OPEN WINDOW

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OPEN WINDOW
2024 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.

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[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*

Pluto Panoussis - *Chief Strategy Officer*

Lukas van der Merwe - *Chief Operating Officer*

Jayne Crawshay-Hall Robertson - *Academic Head*

Jozua Loots - *Registrar: Academic Regulatory*

Thealani Barnard - *Registrar: Student Administration & Support*

Kevin Lawrie - *Chief Marketing Officer*

Marike Botha - *Sales Manager*

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*; and in 2016, the *Bachelor of Interaction Design* (which in 2021 was renamed to be the *Bachelor of Creative Technologies*). In 2024, The Open Window launches its newly accredited postgraduate qualification, the *Postgraduate Diploma in Creative Practice* as well as opens its first satellite campus in Stellenbosch, accredited by the CHE to offer: *Bachelor of Arts in Visual Communication Design, Bachelor of Film Arts, Bachelor of Creative Technologies* and *BA Honours Degree in Visual Communication*.

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 INSTRUCTION
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 those that are differently abled. OW 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.

STUDENTS WITH LEARNING CHALLENGES / DISABILITIES

OW is committed to supporting students that may have Learning Challenges and that require additional support. OW requires students to disclose any learning challenges / disabilities upon registration in order to support students. Students will be required to submit medical documentation supporting the diagnosis, and in response the SAS department together with the Academic Department will develop accommodation plans to support students who require it.

Please note the following limitations:
+ The documentation submitted cannot be older than two years.
+ We can only assist students if the documentation is received at the start of the Academic Year (before classes start). Documentation received outside this period will only be evaluated and supported at the start of the Second Semester (Term 3 & 4). Documentation received during Term 3 and 4 will only be evaluated and supported at the start of the following academic year.

ACADEMIC STAFF

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

EDUCATIONAL MODEL

The Open Window (OW) adopts an outcomes-based, learner-centred, educational model and Learning and Teaching strategy. A learner-centred approach implies that learning, teaching and assessment are guided and shaped by the student requirements for achieving the outcomes as outlined in the course. All programmes[2] and their related subjects / majors and courses[3] at OW are outcomes-based, indicating that assessment is part of the learning process, and becomes a learning opportunity, rather than assessment being an end in itself.

MODE OF INSTRUCTION

At The Open Window, we adopt a multi-modal approach towards achieving focused contact time for learning and teaching. This means that focused contact time can be achieved through campus-mediated contact between lecturers and students, as well as virtually-mediated[4] contact between lecturers and students. All students will experience The Open Window's multimodal learning and teaching methods, however the ratio of campus-mediated versus virtually-mediated contact time will differ depending on the student's subject choices, considering that:

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[2] At The Open Window, a 'programme' refers to a coherent set of courses, leading to a qualification.

[3] Courses - at Open Window, we utilise the terms 'subject' and 'course' interchangeably, however 'subject' is often adopted to imply a year-long course, spanning OW's four-term academic year, whereas 'course' is often used to imply a single term or two-term (semester) structure. Majors at OW have a heavier credit weighting than subjects, and also imply that the course is a year-long course.

[4] *All focused contact time that is mediated virtually is synchronous.*

+ Campus-mediated contact time is increased when subjects require hands-on access to professional equipment, or campus-based facilities and training.
+ Virtually-mediated contact time is increased when it compliments, strengthens or supports the subject's workflow, processes or technical elements.

As a result, The Open Window structures its contact time in order to ensure the growth and optimal facilitation of each subject based on their unique needs.

All focused contact time is supported by uploading class slides, video recordings of lectures (when available), and access to tutorials/demonstrations, and self-paced content onto the Canvas platform, which is the Learner Management System (LMS) that The Open Window utilises as the technological foundation of the hybrid learning and teaching methodology for focused contact time.

Why is this beneficial to our students?

+ In a world that is increasingly digital, students benefit from the advantages of *both* virtual and on-campus learning: Students need to learn the etiquette of their praxis both online and through real-life contact in order to better serve in industry.

+ In a fast-paced and changing world, we need to ensure our students are dynamic, and can cope in differing professional environments.

+ Students who graduate proficient in the virtual processes of their praxis have the opportunity to work beyond geographic borders, meaning that there is further opportunity for international working relationships.

+ Our decisions and models are informed by observation and feedback during 2020 and 2021, where we were forced to 'leapfrog' and reconsider our pedagogical methodology. All decisions are made in favour of our regulatory authorities, who have instituted quality control measures to guide our approach.

We believe our multimodal approach is progressive, beneficial and the best for our students and their future careers. We continue to observe, measure success, and adapt where we see fit.

__** All virtually mediated methodologies are synchronous. It is important to note that Open Window is not offering asynchronous distance learning, but contact-learning adopting multimodal methodologies__.

CLASS COMPOSITIONS

The Open Window (OW) offers a personalised approach to education. As such, we maintain certain class compositions in order to maintain standards in our educational offering.

Level One to Three Theoretical Subjects
Theoretical subjects are offered weekly, and the lecture class sizes are determined by the group intake size, ranging from 50 students - 300 students.
While the lectures have larger groups, each theoretical subject has a linked 'Discussion Session'. These sessions take place in smaller, segmented groups, providing the student a more intimate setting and reduced group size wherein they can discuss, engage and critique the content presented in the lecture.
Students also have access to the lecturer, and are encouraged to make regular contact sessions if required.

Certificate Level Practical Subjects

Certificate level practical subjects have a class composition of up to 30 students in a class.

Level One Practical Subjects

Level One practical subjects have a class composition of up to 30 students in a class.

Level Two and Three Practical Majors / Focus Areas

Level Two and Three practical subjects have a class composition of up to 22 students in a class. The class composition is determined according to the subject requirements and relevant capacity limitations are applied to maintain our personalised, quality educational approach.

Please note that focus area and module class sizes on level two and three may deviate from the class composition of up to 22 students in a class as the capacity limitations are applied according to the module requirements, facilities requirements and timetabling considerations.

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 Creative Technologies[5]

HEQC: H/PR229/E003CAN	
SAQA: 118189 (old ID: 99355)	NLRD: CHED-2816v
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

Postgraduate Diploma in Creative Practice

HEQC: H/PR229/E005CAN	HEQSF:
SAQA: 120783	NLRD: not assigned yet
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

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[5] *The degree changed from Bachelor of Interaction Design to Bachelor of Creative Technologies early in 2021*

IMPORTANT INFORMATION FOR STUDENTS CONSIDERING REGISTERING AT THE OPEN WINDOW

UNDERGRADUATE QUALIFICATIONS ADMISSION REQUIREMENTS

Bachelor of Arts in Visual Communication Design
Bachelor of Film Arts
Bachelor of Creative Technologies

- A National Senior Certificate (NSC) with Degree admission and an English mark of 55%

- A National Certificate (Vocational) NC(V) with Degree admission and an English mark of 55%

- A Senior Certificate (SC) (with endorsement) and an English mark of 55%

- NQF 5 qualification. If discipline is not cognate, at least 20% of credits must be academic-related literacy.

- For international qualifications: An USAf Exemption Certificate is required and meets the relevant English requirements or SAQA certificate indicating an NQF 4 qualification with the applicable English Requirement.

- Mature Age Exemption Certificate issued by USAF.

*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.

THE OPEN WINDOW COUNT

The Open Window Count (OWC) is calculated on the same basis as an APS Score. The OW count determines the years a student is advised to complete the degree.
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***

POSTGRADUATE QUALIFICATIONS ADMISSION REQUIREMENTS

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 qualification held by the applicant.

+ obtain at least 55% 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.

Postgraduate Diploma in Creative Practice

+ A relevant Bachelor's Degree (NQF Level 7 or 8) or Advanced Diploma (NQF 7) that includes both a theoretical and practical component relating to Creative Practice.

Please take note of the following preferences:

+ ***OW Applicants:*** must have obtained a minimum of 50% in both the theoretical component (Film Theory / Visual Culture) and practical major of their respective courses.

+ ***External Applicants:*** an academic transcript conveying similar subjects and marks will be required. An application interview may be required for external applicants.

*Condoned passes at exit level will result in students being unable to register for the Postgraduate Diploma in Creative Practice.

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.

Discounts on registration fees

Registration fees must be paid annually to ensure a student is registered. No discount will be applied to the registration fee. Students enrolled on bursaries / scholarships are still liable to cover the annual registration fee.

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 participate in the re-registration process 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.
+ Debit order form 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). OW provides the opportunity for students to familiarise themselves with the process and academic content. OW cannot accommodate one-on-one sessions with students who did not partake in any of the re-registration support tools provided.

Once a student is re-registered they will receive a Proof of Registration. The account holder and the student are 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

It is essential that students who are not going to return to continue their studies inform the OW via email.

REGISTRATION FOR NON-DEGREE PURPOSES (NDP)

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

INCREASED NUMBER OF CREDITS

Any student that wishes to register for more credits than specified by the qualification has 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 Creative Technologies	130
Bachelor of Arts Honours Visual Communication	120
Postgraduate Diploma in Creative Practice	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 Creative Technologies	3 years	6 years
Bachelor of Arts Honours Visual Communication	1 years	2 years
Postgraduate Diploma in Creative Practice	1 years	3 years

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.

The OW will not customise any students timetable according to their requirements.
**Lecturers are not responsible for the timetable and cannot allow students to change or move their classes.*

STUDENT CARDS

Student cards will be issued after a student has been successfully registered. Student cards will be issued at Orientation as part of a students welcome pack. A student's welcome pack, which includes their student card, will not be issued without proof of identification. Students will be requested to provide OW with a photo to be used for the student card. 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. Students are required to show their student cards to gain access to the campus. Students may be required to show the student card when on campus, to attend a class, or when writing an exam.

FIRST YEAR ORIENTATION PROGRAMME

Orientation is a one day 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. For more information on the orientation programme, please contact the Student Services Manager.

POSTGRADUATE ORIENTATION PROGRAMME

Orientation is a one day welcoming programme held on OW campus. No form of initiation is permitted. Attending the orientation programme is compulsory as important OW policy, academic and social information is shared. For more information on the orientation programme, please contact the Student Services ManagerStudent Liaison.

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

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

IMPORTANT INFORMATION FOR REGISTERED OPEN WINDOW STUDENTS

OFFICIAL OPEN WINDOW COMMUNICATION

OW uses various platforms to communicate with students and parents.
It is the student's responsibility to ensure that they use these platforms to stay up to date.

Canvas: Lecturers use the platform to communicate any information relevant to subjects, modules and progress marks.

Student Portal: The administrative and support department use the Student Portal to communicate and execute specific procedures:

+ Proof of Registration
+ Timetables
+ Class attendance
+ Marks
+ Cancellation and Subject change forms
+ Extension forms
+ Reassessment form
+ Re-registration forms
+ Yearbook and other policies relevant to students.

Both the student and the account holder have access.

Virtual window email accounts: Used by lecturers, support, and administration staff to communicate with students. This is also the email account students should use when communicating with OW.

Letters: The student support department will use letters to communicate with at-risk students and students who cancel their studies with OW. OW will send out a communication letter per term to all OW stakeholders.

STUDENT ADMINISTRATION

Open Window offers various departments to support the academic programmes, including the Department for Student Administration and Support (SAS Department), 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 Head of Student Support, Counsellors, Student Services Manager, *Admissions Officer*, *Student Liaisons* and *Student Information Desk*

STUDENT INFORMATION SYSTEM

The Student Information System (SIS) contains all administrative and financial information. The SIS is integrated with the Student Portal, where all students can view their proof of registration, timetable, class attendance and marks. Account-holders do have access to the Student Portal as observers. The OW Learning Management System is called Canvas, and students have direct access to it via the Student Portal. Canvas is used for academic content and facilitates the student's learning process. For assistance or questions, please email *studentadmin@openwindow.co.za*

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 (excluding registration fee)
31 to 60 days from commencement of academic year	50% of full academic programme fee (excluding registration fee)
61 to 90 days from commencement of academic year	75% of full academic programme fee (excluding registration fee)
91 days and beyond from commencement of academic year	100% of full academic programme fee (excluding registration fee)

Cancellation or changes of subjects during the year

Please note that no year subject changes will be allowed outside the seven-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 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 swap or register for extra choice modules scheduled for Term 2, 3 and 4 in week 6 of the previous term. For example, all Term 2 module changes need to take place in Week 6 of Term 1. Students will not be allowed to make changes outside of this grace period.

While students may cancel their registration to modules outside the grace period provided, the student will 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. Changes and cancellations will only be processed if received via the cancellation/subject changes link available on the website and student portal. Until a cancellation is formally approved, the student is subject to complete academic tasks and assignments timeously.

[Cancellation and Change Request Form](#)

*OW reserves the right to de-register or enforce a cancellation at our discretion.

SUBJECTS AND MODULES TO BE PHASED OUT

All modules that were phased out between 2022 and 2023 will be dealt with on a case by case basis. Relevant substitutes have been planned for per subject/module, otherwise academics will provide advice on alternatives.

Please note that during 2024, The Open Window is phasing out the module structure, and introducing the revised structure for Focus Areas. As a result, students entering second year in 2024 will be registered according to the approved 2024 academic structure. Students entering third year in 2024 will continue on the academic trajectory they enrolled for, and will be unaffected by the transition period.

REPORTING TIMETABLE ISSUES

OW does not issue a timetable for the whole year, but per term. Timetables will be released on the student portal two weeks before the start of a new term. Students will be informed with an email letter of the release.

The students are responsible for reporting any timetable or Canvas issues to the *Student Admin Desk* before the commencement of classes. Problems not brought to the attention of the administration department before classes start can result in students missing classes which OW cannot take responsibility for.

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.

A student returning the following year will be required to pay a registration fee to be fully registered.
A postponement does not result in a student being excluded from paying a registration fee the following year.

