



 / OPEN WINDOW

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OPEN WINDOW **2026 YEARBOOK**

TABLE OF CONTENTS

LIST OF ABBREVIATIONS.....	1
INTRODUCTION TO THE OPEN WINDOW.....	2
LEGAL STATUS.....	2
ACCREDITATION STATEMENT.....	2
EXECUTIVE OW STAFF.....	2
ACADEMIC STAFF.....	2
HISTORY.....	2
VISION, MISSION & STRATEGY.....	3
ASSOCIATE INSTITUTION: OPEN WINDOW UNIVERSITY FOR THE CREATIVE ARTS, IN LUSAKA, ZAMBIA....	4
LANGUAGE OF INSTRUCTION.....	4
STUDENT CODE OF CONDUCT.....	5
ACADEMIC CALENDAR.....	5
EDUCATIONAL MODEL.....	5
MODE OF PROVISIONING AT OPEN WINDOW.....	5
CLASS COMPOSITION.....	6
OW SMOKING POLICY.....	7
OW OCCUPATIONAL HEALTH AND SAFETY.....	7
GENERAL ADMINISTRATIVE & REGISTRATION INFORMATION.....	8
OFFICIAL COMMUNICATION.....	8
CANCELLATIONS OF SCHEDULED ACADEMIC LECTURES, EVENTS AND ASSESSMENTS.....	8
REGISTRATION.....	9
REGISTRATION & RELATED DOCUMENTATION.....	9
REGISTRATION CHANGES.....	9
REGISTRATION FEES.....	9
RE-REGISTRATION.....	10
REGISTERING FOR EXTRA CREDITS.....	11
REGISTRATION FOR NON-DEGREE PURPOSES (NDP).....	11
PROOF OF REGISTRATION.....	11
ACADEMIC TIMETABLE.....	11
DURATION OF STUDY.....	12
STUDENT CARDS.....	12
CREDIT ACCUMULATION AND TRANSFER.....	12
RECOGNITION OF PRIOR LEARNING.....	13
CANCELLATION OF STUDIES.....	13
PROGRAMMES AND SUBJECT UPDATES/REPLACEMENTS.....	14
STUDENT AFFAIRS.....	14
STUDENT INFORMATION SYSTEM.....	14
FINANCIAL MATTERS.....	14

POSTPONEMENTS.....	15
RELEASE OF MARKS.....	15
APPEALING RESULTS.....	16
STUDENT SUCCESS, SERVICES & SUPPORT.....	19
GRADUATION.....	19
FIRST YEAR ORIENTATION PROGRAMME.....	19
POSTGRADUATE INDUCTION PROGRAMME.....	19
STUDENT SERVICES.....	20
OPEN WINDOW CLUBS.....	20
STUDENT COMPLAINTS.....	20
STUDENT SUPPORT AND WELLNESS.....	21
STUDENTS WITH LEARNING CHALLENGES OR ADDITIONAL NEEDS.....	21
STUDENTS WITH PHYSICAL DISABILITIES.....	21
COUNSELLING SUPPORT.....	22
WELLNESS CENTRE.....	22
OW CARES.....	22
STUDENT COUNCIL.....	23
GENERAL ACADEMIC INFORMATION, POLICIES AND PROCEDURES.....	25
THE OPEN WINDOW'S APPROACH TO STUDENT DEVELOPMENT.....	25
ATTENDANCE.....	26
STUDENT ACCOUNTABILITY:.....	27
INTEGRATED ASSESSMENT STRATEGY.....	27
PROGRESS OF WORK.....	28
PLAGIARISM PREVENTION.....	28
CONTACT SESSIONS.....	28
ACADEMIC MARKS CRITERIA (PASS, FAIL AND DISTINCTION LEVELS).....	29
SUBMISSION FORMAT.....	29
LATE SUBMISSIONS.....	29
EXTENSIONS.....	30
REASSESSMENT.....	30
LEVEL 1, SEMESTER 1 REASSESSMENTS.....	31
PRESCRIBED ACADEMIC LEARNING MATERIAL.....	31
SENSITIVE COURSE CONTENT.....	31
ACADEMIC SUPPLEMENTARY (SUP) PROGRAMME.....	33
GRADUATE CHARACTERISTICS.....	33
SUP PROGRAMME LINKED TO SPECIALIST CAMPUS FACILITIES.....	34
CENTURION CAMPUS.....	36
CENTURION LIBRARY.....	36
STUDENT LIFE CLUBS IN CENTURION.....	37
CENTURION SPECIALIST / ENRICHMENT SPACES.....	38
OW LIBRARY - CENTURION.....	39

CENTURION SPECIALIST SPACES.....	39
CENTURION CAMPUS CONTACT LIST.....	41
STELLENBOSCH CAMPUS.....	44
STELLENBOSCH LIBRARY.....	44
STUDENT LIFE CLUBS IN STELLENBOSCH.....	45
STELLENBOSCH CAMPUS SPECIALIST & ENRICHMENT SPACES.....	47
OW LIBRARY - STELLENBOSCH.....	47
STELLENBOSCH SPECIALIST SPACES.....	47
STELLENBOSCH CAMPUS CONTACT LIST.....	49
BLAIRGOWRIE CREATIVE HUB.....	51
BLAIRGOWRIE LIBRARY.....	51
BLAIREGOWRIE SPECIALIST & ENRICHMENT SPACES.....	51
BLAIREGOWRIE CONTACT LIST.....	52
PROGRAMMES	
HIGHER CERTIFICATE QUALIFICATIONS - REGISTRATION DETAILS.....	54
HIGHER CERTIFICATES ADMISSION REQUIREMENTS.....	54
RULES OF COMBINATION.....	55
HIGHER CERTIFICATE COURSE STRUCTURE.....	55
CERTIFICATE PROGRAMMES: CURRICULUM OVERVIEW.....	56
HIGHER CERTIFICATE IN 3D ANIMATION: MODELLING & DESIGN.....	56
HIGHER CERTIFICATE IN GRAPHIC DESIGN.....	57
HIGHER CERTIFICATE IN PHOTOGRAPHY & VIDEOGRAPHY.....	58
HIGHER CERTIFICATE IN USER INTERFACE DESIGN.....	59
HIGHER CERTIFICATE IN DIGITAL FILM PRODUCTION.....	60
HIGHER CERTIFICATE IN CREATIVE WRITING.....	61
DEGREE QUALIFICATIONS - REGISTRATION DETAILS.....	63
DEGREE ADMISSION REQUIREMENTS.....	63
THE OPEN WINDOW COUNT.....	64
DEGREE PROGRAMMES: RULES OF PROGRESSION.....	65
Limitations On Major Selections.....	65
DEGREE LEVEL 1.....	68
RULES OF COMBINATION FOR ALL LEVEL 1 STUDENTS (120 credits).....	68
COMPULSORY SOFTWARE TRAINING.....	69
Software Training: Adobe Bootcamp (TA 101).....	69
Software Training: Premier Pro (TP 101).....	69
Software Training: Blender Basics (TB 101).....	70
Software Training: SolidWorks (TS 101).....	70
CURRICULUM OVERVIEW FOR ALL LEVEL 1 STUDENTS.....	71
LEVEL 1 FUNDAMENTAL SUBJECTS.....	71
Academic Practice (AP 100).....	71

