play in screenwriting.

Outlining & Developing the blockbuster (SW 303)

This module teaches the elements that go into creating a blockbuster film--high concept, popular themes, exotic locations, and magnetic characters.

Creative Writing modules

	CREATIVE WRITING - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**From premise to plot** (CW 301)	-
Term 2	**Developing the story** (CW 302)	-
Term 3	**Writing the story** (CW 303)	-
Term 4	**Finalising the manuscript** (CW 304)	-

**The Creative Writing modules require a minimum of 5 registered students for each module to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits.*

The Creative Writing modules add to the student's understanding of story, character, plot and genre by exploring narrative techniques from a novelist' s perspective. Students write short novellas as an outcome, using the first or third person perspective. For students with a background in screenwriting the modules also shed light on the art of adaptation of long-form stories into screenplays by virtue of enacting differences between the two formats.

From premise to plot (CW 301)

CW301. The module focuses on developing the logline for the story, plan the story events into a step-sheet outline, based on the Three-Act Structure, and write 3 000 words of prose according to the outline.

Developing the story (CW 302)

CW302. This module focuses on writing a complete draft of 5 000 words of the story. This draft will be developed from the logline and the step-sheet outline planned in the previous module. The draft will be based on the Three-Act Structure. During this module, narrative voice is introduced and students will choose a viewpoint best suited to their story.

Writing the story (CW 303)

CW303. The students will complete a second draft of 8 000 words of their stories, paying attention to the narrative elements taught in this course. This includes, genre, plot, character, dialogue, setting and point of view, amongst others. Attention must be given to style and literary devices such as symbolism, where appropriate. The second draft must be edited to a reasonable standard.

Finishing the manuscript (CW 304)

CW304. This module concentrates on bringing together all the elements that go into the writing of an effective long-form story. Students learn how to effectively revise and edit their material according to established editing guidelines. It concludes the story started in CW301 and delivers the final draft.

Sound Design linked modules

	SOUND DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Acoustics** (SD 301)	-
Term 2	**Sound perception** (SD 302)	-
Term 3	**Audio finishing techniques** (SD 303)	SD 100 & SD 201

Acoustics (SD 301)

Acoustics is a multifaceted study of the physics of sound including the propagation, transmission, reception and control of sound. This module will focus on two main streams in this field: Acoustics and Psychoacoustics as applied in film production practice. The student will look into sound propagation theory which includes transmission, reflection, absorption and diffusion. Practical examples will be studied through various experiments. Students will apply this knowledge to a real-life scenario as an outcome of this course.

Sound perception (SD 302)

Students are introduced to the concepts behind how the brain processes sound and music, including sound perception, sound cognition and the psychological and emotional aspects of sound and music in sound design. This module also includes music selection, music editing and music literacy, with a special focus on film music. No formal music training is required to complete this module.

Audio finishing techniques (SD 303)

You will learn about different post-production delivery requirements, standards and workflows, including mastering audio for various platforms and media. This includes concepts behind final dynamic range manipulation and equalisation, loudness and level standards for broadcast and other platforms. This is an advanced, technical module and requires prior sound design knowledge. The *Introduction to Pro Tools* module is a prerequisite for this course.

Music Production focus area (MX 300)

MUSIC PRODUCTION 300 - TERM NAMES		
		Prerequisites
Term 1	**Music fundamentals**	-
Term 2	**Music production for the moving image**	
Term 3	**Composing for interactive media**	
Term 4	**Film score production**	

**The Music Production focus area (MX 300) requires a minimum of 5 registered students for the course to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits.*

Starting from a sound design background, we move into the world of music production, with a slant towards film scoring. This focus area includes an introduction to music theory, film music history, music production, and film scoring.

3D Animation linked modules

	3D ANIMATION - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Visual development for CGI** (3D 301)	*3D 100 or PD 100 or GD 100 or MD 100*
Term 2	**3D visualisation** (3D 302)	*3D 100*
Term 3	**3D rendering** (3D 303)	*3D 100*

Visual Development for CGI (3D 301)

We unpack the processes and techniques used in the creation of concept art for computer-generated imagery (CGI). Students produce traditional hand- and digitally drawn concepts for characters, costumes, props, environment layouts, compositions, colour scripts, mood boards and hero art, that can be used for special effects, commercials, games and animated films.

3D Visualisation (3D 302)

Through the aid of 3D modelling and texturing students visualise the aesthetic and application of real world or narrative designs.

3D Rendering (3D 303)

Students use 3D texturing and lighting skills to enhance the aesthetics and believability of 3D assets.

Game Design linked modules

GAME DESIGN - LEVEL 3 MODULES		
	Name (code)	*Prerequisites*
Term 1	**Game aesthetics** (GD 301)	*GD 200*
Term 2	**Game UI** (GD 302)	*GD 200*
Term 3	**Game asset creation** (GD 303)	*3D 200 or GD 200*

Game aesthetics (GD 301)

By understanding the relationship between Mechanics, Dynamics and Aesthetics, we can scrutinise the various aspects of a game that can either intrinsically or extrinsically allow the players to experience "fun".

Game UI (GD 302)

Building User Interfaces for games is about finding the balance between design and functionality that promotes a pleasant user experience.

Game asset creation (GD 303)

Students create game-ready assets that are designed and optimised for the theme and genre of your game.

Game Development focus area (GX 300)

GAME DEVELOPMENT 300 - TERM NAMES		
		Pre- & Co-requisites
Term 1	**Mobile game development**	*GX 201 - 204 & GD 200* *Students must be enrolled for Game Design 300 in the same year.*
Term 2	**X Reality**	
Term 3	**Connected games**	
Term 4	**Procedural generation**	

The Game Development focus area explores the use of emerging technologies such as mobile & VR/AR as well as more complex development tasks such as multiplayer networking and procedural generation.

Motion Design linked modules

	MOTION DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Information visualisation** (MD 301)	-
Term 2	**2D Performance animation**(MD 302)	*MD 203*
Term 3	**3D for Motion Design** (MD 303)	*MD 100 or 3D 100*

Information Visualisation (MD 301)

We investigate the art of representing complex datasets in an intuitive form. The students produce animated graphic model(s) focused on allowing an audience to see, explore, and understand the hidden messages in big data.

2D Performance Animation (MD 302)

Building on the techniques attained in MD 203, students refine their character animation abilities focusing on constructing a compelling performance using supplied character rigs.