Postponement application form

MARKS

Final (course-level) marks:
+ Students achieving 47% and lower fail
+ Students achieving 48% or 49% (without rounding up) will receive a condoned pass
+ Students achieving 50% (without rounding up) and above pass
+ Students achieving 75% (without rounding up) and above receive distinction

Course-level marks are final marks. They are confirmed through the Marks Verification process run by the Academic Committee. They appear on the final report. A distinction and condoned pass only applies to a final mark. For any course that is longer than a term, there will also be progress marks per term / semester.

Keep in mind that reassessment works a bit differently. The academic calendar makes provision for a reassessment block after every term. Because modules are only one term long, there is an opportunity for reassessment based on final module marks. For year courses, there is an opportunity for reassessment after every term (based on a term mark) but not based on the final course mark.

Students get an opportunity for reassessment if they achieve[6]:
+ between 40-49% for a term mark of a year course
+ between 40-47% for the final mark of a module

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 Semester 1 and Semester 2. 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.

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[6] We have two exceptions to this rule. SETA certificates work differently. We also give a bigger concession to first year term 1 marks for students in bachelor's degrees.

REASSESSMENT

A reassessment opportunity is granted when a student receives a mark between 40 - 49% for final Semester mark, and a mark between 40 - 47% for the final module mark (applicable to third year only).. A reassessment fee of R250 is payable to the finance office (which will be automatically allocated once the form is submitted via the portal). The reassessment opportunity grants the student the opportunity to revise an assessment task that they have failed, under certain conditions OR to present a new response to a task set specifically for the reassessment opportunity. Reassessment opportunities can be either the resubmission of work (projects) or a re-examination (exams or tests), or a task devised specifically for the purposes of reassessing outcomes for the semester (dependent on the relevant scenario). 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 by submitting a reassessment form via the Student Portal. 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 from how 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 mark does not exceed 50%. Reassessments take place per Semester, per module (applicable to third year only) 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 student having submitted the Reassessment Application Form via the student portal *prior* to the submission (this alerts the lecturer that a reassessment opportunity is being engaged) will not be marked, and the mark will therefore, not be adjusted.

To apply for a reassessment - please fill in the Reassessment Form via the Student Portal.

Reassessment processes for SETA accredited certificates

Unless otherwise stated in this section, standard reassessment rules and procedures apply to students enrolled for SETA accredited 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 will take place during designated reassessment blocks per term (within 14 days of marks being released).

- Students have to inform their lecturer by completing the SETA Certificate Reassessment Application via the Student Portal. This alerts the lecturer of the student's intention to resubmit. Submissions that are handed in without the student having submitted the correct form via the student portal *prior* to the submission will not be marked.

- 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, one just after the mid-year holidays for Term 1 and 2 modules, and one before the end of the academic cycle for Term 3 and 4 modules. 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 to be submitted, and will incur the standard reassessment fee. Submissions that are handed in without the student having submitted the Reassessment Application Form via the student portal *prior* to the submission will not be marked.

To apply for a SETA reassessment - please fill in the SETA Reassessment Form via the Student Portal (first submission) or Reassessment Form (second submission in January only) via the Student Portal.

LEVEL 1, SEMESTER 1 REASSESSMENTS

An extended reassessment opportunity is granted to all level 1 students for Semester 1 only, indicating that any student who receives a mark of 10% and above for the final semester mark allocation may apply for a reassessment opportunity. The reassessment fee of R250 is payable to the finance office (which will be automatically allocated once the form is submitted via the portal). Please see the second on REASSESSMENTS above, as usual reassessment processes are applicable.

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 Support Manager 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 planned over two semesters, with each semester being made up of two 8-week terms. Semesters may have additional academic weeks to facilitate summative / examination assessment, as stipulated in the brief of each course. Please refer to the Open Window calendar for further information and dates on when the semesters and their related terms begin and end throughout the year.

OW Academic Calendar

GRADUATION

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

↓

STUDENT SERVICES MANAGER

↓

REGISTRAR: STUDENT ADMINISTRATION AND SUPPORT

↙ ↘

NON ACADEMIC
issue/complaint

ACADEMIC
issue/complaint

↓

↓

REGISTRAR:
STUDENT ADMINISTRATION AND SUPPORT

ACADEMIC HEAD
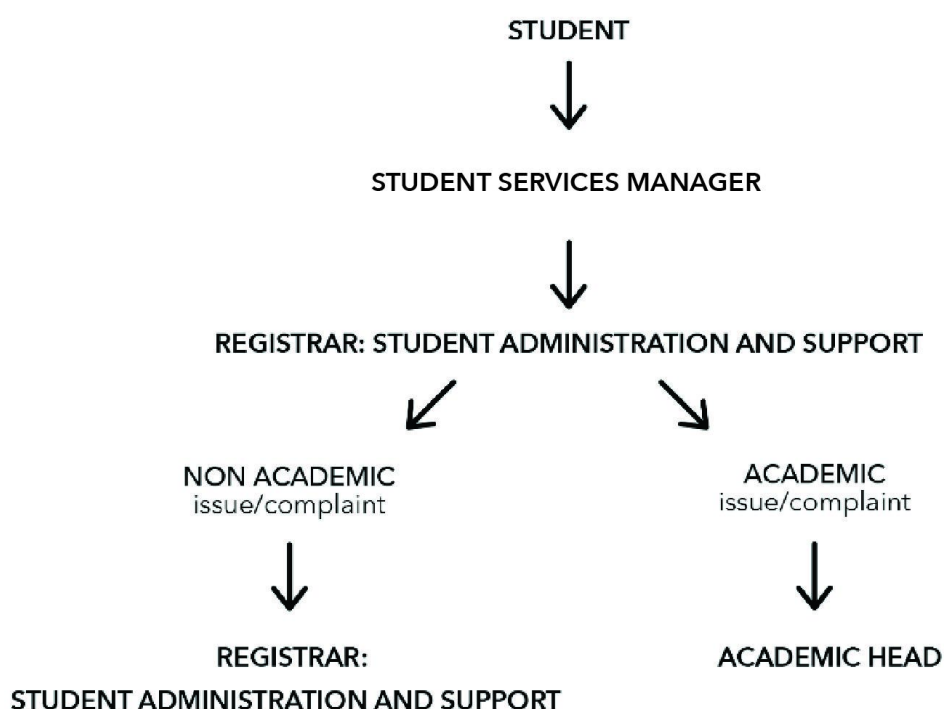
STUDENT SERVICES

The Open Window offers various departments to support the academic programmes on offer. General requests can be sent to OW Student Information Desk (requests for transcripts, institutional letters, proof of registration, lost property, etc.).

SOUTHDOWNS CAMPUS

For any emergencies after hours please contact: 061 131 8165

SUPPORT SERVICE	REPRESENTATIVE	CONTACT
OW Library	Gontse Mathabathe (Head of Collections and Research Management)	library@openwindow.co.za
IT Support	Goodwill Skosana / Hlulani Tshuketana (IT Technicians)	it@openwindow.co.za
Student Support	Felicia Morgan (Head of Student Support)	studentsupport@openwindow.co.za
Student Services	Ruckshani Williams (Student Services Manager)	ruckshani@openwindow.co.za
Student Information Desk	Sylvia Skosana & Yolandi Gerber (Student Liaison))	info@openwindow.co.za
Finance	Alicia Smit (Finance)	accounts@openwindow.co.za
Admissions	Barbara de Klerk (Admissions)	barbara@openwindow.co.za
Counselling	Zolette Coetzee (Counsellor) Anja Pollard (Counsellor)	zolette@openwindow.co.za anja@openwindow.co.za
SRC	Ruckshani Williams	src@openwindow.co.za
Campus security & Facilities	Jade Pretorius (Facilities Manager)	jade@openwindow.co.za
General Facilities & Security	Lukas van der Merwe (COO)	lukas@openwindow.co.za
Photography Studio	Lientjie Broodryk	lientjie@openwindow.co.za
NOW Gallery	Zinhle Zulu (Curator, NOW Gallery)	zinhle@openwindow.co.za
MakerSpace & Workshop	Talya Bekker (MakerSpace Technician)	talya@openwindow.co.za

STELLENBOSCH CAMPUS

For any emergencies after hours please contact: Campus Manager number TBC

SUPPORT SERVICE	REPRESENTATIVE	CONTACT
OW Library	*Head of Collections & Research Management:* Gontse Mathabathe SB Library facilitator: Hougaard Winterbach	Library@openwindow.co.za hougaard@openwindow.co.za
IT Support	TBC	itSB@openwindow.co.za
Student Support	Felicia Morgan (Head of Student Support)	studentsupport@openwindow.co.za
Student Services	STUDENT SERVICES MANAGER - TBC	TBC
Student Information Desk	STUDENT SERVICES MANAGER - TBC	infoSB@openwindow.co.za
Finance	Alicia Smit (Finance)	accounts@openwindow.co.za
Admissions	Barbara de Klerk (Admissions)	barbara@openwindow.co.za
Counselling	TBC	Personal email address
SRC	STUDENT SERVICES MANAGER	srcSB@openwindow.co.za

Campus security & Facilities	TBC	TBC
General Facilities & Security	Lukas van der Merwe (COO)	lukas@openwindow.co.za
Gear Room, Film & Photography Studio	Dawid De Villiers *(Interim Gear Room facilitator for Stellenbosch)*	dawid@openwindow.co.za
NOW Gallery	NOW Curator: Zinhle Zulu Representative for Stellenbosch - TBC	zinhle@openwindow.co.za
MakerSpace & Detail Workshop	Marinda Botha *(Interim Maker Space facilitator for Stellenbosch)*	marinda@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. Students can discuss options with their Student Advisor.

OW does offer a Transformational Scholarship - please contact the Registrar for more information.

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.

OW LIBRARY

The OW Library consists of a specialised collection of resources, both print and electronic, available to all OW students and faculty. The facility includes workstations where students can work and study when they are on campus. Document printing facilities (both colour and black and white) are also available on campus. The library hours are from 8:00 to 18:00 (Monday - Thursdays) and 08:00 to 15:00 (Fridays and Student Holidays). 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 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 is 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 Liaison is responsible for the clubs and all questions or suggestions can be directed to the Student Support Department.

All active Open Window Clubs are advertised at the Student Information Centre, on the OW website and around the campus.

Club	Contact person
Eco Club	Christo Niemandt (christo@openwindow.co.za)
Horror Club	Morne Venter (morne@openwindow.co.za)
Queer Peer Club	Clarisse Strijdom (21100249@virtualwindow.co.za)
Popcorn Club	Robin Barnard (21100370@virtualwindow.co.za)
F1 Club	Heyns de Jongh (21100268@virtualwindow.co.za)
Open Poets Society Club	Christiene van der Merwe (200031@virtualwindow.co.za
Streamer Club	Justin Demmer (21100282@openwindow.co.za)
Racing Till Acing Club	Kyle Ridge (221124@virtualwindow.co.za)
Dance Club	Kate Tordiffe (231007@virtualwindow.co.za)
Craft Club	Emma de Haas (21100101@virtualwindow.co.za)
DND Guild Club	Samantha Schultz (231012@openwindow.co.za
The After Class Club	Xander Viljoen (231081@virtualwindow.co.za)
Cosplay Connoisseurs Club	Aliyah Bennett (231203@virtualwindow.co.za)
The Lighthouse Club	Joshua Blignaut (21100385@virtualwindow.co.za)
Good Games Club	Marius Geldenhuys (21100258@virtualwindow.co.za)
OW Cares Club	Felicia Morgan (felicia@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 Support Manager* to promote a healthy learning environment for the student. Students can also contact the *Student Liaison* for assistance.

OPEN WINDOW CAMPUS FACILITIES IT SUPPORT & SPECIALIST/ENRICHMENT SPACES

SOUTHDOWNS CAMPUS

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.

Digital Library

The OW library makes use of EBSCO Discovery Services (EDS) to bring together its print resources and electronic collections in a single search interphase. Here, students will not only be able to reserve books from the campus libraries, but will also have access to a variety of credible electronic resources such as eBooks, articles, peer-reviewed and academic journals. Students can seamlessly continue their research endeavours from their desktop to their mobile phones using the EBSCO Mobile App, available on both iOS & Android devices. The OW Library is also subscribed to a number of journals and magazines such as Jstor, Taylor & Francis, Frieze & 3D World that are available both in print & electronically.

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.

OPEN WINDOW SOUTHDOWNS CAMPUS SPECIALIST/ENRICHMENT SPACES

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

MakerSpace & Workshop
The MakerSpace is available to all students, staff and Alumni at OW. The MakerSpace aims to make available specialist equipment to complement OW academic offering. This includes 3D printing, large format printings, laser cutting, sublimation, vinyl cutting, a mobile device lab, etc. The hope is that the Maker Space will provide a platform to foster new ideas, training, collaboration and understanding around technologies.

The Workshop is an instruction and production space facilitating the practical execution of 3-dimensional physical objects. The space incorporates areas for the storage and use of materials, hand tools andpower tools, and includes large working surfaces. Upgrades to the workshop facility are primarily focused on the provision of more space to better accommodate the scope of activities that take place within it, and secondarily, on extending the range of tools, machines, and equipment available.

Ink Tank
The Ink Tank hosts an etching press,, a letterpress machine, a litho press and screen printing facilities. The hope is to foster an appreciation and understanding of traditional printmaking techniques to complement our academic offering.

Gear Room
Open Window's Gear Room houses the cameras, lighting and recording equipment of the school, used by the Film Arts students and staff for projects throughout the year.

Open Window is constantly investing in new equipment and gear, with a total of R900,000 budgeted for 2023

Acting Lab
The Acting Lab is a large, open studio with plenty of natural light and minimal furniture. The Acting Lab is used for all our Screen Acting classes and is versatile - it can be used for voice and movement exercises, for rehearsals and auditions and even for screening videos and writing tests.
It is currently being developed so that it can also be used as an intimate theatre space for live performances, including stage lights and an audio setup.

Grotto
This is the film production studio on campus. It features a large lighting grid with appropriate dimmers, various curtains all round (black & chromakey) and 4K monitoring screen. This space also links to the Sound Studio & Booth where those spaces can act as control rooms / recording booths with audio and video lines connecting the spaces.