Drawing & Narrative (DN 100).....	72
Media Perspectives (MP 100).....	73
LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF CREATIVE TECHNOLOGIES.....	74
User Experience Design (UX 100).....	74
Interactive Development (DV 100).....	74
Industrial Product Design 100 (ID 100).....	75
LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF FILM ARTS - LIVE ACTION FOCUS.....	77
Film & Television (FV 100).....	77
Screen Acting (SA 100).....	77
Production Design (PD 100).....	78
Screenwriting (SW 100).....	79
Sound Design (SD 100).....	80
LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF FILM ARTS - GAME & ANIMATION FOCUS.....	81
3D Animation (3D 100).....	81
Game Design (GD 100).....	82
Motion Design (MD 100).....	82
LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN.....	84
Communication Design (CD 100).....	84
Illustration (IL 100).....	85
Photography (PH 100).....	86
DEGREE LEVEL 2.....	89
RULES OF COMBINATION FOR LEVEL 2 STUDENTS (120 credits).....	89
LEVEL 2 CURRICULUM OVERVIEW (120 credits).....	91
LEVEL 2 FUNDAMENTAL SUBJECTS.....	91
Research Foundation (RF 210).....	91
Moving Image Theory (MI 200).....	92
Visual Culture (VC 200).....	93
LEVEL TWO MAJOR SUBJECTS: BACHELOR OF CREATIVE TECHNOLOGIES.....	94
User Experience Design (UX 200).....	94
Interactive Development (DV 200).....	95
Industrial Product Design (ID 200).....	96
LEVEL 2 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (LIVE ACTION FOCUS).....	99
Film & Television (FV 200).....	99
Screen Acting (SA 200).....	100
Production Design (PD 200).....	100
Screenwriting (SW 200).....	101
Sound Design (SD 200).....	102
LEVEL 2 PRODUCTION THEORY: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS).....	103
Media Aesthetics (MA 200).....	103
LEVEL 2 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS).....	103
3D Animation (3D 200).....	103
Game Design (GD 200).....	105

Motion Design (MD 200).....	105
LEVEL 2 MAJOR SUBJECTS: BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN.....	107
Communication Design (CD 200).....	107
Illustration (IL 200).....	108
Photography (PH 200).....	108
LEVEL 2 FOCUS AREAS.....	112
FOCUS AREA PROGRESSION & PREREQUISITES.....	112
2D Animation (2D 200).....	113
Cinematography (CG 200).....	114
Creative Computing (CC 200).....	115
Creative Writing (CW 200).....	115
Game Development (GX 200).....	116
Interactive Audio (XS 200).....	117
Marketing (ME 200).....	118
VFX (FX 200).....	118
Visual Arts (VA 200).....	119
DEGREE LEVEL 3.....	121
LEVEL 3 FUNDAMENTAL SUBJECTS.....	123
Professional Practice (PP 304).....	123
Moving Image Theory (MI 300).....	124
Visual Culture (VC 300).....	125
LEVEL 3 MAJOR SUBJECTS: BACHELOR OF CREATIVE TECHNOLOGIES.....	127
User Experience Design 300 (UX 300).....	127
Interactive Development (DV 300).....	128
Industrial Product Design (ID 300).....	130
LEVEL 3 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (LIVE ACTION FOCUS).....	132
Film & Television (FV 300).....	132
Screen Acting (SA 300).....	133
Production Design (PD 300).....	133
Screenwriting (SW 300).....	134
Sound Design (SD 300).....	135
LEVEL 3 PRODUCTION THEORY: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS).....	136
Media Aesthetics (MA 300).....	136
LEVEL 3 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (GAME & ANIMATION FOCUS).....	136
3D Animation (3D 300).....	136
Game Design (GD 300).....	138
Motion Design (MD 300).....	138
LEVEL 3 MAJOR SUBJECTS: BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN.....	140
Communication Design (CD 300).....	140
Illustration (IL 300).....	141
Photography (PH 300).....	142
LEVEL 3 FOCUS AREAS.....	145

2D Animation (2D 300).....	145
Cinematography (CG 300).....	146
Creative Administration (CA 300).....	146
Creative Computing (CC 300).....	147
Creative Writing (CW 300).....	148
Game Development (GX 300).....	149
Interactive Audio (XS 300).....	150
Entrepreneurship (ME 300).....	150
Stop Motion (SM 300).....	151
VFX (FX 300).....	152
Visual Arts (VA 300).....	152
POSTGRADUATE QUALIFICATIONS.....	155
POSTGRADUATE QUALIFICATIONS ADMISSION REQUIREMENTS.....	155
BACHELOR OF ARTS HONOURS IN VISUAL COMMUNICATION.....	158
RULES OF COMBINATION.....	158
RULES OF PROGRESSION.....	159
DURATION OF STUDY: FULL-TIME (1 YEAR).....	159
DURATION OF STUDY: EXTENDED PROGRAMME (2 YEARS).....	159
HONOURS EXTENSION PROCESSES.....	160
HONOURS CURRICULUM OVERVIEW.....	160
Research Methodologies (RM 410).....	161
Critical Discourses (CD 420).....	162
Creative Production (CP 400).....	163
Research Essay (RE 400).....	164
POSTGRADUATE DIPLOMA IN CREATIVE PRACTICE.....	167
RULES OF COMBINATION.....	167
RULES OF PROGRESSION.....	168
DURATION OF STUDY: FULL-TIME (1 YEAR).....	168
DURATION OF STUDY: EXTENDED PROGRAMME (2 YEARS).....	168
PGDIP CURRICULUM OVERVIEW.....	169
Research & Reflection (RR 400).....	170
Creative Business Practice (BP 400).....	171
Creative Production Primary (PC 400).....	171
Creative Production Secondary (PP 420).....	172

DISCLAIMER

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 Board through its Annual Programme Review process.