3D for Motion Design (MD 303)

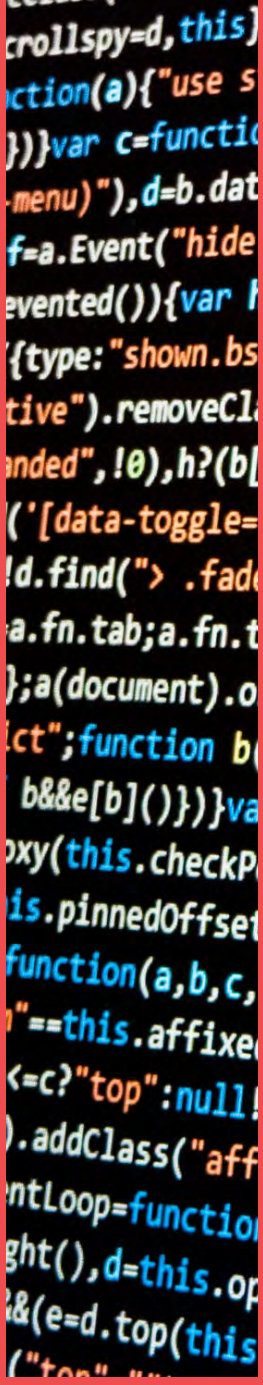
We explore the integration of 3D and 2D elements by incorporating 3D modelling, animation and rendering techniques into the student's workflow. Emphasis is placed on workflow between Cinema 4D and Adobe After Effects and setting up files to facilitate compositing for broadcast-quality output.

Stop Motion & VFX focus area (FX 300)

	STOP MOTION & VFX 300 - TERM NAMES	
		Prerequisites
Term 1	VFX workflow	
Term 2	Design & construction	
Term 3	Principal photography & animation	
Term 4	VFX Post-Production	

**The Stop Motion & VFX focus area course (FX 300) requires a minimum of 5 registered students for it to take place. Should the minimum not be met, students will be asked to select alternative modules to make up their credits*

We introduce students to the practical and conceptual considerations in Stop Motion Animation, for personal, commercial and corporate expression. By focusing on conceptualizing narratives, communicating meaning and translating these into motion, through Stop Motion Animation techniques, students are equipped with the skills to pursue a career in traditional animation. Emphasis is placed on developing individual voice/style and professional ability to enter the workplace with this focus skill, to be used as a specialised Animation tool.



BACHELOR OF

INTERACTION ARTS

BACHELOR OF INTERACTION DESIGN

BID Level 1: Choice Subjects (leading to a Major)

Interaction Design (XD 100)

INTERACTION DESIGN 100 - TERM NAMES	
Term 1	Design Fundamentals: Elements & Principles
Term 2	Design Fundamentals: Design Communication
Term 3	Design Fundamentals: Branding Design
Term 4	Design Fundamentals: Mobile Design

Overview

Interaction Design 100 aims to introduce students to the core elements and principles of interaction design and how these elements can be applied to create intuitive user interface designs for digital products. The course aims to create a synergy between communicative visual design and interactive digital design through informative and explorative class projects. Students will develop the basic technical understanding in order to plan and conceptualise basic digital products whilst also gaining an understanding of important digital concepts including feedback, interactivity and digital branding. The ultimate aim of the course is to prepare students to enter into second year with a core foundation in interaction design and the possibilities that this field holds by fostering a variety of skills, professionalism and design confidence.

Course objectives

On completion of the course students should be able to:

+ Demonstrate a practical understanding of the basic principles and elements of interaction design
+ Demonstrate a practical understanding of the basic principles and elements of visual design
+ Demonstrate a practical understanding of the basic principles of digital production
+ Collect, analyse, organise and evaluate research information
+ Display a basic level of conceptual, creative and practical thinking approaches
+ Understand, frame and define basic interactive design problems
+ Explore, navigate and understand the technological limitations of the digital ecosystem
+ Explore various problem solving strategies
+ Plan and articulate novel and relevant project solutions
+ Compile and present work in a professional manner

Interactive Development (DV 100)

INTERACTIVE DEVELOPMENT 100 - TERM NAMES	
Term 1	Intro to data markup (HTML & CSS)
Term 2	Intro to programming (JavaScript)
Term 3	Intro to interactivity (jQuery)
Term 4	Intro to collaboration (Github & Bootstrap)

Overview

Interactive Development 100 introduces students to several programming languages and tools which will allow the student to have a basic understanding of web development. The focus this year is on building the student's ability to consider and solve problems in a logical manner for digital execution. Students begin by learning the basics of structuring, styling, and displaying data over the web using web pages. These pages are then enhanced as the students are taught programming through simple code, progressively increasing in complexity with the aim of developing a deep understanding of algorithms and data manipulation. The student will aim to program complex ideas and generate a visual digital outcome. As the year continues, students will further their technical knowledge and ability as developers by creating interactive systems. This course will provide the necessary knowledge and develop the skills needed to create a final product in compliance with industry standards by following accepted methodologies.

Course objectives

On completion of the course students should be able to:

+ Demonstrate a working knowledge of web based programming, markup, and scripting languages
+ Demonstrate a practical understanding of styling content
+ Demonstrate a practical understanding of coding conventions
+ Understand and interpret iterative algorithms
+ Understand the different elements required to develop a programming system
+ Create interactive interfaces
+ Write programming code to process data
+ Describe a workflow and user journey
+ Demonstrate a practical knowledge of events
+ Trigger and handle events
+ Implement callback functions
+ Demonstrate a practical understanding of the basic elements of interactive programming
+ Demonstrate an understanding of digital workflow and processes
+ Create rich web environments using content management systems
+ Register and Host new domains
+ Access servers via File Transfer Protocol
+ Plan and articulate novel and relevant project solutions
+ Compile and present work in a professional manner

3Dimensional Design (ID 100)

PRODUCT DESIGN 100 - TERM NAMES	
Term 1	Intro to Three Dimensional Design
Term 2	Intro to Materials, Design Principles & Scale
Term 3	Form, Function & Size
Term 4	Data Capture & 3D Communication

Overview

The fundamentals of three dimensional design problem solving and communication are introduced. Students will study the basic concepts, general principles and conventions involved in design drawing, measurement, recording measurement and working accurately with scale. Emphasis is placed on understanding the different types of drawings used by designers to generate and communicate three dimensional (3D) space/form. The nature of materials and form making is explored via iterative 'sketch modeling' processes and culminate in scale models to accurately represent physical form and spatial relationships. The focus throughout is aimed at developing 3D problem solving thinkers.

Course objectives

On completion of the course students should be able to:

+ Apply a variety of research methodologies to inform and strengthen the project execution
+ Collect, analyse, organise and evaluate research information
+ Display an understanding of the basic elements and principles of 3D Design
+ Display a high level of conceptual, creative and practical thinking approaches
+ Apply iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences
+ Understand, frame and solve complex design problems
+ Navigate and understand technological limitations and concerns
+ Plan and articulate project solutions
+ Identify how increasingly complex technologies are integrated into products, services and events
+ Create and envision alternative problem solutions
+ Visualise and prototype the intended solutions
+ Manage their time and project professionally and effectively
+ Present their work in a professional manner

BID Level 2: Compulsory Subjects

Visual Culture (VC 200)

Please refer to page 39 of this document.

BID Level 2: Major Subjects

Interaction Theory (XT 200)

** Compulsory for XD 200 and DV 200 students which forms part of the major combination*

INTERACTION THEORY 200 - TERM NAMES	
Term 1	Exploring HCI
Term 2	Designing Interactions / Computer Networking
Term 3	Perspectives on Usability & Experience / Digital Security
Term 4	Persuasive Technology

Overview

Interaction Theory 200 investigates a variety of theoretical topics, concepts, trends and technologies including but not limited to the fundamentals of human computer interaction, perspectives on user experience design and persuasive technology. The subject seeks to provide students with helpful perspectives to inform their fields of practice. Overall, the subject strives to provide a deeper conceptual understanding of the theoretical aspects that affect the design and development of modern-day digital media and digital platforms.