Sound Studio & Booth
Open Window has a sound recording and mixing studio complex that is tailored specifically for audio post-production / sound for the moving image. It features a large control room with suitable soundproofing and acoustic treatment, and is set up with a professional 5.1 JBL surround sound nearfield monitoring system. The room includes a gear rack with various preamps including tube preamps and compressors and a high end Metric Halo ULN-8 3D audio interface as the heart of the studio. The Studio is equipped with the most common digital audio workstations and plugins (Pro Tools, Cubase, Nuendo, Izotope Production Suite, Audioease Indoor and various software instruments). There is a well equipped mic locker (Røde NT1a, Neumann TLM102, Shure SM7B, Røde K2, Røde NT5 MP, Shure SM57 and various pro location sound recording gear and mics). The Booth either acts as a vocal / isolation booth with 16 channels of audio interconnect between the two rooms (including HDMI), but it is also set up to act as a smaller independent studio for our junior students. The booth has its own mixing computer with audio interface, and stereo nearfield monitoring. This room also acts as a small Foley stage.

Edit Suite
This room has basic acoustic treatment and audio monitoring / recording, but the main focus is for film editing and grading. It features a high end computer with large SSD RAID storage, a 10-bit colour grading monitor including grading control surface, as well as appreciate software and additional plugins (like Adobe Premiere Pro, Davinci Resolve Studio, etc)

OPEN WINDOW STELLENBOSCH CAMPUS SPECIALIST/ENRICHMENT SPACES

MakerSpace and The Workshop
The MakerSpace is available to all students, staff and Alumni at OW. Still in a developmental phase at the Stellenbosch campus, the MakerSpace aims to make available specialist equipment to complement OW academic offering. This includes 3D printing, large format printing, laser cutting, sublimation, vinyl cutting,, a mobile device lab, etc.

The Workshop is an instruction and production space facilitating the practical execution of 3-dimensional physical objects. The space incorporates areas for the storage and use of materials, hand tools and power tools and includes large working surfaces. Upgrades to the workshop facility are primarily focused on the

provision of more space to better accommodate the scope of activities that take place within it, and secondarily, on extending the range of tools, machines, and equipment available.

Sound Studio & Booth

Open Window has a sound recording and mixing studio complex that is tailored specifically for audio post-production / sound for the moving image.

Edit Suite

This room has basic acoustic treatment and audio monitoring / recording, but the main focus is for film editing and grading.

Film & Photography Studio

This studio is shared between photography and film. For the film production studio, it features a large lighting grid with appropriate dimmers, various curtains all round (black & chromakey) and 4K monitoring screen. The photography component contains relevant studio lighting, an infinity curve, and photographic equipment.

Gear Room

Open Window's Gear Room houses the cameras, lighting and recording equipment of the school, used by the Film Arts students and staff for projects throughout the year.

Acting Lab

The Acting Lab is a large, open studio with plenty of natural light and minimal furniture. The Acting Lab is used for all our Screen Acting classes and is versatile - it can be used for voice and movement exercises, for rehearsals and auditions and even for screening videos and writing tests.

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, 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 80% of the classes of a course. For the semester of 16 weeks, this translates to 13 out of 16 classes. A student may not miss more than 2 classes in a term. Students who miss more than 20% of class attendance will still be allowed to participate in assessment opportunities of the specific subject, but will receive a mark of 0% for the assessment opportunity (for the semester).

All online (virtual) classes form part of the total class consideration, and thus missing virtual classes will count against the 80% minimum attendance requirement per semester / module. Attendance to online classes may be measured by alternative means (quiz evaluations following the online class, engagement during class, etc.). These requirements will be made explicit by the lecturer, and students failing to meet the requirements of these alternative means will be marked as absent.

Bad internet connection will not be considered an acceptable excuse for non-attendance or non-engagement, as students are aware that internet connection is a requirement as outlined in the OW Registration Agreement.

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.

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.

Medical excuse for attendance / submission
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 in a term, or 8 weeks of class time over the semester, or if they have handed in more than four medical certificates as reasons for extensions or reassessment in one year - even if these are valid certificates.

[Procedure for class attendance](#)

PROGRESS OF WORK

If required in the context of the subject's project/brief, students need to show adequate weekly progress during the term (formative critical feedback and assessment). Showing progress of work is a requirement alongside class attendance. Should a student continuously fail to present weekly progress throughout the term (i.e for 3 weeks or more), the student will still be allowed to participate in the assessment opportunities of the specific subject, but will receive a mark of 0% for the assessment opportunity.

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.

LOADSHEDDING

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

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.

No medical excuse can be accepted for 'no submission' or 'late submission' after a term has concluded. All late submissions must be applied for beforehand. No special submissions can be granted, if with medical excuse, if procedures for applying for extensions have not been followed.

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. Extension Application Form

POSTGRADUATE EXTENSION PROCESSES

Please refer to the section: *Bachelor of Arts Honours: Extension Processes*.

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.

By submitting any work to OW, you agree to the Open Window Plagiarism Declaration
Please see: openwindow.co.za/plagiarism

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.).

SENSITIVE COURSE CONTENT

Students and Sponsors acknowledge that students will be exposed to sensitive and/or controversial texts/content which forms part of the formal course curricula. The purpose is for students to learn how to contextualise such texts, and respond appropriately in an informed way.

AA CT FA VC

CERTIFICATE PROGRAMMES

CERTIFICATE LEVEL PROGRAMMES

CERTIFICATES ADMISSION REQUIREMENTS

National Certificate: Film & Television Production

National Certificate: 3D Animation & Visual Effects

National Certificate: Design Techniques (Graphic Design / User Interface Design)

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

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
(specialisation in Communication Design OR User Interface Design)
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)	
Semester 1	Film Terminology (CE FA 101)
	DSLR Cinematography (CE FA 102)
	Film Editing (CE FA 103)
	Audio for Film (CE FA 104)
	Screenwriting (CE FA 105)
Semester 2	Pre Production and Visualisation (CE FA 106)
	Production Design (CE FA 107)
	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. Qualifying students are capable of working under direction, and to specification. 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 practise 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	Elements & Principles of Design (CE DTC 101) Colour Theory in User Interface Design (CE DTC 102) Typography in User Interfaces (CE DTC 103) Wireframing Basic (CE DTC 104) Prototyping Basic (CE DTC 105) UI Design Basic (CE DTC 106)
Term 2	Wireframing Intermediate (CE DTC 107) Prototyping Intermediate (CE DTC 108) UI Design Intermediate (CE DTC 109) Animation in User Interface Design (CE DTC 110) Responsive user Interface Design (CE DTC 111) Digital Branding (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 students 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 & media agencies (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.

OPEN WINDOW

AA CT FA VC

UNDERGRADUATE PROGRAMMES

UNDERGRADUATE QUALIFICATIONS

The Open Window offers the following undergraduate degree programmes:

+ Bachelor of Creative Technologies
+ Bachelor of Film Arts
+ Bachelor of Arts in Visual Communication Design

The major selection(s) at second year level determine the student's degree alignment.

UNDERGRADUATE PROGRAMMES: RULES OF PROGRESSION

Level 1:
Students must complete 120 credits on level 1: 40 credits fundamentals, 80 credits core.
Students are required to successfully complete Academic Practice (10 credits) and Media Perspectives (15 credits) in order to enrol for Visual Culture 200.
Students are required to successfully complete the level 1 'subjects leading to major' in order to enrol for the level 2 major.
Condones on 1st year subjects mean students cannot major in second year

Level 2:
Students must complete 120 credits on level 2: 20 credits fundamentals, 100 credits core.
Students are required to successfully complete Visual Culture 200 in order to enrol for Visual Culture 300.
Students must finish second year majors before moving on to third year majors (co-req only)
Condones on 2nd year major means the student cannot major in third year (the student can re-do the course if required OR where possible, they can take a focus area third year option).
Students have to have completed a minimum of 90 credits in first year to be considered a second year student.

Level 3:
Students must complete 120 credits on level 3: 20 credits fundamentals, 100 credits core.
Students are required to successfully complete Professional Practice 310, as well as the Experiential Hours requirements, in order to graduate with the *Bachelor of Arts in Visual Communication Design* degree.
Students have to have completed a minimum of 90 credits in second year to be considered a third year student.

Limitations on major selections
- Condones on 1st year subjects mean students cannot major in second year
- Condones on 2nd year major means the student cannot major in third year (the student can re-do the course if required OR where possible, they can take a focus area third year option)
- Students must finish second year majors before moving on to third year majors (co-req only)

What makes a student a second year student?
Students have to have completed a minimum of 90 credits in first year to be considered a second year student.

What makes a student a third year student?

Students have to have completed a minimum of 90 credits in second year to be considered a third year student.

Repeated fails (subjects / majors / modules)

After a student fails a subject for the third time, the student will be asked to leave the institution.

Software Training fails
+ Adobe Bootcamp
+ Solidworks
+ Premier Pro

Students who failed the software training in Term 1 will be given Week 8, and the student holiday prior to the start of Term 2 to complete it again, free of charge.

If students fail the second time, the student will be given the opportunity to complete the training during the first 3 weeks of Term 2. In addition, the SAS department will be in contact with the student & their sponsor, indicating that they are at risk in Term 2 due to this failure.

If the student fails the final opportunity in Term 2, their studies will be extended and the fourth attempt to complete the course will be financially charged.

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LEVEL ONE

DEGREE LEVEL 1 (120 CREDITS)

RULES OF COMBINATION FOR ALL LEVEL 1 STUDENTS (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 Creative Technologies	
COMPULSORY SOFTWARE TRAINING				*Compulsory subjects*
ACADEMIC PRACTICE: WRITES OF PASSAGE (10 credits)				
DRAWING & NARRATIVE (15 credits)				
MEDIA PERSPECTIVES: OBSERVING AND UNDERSTANDING (15 credits)				
Communication Design (20 credits)	**Film & Television*** (20 credits)	**3D Animation** (20 credits)	**User Experience 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)	**Product 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 enrol for Sound Design 100
   + Game Design 100 students also need to enrol for 3D Animation 100
   + Interactive Development 100 students also need to enrol for Interaction Design 100

CURRICULUM OVERVIEW FOR ALL LEVEL 1 STUDENTS

COMPULSORY SOFTWARE TRAINING

Software Training: Adobe Bootcamp (TA 101)
Compulsory for all first year degree students and certificate students who are taking additional NDP courses.

Overview
This is an introductory 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 units 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 Film & TV (FV 100)

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)
Optional for students enrolled in subjects within the School of Animation Arts

Overview
This is an online Software Training course with the aim to train and familiarise first year students with the basic application of the 3D software, Blender. This online course will provide students with the fundamental knowledge of the software's application, workflow and pipeline with regards to 3D primitive modeling. This Software Training course will educate the students on the software's interface, navigation and the use and implementation of the transform tools. Blender Basics consists of 8 units of prescribed video tutorials for students to watch and complete online, within a 2 week period. Students will complete a final assignment at the end of the 8 units as an evaluation of their accumulated knowledge gained throughout the online 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 3D space and volume
+ Provide a final project that satisfy requirements outlined in a brief

Software Training: Solidworks (TD 101)
Compulsory for students enrolled in Product Design (ID 100), to be completed by the end of Term 1

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 utilising automatic or user-defined relations to capture design intent. Within this course, students will learn how to use the basic functions and features within SolidWorks. The process involves part-creation, assemblies, rendering, and technical drawings. The course is a self-directed online short programme, with different levels that need 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
+ Understand the planes of space after completing the course
+ Translate data through measuring skills
+ Construct foundational CAD models
+ Create photo-realistic renderings
+ Produce basic technical drawings
+ Complete a final project

LEVEL ONE FUNDAMENTAL SUBJECTS

Academic Practice: 'Writes' of passage (AP 100)
*Compulsory for all level 1 degree students & students on the 'Certificate +' plan

ACADEMIC PRACTICE 100 - TERM NAMES	
Term 1	Critical reading & writing as thinking
Term 2	Making connections
Term 3	Understanding visual texts
Term 4	Critical thinking

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.
+ 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)
*Compulsory for all level 1 degree students

MEDIA PERSPECTIVES 100 - TERM NAMES	
Term 1	World building
Term 2	Storytelling
Term 3	Making meaning
Term 4	Critical discourse: 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 contributive 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)

Compulsory for all level 1 degree students & students on the 'Certificate +' plan

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

LEVEL ONE CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF CREATIVE TECHNOLOGIES

User Experience Design (XD 100)

INTERACTION DESIGN 100 - TERM NAMES	
Term 1	Introduction to Digital Design
Term 2	Introduction to Feedback

| Term 3 | Introduction to Digital Branding |
| Term 4 | Fundamentals of UX design |

Overview

User Experience Design 100 aims to introduce students to the core elements and principles of interaction design and how these elements can be applied to create basic 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 competency in design software and digital production workflow
+ Collect, analyse and organise basic research information
+ Display a basic level of conceptual, creative and practical thinking approaches
+ Understand, frame and define basic interactive design problems
+ Explore various problem solving strategies including sketching
+ Plan and execute novel and relevant project solutions
+ Compile and present work in a professional manner
+ Give and receive peer feedback throughout their projects

Interactive Development (DV 100)

INTERACTIVE DEVELOPMENT 100 - TERM NAMES	
Term 1	Introduction to Web Markup
Term 2	Introduction to Web Programming
Term 3	Web Programming Continued
Term 4	JAM Stack & Data Driven Development

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

Product Design 100 (ID 100)

PRODUCT DESIGN 100 - TERM NAMES	
Term 1	Fundamental Skills in the Product Design Process
Term 2	An Introduction to Materials, Scale & Design Principles
Term 3	Form, Function & Size
Term 4	An Introduction to Consumer Products

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

modelling' processes and culminates 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 Product 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

LEVEL ONE CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF FILM ARTS

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 emphasising 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)

Students considering Screen Acting as their major will be required to participate in an audition at the end of their first year. Although the main objective of this audition is as an opportunity to gain extra feedback and guidance on their acting techniques, lecturers might advise a student to expand their focus area beyond Screen Acting if necessary.