LIST OF ABBREVIATIONS

AA	Animation Arts (Department of)
SUP	Academic Supplementary Programme
CAT	Credit Allocation and Transfer
CHE	Council on Higher Education
CT	Creative Technologies (Department of)
DHET	Department of Higher Education and Training
EL	Experiential Learning
FA	Film Arts (Department 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
NSC	National Senior Certificate
NQF	National Qualifications Framework
OW	Open Window
OWC	Open Window Count
POR	Proof of Registration
RPL	Recognition of Prior Learning
SAQA	South African Qualifications Authority
SAS	Student Admission & Success (Department of)
SETA	Sector Education and Training Authority
SIS	Student Information System
SC	Student Council
TA	Teaching Assistant
USAf	Universities South Africa
VC	Visual Communication (Department of)
VLE	Virtual Learning Environment
WDTL	Work Directed Theoretical Learning
WIL	Work-Integrated Learning

INTRODUCTION TO THE OPEN WINDOW

This yearbook provides a comprehensive guide of all the academic programmes and qualifications offered by Open Window (OW). This publication specifies the general registration policies and procedures, academic policies and procedures, regulations, general rules, administrative requirements and academic programme outlines from OW.

LEGAL STATUS

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

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.

EXECUTIVE OW STAFF

Nigel Tattersall - *Chief Executive Officer*

Lukas van der Merwe - *Chief Operating Officer*

Jayne Crawshaw-Hall Robertson - *Executive Academic Head*

Jozua Loots - *Registrar: Academic Regulatory*

Thealani Barnard - *Registrar: Student Admissions & Success*

Kevin Lawrie - *Chief Marketing Officer*

Marike Botha - *Sales Manager*

UXi Executive staff:

Pluto Panoussis - *Chief Strategy Officer*

Lood de Jager - *Chief Financial Officer*

Elaine van Wyk - *Chief Marketing and Sales Officer*

ACADEMIC STAFF

An up-to-date [list](#) of all academic staff and their qualifications can be found on the OW website.

HISTORY

Open Window (OW) was founded in 1989 and offered one-year diplomas in Art and Design. In 1994, the Department of Education registered the Institution as a tertiary educational institution. Two years later, OW took occupation of a purpose-designed building in Rigel Avenue, Erasmusrand, Pretoria. In 2002, OW received full institutional accreditation by the CHE, and SAQA registered the Bachelor of Arts in Visual Communication Design qualification on the NQF. In 2004, OW relocated to 426 King's Highway, Lynnwood. Over the years, OW developed career-oriented 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 studios that are fully-equipped and air-conditioned. 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 was renamed the Bachelor of Creative Technologies in 2021.

In 2024, Open Window launched its newly accredited postgraduate qualification, the Postgraduate Diploma in Creative Practice, as well as opened its first Open Window additional campus in Stellenbosch, accredited by the CHE to offer the following qualifications:

- + Bachelor of Arts in Visual Communication Design
- + Bachelor of Film Arts
- + Bachelor of Creative Technologies
- + BA Honours Degree in Visual Communication

In 2025, Open Window launches its newly accredited bouquet of Higher Certificate qualifications:

- + Higher Certificate in Graphic Design
- + Higher Certificate in User Interface Design
- + Higher Certificate in Digital Film Production
- + Higher Certificate in 3D Animation: Modelling & Design
- + Higher Certificate in Photography and Videography

In 2026, Open Window launches the following qualifications:

- + Higher Certificate in Creative Writing

We will also be opening up a site in Blairgowrie, Johannesburg - with a move to have the full offering at this site after accreditation is achieved.

In 2027, Open Window launches the following qualifications:

- + Higher Certificate in Web Development
- + Masters of Applied Arts in Creative Arts & Technologies

VISION, MISSION & STRATEGY

Vision: *It is the vision of the Open Window (OW) to be a leader in the creative higher education sector of South Africa and internationally. OW intends to achieve creative excellence through academic rigour and critical thinking so as to graduate multi-disciplined, life-long learners that are equipped and work-ready in their creative fields.*

Mission: *OW's mission is to be dynamic in its instructional design, ensuring our curricula and processes remain relevant to evolving thought-leadership and technologies affecting the creative fields. We aim to provide appropriate instruction in the field of creative education in order to deliver creative and critical thinkers who possess the technical, dynamic, professional, and transdisciplinary capabilities required by professional creative industries, both locally and globally. We aim to offer appropriate supplementary opportunities that allow for soft-skill development, that nurture and support our creative thinkers, and that create an environment rooted in creative expression, experimentation, and rigour.*

Strategy: *OW's executive leadership seeks to foster strategic opportunities to engage with academy, industry and community stakeholders on our thought, support, tech and specialist infrastructure as a means to foster continual improvement in our commitment to creative excellence. OW's Academic Strategy is to inculcate in our students critical crossfield skills that contribute to both creative professionalism and personal success - we see this as the strategic responsibility of OW as an engaged institution, committed to*

the continuous upgrading of the academic and progressive infrastructure in order to complement our dynamic educational models and student-centric environment (both on campus and virtually).

ASSOCIATE INSTITUTION: OPEN WINDOW UNIVERSITY FOR THE CREATIVE ARTS, IN LUSAKA, ZAMBIA

In March 2020, the Open Window University for the Creative Arts received its certificate of registration from the Higher Education Authority in Zambia (Certificate No: HEA082), and opened its doors in Kabulonga, Lusaka, Zambia. While not directly linked to The Open Window, South Africa in the practical manner of academic offering and accreditation, the Open Window University for the Creative Arts is an associated brand and sister institution of The Open Window - the aim was to take what we have learned and established in South Africa, and expand on creative arts educational opportunities within southern Africa.

Open Window University for the Creative Arts in Zambia is accredited to offer the following:

Accredited certificates (1 year, 120 credits - both contact & distance-mode):

- + Film & Design Essentials
- + Creative Writing

Accredited degrees (4-year, 480 credits):

- + BA Moving Image (contact & distance mode)
- + BA Design Arts (contact & distance mode)
- + BA Interaction Design (contact & distance mode)
- + BA Experimental Media (contact & distance mode)
- + BA Literary Arts (contact & distance mode)
- + BCom Marketing & Management Science (blended mode)
- + B Computing (blended mode)

Accredited Masters Degrees (2-year, 240 credits):

- + MA Creative Arts (distance mode)
- + MCom Marketing (distance mode)

In 2023, the original campus was expanded, and in 2024 this expansion project was continued with the establishment of an offsite Campus with a Residence option. In March 2024, OWU hosted its first Academic Symposium on: 'Creative and Expressive Arts in Therapy, Education, Professional Practice, Community and African Culture'.

Open Window University for the Creative Arts in Zambia also established the official Open Window [Research Institute \(RI\)](#) which is being consolidated as a Non-Profit entity with a focus on the African Story Ritual & Artefact (ASRA) Programme. The RI's first academic publication on the proceedings of the symposium is a collaboration with UNISA Press and will be launched in early 2026.