Course objectives

On completion of the course students should be able to:

+ Recall and memorise course material
+ Understand selected theoretical definitions, concepts and models
+ Develop an extended vocabulary related to both the interaction design and development discipline
+ Apply theoretical concepts to practical situations and problems
+ Solve theoretical and practical problems using theoretical concepts and models
+ Illustrate selected theoretical models and concepts using writing and sketching
+ Discuss theoretical concepts in class setting and in writing
+ Engage in short formative assessment exercises throughout the course
+ Formulate opinions and support arguments based on theoretical content
+ Complete theoretical assignments and tests successfully
+ Demonstrate professional behaviour and time management

Interaction Design (XD 200)

INTERACTION DESIGN 200 - TERM NAMES	
Term 1	Responsive Digital Branding
Term 2	Interactive Data Visualisation
Term 3	Mobile Application Design
Term 4	Experimental Interface Design

Overview

On a second year level, Interaction Design builds on the fundamental digital design skills developed in first year and deepens student knowledge on a conceptual and methodological level. The course places a heavier focus on researching, conceptualising, planning and executing projects based on a variety of digital platforms and mediums. Throughout the year, students are practically guided to plan, create and execute engaging and compelling information systems and digital experiences through the application of the latest research techniques and practical technologies. The course features a strong emphasis on the principles of user-centered and goal-directed design.

Course objectives

On completion of the course students should be able to:

+ Successfully frame and make sense of complex design problems in order to create an appropriate design solution
+ Select and apply a variety of research methodologies to inform and strengthen project execution
+ Collect, analyse, organise and evaluate research information to formulate insights
+ Apply a variety of conceptual, creative and critical thinking approaches in order to develop ideas and practical executions
+ Present and rationalise their design processes and outcomes
+ Formulate conceptual frameworks to inform project solutions
+ Successfully apply the basic elements and principles of interaction and interface design
+ Develop appropriate visual design elements and successfully apply these elements in each project
+ Develop the technical skill to produce digital designs according to industry expectation
+ Learn and use different relevant software applications for the successful execution of projects
+ Successfully plan and articulate different project solutions
+ Visualise and prototype the intended solutions
+ Manage their time and project professionally and effectively
+ Present their work in a professional manner

Interactive Development (DV 200)

INTERACTIVE DEVELOPMENT 200 - TERM NAMES	
Term 1	Advanced data modelling (JavaScript Constructors & Prototypes)
Term 2	Component-based web development (React)
Term 3	Servers and Databases (PHP & MySQL)
Term 4	Startup Engineering (Symfony 4 & Heroku)

Overview

The aim of Interactive Development 200 is to develop the skills related to data, usability, and good practice that were introduced in Interactive Development 100. This includes, but is not limited to: improving programming skills; effectively modelling and processing data; learning to systematically test, validate, and refactor code; designing software and interfaces to meet specific user-centric goals; and speaking about

technical aspects with technical and non-technical people alike. In addition to teaching the core skills of software design and development, the students will be exposed to tools and technologies that aid and underpin these core skills. These tools include, but are not limited to: Local servers, platforms as a service, and Web API GUIs. The subject will include many different activities and assessments to develop skills and understanding, including research, class time practical programming activities, weekly theory tests, homework activities, individual projects and group projects. Each of the four terms will end with hand-in of a major deliverable, as well as a portfolio assessment at the end of the year.

Course objectives

On completion of the course students should be able to:

+ Understand and discuss the software design process
+ Understand and discuss the software development process
+ Understand how users interact with software
+ Solve programming problems using the web as a research resource
+ Use vocabulary and terminology to discuss software design and development
+ Develop programmatic (algorithmic) thinking and strategies to solve problems
+ Use constructors and prototypes to model complex data
+ Process data with algorithms
+ Create powerful, data-centric user interfaces with components (React)
+ Consume a simple web API and display the data
+ Understand and discuss the similarities and differences between client and server side technologies
+ Understand relational databases and related concepts such as tables, records, and fields
+ Create and manipulate database structures with SQL
+ Store and retrieve data from databases with SQL
+ Integrate with databases using a server-side technology (PHP)
+ Understand and implement server-side concepts such as sessions and cookies
+ Deploy a server-side application to a live server on the web (Heroku)
+ Document and present design and development decisions to examiners

3Dimensional Design Theory (ID_T 200)

** Compulsory for ID 200 students which forms part of the major combination*

3D DESIGN THEORY 200 - TERM NAMES	
Term 1	Technical design for manufacturing
Term 2	Inclusive design and the intended user
Term 3	Furniture production and wood identification in action
Term 4	Sustainable solutions and market readiness

Overview

3D Design Theory 200 investigates current theoretical and practical trends and technologies that directly inform methods and techniques used in practical subjects and seeks to provide students with the necessary perspectives to approach their fields of practice. In order to understand the Industrial

Design/Product Design environment one needs knowledge of the intended user, the materials and methods of manufacturing and the environment or system in which this product will operate. This course provides students with fundamental insight about materials, material selection techniques and design affordances offered through materials characteristics. Students develop a fundamental knowledge of materials and finishes, and their related manufacturing technologies. Students are also guided through problem solving techniques to be proficient in designing the best possible products.

Course objectives

On completion of the course students should be able to:

- Demonstrate an understanding of effective problem solving techniques
- Have a clear understanding of the Industrial Design process
- Display an understanding of important families of materials
- Collect, collate and analyse relevant materials related research
- Describe their material selection choices based on both practical experience and observational research
- Demonstrate a fundamental knowledge of popular contemporary materials and their processing capabilities
- Present materials research in the appropriate format required for class evaluations & moderation
- Understanding cutting, surface treatment and cold clue methods of sheeted materials
- Recognise Inclusive design as an added value to product experience
- Realise how styling, target market and pricing can influence the intended user

3Dimensional Design (ID 200)

3 DIMENSIONAL DESIGN 200 - TERM NAMES	
Term 1	Product Design - Problem Solving
Term 2	Spatial Design - Prefabricated structure
Term 3	Furniture Design - Flat-pack furniture
Term 4	Movement in Product Design

Overview

On second year level, the programme objective is to provide students with well-rounded knowledge and skills in the industrial design environment. The course focuses on adding value, optimising function and improving appearance of products and systems for the end-user and manufacturer. Students will learn how to collect and analyse data, prepare recommendations through drawings, models and descriptions. It is project-based and covers a comprehensive combination of modern tools, methods and theory for product design and development. The projects have been designed to incorporate theoretical and practical aspects of the study field. The ultimate aim of the 3D Design 200 course is to prepare students for entry into third year by fostering a variety of skills, professionalism and design confidence.

Three dimensional design investigates the fundamentals of product practical application. Students explore conceptual design development based on three dimensional design problem solving techniques. Professional practice covers the design business in general. Theory covers fundamental knowledge of

materials and finishes, manufacturing technologies and assembly. The successful communication of three dimensional design proposals is systematically and thematically developed.