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 areas 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 s/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	Time
Term 2	Space
Term 3	Assembly
Term 4	Context

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	Navigating 3D space
Term 2	3D modelling
Term 3	3D shading
Term 4	3D in motion

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 modeling 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	Intro to Game Design
Term 2	Game Controllers
Term 3	Game Mechanics
Term 4	Game Art

Overview

Students are introduced to Game Design by studying traditional game design principles through practical examples and design exercises. The purpose of the course is to take students through the foundational steps of creating games by covering everything from concept development to basic mechanics, asset creation and logical programming.

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	Intro to digital animation
Term 2	Intro to 2D animation workflow
Term 3	Intro to 2D Digital Character Animation
Term 4	Intro to Narrative Animation

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

LEVEL ONE CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

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	Stylistic Play
Term 4	Figure Drawing

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
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.

AA CT FA VC

LEVEL TWO

DEGREE LEVEL TWO (120 CREDITS)

RULES OF COMBINATION FOR STUDENTS REGISTERING FOR SECOND YEAR FROM 2024

Option 1:   Students select to DOUBLE MAJOR (100 credits) + the compulsory subjects (20 credits)

Option 2:   Students select to SINGLE MAJOR (50 credits) + take two Focus Areas (50 credits) + the compulsory subjects (20 credits)

Bachelor of Arts in Visual Communication Design	Bachelor of Creative Technologies	Bachelor of Film Arts (animation focus)	Bachelor of Film Arts (live action focus)	
Visual Culture (15 credits)		Moving Image Theory (15 credits)		*Compulsory subjects*
Research Foundation (5 credits)				
Communication Design (50 credits)	User Experience Design (50 credits)	3D Animation (50 credits)	Film & Television (50 credits)	*Major Subjects*
Illustration (50 credits)	Interactive Development (50 credits)	Game Design (50 credits)	Screen Acting (50 credits)	
Photography (50 credits)	Product Design (50 credits)	Motion Design (50 credits)	Production Design (50 credits)	
		Screenwriting (50 credits)		
		Sound Design (50 credits)		

CURRICULUM OVERVIEW FOR ALL LEVEL TWO STUDENTS REGISTERING FOR SECOND YEAR FROM 2024 (120 credits)

LEVEL TWO FUNDAMENTAL SUBJECTS

Research Foundation (RF 210)
compulsory for all second year students

RESEARCH FOUNDATION 210 - TERM NAMES		
Term 1	Reading research in the humanities/arts	*Prerequisite: AP 100*
Term 2	Academic essay writing	

Overview

Building on their earlier studies and research skills in the humanities, this course guides students through the development and refinement of a research report in a workshop-type environment. Lecturers will present these practical workshops to teach important skills used in the writing of research reports. These skills include: identifying a research topic, critical thinking, literature review, and analysis by application of a theoretical framework to a visual and/or audiovisual example. The aim of this course is to provide students with the necessary skills to formulate a sound research report - in both an academic and industry-related context.

Course objectives

On completion of RF 210 students should be able to:

+ Understand the basic components that go into formulating a research report
+ Identify and develop a feasible research topic
+ Find and critically evaluate relevant academic material and literature
+ Conduct sound academic research and formulate a valid argument based on the research findings
+ Apply relevant research theories and understand its relative position within the greater academic context
+ Understand how research methodologies are implemented in the humanities, particularly within the visual and audiovisual arts
+ Define and adhere to a set of achievable research aims and objectives
+ Correctly apply academic practice in a variety of contexts, primarily in referencing sources
+ Adhere to technical requirements as specified by the brief and relevant referencing model

Moving Image Theory (MI 200)
compulsory for all second year Bachelor of Film Arts students

FILM THEORY 200 - TERM NAMES	
Term 1	Moving images and cultural studies
Term 2	Moving images and viewership

Term 3	A game of definitions
Term 4	South African moving images in a global context

Overview

The Moving Image 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

+ Practise 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

Visual Culture (VC 200)

*compulsory for all second year Bachelor of Arts in Visual Communication Design and Bachelor of Creative Technologies students

VISUAL CULTURE 200 - TERM NAMES

Term 1	Capitalism and its critics: Marxist analyses of mass culture
Term 2	Ways of Seeing
Term 3	Capitalism and its critics: counter-cultures and social design, activism, and resistance
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 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. Following Gadamer, John Berger's course on Ways of Seeing, and Susan Sontag's ideas on photography and interpretation, students will develop a more critical awareness of their own hermeneutic horizons. 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.

LEVEL TWO MAJOR SUBJECTS: BACHELOR OF CREATIVE TECHNOLOGIES

User Experience Design (UX 200)

USER EXPERIENCE DESIGN 200 - TERM NAMES		
Term 1	Branding & systems	*Theory: Exploring HCI*
Term 2	Contextual digital solutions	*Theory: Designing Interactions*
Term 3	Responsive design	*Theory: Perspectives on Usability & Experience*
Term 4	Data visualisation	*Theory: Persuasive Technology*

Overview

On a second year level, User Experience Design 200 builds on the fundamental digital design skills developed in first year and deepens student knowledge on both a conceptual and methodological level. The course places a substantial focus on conducting research, generating insights and conceptual exploration. 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 year is concluded with a portfolio assessment.

In addition, 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 a deeper conceptual understanding and helpful theoretical perspectives to inform their fields of practice.

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

+ Give and receive peer feedback throughout their projects

+ Understand and engage with selected theoretical definitions, concepts and models

+ Develop an extended vocabulary related to user experience design

+ Apply theoretical concepts to practical situations and problems

Interactive Development (DV 200)

INTERACTIVE DEVELOPMENT 200 - TERM NAMES	
Term 1	Component & object oriented programming	*Theory: Foundations of Modern Software Development*
Term 2	SQL databases	*Theory: Database Technologies and Management*
Term 3	Full stack development	*Theory: Computer Networking & Security*
Term 4	Production & deployment	*Theory: Development Ecosystem & Strategies*

Overview

In Interactive Development 200, students will build upon the skills developed during the first year through the exploration of new languages, technologies, architectures and frameworks required for modern, production-ready, development standards. Students will be introduced to Full Stack development by looking at both LAMP and ME(A,R,V)N architectures, with a focus on backend development practices and system design. The aim of this course is to develop the skills related to data, usability, and good industry practices. In addition to teaching the core skills of software design and development, 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 components, 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.

In addition, Development Theory 200 allows students to embark on the exploration of the essential pillars that shape the world of modern software development, essentially bridging the gap between theory and practice. Students will build expertise by exploring topics that include programming paradigms and architectural patterns, database management, security principles, and web deployment strategies.

Course objectives

On completion of the course students should be able to:

+ Understand and discuss the modern 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

- + 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

- + Understand and implement server-side concepts such as sessions and cookies

- + Deploy a server-side application to a live server on the web

- + Document and present design and development decisions to examiners

- + Understand security principles, development methodologies, and deployment strategies to create robust and secure applications

Product Design (ID 200)

PRODUCT DESIGN 200 - TERM NAMES		
Term 1	Problem solving through experimentation & exploration	*Theory: Technical design for manufacturing*
Term 2	Spatial design: Prefabricated structure	*Theory: Inclusive design and product experience*
Term 3	Furniture design: Flat-pack furniture	*Theory: Specialised production and material identification in action*
Term 4	Movement in Product Design	*Theory: Contemporary Industrial Design direction*

Overview

On second year level, Product Design 200 provides 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. The course 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 Product Design 200 course is to prepare students for entry into third year by fostering a variety of skills, professionalism and design confidence.

Product Design Theory 200 investigates current theoretical trends, necessary perspectives and practical technologies that directly inform production methods and techniques used in their fields of practice. This course provides students with fundamental insight about material characteristics, material selection techniques and associated design affordances as well as their related manufacturing technologies.

Course objectives

On completion of the course students should be able to:

- Conduct research questionnaires and summarise feedback.
- Design a physical product suited to a specific mass-manufacturing method.
- Experiment with conceptual thinking through sketching.
- Compile and communicate engineering media.
- Utilise Computer Aided Design (CAD) to aid in manufacturing.
- Document basic user feedback
- Conduct basic brand research and integration.
- Conduct a basic site analysis.
- Apply basic structural integration.
- Use sketching as a product development tool.
- Create persuasive drawings to sell an idea
- Perform a basic cost analysis
- Perform basic hands-on project management.
- Develop original and functional design solutions.
- Supply technical detailing for manufacturing.
- Prepare products for photographic presentation
- Seamlessly integrate parts of a product into a functional whole
- Formulate a concept statement/ narrative.
- Research and integrate themes into the design process and final product.
- Experiment with videography in Product Design.

LEVEL TWO MAJOR SUBJECTS: BACHELOR OF FILM ARTS

Film & Television (FV 200)

FILM & TELEVISION 200 - TERM NAMES	
Term 1	Extended Narrative
Term 2	Experimental Cinema
Term 3	Condensed Narrative
Term 4	Production Methods

Overview

Film and Television 200 uses the foundational knowledge gained during year one of the course, and builds upon that knowledge for a deeper understanding of the audio-visual medium, with a great emphasis on pushing the boundaries of what the medium is capable of and the critical conceptual thinking of the students wanting to pursue a career in filmmaking. During the year, students are facilitated in learning technical approaches to productions with hands-on, practical skills development, focussed on technical rigour with conceptual problem-solving approaches to filmmaking and audio-visual production. Students will also delve into the intricate craft of editing and bringing the audio and visual elements together during post-production processes.

Course objectives

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

+ Understand the foundational conventions of filmmaking enough to be able to break the rules and push the boundaries of filmmaking, while still maintaining creative control and decision-making in the process of any given production, from alternative to documentary filmmaking.

+ Conceptualise unique ideas for audio-visual outputs through the means of treatment creation and design that leads to pitch decks for industry-related concept pitch submissions.

+ Conceptualise ideas and produce films for commercial adverts, aligned with a specific "client brief", tailored to industry requirements and positioned to push the boundaries of what audio-visual advertising can do. Students will also be able to approach projects with the management of logistics and pre-production for a given project.

+ Pitch, write, produce, direct, edit, and manage a full-on production for a short film aligned to a production method of choice, with a specific outcome.

Screen Acting (SA 200)

*Students considering Screen Acting as their major will be required to participate in an audition at the end of their first year. Although the main objective of this audition is as an opportunity to gain extra feedback and guidance on their acting techniques, lecturers might advise a student to expand their focus area beyond Screen Acting if necessary.

SCREEN ACTING 200 - TERM NAMES	
Term 1	SCENE WORK with MEISNER
Term 2	SCENE WORK with HAGEN
Term 3	Characterisation
Term 4	Method Acting

Overview

Screen Acting 200 is a year dedicated to learning the craft of naturalistic acting as well as discovering the actor's self. Students are immersed in the practice of a variety of different techniques and methods that form the foundation of the century old American Method. By learning the Meisner technique, doing Uta Hagen's object exercises, creating characters using Chekhov and Stanislavsky and delving deep emotionally with Strasserg's method acting, students will be equipped to give believable performances in a variety of roles.

Over the course of their second year, students will be trained to be present and emotionally vulnerable during performances; they will learn to work off of natural impulses and off of their scene partners; students will practise using their imaginations to create authentic sensations and behaviour in the body and will develop techniques with which to create believable and relatable characters. In addition to this, students will be taught stagecraft, blocking, and will continue learning how to understand and communicate the meaning of scripts. Students will be expected to perform both on stage and on screen, thus gaining critical and embodied knowledge of the differences and similarities between these two mediums. Throughout the year, students will be challenged to know and understand themselves in order to help them overcome self-doubt and habitual gestures and to embrace unique personality traits and physical attributes.

Course objectives

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

+ Perform dialogue-heavy and emotionally complex scenes in a believable and emotionally engaging way
+ Perform scenes in such a way that their posture, behaviour and engagement with props and set create a believable illusion of the world of the character.
+ Adjust their physical and vocal quality to perform a variety of characters in a believable way, on screen, thus also requiring them to put their own characteristics aside as needed.
+ Use their own memory and experience as well as their imagination and sensory techniques to achieve emotional vulnerability in a scene, as another character.

Production Design (PD 200)

PRODUCTION DESIGN 200 - TERM NAMES	
Semester 1	Production process
Semester 2	Design & the Moving Camera

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, the conventions, practices, and thinking involved in the linear production design process for taking stories from script to screen are elaborated, explored, discussed, and applied. Working both individually and collaboratively in teams, emphasis throughout is placed on developing the student's ability to analyse, conceptualise, visualise, and physically manifest achievable 3-dimensional design solutions that interpret, support, enhance, and express the narrative and thematic objectives of an audiovisual production.

Course objectives

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

+ Understand and apply each aspect of the linear production design process in realising project objectives.

+ Interpret and translate text-based narrative content into convincing 3-dimensional visual ideas.

+ Rationalise the scope of project objectives into achievable goals.

+ Research, and apply, appropriate and relevant materials, methods, and techniques for realising project objectives.

+ Apply art department practical production skills, methods, and techniques.

+ Produce and administrate comprehensive, accurate, and effective art department budgets and schedules.

+ Work productively and creatively within the structures of professional audiovisual production teams.

+ Operate CAD software to describe and communicate 3D object designs.

+ Align art department output with cinematographic narrative communication needs.

Screenwriting (SW 200)

SCREENWRITING 200 - TERM NAMES	
Term 1	Archetypes and the Hero's Journey
Term 2	The Adapted Screenplay
Term 3	Traditional, Multiform and Multi-Strand Narrative Structures
Term 4	Short-Form Television Screenplay

Overview

The Screenwriting 200 course delivers a series of lectures, theoretical and practical exercises, and targeted assignments on screenwriting as a foundation to the motion picture arts. It aims to develop the student's knowledge and ability to understand and apply key concepts and theoretical structures to creative work, especially with regards the intricacies and variations of the different types of screenplay structures such as The Hero's Journey, screenplay adaptation, spec script writing, the short-form of television writing. It also contextualises the screenwriter's role in the motion picture production process as a whole.