Please feel free to contact [OWU](#) for more information: info@owu.edu.zm

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 courses remain directly industry-relevant and to be able to operate in a competitive

manner on a national and 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.

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, as well as 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.

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

ACADEMIC CALENDAR

OW's academic year is planned over two semesters, with each semester being made up of two eight-week terms. Semesters may have additional academic weeks to facilitate summative/examination assessment, which are indicated on the calendar, and may also be stipulated in the brief of each course. Please refer to Open Window's [Academic Calendar](#) for further information and dates on when the semesters and their related terms begin and end throughout the year.

EDUCATIONAL MODEL

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 programmes¹ and their related courses² at OW are outcomes-based, indicating that assessment is an opportunity that forms part of the learning process rather than being an end in itself.

MODE OF PROVISIONING AT OPEN WINDOW

Open Window adopts a multimodal 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-mediated³ contact between lecturers and students. All students will experience OW's multimodal learning and teaching methods, however the ratio of

¹ At OW, a 'programme' refers to a coherent set of courses leading to a qualification.

² 'Course' is the generic term for all 'subjects' and 'modules', etc.

³ OW is not offering asynchronous distance learning, but contact-learning adopting multimodal methodologies. Therefore, all focused contact time that is mediated virtually is synchronous.

campus-mediated versus virtually-mediated contact time will differ depending on the student's subject choices, considering that:

- + 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.
- + OW position's 'hybrid' currently as rotational (one week campus-mediated, one week virtually-mediated - as indicated per the cycles on our academic calendar)

As a result, OW 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 LMS that OW uses as the technological foundation of the blended 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; they 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 with proficiency 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 research. All decisions are made in favour of our regulatory authorities, who have instituted quality control measures to guide our approach.
- + Open Window invests heavily in an Academic Supplementary/Extra-Curricular Programme (SUP) for additional learning through academic workshops, events, micro-learning opportunities, talks and symposiums. Thus, while we may adopt approaches on the sliding scale between virtually- and campus-mediated contact in our core programmes, all students will be encouraged to actively participate in opportunities at our campuses through the SUP.

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.

CLASS COMPOSITION

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

Level 1-3 theoretical subjects

Theoretical subjects are offered weekly, and the lecture class sizes are determined by the group intake size, ranging from 50 to 300 students.

While the lectures have larger groups, each theoretical subject has a linked 'focus session' or opportunity to book one-on-one time with lecturers during their 'open office hours'. These sessions take place in smaller, segmented groups, providing the student a more intimate setting and reduced group size where they can discuss, engage and critique the content presented in the lecture. Students also have access to a teaching assistant (TA) as a first level of enquiry, and then direct access to the lecturer. Students are encouraged to make regular contact sessions if and when required.

Certificate-level practical subjects

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

Level 1 practical subjects

Level 1 practical subjects have up to 30 students in a class.

Level 2 and 3 majors

Level 2 and 3 practical majors have between 15 and 22 students in a class. The class composition is influenced by the subject requirements, and relevant capacity limitations are applied to maintain our personalised, quality educational approach.

Level 2 and 3 focus areas

Level 2 and 3 Focus Areas or 'practical subjects' have between 15 and 33 students in a class. The class composition is influenced by the subject requirements and relevant capacity limitations are applied to maintain our personalised, quality educational approach.

Note that Level 2 and 3 focus area class sizes may deviate from the class composition of up to 33 students as the capacity limitations are applied according to the subject requirements, facilities requirements and timetabling considerations.

OW SMOKING POLICY

In order to comply with statutory requirements, OW's campuses are non-smoking environments. Students may not smoke (including vaping) during lectures, in examination halls, in any part of any 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 on each campus. Smoking is also not permitted in virtual classes, where cameras should be on.

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 strives to maintain a clean working environment.
- + First Aid training: Staff members across the institution are trained in First Aid principles and practices.

GENERAL ADMINISTRATIVE & REGISTRATION INFORMATION

OFFICIAL 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.

Email (virtualwindow.co.za): All registered students receive an OW email address which is used as the official channel for communication until the student has graduated with us. These email accounts are used by lecturers, support, and administration staff to communicate with students. This is also the email account students should use when communicating with OW. 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, Student Portal and online resources is only permitted via openwindow.co.za or virtualwindow.co.za addresses.

Canvas: Lecturers use this platform to communicate any information relevant to subjects, modules and progress marks. Canvas notifications are configured by each user - it is the responsibility of the student to configure this to receive optimal notifications.

Student Portal: The *Student Admissions and Success 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 to the Student Portal.

Letters: The *Student Admissions and Success (SAS) Department* uses letters to communicate with at-risk students and students who cancel their studies at OW. OW will send out a communication letter each term to OW stakeholders.

CANCELLATIONS OF SCHEDULED ACADEMIC LECTURES, EVENTS AND ASSESSMENTS

OW reserves the right to cancel a lecture or academic event due to situations that may be outside of the institution's control.

While OW will avoid cancelling lectures and other scheduled academic events at all cost, should an unavoidable situation arise where there is a need to cancel a lecture (emergency, medical or legal reasons),

the lecturer will communicate this to the **Academic Head**, relevant Head of Department and the **Registrar: Student Admission and Success** as soon as possible via email or telephone.

On approval, OW will notify students of cancellations via the Learning Management System (LMS). Cancelled lectures will be presented during an alternative time as soon as possible.

PUBLIC HOLIDAYS AFFECTING CLASS SCHEDULING

Catch-up classes may be scheduled on alternative days when we have public holidays in academic weeks.

REGISTRATION

REGISTRATION & RELATED DOCUMENTATION

Registrations require both academic and financial approval, a process to which the 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. Students will be considered registered at Open Window on acceptance into an academic programme. The registration is only deemed complete once:

- + The registration fee is received
- + The [Registration Agreement](#) is signed and received
- + The Student Code of Conduct is 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 are obliged to pay the fees due as stipulated during financial registration.

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.

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

REGISTRATION CHANGES

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 Semester 1 with no financial implications. Any amendments/adjustments the student wishes to make to their registration must be submitted via the Subject Cancellation / Change Form available on the Student Portal. 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, they must apply in writing to OW's **Registrar: Student Admission and Success** within seven working days from the date of commencement of any academic programme.

REGISTRATION FEES

Registration fees must be paid annually to ensure a student is registered.

Note: 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

A student registers for only one year of study at OW. After the year has ended, students who want to continue their studies must renew their registration.

Re-registration takes place from the 1st - 31st October every year.