Course objectives

On completion of the course students should be able to:

+ Apply a variety of research methodologies to inform and strengthen the project execution
+ Collect, analyse, organise and evaluate research information
+ Display an understanding of three dimensional design problem solving methods.
+ Create convincing sketches, drawings, development models & elementary layout drawings, simple 3D CAD models, presentation images, and prototypes to explain their three dimensional design ideas.
+ Demonstrate a fundamental knowledge of commonly used materials, including their characteristics & finishes.
+ Demonstrate a fundamental knowledge of popular contemporary manufacturing processes.
+ Present design work in the appropriate format required for class evaluations & moderation.
+ Display a high level of conceptual, creative and practical thinking approaches
+ Apply iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences
+ Understand, frame and solve complex design problems
+ Navigate and understand technological limitations and concerns
+ Plan and articulate project solutions
+ Create and envision alternative problem solutions
+ Visualise and prototype the intended solutions
+ Manage their time and project professionally and effectively
+ Present their work in a professional manner

BID Level 2: Modules

Interaction Design linked modules

	INTERACTION DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Wireframing** (XD 201)	*IXD 100 or IDV 100 or 3DD 100 or GD 100*
Term 2	**Information Architecture** (XD 202)	*XD 201*
Term 3	**Design Systems: Interface Techniques** (XD 203)	*IXD 100 or IDV 100 or 3DD 100 or GD 100*
Term 4	**Design systems: Behaviours & Patterns** (XD 204)	*XD203*

Wireframing (XD 201)

Wireframes are essentially the basic blueprints that illustrate the core form and function of digital products and services before they are implemented. Wireframing 202 is a module that intends to teach and improve the core skills related to wireframing. In this course students develop their abilities to think about interaction and digital products interfaces through the medium of wireframing.

Information Architecture (XD 202)

Information Architecture is a module that looks at the organisation and transformation of information to aid in problem-framing and solving. This course introduces students to the basic principles and practices involved in understanding and structuring complex information. Ultimately these skills are intended to be applied in the conceptualisation and creation of digital experiences and products.

Design Systems: Interface Techniques (XD 203)

This module focuses on providing students the chance to practice their visual design and crafting skills specifically related to interface design. In the course students will develop concepts and apply these concepts visually. Students will also be expected to explore visual techniques and applications with an eye toward refining their visual prowess.

Design systems: Behaviours & Patterns (XD 204)

Design systems: Behaviours & Patterns aims to develop and expand on the skills introduced in Design Systems: Interface Techniques. In this module, students will explore the conceptualisation and design of interface behaviours and interaction patterns that supports the visual communication established within the context of a design system. Students will develop animation and prototyping abilities that support and inform these aspects.

Interactive Development linked modules

	INTERACTIVE DEVELOPMENT - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**MEAN Stack: MongoDB** (DV 201)	*DV 100*
Term 2	**MEAN Stack: NodeJS** (DV 202)	*DV 100*
Term 3	**MEAN Stack: ExpressJS** (DV 203)	*DV 100*
Term 4	**MEAN Stack: AngularJS** (DV 204)	*DV 201 & DV 202A & DV 203*

MEAN Stack: MongoDB (DV 201)

The MEAN stack is a collection of related technologies which can be combined into a single stack to create powerful websites and web applications. The M in MEAN stands for MongoDB. In this course, students are introduced to MongoDB: an open-source Database System which stores data as JSON structures, making it a technology perfectly suited for integrating with JavaScript. Students will learn how to store, retrieve, filter, sort, and modify the data which powers web applications.

MEAN Stack: NodeJS (DV 202)

The MEAN stack is a collection of related technologies which can be combined into a single stack to create powerful websites and web applications. The N in MEAN stands for NodeJS. In this course, students are introduced to NodeJS: a server-side JavaScript runtime environment that supports concurrency through event loops and push notifications through sockets. Students will learn how to implement websockets, manage JavaScript dependencies with NPM, handle HTTP requests, and boot a web server.

MEAN Stack: ExpressJS (DV 203)

The MEAN stack is a collection of related technologies which can be combined into a single stack to create powerful websites and web applications. The E in MEAN stands for ExpressJS. In this course, students are introduced to ExpressJS: a lightweight, server-side JavaScript framework which runs on top of NodeJS and provides a common application architecture and a built-in routing system. Students will learn how to integrate NodeJS, AngularJS, and MongoDB into a single application, handle server-side routing, process HTTP requests with middleware, and implement some simple authentication.

MEAN Stack: AngularJS (DV 204)

The MEAN stack is a collection of related technologies which can be combined into a single stack to create powerful websites and web applications. The A in MEAN stands for AngularJS. In this course, students are introduced to AngularJS: a lightweight, client-side JavaScript framework which creates Single Page Applications for highly expressive code and interactive interfaces. Students will learn how to handle data through controllers, manage views with a routing system, display dynamic content through interpolation, and extend HTML through directives.

3Dimensional Design linked modules

	3D DESIGN - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Manufacturing Techniques** (ID 201)	-
Term 2	**Industrial Design Drawing** (ID 202)	*DN 100*
Term 3	**CAD & Product Design** (ID 203)	*ID 100*
Term 4	**CAD & Product Design: Advanced** (ID 204)	ID 203

Manufacturing Techniques (ID 201)

The aim of this course would be to encapsulate some of the most relevant manufacturing techniques and to encourage students to utilise these methods in future projects. It will exploit production as part of the creative process rather than as a means to an end. The old tools of craftsmanship namely hand tools will be combined with new machining tools to combine a craft-like approach with industrial production. At the core of this course we would like to encourage experimentation and application. In order for tools to be used, it needs to be understood in all their forms and to be presented in a manner that is relevant to design, stimulating ideas and allowing for new creative connections to be made. This could provoke the re-appropriation of technology in a new area or industry.

Industrial Design Drawing (ID 202)

This module focuses on a grounded understanding and application of the 4 different concept sketch phases: Ideation sketching, explorative sketching, explanatory sketches and persuasive sketches. Proportion, perspective, the use of lines, light, shadow and colour when creating 3D Sketches would be emphasised. The quick and efficient construction of 3D models on paper as a communication tool would be learned. The application of rendering skills using markers, pencils, colour pencils and paint on drawings would be applied to reach a level of proficiency applicable to Industrial Design Drawing. A basic understanding of the workflow and concept development would be a result of this module.

CAD & Product Design (ID 203)

CAD and product design is concerned with 3 Dimensional Thinking and develops the understanding of working around the origin and absolute position in space. This module will guide students to capture design intent by assigning dimensions to created geometry. Critical design factors such as shelling, ribbing, draft angles, bosses, wall thicknesses and the avoidance of undercuts would be considered and applied. Students will be guided to set-up virtual real-world environments to test parts and products to be manufacture-ready. Once parameters are applied students can evaluate performance, improve quality and boost product innovation with CAD.