Course objectives

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

+   Develop detailed knowledge in main subject areas.

+   Develop an understanding of and be able to apply the key terms, concepts and theories related to the Hero's Journey, Screenplay Adaptation, Alternative story structures and Short Form TV Series.

+   Demonstrate an understanding of how knowledge systems develop in the areas of study.

+   Demonstrate the ability to evaluate, select and apply appropriate writing methods when writing scripts.

+   Demonstrator the ability to identify, analyse and solve story problems when answering the brief.

+   Demonstrate the ability to evaluate different examples of story material, analyse it, and apply these processes by synthesising the most appropriate results.

+   Demonstrate the ability to present and communicate complex information reliably and coherently.

+   Demonstrate the ability to use appropriate academic and professional conventions, formats and technologies when writing scripts and academic papers.

+   Demonstrate the ability to make decisions and act appropriately in familiar and new contexts.

+   Demonstrate the ability to understand the relationship between systems.

+   Demonstrate the ability to evaluate performance against given criteria.

+   Demonstrate the ability to provide support to the learning of others.

+   Demonstrate the ability to work effectively in a group.

Sound Design (SD 200)

*Students enrolled for this major are required to purchase a minimum 1-year subscription to Pro Tools

SOUND DESIGN 200 - SEMESTER NAMES	
Semester 1	Sound For Film: Location & Intro To Post
Semester 2	Studio & Recording: Dialogue & Sfx

Overview

Sound Design 200 enhances the student's understanding of sound production as well as digital audio editing and processing. 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 the moving image applications but also as an independent medium such as sound for radio and standalone soundscapes.

Course objectives

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

+   Setup and run recording sessions in studio for various scenarios

+   Location Sound Workflow

+   Execute all aspects of Audio Post Production & Final Mix

+   Apply audio processing effectively in the context of audio post production

+   Use advanced knowledge of microphones and recording techniques to make high quality studio and location sound recordings

+   Demonstrate competence in sound mixing

+   Competently develop concepts into concrete sonic ideas and applications.

+   Show an understanding of the role of sound in film, TV and radio.

3D Animation (3D 200)

3D ANIMATION 200 - TERM NAMES	
Term 1	3D character development
Term 2	3D production process
Term 3	Performance animation
Term 4	3D 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 concepts
Term 2	Gameplay
Term 3	Indie game development
Term 4	Modular design

Overview

Game Design 200 takes a top-down approach to making games by thoughtfully planning and documenting every aspect of its design. The style, theme, genre, key mechanics, unique selling points and minimum viable outcomes are all laid out and tested, before forming part of an "Indie" team and diving into development.

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 Unity 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	Expressive animation design
Term 4	Storytelling devices specific tol 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

LEVEL TWO MAJOR SUBJECTS: BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

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 of the fundamentals of visual communication design. It provides an essential platform and serves as an introductory step for students who plan to enter the graphic design industry. 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, 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;

+ Conceive, plan and execute 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	On location lighting
Term 2	Studio
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 practised 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

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LEVEL TWO
FOCUS AREAS

LEVEL TWO FOCUS AREAS

2D Animation (2D 200)

2D ANIMATION (2D 200)		Prerequisites
Term 1	2D Character Design	
Term 2	Sequential Art	*IL 100 **or** MD 100 **or** 3D 100*
Term 3	2D cinematic techniques	
Term 4	2D animation practice	
Third year	2D Animation 300 (2D 300)	2D 200

Overview

The 2D Animation 200 course is a comprehensive four-term program designed to provide students with a thorough understanding of 2D animation techniques and processes. It begins with 2D character design, where students learn about shape, line, and light in the context of stylized figures. They then move onto sequential art, where they explore storytelling techniques and develop proficiency in creating storyboards and animatics. Furthermore, students focus on 2D cinematic techniques, where they create animated shots, utilising their knowledge of shading, texturing, and lighting to develop a coherent animated sequence. Finally, students gain expertise in animating objects using the principles of animation, building on their existing knowledge of 2D animation.

Overall, this course offers a well-rounded education in 2D animation, teaching students the foundational skills and techniques necessary to create engaging and visually stunning animations. By the end of the course, students should have a deep understanding of 2D animation principles and be able to create professional-quality animations.

Course objectives

On completion of the course students should be able to:

+ Identify and apply the principles of animation using traditional or digital 2D animation techniques.
+ Apply the knowledge, skills, and workflows that underpin effective character design in the context of 2D animation.
+ Draw stylised figures in perspective, at different angles, and in different poses
+ Create a short character animation using frame-by-frame animation techniques.
+ Apply basic compositional devices such as framing, vectors, and balance.
+ Understand the relationship between composition, plotting, continuity, and the overall narrative flow of a sequence.
+ Practice transitions, timing and pacing in the context of successful 2D animation and sequential storytelling.
+ Demonstrate knowledge of shading, texturing, and lighting techniques related to cinematic 2D animation.
+ Effectively apply grading and 2D effects in post-production to improve the overall quality of the animation.

Cinematography (CG 200)

	CINEMATOGRAPHY (CG 200)	Prerequisites
Term 1	Grammar of cinematography	FV 100 *or* PH 100
Term 2	Light, form, & colour	
Term 3	Concept to screen	
Term 4	Being a cinematographer	
Third year	Cinematography 300 (CG 300)	CG 200

Overview

The Cinematography 200 Focus Area serves as a foundational exploration of the skills and concepts essential for a comprehensive understanding of image production in the realm of filmmaking and video production. Through a curriculum encompassing both theory and practical instruction, students embark on a journey that begins with an introduction to filmmaking equipment tailored to their specific focus skill year level. The course places a strong emphasis on instilling proper 'on-set' etiquette and ensuring students grasp the correct handling of filmmaking equipment within a production environment. In addition, students delve into the intricacies of lighting theory, recognising its pivotal role in conveying messages and constructing a visual language for audio-visual projects. By examining the principles of good lighting, students develop the ability to utilise light effectively to communicate intended meanings.

Further along the course, students delve deeper into the grammar of cinematography, exploring various aspects such as camera movement, framing for composition, shot blocking, lighting techniques, lens selection for distinct visual aesthetics, and the science behind colours. Through this comprehensive study, students cultivate a nuanced understanding of how each element contributes to the art of cinematography and the overall filmmaking process. Continually expanding their knowledge, students gain familiarity with filmmaking equipment specific to the craft of cinematography, enabling them to harness the full potential of lighting and camera techniques in their future projects. By the conclusion of the course, students have acquired a solid foundation in cinematography, empowering them to progress confidently in their pursuit of mastery in the realm of moving image production.

Course objectives

On completion of the course students should be able to:
+ Show professional conduct and etiquette on a film set, while practising safety on a film set when working with filmmaking equipment.
+ Understand the foundations of lighting theory and be able to align the theory to a practical outcome that demonstrates lighting techniques for effective image development.
+ Function as a camera assistant on a working film set, demonstrating thorough technical knowledge and understanding of the functions of a camera assistant on set.
+ Set up lighting, grips and camera equipment in safe and functional ways on set.
+ Demonstrate an understanding of creating visual grammar for a specific film project with accompanied visual outputs.
+ Demonstrate image processing through the means of colour correction and colour grading of accurately exposed shots that form part of a visual sequence.

Creative Computing (CC 200)

	CREATIVE COMPUTING (CC 200)	Prerequisites
Term 1	CC Fundamentals - Part 1	
Term 2	CC Fundamentals - Part 2	DV 100 *or* XD 100 *or* ID 100
Term 3	Tactile interfaces	
Term 4	Robotics & mechatronics	
Third year	*Creative Computing 300 (CC 300)*	*CC 200*

Overview

The Creative Computing 200 course is designed to provide students with a comprehensive introduction to the world of Creative Technologies and develop their skills in four key areas: programming, 3D modelling, fabrication, basic electronics and circuitry. Throughout the course, students will have opportunities to combine these skills and develop their creative problem-solving abilities. The goal is to nurture their talent as Creative Technologists: someone who can leverage a wide range of skills to innovate both the physical and digital world.

Within the first two terms of Creative Computing 200, students will delve into the fundamentals of Creative Computing. This phase will focus on equipping students with the essential skills and knowledge required for rapid prototyping using advanced fabrication tools and machines, such as 3D printing and laser cutting.

Once students have developed a firm grasp of the essential skills, they will learn how to augment existing digital softwares by incorporating physical and tactile interfaces. This exploration will empower students to design, program, and fabricate custom macro controllers, expanding their abilities and enhancing their interaction with digital systems.

The CC:200 focus skills course will conclude with an exploration of Robotics and Mechatronics. This term will provide students with an introductory understanding of the electronic and mechanical principles involved in developing autonomous robotic systems. The culmination of this course will involve students designing and fabricating a basic robotics platform, showcasing their application of the learned concepts.

Course objectives

On completion of the course students should be able to:

+ Understand the role and use of basic electronic components
+ Plan and construct basic circuit boards
+ Use fabrication and prototyping technology to explore and create physical objects
+ Utilise programming to create interactive input and feedback
+ Compile and construct physical objects to effectively house electronic components
+ Manage and plan their time effectively

Creative Writing (CW 200)

CREATIVE WRITING (CW 200)		Prerequisites
Term 1	The Hero's Journey: Developing the story	n/a
Term 2	Writing characters and dialogue	
Term 3	Narrative modes	
Term 4	Literary devices	
Third year	Creative Writing 300 (CW 300)	CW 200

Overview

The Creative Writing 200 course is structured across four terms and instructs students on the foundational aspects for writing well-crafted narratives. It covers the generation of ideas and themes which lies at the basis of all stories. It explores how these ideas and themes seed story-beats using the structure of the monomyth. The course mines archetypes to enrich character creation and explores various narrative modes, such as internal and external dialogue, 1st person Vs 3rd person narration, tenses, voice, narrative summary, show-don't-tell, and exposition. The last term focuses on the various aspects of expressive language, including Mukařovsky's exploration of poetic language. It also explores Shklovsky's theory of defamiliarisation through the use of metaphor, symbolism—the latter drawing on Jungian insights. Taken as a whole the course provides students with a solid foundation for their creative writing journey.

Course objectives

+ Develop detailed knowledge of Vogler's narrative structure, 8 archetypal characters, modes of fiction narration and selected literary devices.
+ Develop an understanding of key literary concepts and narrative structures and apply them in the writing of narrative texts.
+ Demonstrate the ability to evaluate, select and apply appropriate methods for creating and developing creative writing output.
+ Demonstrate the ability to identify and analyse fiction according to related literary concepts and narrative structures.
+ Demonstrate the ability to communicate in writing, narrative events in outlines, narratives and short scenes, coherently.
+ Demonstrate the ability to use the format and style suitable for prose.

Game Development (GX 200)

GAME DEVELOPMENT (GX 200)		Prerequisites
Term 1	C# in Unity	GD 100
Term 2	Gameplay systems	
Term 3	Game architecture	
Term 4	Simulation	
Third year	Game Development 300 (GX 300)	GX 200

Overview

The course aims to empower technically inclined students with the skills to design and develop complex game systems and mechanics with consideration for good coding practices, system architecture, optimisation, modularity and relevant design concepts.

Course objectives

On completion of the course students should be able to:

+ Develop game mechanics using C#.
+ Understand C# fundamentals and best practices.
+ Control code flow with loops and statements.
+ Communicate between objects with scripts.
+ Utilise Object-Oriented Programming (OOP).
+ Implement common game programming patterns.
+ Manage game assets and deployment.
+ Identify and fix performance issues.
+ Integrate, debug, and optimise code.
+ Use Scriptable Objects for data.
+ Implement UI and user input.
+ Utilise the Unity API effectively.
+ Collaborate and manage versions.

Interactive Audio (XS 200)

	INTERACTIVE AUDIO (XS 200)	Prerequisites
Term 1	UI Sound Design	
Term 2	Audio Asset Creation	SD 100
Term 3	Game Audio Implementation	
Term 4	Game Audio Workflows	
Third year	Interactive Sound 300 (XS 300)	XS 200

Overview

Interactive Audio 200 brings together the theory and practices of Sound Design and Interactive Media from Games to User Interface and Experience Design. The course will guide the student through the technical, aesthetic and conceptual processes of creating sound in these different interactive contexts. A strong practical focus will be placed on the creation of sound design elements for interactive applications as well as the implementation of sound design in games by way of utilising industry standard software solutions.

Course objectives

On completion of the course students should be able to:

+ Create game or application-ready sound design elements.
+ Conceptualise and apply communicative sound design principles for interactive applications.
+ Set up workflows between audio editing software and game audio middleware
+ Implement sound design into various styles of games directly in the game engine
+ Create basic functional scripts to manage audio inside of a game using the C# scripting language

+ Create stylised and genre appropriate sound design elements to aid in the conceptual, aesthetic and narrative aims of the game

Marketing & Entrepreneurship (ME 200)

	MARKETING (ME 200)	Prerequisites
Term 1	Marketing concepts & the environment	
Term 2	Business markets, consumer behaviour & product branding	n/a
Term 3	The marketing mix	
Term 4	Global marketing, ethics, strategy & implementation	
Third year	*Entrepreneurship 300 (ME 300)*	*n/a*

Overview

This course introduces some of the important concepts and frameworks in marketing. Marketing is further explained and defined, and the marketing orientation explored. In addition, the core concepts of marketing communications and digital marketing are presented. This module provides a basis from which sound principles and application of marketing strategy and implementation will be built. The hope is to instil an informed understanding of the key terms, concepts, facts, general principles, rules and theories related to the marketing field. On completion of the course, students will have the necessary foundation of marketing practice and implementation to successfully engage in marketing strategies and campaigns.