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
- + The registration fee is paid
- + The Registration Agreement is signed and received
- + The Student Code of Conduct is signed and received
- + The Debit Order Form (available through the portal registration process) is signed and received

Re-registration is only permitted on these two conditions:

- + The account is in good financial standing
- + The student is within the maximum number of study years prescribed

OW provides the opportunity for students to familiarise themselves with the re-registration process and academic content through a dedicated information session. It is the student's responsibility to:

- + Open Window provides Information Sessions for all registering and re-registering students on the academic information and registration requirements contained in this document. Students are expected to attend the Information Session and familiarise themselves with the re-registration process and period.
- + Ensure that they know which modules to register for (lecturers will assist with this matter during scheduled open evenings that form part of the annual academic calendar).

Note: OW cannot accommodate one-on-one sessions with students who do not attend any of the re-registration support sessions 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 financial registration.

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.
- + OW did not receive any registration fee payment.
- + The student did not apply within the prescribed registration period.

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

REGISTERING FOR EXTRA CREDITS

Any student who wants to register for more credits than specified by the qualification they've registered for has to get approval from the **Registrar: Student Admission and Success**. It is the student's responsibility to ensure that they cope with the additional workload, and OW cannot be held responsible for any failures that may occur as a result.

QUALIFICATION	MAX CREDITS / YEAR
Higher Certificates	120*
Bachelor Programmes (Undergraduate)	130
Postgraduate Programmes	120*

**Extra credit NOT recommended.*

REGISTRATION FOR NON-DEGREE PURPOSES (NDP)

Registration for non-degree purposes may only take place with the approval of the **Registrar: Student Admission and Success**. It is the student's responsibility to ensure that they cope with the workload. The student cannot hold OW responsible for any failures that may occur.

PROOF OF REGISTRATION

On the completion of a student's registration, they will receive a proof of registration (POR) from the Student Admissions and Success Department via the Student Portal. The POR 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. It is the student's responsibility to ensure that the subjects listed on the POR are correct.

ACADEMIC TIMETABLE

OW will issue a timetable to each student. OW does not issue a timetable for the whole year, but per semester. Timetables will be released on the Student Portal two weeks before the start of a new semester. Students will be informed by email of the timetable's release. The timetable issued by OW constitutes a contractual commitment by the student to pay for and attend the classes as per the stipulated time slots.

It is the student's responsibility to ensure that all the subjects listed on the Proof Of Registration are reflected on their timetable. The student is responsible for reporting any timetable or Canvas issues to the Student Information Desk before the commencement of classes.

Problems not brought to the attention of the *Student Admissions and Success Department* before classes start may result in students missing classes which OW cannot take responsibility for. Students should make contact with OW if any amendments are required.

- + Day classes are scheduled from Monday to Friday between 08:00 & 18:00.
- + Evening classes are scheduled from Monday to Thursday between 17:00 & 21:00.

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

DURATION OF STUDY

QUALIFICATION	STUDY DURATION (YEARS)	
	MINIMUM	MAXIMUM
All Higher Certificates	1	3
All Undergraduate Bachelor Programmes	3	6
BA Honours Visual Communication	1	2
PGDip in Creative Practice	1	3

Students facing academic or financial challenges may apply to extend their studies. For guidance, please contact the Information Desk on campus. Note that this process differs from subject changes or cancellations.

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 student's welcome pack, if the student registered within the correct timeline. 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 Student Information 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.

CREDIT ACCUMULATION AND TRANSFER

Learning resulting from formal routes will usually be recognised via Credit Accumulation and Transfer (CAT). Students who studied at other tertiary South African institutions and wish to transfer to OW must follow the application procedures for new students. CAT applications cost R1 200 for new students. A maximum of 50% of the credits of a completed qualification may be transferred to another qualification (additionally, a student must obtain at least 50% of a qualification at OW). The student must submit the following documents with their application:

- + A completed CAT application form with proof of fee payment.
- + Full academic records stamped by the previous institution

Accumulated credits need to be from courses that form part of qualifications or part-qualifications that are registered on the NQF. The **Academic Head**, along with the relevant Head of Department, will assess the programme content, 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: Student Admission and Success. Registered students applying for CAT are required to complete academic tasks and assignments timeously until their CAT application is formally approved.

Please see this [page](#) for more information on how to contact the institution to proceed.

Note: A CAT application does not guarantee a successful outcome.

RECOGNITION OF PRIOR LEARNING

Credit Accumulation and Transfer is not possible when there are no formal credits to transfer. In this case Recognition of Prior Learning (RPL) may be possible. RPL, as defined nationally by SAQA, applies to informal or non-formal learning only. OW caters for both RPL for admission and RPL for exemption. The same application form and process applies. OW may recognise alternative forms of learning, through RPL, as meeting the formal minimum admission requirements and/or for the exemption from courses within a programme. RPL applications cost R1 200 for new students, with an administrative time period of 6 weeks required to complete.

- + **RPL for exemption:** 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 courses. The Academic Record will show the words 'exempted' against the courses that exemption was granted for. The credits and marks will reflect against the courses the student attended as a normal student.
- + **RPL for admission:** a maximum of 10% of the cohort for any OW programme may be admitted through RPL for admission.

Please visit [this](#) page for more information on RPL and how to contact the institution to apply.

CANCELLATION OF STUDIES

A student may cancel their registration within five working days from the start of the academic year without any cancellation charges. No verbal agreement with any employee of OW is enforceable as a notification of cancellation. The cancellation form available on the Student Portal must be submitted with the relevant information. Any cancellation received after the five working-day grace period is subject to a cancellation charge (excluding the non-refundable registration fee) as follows:

CANCELLATION FEES	
CANCELLATION PERIOD <i>days from commencement of academic year</i>	LIABILITY <i>% of full academic programme fee, <u>excl</u> registration fee</i>
Term 1	25% of fee
Term 2	50% of fee
Term 3	75% of fee
Term 4	100% of fee

**Each term is considered to conclude on the last official date indicated for the term as per the academic calendar, and cancellations received during holiday times will be considered as part of the following term.*

Cancellation or changes of subjects during the year

Students are allowed to cancel subjects throughout the year, and the standard cancellation cost implication on the sliding scale will apply. Students can request a cancellation, postponement or change via the form available on the Student Portal. However, year-long subjects cannot be replaced once the academic year has started, outside the seven-day grace period. This is because year-long subjects are carefully structured to cover a comprehensive set of topics and learning outcomes that build on each other over the entire year. Replacing a year-long subject would disrupt this progression, potentially leading to gaps in knowledge and skills essential for the programme.