CAD & Product Design: Advanced (ID 204)

The second CAD and Product Design module leverages off of the first module, building on the core skills learnt in the first CAD and Product Design module. Students will be guided to build freeform shapes in combination with solid models. Fully utilizing the collaboration of these tools allows for complex geometry and the optimization of different techniques. Techniques such as using a surface to trim a solid, replacing surfaces, or splitting a solid body into multiple solid bodies would be actioned to achieve design intent. This unique approach, called Hybrid Modelling which is a preferred method for advanced users will be investigated and applied in design.

Interdisciplinary modules

	INTERDISCIPLINARY - LEVEL 2 MODULES	
	Name (code)	*Prerequisites*
Term 1	-	-
Term 2	**Creative Computing: Introduction** (CC 202)	*any L1 CT prac or GX 201*
Term 3	**Creative Computing: Tactile Interfaces** (CC 203)	*CC 202*
Term 4	**Creative Computing: Internet of Things** (CC 204)	*CC 202*

Creative Computing: Introduction (CC 202)

The Creative Computing course is a series of learning opportunities that explore alternative technologies such as electronics, basic 3D modeling and software used in the creation of interactive projects. The CC: Introduction course introduces students to the basics of electronics, with a focus on input and output components as well as complex sensor readings and processing. This course builds the foundational skills required for students to continue with the Creative Computing modules.

Creative Computing: Tactile Interfaces (CC 203)

The Creative Computing: Tactile Interfaces course builds on the skills developed in the CC:Introduction module. This module focuses on investigating the relationship between physical and digital interfaces with students exploring physical interface components in order to control digital dashboards. In addition, students will also be exposed to 3D modeling and printing techniques, ergonomics and material science.

Creative Computing: Internet of Things (CC 204)

The Creative Computing: Internet Of Things course builds on the skills developed in the CC: Introduction module. This module is focused on the rapidly developing industry of internet-based interconnectivity between smart objects and systems. Students will explore how to design, develop and deploy wireless hardware and software technologies, with a focus on creating smart relationships between physical devices and the digital world.

BID Level 3: Compulsory Subjects

Visual Culture (VC 300)

Please refer to page 48 of this document.

Research Practice (RP 310)

Please refer to page 49 of this document.

Professional Practice (PP 304)

Please refer to page 49 of this document.

BID Level 3: Major Subjects

Interaction Theory (XT 300)

* Compulsory for XD 300 and DV 300 students which forms part of the major combination

INTERACTION THEORY 300 - TERM NAMES	
Term 1	Critical Perspectives on Technology
Term 2	Contemporary Concerns
Term 3	Design Research Methodologies / Networking, AI & Concurrency
Term 4	Industry Experiences

Overview

Interaction Theory 300 investigates current theoretical and practical trends and technologies that directly inform methods and techniques used in practical subjects and seeks to provide students with the necessary perspectives to approach their fields of practice. Interaction Theory 300 aims to push students to think more critically about subject matter related to technology and encourages students to establish their own individual opinions and perspectives on the topics addressed. Topics include a closer look at technologies from a past, present and future perspective, technologies in developing countries and different design methodologies employed to practice in the field of User Experience. This is achieved by critically analysing the theoretical components of current trending topics, discussion and debates.

Course objectives

On completion of the course students should be able to:

+ Critically think about various digital platforms and the uses thereof
+ Apply this criticality to a local and global context
+ Establish an appreciation not only of current and future technologies but also technologies and their applications in developing countries
+ Have a greater and deeper understanding of the techniques and methodologies employed to better understand and cater to user interactions and expectations
+ Discuss and debate various related topics addressed

+ Understand the role that different design methodologies can play in different contexts
+ Play the role of trusted advisor to clients and colleagues when integrated into the work environment achieved through the knowledge and opinions formed in this course
+ Have a clear vision of the possibilities and various roles to be engaged when exiting the degree programme at the end of the year

Interaction Design (XD 300)

INTERACTION DESIGN 300 - TERM NAMES	
Term 1	Gamified Hybrid Application Design
Term 2	Non-traditional Interface Design
Term 3	Smart Space Design
Term 4	Digital Service and Campaign Design

Overview

Interaction Design 300 focuses on the design and creation of complex user interfaces for a variety of digital products and services. On a third year level, students are required to apply a variety of conceptual and design thinking skills in order to complete their projects. Projects require a sophisticated integration of visual, conceptual, technical and professional skills with an emphasis on interactivity and engagement. Students are guided to research, investigate, plan, and create engaging and compelling information systems and experiences. The course aims to incorporate the principles of user-centered design and goal-directed design combined with the latest research techniques and practical technologies. The ultimate aim of third year is to equip students with the necessary skills in order to function in a professional, real-life environment.

Course objectives

On completion of the course students should be able to:

+ Apply and strengthen a variety of research methodologies to inform and enhance the project execution
+ Collect, analyse, organise and evaluate research information
+ Display an understanding of the elements and principles of interaction design
+ Problem solve effectively and efficiently
+ Display a high level of conceptual, creative and practical thinking approaches
+ Show an advanced application and understanding of iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences
+ Understand, frame and solve complex design problems
+ Navigate and understand technological limitations and concerns
+ Plan and articulate project solutions
+ Identify how increasingly complex technologies are integrated into products, services and events
+ Create and envision alternative problem solutions
+ Visualise and prototype the intended solutions

+ Manage their time and project professionally and effectively
+ Present their work in a professional manner

Interactive Development (DV 300)

INTERACTIVE DEVELOPMENT 300 - TERM NAMES	
Term 1	RESTful web interface with a server side technology *(.NET Core/Laravel)*
Term 2	Mobile applications *(Xamarin/Ionic)*
Term 3	General purpose development and Object Orientation
Term 4	Advanced topics such as concurrency, networking, & AI

Overview

The aim of Interactive Development 300 is to enhance and expand the skills required to design, develop, and implement software that were introduced in the first two years of Interactive Development. This includes, but is not limited to: considering users and hardware when planning and implementing interfaces and systems; implementing multi-level testing to ensure project validity and stability; exploring new languages, paradigms, and technologies to develop a more well-rounded understanding of software; and documenting processes to effectively communicate project details to technical and non-technical people alike. In addition to teaching the core skills of software design and development, the students will be exposed to tools and technologies that aid and underpin these core skills. These tools include, but are not limited to: Web APIs, GUIs, Device Emulators, Integrated Development Environments, and Debuggers. The subject will include many different activities and assessments to develop skills and understanding, including: research, class time practical programming activities, weekly theory tests, homework activities, individual projects and group projects. Each of the four terms will end with hand-in of a major deliverable, as well as a portfolio assessment at the end of the year.