Course objectives

On completion of the course students should be able to:
+ Demonstrate an understanding of a broad scope of marketing knowledge and how it applies to the disciplines of creative business and marketing management.
+ Demonstrate a comprehensive understanding of the knowledge regarding digital marketing, branding, product and services marketing applied to marketing activities in relation to the organisation and the creative business environment in general.
+ Collect, analyse, organise and critically evaluate relevant research, marketing and performance related information to make sound decisions in the organisation.
+ Evaluate, apply, and integrate marketing knowledge and skills and general business principles to real life situations taking into account societal, ethical, and cultural considerations.

VFX (FX 200)

	VFX (FX 200)	*Prerequisites*
Term 1	Digital Compositing	
Term 2	Motion Tracking	*3D 100*
Term 3	Set extension	
Term 4	Simulated effects	
Third year	Visual FX 300 (FX 300)	*FX 200*

Overview

VFX 200 provides students with a solid foundation in the core skills needed for VFX filmmaking. Students are introduced to combining digital assets with live-action footage through a range of practical projects. Students use 3D animation software to create believable shots. The shots are enhanced for believability and aesthetics through the use of node-based compositing software.

Course objectives

On completion of the course students should be able to:

+ Seamlessly integrate Digital 3D and 2D assets with live-action footage.
+ Understand the anatomy of a VFX shot.
+ Show an understanding of node-based compositing by integrating multiple composite layers.
+ Demonstrate the ability to combine multiple mediums into one coherent shot.
+ Understand the role of the camera in VFX and apply live-action camera techniques to camera motion.
+ Demonstrate appealing and believable effects in regard to filmmaking.
+ Show an understanding of simulated effects and integrate effects with live-action footage.

Visual Arts (VA 200)

	VISUAL ARTS	Prerequisites
Term 1	Alternative drawing & collage techniques	
Term 2	Printmaking	n/a
Term 3	Wearable objects	
Term 4	Medium exploration	
Third year	Visual Arts 300 (VA 300)	n/a

Overview

The Visual Art 200 Focus area comprises a series of lectures and studio sessions that serve to advance the students' understanding of a variety of disciplines situated within the visual arts. The focus is on the development of concepts, exploration and application of techniques and problem solving in art, as well as successful presentation and contextualisation of completed artworks. The course aims to develop students' academic and practical abilities through an exploration of fundamental approaches towards the visual arts (such as 2D graphic arts, sculpture, printmaking), whilst maintaining a strong focus on a contemporary approach to the arts. The course thus sets out to further students' practical abilities relating to image generation, conceptual thinking, reduction, abstraction and related traditional techniques. The application of art is consistently contextualised by providing the student with contemporary and historical references that may enhance students' conceptual thinking and approach and that further help to situate their practise in a local context.

Course objectives

On completion of the course students should be able to:

+ Display technical proficiency across various mediums and techniques;
+ Express and connect concepts visually through art making;
+ Conceive, plan, and realise art works by solving problems presented as briefs;
+ Present work professionally in the appropriate and required format for evaluation

OPEN WINDOW

AA CT FA VC

LEVEL THREE

APPLICABLE TO STUDENTS REGISTERING FOR THIRD YEAR PRIOR TO 2025

DEGREE LEVEL THREE (120 CREDITS) *
AS APPLICABLE TO STUDENTS REGISTERING FOR THIRD YEAR PRIOR TO 2025

RULES OF COMBINATION

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: | AA, CT & VC students continue with Single Major + 10 Modules + Compulsory subjects (20cr) |
| | FA students continue with Single Major + 11 Modules + Compulsory subjects (20cr) |

| Option 2: | AA students select or continue with Single Major + Focus Area* + 4 Modules + compulsory subjects (20cr) |
| | FA students select or continue with Single Major + Focus Area* + 5 Modules + compulsory subjects (20cr) |

| Option 3: | AA, CT & VC students continue with Double Major (100cr) + Compulsory subjects (20cr) |
| | FA students continue with Double Major + 1 Module + Compulsory subjects (20cr) |

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 Creative Technologies	
Visual Culture (15 credits)	Film Theory (15 credits)	Film Theory (15 credits)	Visual Culture (15 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 (50 credits)	User Experience Design (50 credits)	
Illustration (50 credits)	Screen Acting (30 + 15 credits)	Game Design (50 credits)	Interactive Development (50 credits)	
Photography (50 credits)	Production Design (30 + 15 credits)	Motion Design (50 credits)	Product Design (50 credits)	Major Subjects
	Screenwriting (30 + 15 credits)			
	Sound Design (30 + 15 credits)			

* A Focus Skill 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 (Live Action Stream), 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.

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

CURRICULUM OVERVIEW FOR ALL LEVEL THREE STUDENTS REGISTERING FOR THIRD YEAR PRIOR TO 2025 (120 credits)

BACHELOR OF CREATIVE TECHNOLOGIES

BID Level 3: Major Subjects

User Experience Design 300 (UX 300)

USER EXPERIENCE DESIGN 300 - TERM NAMES		
Term 1	Real-world digital solutions	Theory: Critical perspectives on technology
Term 2	Universal design for accessibility	Theory: Contemporary concerns
Term 3	Service design	Theory: Design research methodologies
Term 4	Technology for social good	Theory: Industry experiences

Overview

User Experience Design 300 focuses on the design and creation of complex user interfaces for a variety of digital products and services based on real-world contexts. Students are guided to research, investigate, plan, and create engaging and compelling information systems and experiences. 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. The projects have been designed to incorporate both theoretical and practical aspects related to the field of study. The ultimate aim of third year is to equip students with the necessary skills in order to function in a professional, real-life environment.

Interaction Theory 300 aims to have students critically engage with a variety of current theoretical perspectives, practical trends and technological issues in order to establish their own individual opinions, arguments and perspectives on these topics. Topics include a critical investigation of technology philosophy, current issues in the digital landscape and design research. Throughout the year, a particular focus is placed on discussion, debates and self-reflection.

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
+ Synthesise actionable insights from research conducted
+ Understand, frame and solve complex design problems
+ Display an advanced understanding of the elements and principles of interaction design
+ Create useful and meaningful planning and design documentation to articulate project solutions
+ Display a high level of conceptual, creative and practical thinking approaches

+ Demonstrate an advanced ability to iterate on designs based on an evolving understanding of user needs, goals and experiences

+ Navigate and develop proficiency with emerging technologies and workflow tools

+ Integrate complex technologies into products, services and events

+ Develop and implement visual design solutions

+ Test and verify project solutions

+ Create robust and communicative digital prototypes of intended solutions

+ Critically engage and formulate critical opinions on a variety of topics and perspectives related to digital technology

+ Situate their design and development practice within existing discourses, ideologies and methodologies

+ Communicate arguments and critical thoughts through means of writing and presentation

+ Gain perspective on the current state of industry related to their field

+ 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	Typescript full stack development	Theory: Test-driven development
Term 2	Cross-platform mobile development	Theory: Native mobile development
Term 3	Cross-platform desktop development	Theory: Introduction to artificial intelligence
Term 4	AI-driven application	Theory: Future and foundations of Web 3.0

Overview

The aim of Interactive Development 300 is to build upon the foundation laid in the first two years of Interactive Development. In this final transformative year of Interactive Development, students will be equipped to tackle intricate software challenges and become an adept developer ready to drive meaningful change in the software development industry. This course expands student skills in planning, developing, and implementing software solutions. This includes, but is not limited to, type-safe full stack development, cross-platform mobile and desktop development, Web APIs endpoints that interfaces with complex relational databases, utilising artificial intelligent tools and technologies, and managing projects using appropriate methodologies. In addition to teaching the core skills of software design and development, students will also be exposed to essential tools that aid and underpin these core skills such as Web APIs, GUIs, Emulators, and Debuggers..

In the Development Theory 300 subject, students will bridge the gap between theory and the industry practices through the exploration of advanced theories, methodologies, and technologies that will enrich their software expertise. The subject aims to provide students with the knowledge to architect high-quality applications, harness the potential of emerging technologies, and drive innovation in the software landscape of the Fourth Industrial Revolution. Topics include the foundations of Test Driven Development

and native mobile development to the cutting-edge frontiers of Artificial Intelligence, the Blockchain, and Web 3.0.

Course objectives

On completion of the course students should be able to:

+ Implement a Full Stack application, by utilising a frontend framework that is built using the strongly typed advantages that Typescript offers

+ How to showcase project deliverables in the context of subject requirements

+ Implement a cross-platform mobile application, while considering the different native platform components

+ Implement basic native mobile applications using the operating systems preferred languages, and understand how it differs from cross-platform development.

+ Utilise & implement a Backend-as-a-Service (BaaS), such as Google Firebase, for rapidly implementing an application

+ Implement a flexible NoSQL Database and file Storage to integrate with your mobile application

+ Implement a secure authentication system with appropriate validation

+ Implement a cross-platform desktop application using a framework such as .NET MAUI

+ Understand and Implement an MVVM application with the C# programming language

+ Implement and manage a complex SQL database with various relational datasets

+ Manage an industry-relevant project within a development team utilising an agile methodology and version control

+ Understand the staging and deployment process of a mobile and desktop application to the various platforms and app stores

+ Manage a real-world project with appropriate software design practices and understand the process of implementing an independent project

+ Understand and develop a real-world project using the fundamentals of programming in conjunction with AI services and platforms by leading companies, such as Amazon, IBM, OpenAI and Google

+ Understand the process of Test-Driven Development and the implementation of unit testing suites

+ Understand and discuss the future of technology and Web 3.0 in context of the software development industry

Product Design (ID 300)

PRODUCT DESIGN 300 - TERM NAMES		
Term 1	Educational Product Design	Theory: The intended user: Developmental phases, inclusive design, safety and ergonomics
Term 2	Design for manufacturing constraints and energy efficiency	Theory: Product Design Styling
Term 3	Spatial Design	Theory: New material technology and development
Term 4	Sustainable Design	Theory: Industry specialist perspectives

Overview

Product Design 300 aims to provide students with well-rounded knowledge and skills in the industrial design environment. The course focuses on adding value, optimising 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.

Product Design Theory 300 seeks to provide students with the necessary perspectives to approach their fields of practice by investigating current theoretical topics, practical trends and relevant technologies that directly inform methods and techniques used in their practical subjects. Students will gain knowledge of the intended users, 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 in order to understand the Industrial Design/Product Design environment. This course endeavours to equip students with a deeper understanding of materials placing special focus on the link between design and materiality building on the base understanding established in second year.

Course objectives

On completion of the course students should be able to:
+ Consider and apply safety standards in design.
+ Explore human-centered design thinking.
+ Ethically conduct and document research.
+ Visualise, create and test product functionality.
+ Utilise renders to describe product context effectively.
+ Manage time and project deliverables successfully.
+ Research and analyse an existing brand critically.
+ Evaluate, critique and optimise product styling.
+ Develop innovative and functional product solutions.
+ Understand and execute the production principles for the end product.
+ Create technically refined product solutions.
+ Generate marketable product sketches.
+ Communicate technical details effectively.
+ Investigate a real-world scenario and identify needs through research.
+ Research and visualise movement through spaces in order to optimise user-experience.

+ Consider and optimise exterior visual reference to reflect interior functional fulfilment.
+ Effective communication of human interaction with space.
+ Apply systems thinking in spatial design
+ Consider how components interact and fit together.
+ Communicate and present an original concept.
+ Generate new insights and a fresh approach around sustainability in product design.
+ Assimilating lifespan strategies in product design.
+ Manage goal and expectation agreements with suppliers, manufacturers and assistants.
+ Promote environmental and socially responsible products.
+ Demonstrate a fundamental knowledge of popular contemporary materials and their processing capabilities
+ Present materials research in the appropriate format required for class evaluations & moderation

BCT Level 3: Modules

Interaction Design linked modules

	USER EXPERIENCE DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**UXD: Research Methods** (UX 301)	*ID 200 or XD 200 or DV 200*
Term 2	**UXD: Copywriting for Digital** (UX 302)	*ID 200 or XD 200 or DV 200*
Term 3	**UXD: Agile Design Methodologies** (UX 303)	*XD 301*
Term 4	**UXD: Storytelling** (UX 304)	*ID 200 or XD 200 or DV 200*

UXD: Research Methods (UX 301)

What makes a great user experience? How can you design experiences that work well, are easy to use and that people want to use? UXD: Research Methods aims to empower students with applied research skills for lovable products and services. 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 practise new principles and techniques in a practical environment in order to synthesise and deliver research insights in collaborative development environments.

UXD: Copywriting for Digital (UX 302)

As a designer, having the ability to apply language and communication methods correctly on an interface is a vital skill. This module aims to teach students how to write clear, concise and useful content for the digital landscape. Students will learn the foundations for good and successful User Experience (UX) writing, as well as expose them to writing for various platforms and scenarios. The aim of this module is to enable students to think purposefully about the content they are including on interfaces and platforms such as websites, mobile applications, chatbots and other alternative technologies.

UXD: Agile Design Methodologies (UX 303)

User experience design is a design approach that puts the focus squarely on the end user of any given product. Products, services and systems (both tangible and intangible) need to be carefully designed to fit the actual needs and requirements of the user. However, in the fast-moving world of the modern-day internet and digital products, teams no longer have the luxury of extended planning and execution. Instead, UX teams must adopt agile methodologies to build, learn and improve their products as they are being used. This requires ongoing team communication and iterative product testing. This module introduces students to the uses and benefits of iterative design and agile UX methodologies through the implementation of sprint tactics and rapid prototyping. Students will have to apply sensemaking and critical thinking abilities to synthesise and analyse existing product information in order to create a minimum viable product that can be shared, tested and discussed. The module culminates with the presentation of the products that each student group has created.

UXD: Storytelling (UX 304)

UXD Storytelling aims to create a positive link between design communication and documentation through the use of storytelling techniques and tools. This course allows students to explore principles of storytelling and vivid thinking to practically improve their design documentation and presentations for better communication, interest and clarity.