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

PROGRAMMES AND SUBJECT UPDATES/REPLACEMENTS

From time to time, OW may phase out a course, to be replaced with new course/programme. In such cases, OW will measure the impact on current students which will be dealt with on a case-by-case basis. Relevant substitutes will be planned per subject/module, otherwise the institution will provide advice on alternatives.

STUDENT AFFAIRS

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, financial information, class attendance and marks. Account holders 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 queries, please email [Open Window Information](#)

FINANCIAL MATTERS

For all financial queries, including quotations, account information, invoices or statements, please contact the Finance Department: accounts@openwindow.co.za

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.

Note: OW offers a Transformational Scholarship. Please contact the **Registrar: Student Admission and Success** 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.

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, commencing at the start of the semester during which a student postponed. Should a student postpone at the end of a semester, without having completed the semester's assignments, the student will be required to repeat the full semester and assignments on resumption of their studies.

Postponing students should complete the form available on the Student Portal and attach the relevant information. The postponement may not be approved, if it is anticipated that it will last longer than one academic year. If a student requests to extend the postponement to longer than one year, they may be advised to withdraw from their studies and 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 by 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 that 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 period attended/completed in that year. No refunds are provided if the full year has been settled; any credit will be applied when the student resumes their studies.

Should a student opt to cancel their studies following the postponement, standard cancellation fees apply.

If the Student is considering postponement, it is important to seek advice and support as early as possible from the **Information Desk** or the **Student Admission and Success Department**. No verbal agreement with any employee of OW is enforceable. Postponements will only be considered if the student has submitted the request in writing by means of completing the forms available on the Student Portal. Until the postponement is formally approved, the student is subject to complete academic tasks and assignments timeously.

Note: An approved postponement does not exempt a student from registration fees and if they return the following year. This fee will thus be payable to be fully registered.

RELEASE OF MARKS

All marks are released on the Student Portal. The release of marks happens via the Student Admissions and Success Department. 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 the assessment cycle for Semester 1 and at the end of the year, after the marks for Semester 2 are concluded. Only marks released on the system by the **Student Admission and Success Department** are considered valid.

APPEALING RESULTS

In the interests of transparency, OW recognises that students should have access to a clearly defined method by which they can query their academic results and gain insight into their performance. Students can appeal their results by following specific 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 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 10 working days of the publication of final results from the Office of the **Registrar: Student Admission and Success**. 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 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: Student Admission and Success**, concluding the request. This needs to be completed within five 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 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 assessments related to prior learning.

Students are to submit a completed [Appeal of Results Request form](#) 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 Department (HOD). The HOD and academic line manager need to work through the reasons for appeal provided by the student on the form, and investigate the matter if needed, before the kick-off meeting. The student may provide additional information during the meeting.

The objective of this meeting is to determine whether a re-evaluation of evidence can proceed. Should a re-evaluation of evidence be granted, the student will be required to pay a R500,00 re-evaluation fee with Finance, noting the receipt number on the form, and submit the form to the Student Liaison within three working days of the meeting. This fee covers the administrative cost of an alternate assessor.

Notes:

- + 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.

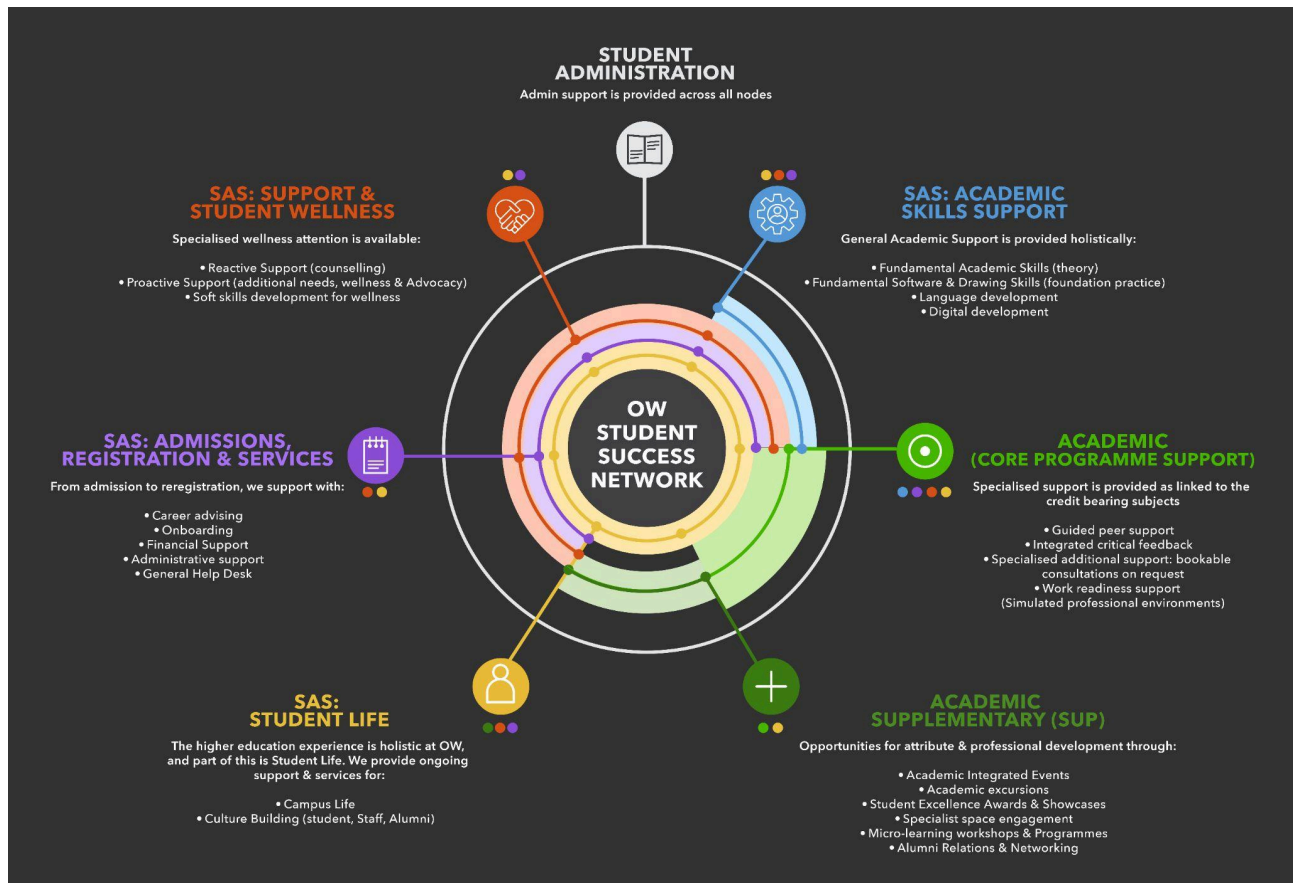


 / **OPEN WINDOW**

STUDENT SUCCESS, **SERVICES & SUPPORT**

STUDENT SUCCESS, SERVICES & SUPPORT

Open Window has various departments whose role it is to support academic programmes. The Student Admissions and Success (SAS) Department is led by the **Registrar: Student Admissions and Success** who is supported by the Head of Student Support, Admissions Officer, Counsellors, Student Services Managers, Student Liaisons and Student Information Desk.