Course objectives

On completion of the course students should be able to:

+ Understand and discuss the software design process
+ Understand and discuss the software development process
+ Understand how users interact with software
+ Solve programming problems using the web as a research resource
+ Use vocabulary and terminology to discuss software design and development
+ Develop programmatic (algorithmic) thinking and strategies to solve problems
+ Expose a web API that uses token authentication
+ Consume a web API with a client web application
+ Test a web API project with a unit test suite
+ Test a web API endpoint with a request collection
+ Write code that considers hardware specifications (such as screen size)
+ Create native applications following the hybrid app development approach
+ Integrate with mobile device hardware sensors and capabilities

+ Consume a web API with a mobile application
+ Model complex data relationships with inheritance, polymorphism, and aggregation
+ Ensure scalability and maintainability by implementing design patterns
+ Handle concurrency with threads
+ Use sockets for networking
+ Explore and implement simple machine learning
+ Debug an application using an IDE and a debugger
+ Document process decisions
+ Present projects clearly and confidently to examiners

3Dimensional Design Theory (ID_T 300)

* Compulsory for ID 300 students which forms part of the major combination

3D DESIGN THEORY 300 - TERM NAMES	
Term 1	The intended user: Developmental phases, inclusive design, safety and ergonomics
Term 2	My energy footprint
Term 3	New material technology and development
Term 4	Inclusive innovation in society

Overview

3Dimensional Design Theory 300 investigates current theoretical and practical trends and technologies that directly inform methods and techniques used in practical subjects and seeks to provide students with the necessary perspectives to approach their fields of practice. In order to understand the Industrial Design/Product Design environment one needs knowledge of the intended user, safety, sustainability, the materials and methods of manufacturing and the environment or system in which this product will operate, design management and personal development planning. This course provides students with fundamental insight about materials, material selection techniques and design affordances offered through materials characteristics. Students develop a fundamental knowledge of materials and finishes, and their related manufacturing technologies. Many of the materials studied are available as finishes in the 'electronic' design software environment, we endeavor however to equip students with deeper understanding of how design and materiality link. Students are also guided through problem solving techniques to be proficient in designing the best possible products.

Course objectives

On completion of the course students should be able to:

+ Demonstrate an understanding of effective problem solving techniques
+ Have a clear understanding of the Industrial Design process
+ Display an understanding of important families of materials
+ Collect, collate and analyse relevant materials related research

+ Describe their material selection choices based on both practical experience and observational research
+ Demonstrate a fundamental knowledge of popular contemporary materials and their processing capabilities
+ Present materials research in the appropriate format required for class evaluations & moderation
+ Understanding cutting, surface treatment and cold clue methods of sheeted materials
+ Recognise Inclusive design as an added value to product experience
+ Realise how styling, target market and pricing can influence the intended user
+ Acquire an understanding of sustainable development
+ Acquire and demonstrate the ability to analyse the holistic well-being of humans through design
+ Acquire and demonstrate an understanding of the needs and limitations of users

3Dimensional Design (ID 300)

3DIMENSIONAL DESIGN 300 - TERM NAMES	
Term 1	Educational Product Design
Term 2	Design for Energy Efficiency
Term 3	Spatial Design
Term 4	Personal Project - Advanced Furniture Design

Overview

On third year level, the programme objective is to provide students with well-rounded knowledge and skills in the industrial design environment. The course focuses on adding value, optimizing function and improving the appearance of products and systems for the end-user and manufacturer. Students will learn how to collect and analyse data, prepare recommendations through drawings, models and descriptions. It is project-based and covers a comprehensive combination of modern tools, methods and theory for product design and development. The projects have been designed to incorporate theoretical and practical aspects of the study field. The ultimate aim of the 3D Design 300 course is to prepare students for entry into industry or the honours year by fostering a variety of skills, professionalism and design confidence.

Course objectives

On completion of the course students should be able to:

+ Apply a variety of research methodologies to inform and strengthen the project execution
+ Collect, analyse, organise and evaluate research information
+ Display an understanding of three dimensional design problem solving methods.
+ Create convincing sketches, drawings, development models & elementary layout drawings, simple 3D CAD models, presentation images, and prototypes to explain their three dimensional design ideas.
+ Demonstrate a fundamental knowledge of commonly used materials, including their characteristics & finishes.
+ Demonstrate a fundamental knowledge of popular contemporary manufacturing processes.

+ Present design work in the appropriate format required for class evaluations & moderation.
+ Display a high level of conceptual, creative and practical thinking approaches
+ Apply iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences
+ Understand, frame and solve complex design problems
+ Navigate and understand technological limitations and concerns
+ Students are challenged to analyse safety and ergonomics in a product design.
+ Students take part in lectures discussing the suitability of materials and manufacturing.
+ Plan and articulate project solutions
+ Create and envision alternative problem solutions
+ Visualise and prototype the intended solutions
+ Manage their time and project professionally and effectively
+ Present their work in a professional manner

BCT Level 3: Modules

Interaction Design linked modules

	INTERACTION DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**UXD: Copywriting for Digital** (XD 301)	*any L1 CT prac*
Term 2	**UXD: Research Methods** (XD 302)	*any L1 CT prac*
Term 3	**UXD: Lean UX** (XD 303)	*XD 302*
Term 4	**UXD: Documentation & Presentation** (XD 304)	*any L2 CT major*

UXD: Writing for UX (XD 301)

This module focuses on familiarising students with the conventions and principles related to clear and specific writing that influences the experience of digital products and systems. In this course students will practice their digital copywriting skills by applying it to products and services to improve the overall UX.

UXD: Research Methods (XD 302)

UXD: Research Methods introduces students to the practical research methodologies and evaluation tools used in the user-centered design process to influence the user experience of a digital product. The course presents a theoretical and practical overview of key research methods to discover, describe and visualise experiences in services and products. Through in-depth exercises, students apply and practice new principles and techniques in a practical environment

UXD: Lean UX (XD 303)

UXD: Lean UX introduces students to the Lean UX design process and how it can be used to critically improve the experience of a digital product. The course focuses strongly on problem-framing and sense-making using the Design Sprint methodology and the associated design methods. Throughout the course of the module students will collaboratively design and test a digital solution developed in response to a problem. This module is a direct successor to the foundational skills built in UXD 302.

UXD: Documentation and Presentation (XD 304)

UXD: Methods and Documentation aims to create a positive link between design documentation and the communication thereof. This course employs principles of storytelling and vivid thinking to allow students to practically improve their design documentation for better communication, interest and clarity. Furthermore, this module allows students to explore how to effectively collate and present their UX documentation and project outcomes for best communication and storytelling.

Interactive Development linked modules

	INTERACTIVE DEVELOPMENT - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Android Development: Introduction** (DV 301)	*DV 200 or all 4 MEAN Stack modules*
Term 2	**Android Development: Expanded** (DV 302)	DV 301
Term 3	**iOS Development: Introduction** (DV 303)	*DV 200 or all 4 MEAN Stack modules*
Term 4	**iOS Development: Expanded** (DV 304)	DV 303

Android Development: Introduction (DV 302)

The Android introduction module is focused on developing the basic skills and knowledge to build a functional native Android Application in Kotlin. This module will ensure that students have a good understanding of the MVVM pattern used to develop Android applications as well as how to build an interface and ensure a good user experience.