Interactive Development linked modules

	INTERACTIVE DEVELOPMENT - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Unit Testing** (DV 301)	*DV 200*
Term 2	**Android: Expanded** (DV 302)	DV 301
Term 3	**iOS:Expanded** (DV 303)	DV 302
Term 4	**Data Science & Machine Learning** (DV 304)	*DV 200*

Unit Testing (DV 301)

The module introduces students to Test-Driven Development (TDD) and how unit testing can determine if isolated written code works as intended. The focus of the module is on building the learner's ability to consider and solve problems in a logical manner for digital execution whilst building a solid foundation. The evolution of Agile development has introduced many pragmatic practices such as TDD to efficiently detect those bugs before they even happen. Students will learn TDD iterative approach that combines programming, the creation of unit tests, and refactoring.

Android: Expanded (DV 302)

The Android: 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: Expanded (DV 303)

The second module in the two part module series, iOS: 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.

Data Science & Machine Learning (DV 304)

Students will explore the fundamentals of data science and will be required to build their very own machine learning algorithm. Students will leverage off of the AWS AI web services to create a ML learning application focused on images recognition, text to speech or another AI driven service of their choice.

Product Design linked module

PRODUCT DESIGN - LEVEL 3 MODULES		
	Name (code)	*Prerequisites*
Term 1	**Biomimicry** (ID 301)	-
Term 2	**Small-Scale Production** (ID 302)	-
Term 3	**Automotive Design** (ID 303)	*ID 200 or ID 203*
Term 4	**Product Launch** (ID 304)	-

Biomimicry (ID 301)

Nature is a model, measure and mentor. Drawing on the 3,8 Billion years of 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 specialised 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 aid in the marketing or description of the product.

Creative Computing bundled modules (CC 310)

CREATIVE COMPUTING - LEVEL 3 BUNDLE MODULES	
Name (code)	*Prerequisites*
Term 1 — **Creative Computing: Internet of Things**	*CC 200*
Term 2 — **Creative Computing: Alternative Communications**	
Term 3	
Term 4	

Creative Computing: Internet of Things

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

Creative Computing: Alternative Communications

As the culminating Module for Creative Computing, this module will see students utilise a myriad of skills developed in previous CC modules in order to design, program and fabricate an alternative digital communication system. This will take the form of a non-traditional interface, such as gestural, bio-electronic, motion or environmental sensors in order to create meaningful long distance communication. A focus of this module will also include an exploration of mobile communication methods, utilising mobile networks.

BACHELOR OF FILM ARTS

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 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 Vocal 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 processes. They are encouraged to explore their range as actors and to engage in projects that test their newly acquired acting skills. We explore the world of the audio performance and accent work and also take time to develop the actors as artists and conceptual thinkers in their own right. Emphasis is placed on giving the actor ample opportunities to gain confidence in front of the camera by assisting students to complete a number of short film performances throughout the year. 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 needs
+ 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 and apply integrated knowledge of the importance of timing and context in performing comedy for screen
+ Select and apply a range of methods to deliver a compelling solo performance in a 5 - 7min film.
+ Select and apply a range of methods to deliver a compelling dialogue performance in a 5 - 7min film.

Production Design (PD 300)

PRODUCTION DESIGN 300 - TERM NAMES	
Term 1	Creative process 1: Fragmentation | amplification
Term 2	Creative process 2: Recognition | coherence
Term 3	Creative process 3: Coherence | reflection
Term 4	Creative process 4: Reflection | communication

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 1 minute film concept. Students then plan and manage the production of all necessary assets, including characters, environments and props, 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. 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 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 3D animation that clearly communicates 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 prototyping
Term 2	Game complexity
Term 3	Game content
Term 4	Game publishing

Overview

The Game Design 300 course enables the student to conceptualise and design engaging user experiences. We take an agile approach to game development from prototyping to refining the core gameplay loop, content creation and integration, and finally the public release of a playable game demo.

Course objectives

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

+ Conceptualise ideas and narratives for video games.

+ Produce a project from concept phase through to a playable demo using an Agile workflow.

+ Rapidly prototype, test and iterate concepts.

+ Develop and refine a playable gameplay loop.

+ Generate content that forms part of a coherent game world and adheres to the games design.

+ Refine the user experience based on playtesting feedback.

+ Optimise, polish, package and publicly release the final game demo.

+ Generate promotional content during the development process as well as for the final release.

+ Understand the fundamental concepts of game design.

+ Understand the Unity game engine and utilise its capabilities efficiently and effectively.

+ Work effectively in a team environment within various roles to a thoughtfully planned and realistic schedule.

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	**VFX techniques for film** (FV 302)	*FV 100 or FV 202 or FX 200*
Term 3	**Finishing techniques for film** (FV 303)	*FV 100 or FV 202 or FX 200*

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.

VFX 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	
Term 2	Painting with Light	FV100, FV200, FV201 & FV203
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)	SA 100
Term 2	**Directing actors** (SA 302)	SA 300 or FV 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)	-
Term 2	**Characters & creatures** (PD 302)	-
Term 3	**The art department on set** (PD 303)	-

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 is a co-requisite*

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 bundled modules (CW 300)

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.

The term, **From premise to plot** 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. The term **Developing the story** 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. During the **Writing the story** term, 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. This final term, **Finishing the manuscript,** 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 **From premise to plot** 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. Both SD100 & SD201 *Introduction to Post Production in Pro Tools* are prerequisites for this course.

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	**Rendering & Compositing** (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.

Rendering & Compositing (3D 303)

Students light final animated shots. Lit shots are set up into multiple render passes and rendered. The passes are combined in a compositor and effects are added to enhance the aesthetics of the shots.

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)

Students create a coherent, aesthetically pleasing, style for their game concepts or prototypes using various mediums or techniques. The art should be integrated with a Unity project and presented in an interactive format.

Game UI (GD 302)

Students focus on developing UI with an emphasis on thematic design. Discussions related to technical requirements, design aesthetics, functionality and user experience will mediate the design process.

Game asset creation (GD 303)

Students create a library of assets to be used within a game. Asset optimisation techniques will be implemented to ensure performance and visual fidelity.

Game Development focus area (GX 300)

GAME DEVELOPMENT 300 - TERM NAMES		
		Pre- & Co-requisites
Term 1	**Game AI**	
Term 2	**Multiplayer networking**	*GX 200 & GD300*
Term 3	**Games as a Service**	
Term 4	**Mobile Games**	

The Game Development focus area explores the use of emerging technologies and platforms as well as more complex and specialised development tasks. Emphasis is placed on developing modular systems with clean optimised code that utilises industry-standard practises.

Motion Design linked modules

	MOTION DESIGN - LEVEL 3 MODULES	
	Name (code)	*Prerequisites*
Term 1	**Information visualisation** (MD 301)	*MD 100* *or any of the following as* *co-requisites:* *3D 300 or MD 300 or GD 300 or CD* *300 or IL 300 or XD 300 or DV 300*
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.

VFX focus area (FX 300)

	VFX 300 - TERM NAMES	
		Pre- & *Co-requisites*
Term 1	Creature Creation	3D100
Term 2	Technical animation	
Term 3	Final Picture	
Term 4	VFX Showreel	

*The 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

The VFX focus skill course introduces students to the fundamental skills of Hybrid Film Making. Students combine the skills and principles of animation with live-action film to create realistic imagery.

BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

BA VC Level 3: Major Subjects

Communication Design (CD 300)

COMMUNICATION DESIGN 300 - TERM NAMES	
Term 1	Identity design & Brand development
Term 2	Layout design & community project
Term 3	Packaging design
Term 4	Self-promotion & portfolio

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 through the integration of responsive branding;

+ 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 through creating promotional branding material for digital and print marketing display purposes that relates back to the brand or product being promoted;

+ Conceive, plan and execute editorial design by using given text and self generated imagery;

+ Conceptualise and implement visual identity systems across multiple platforms;

+ 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;

+ Demonstrate an understanding of advanced production processes in the final implementation of a creative project

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.

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 practised 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 emphasising 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)	*TA 101*
Term 2	**Copywriting** (CD 302)	*–*
Term 3	**Advertising Practice** (CD 303)	*–*
Term 4	**Infographics** (CD 304)	*CD 100 or IL 100 or XD 100 or MD 100 or*

	CD 201

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)

This module 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)

In this module, students will gain an understanding of how to collect, interpret and 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. Students will use layout, typography and iconography in a variety of styles and formats informed by conceptual reasoning in the final creation of their infographics.

Illustration Linked Modules

ILLUSTRATION - LEVEL 3 MODULES	
Name (code)	*Prerequisites*
Term 1 — Tactile Illustration (IL 301)	-
Term 2 — Illustrated Type (IL 302)	*IL 100 or CD 100*
Term 3 — Artists' Book (IL 303A)	*TA 101*
Term 4 — Illustrated Maps (IL 304A)	*TA 101*

Tactile Illustration (IL 301)

The module sets out to explore illustration as a tactile expression. Students are encouraged to explore how materiality and depth can contribute to the overall communication of an image.

Students explore the link between the material exploration and conceptual communication and are taught to integrate these tactile based expressions into a refined and comprehensive portfolio piece. Students are not only familiarised with a variety of tactile illustration techniques, but are also taught to develop their

visual communication skills, enhance their conceptual problem solving abilities and general craft and refinement abilities.

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 processes involved in generating illustrated typography, but will also have an improved understanding of 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 within the context of illustration. 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 Maps 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.

Photography Linked Modules

PHOTOGRAPHY - LEVEL 3 MODULES		
	Name (code)	*Prerequisites*
Term 1		
Term 2	**The Promotional Video** (PH 302)	-
Term 3	**Lighting on Location** (PH 303)	-
Term 4		

The Promotional Video (PH 302)

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.

Lighting on location (PH 303)

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.

Marketing Modules

MARKETING - LEVEL 3 MODULES		
	Name (code)	*Prerequisites*
Term 1		
Term 2		
Term 3	**Brand Activation** (MR 303)	-
Term 4		

Brand Activation (MR 303)

Brand Activation 303 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.

AA CT FA VC

POSTGRADUATE PROGRAMMES

POSTGRADUATE QUALIFICATIONS

As part of the drive to further opportunities for academic and professional development, The Open Window offers two postgraduate qualifications:
+ Bachelor of Arts Honours in Visual Communication
+ Postgraduate Diploma in Creative Practice

Both postgraduate qualifications provide focus on all fourteen areas of focus related to The Open Window undergraduate qualifications, namely:
+ 3D Animation
+ Communication Design
+ Film & TV
+ Illustration
+ Interactive Development
+ Game Design
+ Motion Design
+ Photography
+ Product Design
+ Production Design
+ Screen Acting
+ Screenwriting
+ Sound Design
+ User Experience Design

Please see the programme outlines below for more information on each course.

BACHELOR OF ARTS HONOURS IN VISUAL COMMUNICATION

The Open Window's Bachelor of Arts Honours in Visual Communication degree is offered at NQF level 8 and consists of 120 credits. The degree's methodology is practice-based (research-led practice) and comprises both practical and theoretical components that are examinable.

The subjects included in the Bachelor of Arts Honours in Visual Communication:
+ Research Methodologies (10 credits)
+ Critical Discourses (10 credits)
+ Research essay (40 credits)
+ Creative practice (Structured & Portfolio) (60 credits)

This Bachelor of Arts Honours qualification is intended for students aiming to advance their knowledge in the subject specialisation(s) related to the fields of Visual Communication Design, Creative Technologies, Film Arts or Animation Arts. The research-led approach means that students spend time researching related Visual Communication discourses which inform the development of a consolidated practical body of work.

This Honours degree programme is relevant to the student wanting to:

+ further their academic trajectory
+ gain independent research experience
+ develop their specialisation
+ expand their portfolio

Students completing the Bachelor of Arts Honours in Visual Communication programme are ensured of comprehensive theoretical and practical skills, knowledge and techniques coupled with exposure to research methodologies, tools and practises.

RULES OF COMBINATION

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.

RULES OF PROGRESSION

DURATION OF STUDY: FULL TIME (1 YEAR)

The suggested duration of this programme is one year for full-time study (February - November).

Students will attend the following classes:
+ Research Methodologies - 2 hours per week (Semester 1)
+ Critical Discourses - 2 hours per week (Semester 1)
+ Creative Production (Structured) (Semester 1)
+ Creative Production (Research Portfolio) - 4 hours per week (Semester 2)
+ 1 hour supervisor sessions each week

Please note, the above class times are subject to the Timetable Allocation

DURATION OF STUDY: PART TIME (2 YEARS)

Part time study is available for students wanting to complete the programme over two years. Please note, OW does not offer evening classes but rather 'part-time' in this context refers to extending your studies over two years.

For the first semester of year one, the part time option mirrors the class sessions of the full time students. Research Methodologies, Critical Discourses & Creative Production (structured) will need to be completed during the first half of the first year of study. Thereafter, part time students split all class and supervisor sessions over two years, meaning part-time students attend class bi-weekly & supervisor sessions bi-weekly during Semester 2.

Year 1
Students will attend the following classes:
+ Research Methodologies - 2 hours per week (Semester 1)
+ Critical Discourses - 2 hours per week (Semester 1)
+ Creative Production (Structured) - 4 hours per week (Semester 1)
+ Creative Production (Research Portfolio) - 4 hours, biweekly (Semester 2)
+ 1 hour supervisor sessions, bi-weekly
Please note, the above class times are subject to the Timetable Allocation

Year 2
Students will attend the following classes:
+ Creative Production (Research) - 4 hours, biweekly (Semester 2)
+ 1 hour supervisor sessions, bi-weekly
Please note, the above class times are subject to the Timetable Allocation

Part time students are welcome to join more classes if they want, but this is the minimum expectation.

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 also 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 extension processes, please refer to the OW *Policies on Postgraduate Studies.*

CURRICULUM OVERVIEW

ABOUT THE PROGRAMME: 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 Creative Technologies, 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 instil notions of lifelong learning within its students in order to create local (and global) leaders in the creative field.