GRADUATION

The OW graduation takes place in April/May of the year following completion of studies. Only students who meet all the necessary academic requirements and who are approved by the Academic Board are accepted to graduate.

FIRST YEAR ORIENTATION PROGRAMME

Orientation is a one-day welcoming programme held on the OW campuses. 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, email STB@openwindow.co.za (Stellenbosch Campus) or CEN@openwindow.co.za (Centurion Campus).

POSTGRADUATE INDUCTION PROGRAMME

Postgraduate Induction is a one day welcoming programme held on the OW campuses. No form of initiation is permitted. Attending the Postgraduate Induction Programme is compulsory as important OW policy,

academic and social information is shared. For more information on the Postgraduate Orientation programme, please contact the Student Services Manager, email STB@openwindow.co.za (Stellenbosch Campus) or CEN@openwindow.co.za (Centurion Campus).

STUDENT SERVICES

Open Window offers various departments to support the academic programmes on offer. General requests for transcripts, institutional letters, proof of registration, lost property, etc. can be sent to the Student Information Desk: STB@openwindow.co.za (Stellenbosch Campus) or CEN@openwindow.co.za (Centurion Campus).

Students can also visit the Student Information Desks on any of our campuses (signage available on campus to direct students to the relevant SAS Department Centres).

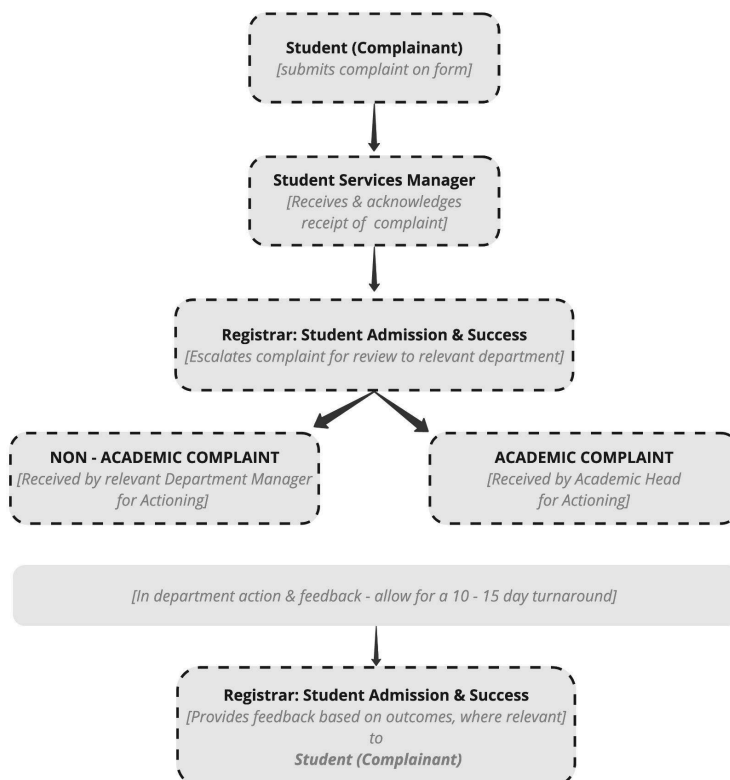
OPEN WINDOW CLUBS

OW actively makes available spaces that promote the health and wellness of students, and addresses 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 Admissions and Success Department.

All active Open Window clubs are advertised at the Student Information Centre, on the OW website and around the two OW campuses (Centurion and Stellenbosch). Feel free to contact clubs_centurion@openwindow.co.za or clubs_stellenbosch@openwindow.co.za for more information.

STUDENT COMPLAINTS

Communication channels: Academic and non-academic issues/complaints



Please note that while OW commits to attending to any and all complaints - the institution cannot be held liable to a fast response time if the complaints are not submitted via the correct processes. Furthermore, verbal complaints will be responded to verbally and in real time. For complaints that require any follow ups or internal investigation - the institution will require the complaint to be submitted formally via the processes outlined above. Furthermore, no member of staff can submit a complaint formally on behalf of the client.

STUDENT SUPPORT AND WELLNESS

The Student Support Department focuses on the holistic development of our students by ensuring that they are equipped to not only thrive academically, but also emotionally and socially. Our support structures create conditions for growth, balance and overall well-being.

STUDENTS WITH LEARNING CHALLENGES OR ADDITIONAL NEEDS

OW is committed to supporting students who have learning challenges and require additional support. OW requires students to disclose any learning challenges or additional needs upon registration in order to receive formal support via the institution. Students will be required to submit medical documentation supporting their diagnosis, and in response the SAS Department, together with the Academic Department, will develop accommodation plans to support students who require it.

Note the following limitations:

- + The documentation submitted cannot be older than two years.
- + We can assist students only if the documentation is received at the start of the Academic Year (before classes start).
 - Documentation received outside this period will be evaluated and supported only at the start of Semester 2.
 - Documentation received during Semester 2 will be evaluated and supported only at the start of the following academic year.
- + OW is able to develop a plan to accommodate students' needs, but will not concede any requirements or provide concessions that shift the requirements of the course registered for.

STUDENTS WITH PHYSICAL DISABILITIES

OW is committed to national transformation imperatives and to creating a space which enables students to reach their full potential in relation to their abilities. OW believes in equal opportunities for students with disabilities and strives to accommodate diverse needs where possible, given the available infrastructure and resources.

Students with physical disabilities are encouraged to disclose their requirements during the admissions process for the purpose of arranging accommodations and in order to receive formal support via the institution. The Blairgowrie site is better suited towards supporting students with physical challenges, and we encourage that students visit this site to determine its suitability.

Please contact the **Registrar: Student Admissions and Success** for more information.

LEARNING AND DEVELOPMENT SUPPORT

The Open Window acknowledges that for a student to be successful, we need to provide them with holistic support throughout their studies. As such, there are multiple departments and divisions within The Open Window that work within the Support Network to encourage Student Success, with the following areas forming key focal points:

- + Administrative support (the Student Information Centre available on campus)
- + Academic Support (both foundational and specialised)
- + Emotional Support (both reactive and proactive)
 - + Qualified Student Counsellors can also assist with emotional health as well as study skills support
- + Dedicated OW staff to assist with immediate concerns or long-term difficulties that will influence the student's learning experience
- + Student social development (with the Student Representative Council forming a key focus for social engagement beyond academics)
- + Professional and attribute development (managed by the Academic Supplementary Department, focused on developing soft skills, attributes and confidence within and across the field of study)

Below, we illustrate the network that we engage to encourage Student Success at OW.