Android Development: Expanded (DV 303)

The Android Development: Expanded module builds on the previous introductory module and expands on that knowledge by building a fully functional application that incorporates the Firebase Firestore (Backend as a Service) from Google. This module also focuses on more advanced concepts such as data handling, file uploads and authentication for users.

iOS Development: Introduction (DV 303)

The iOS Development: Introduction module allows students to explore the fundamentals of programming native iOS applications. The first of a two part series, the introductory course is orientated on exploring the Xcode IDE required to build functional native iOS applications with a primary focus on the native iOS programming language SWIFT. Students will design and develop basic single purpose applications, as well as learn about the intricacies surrounding app deployment to the iOS App Store.

iOS Development: Expanded (DV 304)

The second module in the two part module series, iOS Development: Expanded builds on skill and techniques acquired from the introductory module. The module explores how to design, develop and deploy more advanced iOS native applications, which includes API integration as well as native device functionality such as local storage, camera and video and the accelerometer.

3Dimensional Design linked module

	3DIMENSIONAL DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Biomimicry** (ID 301)	-
Term 2	**Small-Scale Production** (ID 302)	*ID 200*
Term 3	**Automotive Design** (ID 303)	*ID 200*
Term 4	**Product Launch** (ID 304)	-

Biomimicry (ID 301)

Nature is a model, measure and mentor. Drawing on the 3,8 Billion years of a natural "research and development", nature can teach us how to create designs that don't compete with the planet, but rather enhance it. Biomimicry is the conscious emulation of the genius of life. By following the principles life uses, you can create products, processes and policies that are well adapted to life on earth. The Biomimicry module appreciates and demonstrates design through nature's genius and develops an understanding of environmental integration. Students will acquire knowledge of natural solutions (enhanced problem solving skills) and technical application of Bio-knowledge.

Small-scale Production (ID 302)

Many small-scale manufacturing business ideas could be converted into a sustainable and profitable business. In this module students are led to set-up a small production run with a product idea as the driving force behind it. This module builds on the skills introduced in "Manufacturing Techniques" with a renewed emphasis on effective management within the manufacturing process. Manufacturing is a highly complex process with many steps to account for including facility choice, equipment, materials and labour required. Other important factors include the various inputs that contribute to production costs (to make an informed and accurate per unit cost calculation), our target audience and marketing methodologies. This module will allow students to discover all the necessary considerations before starting a small production run that might eventually grow into a thriving small business.

Automotive Design (ID 303)

Automotive design is the aesthetic cultivation of every visible element of a vehicle and is a highly specialised field of product design. The ideal outcome for visual styling of the automobile would be to entice and delight consumers. The process has a number of factors that influence the design of a vehicle including branding, function, usability, safety, engineering, security, environmental regulations (recyclability, emissions and the cradle-to-cradle life cycle) and demands of legislation. Automotive design is a complex field that involves teamwork; each member contributing from his or her specialized knowledge base. In this module students are led to consider three main aspects: firstly the architectural packaging of the vehicle, secondly the main target market of the vehicle and lastly to blend the insights from this exploratory research into a final design.

Product Launch (ID 304)

Product Launch is a module based on the vetting of an idea, testing that idea with market research and exploring the importance of communication. Students will be guided to communicate the journey and key aspects of their designs effectively through the creation of supplementary material such as presentations and portfolio pieces. If the designer has given due diligence to the creative process and maximised every step along the way, communicating and presenting the product should be a celebration. Presentations could have different objectives and outcomes, but should be built around the idea of effectively communicating

and telling the story of your design. To assist this process, the layout of the presentation and supporting materials (such as features and benefits, posters, photography) all aids in the marketing or description of the product.

Interdisciplinary modules

	INTERDISCIPLINARY - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Creative Computing: Smart Objects** (CC 301)	*CC 202*
Term 2	**Creative Computing: Wearable Technology** (CC 302)	*CC 202*
Term 3	-	-
Term 4	**Software Methodologies** (CC 304)	*any L2 CT major*

Creative Computing: Smart Objects (CC 301)

The CC: Smart Objects course considers the physical world and explores how the digital world can augment the way we interact with physical objects. This module explores material objects and interrogates how the inclusion of the digital medium could enhance and change the way the objects function. Students will utilise a combination of wireless electronic components, material science, digital design and 3D printing in order to create functional and refined smart objects.

Creative Computing: Wearable Technology (CC 302)

The CC: Wearable Technology course explores how ubiquitous wearable computing can afford new and unique user interactions, serving as a point for human augmentation or commentary on human patterns and behaviours. Integrating skills and technologies acquired from the CC Internet of Things course, students will design and develop a functional wearable prototype that critically explores the ubiquitous permeating nature of technology in everyday life. An additional focus will also be placed on material science, flexible 3D printing, textiles and lightweight wireless electronics.

Software Methodologies (CC 304)

Producing software that is reliable, useful, and cost-effective requires careful planning, communication, and teamwork. Software Methodologies explores the different approaches which can be taken to produce software products which run on real machines and analyses the roles played by different team members from developers and designers to project managers and testers. The module content covers the traditional software development life cycle as well as emerging agile methods and principles.

BACHELOR OF ARTS HONOURS IN

VISUAL COMMUNICATION

POSTGRADUATE QUALIFICATIONS - CURRICULUM OVERVIEW

BACHELOR OF ARTS HONOURS IN VISUAL COMMUNICATION

The programme aims to lead students through an inquisitive process of reflection on and engagement with the fusing of discourse and practice in order to yield well-rounded, articulate and highly skilled creative professionals. The degree, following a practice-based methodology, comprises both practical and theoretical components and is intent on providing graduates an opportunity to consolidate and deepen their expertise, advanced knowledge, skills and applied competencies within the scope of a selected area of specialisation. These areas stem from the fields addressed within the registered degrees at OW, namely Bachelor of Arts in Visual Communication Design, Bachelor of Film Arts and Bachelor of Interaction Design, and the areas of specialisation included those within each degree, but may include any other specialisation that falls within the ambit of the wider field of Visual Communication. Students are afforded the opportunity to partake in research whereby pertinent questions and burning issues of local creative practice may be explored through a combination of theoretical and practical research investigations.

This postgraduate qualification is intent on preparing students for research-based postgraduate study and as such, focuses on foundational research methods, techniques and output most relevant to Visual Communication and encourages students to engage critically, evaluate and review theoretical discourses that highlight contemporary issues relating to the discipline, with particular interest in the South African context. The programme therefore requires students to produce a research study that comprises both a practical and theoretical component and affords students the opportunity to work closely under supervision. As such, the qualification enables students to continue with further postgraduate qualifications in the field and therefore the qualifications scholarly possibilities are broad. This qualification is intended for students aiming to advance their knowledge of, and consolidate and improve his/her portfolio and skills in, the fields related to Visual Communication, Creative Technologies, Film Arts and the areas of specialisation included within those fields.. The programme impresses upon its students the crucial role creative professionals and practitioners play in society and serves to instill notions of lifelong learning within its students in order to create local (and global) leaders in the creative field.

Research Methodologies (RM 410)

Overview

The Research Methodologies course aims to introduce the fundamentals of research in order to furnish students with the skills, tools and methodologies necessary for conducting independent research. The course is focused on providing a research methodological (above-mentioned) skill-set in order to equip students in writing a research proposal – the final outcome of this course – and ultimately, an academic research response essay – in partial submission of the requirements of the Bachelor of Arts Honours in Visual Communication programme. In addition to this, the course serves as a foundation for further education and, as such, affords graduates the necessary research and writing skills to pursue further research-based degrees, including Master's and Doctoral programmes.