Research Methodologies (RM 410)

HONOURS- RESEARCH METHODOLOGIES	
Name (code)	*Prerequisites*
Term 1 Research Tools And Methods	-
Term 2 Writing the Research Proposal	-

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)

HONOURS- CRITICAL DISCOURSES	
Name (code)	*Prerequisites*
Term 1 — Visual Theory	-
Term 2 — Putting Research Into Focus	-

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)

HONOURS- CREATIVE PRODUCTION STRUCTURED	
Name (code)	*Prerequisites*
Term 1 — Critique through practice	-
Term 2 — Trial and Error	-

HONOURS- CREATIVE PRODUCTION RESEARCH	
Name (code)	*Prerequisites*
Term 3 — Producing Creative Work	*CD 410 and RM 420 and CP 400 (T1,T2)*
Term 4 — Producing Creative Work	*CD 410 and RM 420 and CP 400 (T1,T2)*

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)

	HONOURS - RESEARCH ESSAY	
	Name (code)	*Prerequisites*
Term 3	Writing the Research Essay	CD 410 and RM 420 and CP 400 (T1,T2)
Term 4	Writing the Research Essay	CD 410 and RM 420 and CP 400 (T1,T2)

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.

POSTGRADUATE DIPLOMA IN CREATIVE PRACTICE

The Open Window's Postgraduate Diploma in Creative Practice is offered at NQF level 8 and consists of 120 credits in total.

The degree's methodology is practice-led and practice-focused and comprises both practical and theoretical components that are examinable.

The subjects included in the Postgraduate Diploma in Creative Practice:

+ Creative Production Primary (50 credits)
+ Creative Production Secondary (30 credits)
+ Creative Business Practice (20 credits)
+ Research & Reflection (20 credits)

The Postgraduate Diploma in Creative Practice is intended for students aiming to further delve into their identified field of specialisation and hone these skills to advance and expand on their professional portfolio. The course is predominantly practically focused. Creative Production Primary provides scope for further knowledge and skills in their creative practice. Creative Production Secondary sets out to encourage students to gain skills and in-depth knowledge in an additional practical field that may be considered their secondary field of expertise.

The Postgraduate Diploma in Creative Practice is relevant to the student wanting to:

+ develop their specialisation
+ expand their portfolio
+ gain skills in an additional practical field
+ develop foundational creative business practice knowledge

Students completing the Postgraduate Diploma in Creative Practice are encouraged to further their practical skills and knowledge, tools and practices.

RULES OF COMBINATION

Postgraduate Diploma in Creative Practice	
Research & Reflection (20 credits)	*FUNDAMENTAL*
Creative Business Practice (20 credits)	
Creative Production Primary (50 credits)	*CORE*
Creative Production Secondary (30 credits)	

RULES OF PROGRESSION

The fundamental subjects are compulsory for the qualification and comprise fundamental skills, knowledge and tools necessary for the required research component upon which this qualification rests. As such, students have to pass all subjects. These subjects are presented as part of the fundamentals for the postgraduate diploma:

+ Creative Business Practice (20 credits)
+ Research and Reflection (20 credits)

The following core subjects are compulsory for the qualification, forming the dominant part and serve to complement the fundamental research component with a practical application thereof:

+ Creative Production Primary (50 credits)
+ Creative Production Secondary (30 credits)

There are no other choices, but students are required to choose a primary and secondary focus selected from the offering of Majors at The Open Window for their research and practice.

DURATION OF STUDY: FULL TIME (1 YEAR)

The suggested duration of this programme is one year for full-time study (February - November).

Students will attend the following classes:
+ Creative Production Primary (4 hours per week, full year)
+ Creative Production Secondary (2 hours per week, full year)
+ Creative Business Practice (2 hours per week, full year)
+ Research & Reflection (2 hours per week, full year)

DURATION OF STUDY: PART TIME (2 YEARS)

The part time option of 2 years or 3 years does not equate to 'after-hours' learning. Rather, the part-time option means that the students are able to split their studies over 2 or 3 years.

The following study plans are offered to part-time students:

Two year study plan:
Year 1:   Creative Business Practice (20 credits)
           Creative Production Secondary (30 credits)

Year 2:   Research and Reflection (20 credits)
           Creative Production Primary (50 credits)

DURATION OF STUDY: PART TIME (3 YEARS) *(not recommended)*

Year 1:   Creative Production Secondary (30 credits)

Year 2:   Creative Business Practice (20 credits)

Year 3:   Research and Reflection (20 credits)
            Creative Production Primary (50 credits)

CURRICULUM OVERVIEW

ABOUT THE PROGRAMME:

As a postgraduate programme at The Open Window, this particular programme provides students the opportunity to further their creative and academic practice through providing advanced training in the development of conceptual thinking and the creative application thereof based on further exploration of the creative industry context and through reflecting on their own practice. Students are encouraged to engage with problem solving at a higher level, formulating solutions to guide them in their creative practice. The purpose of the Postgraduate Diploma in Creative Practice programme is to equip students with advanced practical and theoretical skills beyond degree level, providing the opportunity to further explore possibilities within the creative field. Students are able to devote themselves to a particular area of interest/topic in a variety of creative practices explored at The Open Window through conducting a series of in-depth practical explorations and through investigating their own practice through in depth reflection and an increased understanding of the market.

The programme sets out to deepen students' understanding of and engagement with their fields of specialisation and to further develop additional skills that can expand on their existing skill set, providing them with the opportunity to upgrade their academic status and understanding of industry and more importantly, affording students the chance to advance their professional portfolio through further engaging their overall understanding of the respective field in the core components, Creative Production Primary and Creative Production Secondary. The programme places emphasis on providing additional training in conceptual development and further skill application through conducting supporting industry related and business driven research, ultimately providing students with an advanced vocational portfolio that can be used as a basis for further professional development in an industry context. Students are afforded the opportunity to develop a series of related practical projects through applying rigorous problem solving skills, supported by research and reflective investigations.

The programme is directed at honing students' individual problem solving skills through advancing their particular creative outlook, aiming to instill a sense of creative confidence to prepare them further for the broader creative industry. Focus is placed on encouraging innovative thinking and instilling the habit of experimentation and critical reflection within their practice. Students learn to work more independently, empowered to make creative decisions autonomously, formulating personal approaches in dialogue with the South African creative context through developing a body of work that reflects industry standards.

Upon completing the postgraduate diploma, students will have developed an expanded portfolio in which evidence of work exceeding degree standard in terms of craft and critical thinking is achieved. Students are also required to complete a series of self-reflective investigations in Research and Reflection, exploring their own creative process, identifying target audiences and analysing industry contexts that prove relevant to their practical output. This research can be applied to assist in their practical problem solving, thus taking a research-based practical approach. Concurrently, students will also be further equipped with practical business skills in the fundamental course Creative Business Practice that they can directly put to practice once entering the industry.

Research & Reflection (RR 400)

POSTGRAD DIPLOMA - RESEARCH & REFLECTION	
Name (code)	*Prerequisites*
Term 1 Researching for creative practice	
Term 2 Visual analyses and reflective writing	-
Term 3 Press release writing, catalogue writing & writing for a non-specialist public	
Term 4 Writing about one's own practice	

Overview

Research and Reflection covers the methodologies and techniques required to research, whilst focusing on honing the students skills to be able to reflect on their own practice as a creative practitioner. This is done through a series of lectures, one on one contact sessions, critical sessions, peer learning sessions, and presentation sessions and/or seminar sessions. In this course, students are required to be able to contextualise their practice within the wider discourse relevant to their focus, and interrogate the discourses linked to their practice. Thus, students are required to engage with discourses operating in both local and global creative contexts, discourse and practice. Students are thus introduced to skills enabling them to investigate contemporary discourses related to the field, with particular reference to South Africa and the African continent. 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. Research and Reflection is a self-directed research course, where critical reflection and the subsequent articulation of such ideas is primary. Students are required to present their research in both written and presentation formats, focused on developing their written and verbal skill-set. Students thus learn how to access, process and manage information, and engage critically with a vast number of prescribed reading material and visual imagery and multimedia based examples in ways relevant to their own practice. The course is designed to ensure students build on various writing techniques for a number of platforms, whilst ensuring that students are able to conceive of integrated approaches whereby local creative production may be interpreted and critiqued within the globalised industry, discourse and practice.

Objectives

The course aims to:

+ Develop student's academic skills (referencing conventions, technique, etc.)
+ Develop student's skills in research development so that students convey the ability to source relevant information;
+ Develop student's ability to critically analyse prescribed and sourced information;
+ Develop student's ability to adopt a theoretical discourse to guide a visual analysis / reflection;
+ Develop student's ability to organise and manage oneself and one's activities responsibly and effectively;
+ Apply various tools and methods of conducting research;
+ Source, critically analyse and review research information;
+ Demonstrate the ability to critically read and evaluate published material in a scientifically accountable manner.
+ Have fundamental understanding of the relevant discourses investigated and be able to relate these to visual phenomena;
+ Identify published documents relevant to pertinent fields of interest;

- + Offer evidence in a variety of ways, including argumentation, illustration and identification in order to communicate effectively within the context of current discourse, both verbally and visually;
- + Synthesise and formulate research findings.

Creative Business Practice (BP 400)

POSTGRAD DIPLOMA - CREATIVE BUSINESS PRACTICE	
Name (code)	*Prerequisites*
Term 1 — *The creative business sector: An overview*	
Term 2 — *Basic finance in the creative business sector*	-
Term 3 — *Law principles in the creative business sector*	
Term 4 — *Portfolio and self-promotion*	

Overview

The Creative Business Practice course teaches students business skills relating to a variety of professional engagements to allow students to operate in the creative business sector. In addition, the course aims to provide further insight into the various roles that exist within the creative industry, exploring these at depth, therefore affording students the opportunity to map out possible career paths.

As part of positioning their postgraduate creative output within an entrepreneurship context, students are also encouraged to identify strategies relating to the creative business sector and their direct practice and must either through a showcase / exhibition / catalogue / preview evening / launch evening / online launch, etc. support launching their career. Each student's approach will be discussed with them individually, and will link closely to their Creative Production Primary project.

Objectives

The course aims to
- + Equip students with an in-depth understanding of the business opportunities in the creative business sector in order to plan their career path.
- + Provide a more detailed understanding of the financial processes involved in the creative business sector.
- + Provide a more detailed understanding of the role of legal concepts in the creative business sector.
- + Equip students with skills to present their portfolio in a professional manner.
- + Provide students with an understanding of the steps involved in forming a creative company.

Creative Production Primary (PC 400)

POSTGRAD DIPLOMA - CREATIVE PRODUCTION PRIMARY	
Name (code)	*Prerequisites*
Term 1 — Actioning narratives	
Term 2 — Cartography / Charting / Information organisation	-
Term 3 — Industry organisations and conscious practice	
Term 4 — Personalising the portfolio	

Overview

Creative Production Primary is based on students gaining further knowledge and skills in their creative practice. The subject includes various workshop sessions, lectures as well as one on one contact sessions with allocated subject specialists. The course is focused on further developing students' technical and conceptual skill set and is orientated around developing well-refined portfolio pieces of an advanced standard to serve as an introduction into the industry.

Students need to complete a series of projects to prove a proficiency in advanced skills, yet also place additional emphasis on critical thinking in terms of their conceptual approach to a creative problem. Students are also to engage with the course in a self-directed manner, taking ownership of their own progress and learning. Students are required to demonstrate an ability to use a broad range of specialised practical skills whereby complex and abstract problems could be addressed whilst drawing on bodies of knowledge and appropriate methods related to creative industries, discourse and practice. Visual literacy forms a crucial part of creative production and is evident through the display, layout and/or sequence of visual and textual information provided for examination.

Objectives

At the end of this course, students should be able to:

+ Develop a professional body of work that aligns with general industry standard practice.
+ Demonstrate an advanced technical skill set through being able to apply an ambit of creative skills to a creative output.
+ Show advanced problem solving skills in terms of conceptual and practical approach.
+ Work collaboratively as members of a team to solve a creative problem taking an innovative approach.
+ Compile a portfolio consisting of a variety of projects that demonstrate proficiency in critical thinking and advanced techniques.

Creative Production Secondary (PS 400)

	POSTGRAD DIPLOMA - CREATIVE PRODUCTION SECONDARY	
	Name (code)	*Prerequisites*
Term 1	Text to visual form	
Term 2	The Commercial Project	-
Term 3	In dialogue / Response	
Term 4	Tomorrow's Future: The collaborative practice	

Overview

Creative Production Secondary sets out to encourage students to gain skills and in-depth knowledge in an additional practical field that may be considered their secondary field of expertise. This is done through a series of practical studio sessions, lectures, one on one contact sessions, group scenario contact sessions, critical sessions, peer learning sessions, in class exercises and formal presentation/pitching sessions. This course aims to ensure that students have multidisciplinary skill sets, an advantage in a rapidly changing creative industry. Furthermore, the purpose of this course is to encourage students to collaborate with students/professionals working in fields not directly related to their own focus. This may involve working together in a team structure in order to achieve a certain goal. The skills required include students learning to take ownership of their components, reflecting on how to work with different individuals, negotiating

expectations and managing one's own and team's goals. Working collaboratively reflects how different individuals work together in an industry context. The focus is thus also on improving interpersonal communication skills. Professionally, the programme fosters a student's ability to operate within a group through class participation, working with other professionals in order to produce his/her own work and manage oneself within a context of professionals, academics, peers and so forth.

Objectives

In this course, students will learn to…

+ Develop a meaningful model of creativity and the associated processes in an additional practical focus

+ Develop a professional body of work that aligns with general industry standard practice.

+ Demonstrate an advanced technical skill-set through being able to apply an ambit of creative skills to a creative output.

+ Show advanced problem solving skills in terms of conceptual and practical approach.

+ Work collaboratively as members of a team to solve a creative problem taking an innovative approach.

+ Compile a portfolio consisting of a variety of projects that demonstrate proficiency in critical thinking and advanced techniques.