Objectives

On completion of the course students should be able to:

+ Apply and utilise research methodologies and tools with fluency as part of the collecting, organising and articulation of research findings.
+ Have a fundamental understanding of the nature and purpose of research;

+ Apply various tools and methods of conducting research;
+ Identify a research problem;
+ Synthesise and formulate research findings;
+ Source, critically analyse and review research information;
+ Apply the Harvard Method of Referencing successfully;
+ Present work professionally in the appropriate and required format for evaluation;
+ Conduct independent research;
+ Select a choice of subject (research question / problem) relevant to local, contemporary creative industries and/or discourse;
+ Formulate the research question / problem, the aims of the study and the premise of the research clearly;
+ Write a research proposal;
+ Demonstrate the ability to critically read and evaluate published material in a scientifically accountable manner.

Critical Discourses (CD 420)

Overview

The Critical Discourses course explores advanced discourses in Visual Communication. The former is designed to investigate contemporary discourses related to the field, with particular reference to South Africa and the African continent, in order to glean an understanding of the pertinent questions and relevant issues relating to the areas of specialisation offered as part of the BA Honours in Visual Communication programme. Such investigations are aimed at providing students with a broad understanding of the discourse, practice and philosophical underpinnings that inform contemporary creative practice, within both a local and global context. As such, the coursework is designed to lead students to conceive of integrated approaches whereby local creative production may be interpreted and critiqued within the globalised industry, discourse and practice. The latter is envisioned to inform the student's own research output, and is designed to assist the student in arriving at a suitable, relevant and informed research focus, one of the primary aims of the degree.

Objectives

On completion of students should be able to:

+ Have fundamental understanding of the relevant discourses investigated and be able to relate these to visual phenomena;
+ Relate theoretical perspectives to aesthetic expressions in related fields in order to complement the students' practical components;
+ Identify published documents relevant to pertinent fields of interest;
+ Understand the use of cultural theories and theoretical tools, both in practice and research;
+ To generate & present an academic argument in a manner appropriate to a situation and audience;
+ To apply critical perspectives with appropriate media in the conceptualisation and execution of independent creative projects;
+ Source, analyse and review research information in the appropriate and relevant fields; and
+ Present work professionally in the appropriate and required format for evaluation.

Creative Production (CP 400)

Overview

This course constitutes the practical research component of the programme and is developed in tandem with the theoretical research component, Research Essay in order to establish a sound, practice-based research focus. Within the context of this course, students are required to devise their own creative projects in response to an identified research problem or question relating to a selected area of specialisation with relevance to local, contemporary creative industries, practice and discourse. The course also aims to extend practical expertise through an emphasis on experimentation and the consolidation of technical skills, conceptual ability and aesthetic aptitude. The projects devised for this course are designed to reinforce the practice-based approach of the BA Honours in Visual Communication programme through establishing a synergy between theoretical and practical contexts – an important requirement for completing an Honours. The aim of the practical component is to provide practical and/or visual solutions to pertinent questions and relevant issues within the field of the students chosen area of specialisation, whilst demonstrating advanced technical skill, conceptual ability and aesthetic aptitude within a body of work evident of students' ability to present practical projects in a professional, critical and challenging manner.

Objectives

On completion of this course students should be able to:

+ Formulate a practical research problem or pertinent question within the context of local, contemporary creative industries;
+ Devise and plan an independent research project coherently;
+ Collect, analyse, organise and critically evaluate creative outputs and industries in order to position own practice;
+ Showcase an understanding of contemporary local and international creative trends, approaches, products and techniques relative to the student's chosen field of specialisation;
+ Experiment with a variety of materials, approaches, software and techniques in order to arrive at unique approaches to problem-solving;
+ Generate conceptually sophisticated ideas and solutions for identified problems;
+ Display advanced technical skill and conceptual insight within a particular area of specialisation within the ambit of contemporary trends, styles and thinking;
+ Organise and manage their own projects responsibly and effectively;
+ Produce a body of work sufficient in its scope and length to the requirements set out within this course;
+ Articulate the extent of the creative production with relevance to local, contemporary discourse and practice; and
+ Demonstrate sufficient in-depth creative development, exploration and understanding of the chosen theme/problem.

Research Essay (RE 400)

Overview

This course forms the theoretical component of the independent research project undertaken by students. Within the context of this course, students are required to devise their own practice-based research projects in response to an identified issue/problem or question relating to a selected area of specialisation with relevance to local, contemporary industries, practice and discourse. The theoretical component serves as a kind of framing document for the creative production, its conceptualisation, positioning and processes in relation to pertinent questions and relevant issues, whilst demonstrating the successful application of research methodologies and techniques. The research essay should be approximately 12000 - 16000 words (approximately 30-40 pages, excluding visual material, addenda and the bibliography).

Objectives

On completion of this course students should be able to:

+ Select a choice of subject (research question / problem) relevant to local, contemporary creative industries and/or discourse whilst recognising contemporary and historical local and global contexts of the chosen discipline;
+ Articulate & delineate problems, issues and questions arising in the creative field &, in particular, to his/her own independent research studies amidst local & global contexts, through using a range of specialised skills to identify, analyse & address complex or abstract problems drawing systematically on the body of knowledge & methods appropriate to the chosen field & discipline;
+ Collect, analyse, organise and critically evaluate information in order to produce an original and relevant research study through the development of creative responses to relevant, current, identified creative problems and issues;
+ Demonstrate knowledge of & engagement in the area of specialisation's field, discipline & practice;
+ Demonstrate comprehension and insight required to achieve the stated objective(s) of the study within the given timeframe;
+ Demonstrate knowledge literacy through the his/her ability to select and interrogate multiple sources of knowledge including visual, textual and product-related resources as it pertains to the chosen discipline;
+ Maintain a balance between the employment of resources for research through relying on a selection of books, journals, recent sources, seminal sources and other sources of information relevant to the focus of the research study;
+ Present and communicate academic, professional or industry-related ideas and texts effectively in a logical and cohesive manner through offering insight, rigorous interpretations and solutions to problems and issues identified within the context of the research focus, disciplines and discourses at large in the correct academic register;
+ Manage and apply him/herself in a self-critical manner through learning strategies which effectively address his/her professional and ongoing learning needs as well as those of others;
+ Demonstrate accountability in terms of his/her own research, decision-making and use of resources as well as being responsible for the decisions and actions of others where applicable;
+ Establishing a sound connection between theoretical and practical concerns within the context of the independent research study;
+ Produce a research essay of satisfactory length and scope with appropriate division of chapters, balance between chapters and the sequence of chapters;

+ Present information and communicate effectively through a competent, thoroughly edited style of writing throughout the research essay;
+ Establish a sound connection between theoretical and practical concerns within the context of his/her independent research study;
+ Apply the correct academic, technical and formal methods, procedures and conventions required for research within the chosen field; and
+ Display ethics and professional practice through identifying and addressing ethical issues based on critical reflection on the suitability of different ethical value systems within a local and international creative field.