COUNSELLING SUPPORT

OW makes available the services of a qualified Student Counsellor on all of our campuses for students who need guidance and emotional support. Students are introduced to the relevant Student Counsellor on the respective campus during the First Year Orientation Programme and the Postgraduate Induction Programme. Students may contact the Student Counsellor directly via email in order to book an appointment, or they can request the Counsellors booking link by contacting the Student Support Department: studentsupport@openwindow.co.za

The Student Counsellor may make recommendations should a student require support beyond the academic sphere. Where necessary, the **Student Counsellors** may discuss recommendations with the **Head: Student Support** to promote a more conducive learning environment for the student.

WELLNESS CENTRE

The Student Wellness Centre on our campuses aim to promote the well-being of our students by providing accessible, inclusive, and integrated services that support their physical, mental, emotional, and social health. Through prevention, education, and compassionate care, the Centre empowers students with the tools to self-regulate, maintain balance, build resilience and be a part of a healthy and supportive campus community.

OW CARES

OW Cares is a division within the Student Support Department that is responsible for driving community projects, engagement and initiatives. OW Cares focuses more on driving bigger community projects and deeper engagement through CSI initiatives; Santa Shoebox, NMCH, CHOC, and much more. OW Cares serves

as a bridge between the institution and the broader community. Its purpose is rooted in building meaningful connections, fostering social responsibility and creating opportunities for mutual growth.

To learn more or collaborate, please contact the OW Cares Pioneer: felicia@openwindow.co.za

To be a part of the OW Cares Club or volunteer, students may refer to our Club Coordinators details for our respective campuses.

STUDENT COUNCIL

The Student Council (SC) is elected by students and is constituted of registered senior students. At OW, there is a SC linked to each campus. The relevant SC aims to improve the students' experience of OW and to take ownership of student culture in ways that will enhance student life and support the quality of education. The goal of the SC is to promote participation among Open Window students, encouraging students to step up as leaders who will enrich campus life, and to boost student engagement on campus. The elected SC members will collaborate closely with Student Services to ensure the campus culture truly reflects the needs and aspirations of our students.

SC members engage in the planning and management of events such as Open Days, End of 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.

Eligible students must:

- + Be 20+ years old
- + Have a 60% or higher academic average
- + Maintain a clean conduct record
- + Have submitted all assignments/projects for the year

There are 9 portfolios in the Student Council:

SC President, SC Vice President, SC Administrative Coordinator, New Student Engagement Coordinator, Student Clubs Coordinator, SC Digital Marketing and Design Coordinator, SC Peer Support Coordinator, SC Social Events Coordinator, SC Campus Culture Coordinator.

Working closely with the Heads of Departments and OW Management, the SC members themselves gain valuable experience in leadership, management and coordination skills that will serve them well in their future professional positions.



GENERAL ACADEMIC INFORMATION, **POLICIES AND PROCEDURES**

GENERAL ACADEMIC INFORMATION, POLICIES AND PROCEDURES

**should there be inconsistencies due to updates on policies/procedures, the online version of Academic Rules will always take precedence.*

THE OPEN WINDOW'S APPROACH TO STUDENT DEVELOPMENT

At Open Window, student development is viewed as a holistic process that prepares graduates to thrive in creative industries and beyond. Our approach integrates knowledge, skills, attributes, and social growth through a connected framework of teaching, support, and expectations, outlined in summary below:

+ Core Academic Development (Knowledge + Skills)

Delivered primarily through the CORE programme, students develop the discipline-specific technical, conceptual, and creative skills required for success in their chosen field. Programmes are designed to cultivate both specialised expertise and cross-disciplinary competencies that prepare graduates for a rapidly evolving creative landscape. The modes of teaching and learning at OW complement this strategy by encouraging:

- + Direct contact time with lecturers to provide critical feedback and improve professional conduct with lecturers while advancing rapport
- + Contact time (whether on campus, or mediated online) with peers to encourage peer learning opportunities, advancing rapport with other students
- + Self-directed learning opportunities to develop and encourage the attributes of a life-long learner

+ Supplementary Academic Development (Depth + Breadth)

To strengthen foundational and discipline-specific capabilities, students have access to targeted supplementary programmes that cultivate a culture of professional engagement with their peers, lecturers, and the wider industry or academic community through the SUP programme. The SUP programme provides real-world opportunities to apply learning in practical contexts while exploring new skills and fields.

+ Student Success & Support (Soft Skills + Well-being)

Through the Student Admissions & Success (SAS) Department, students receive general academic support, as well as support for developing soft skills and maintaining overall wellness:

Support - Offers broad academic success strategies, including reading, writing, research, study techniques, and digital literacy outlines to support student's transition into higher education, as well as providing access to academic wellness resources to foster resilience and persistence.

Wellness - Offers prioritised student wellness through a dual approach: proactive initiatives that promote general wellbeing, soft skills, and personal growth, alongside targeted support for students identified as requiring specialised assistance, ensuring holistic care across academic, emotional, and social dimensions.

+ Social & Professional Development (Professional expectations + Communication)

Open Window emphasises the importance of developing professionalism, communication skills, and lifelong learning attributes by integrating professional expectations into a clear framework of academic policies and student responsibilities:

Academic Integrity: Clear guidelines around plagiarism and responsible AI use.

Assessment & Deadlines: Students are expected to meet submission requirements or follow formal

extension procedures.

Attendance & Participation: Engaged participation in lectures, workshops, and supplementary programmes is essential for success.

Professional Conduct: Students are expected to demonstrate accountability, punctuality, and respectful engagement with peers and staff.

+ **The Outcome: Graduate Attributes**

Through this integrated approach, Open Window graduates emerge as:

Competent: Equipped with advanced creative, technical, and conceptual skills.

Critical: Able to analyse, integrate, and synthesise ideas across multiple contexts.

Collaborative: Effective contributors within creative and professional communities.

Confident: Prepared to navigate evolving careers as adaptive, lifelong learners.

Below, and in context to the above, we outline some key academic policies and procedures that students are expected to adhere to.

ATTENDANCE

Students are encouraged to attend all classes throughout each Semester (each course will hold a minimum of 16 classes during a 16 week semester). All online (virtual) classes form part of the total class consideration.

While OW does not adopt any punitive measures for low attendance, we do keep a thorough record of attendance of each course throughout each Semester, which we utilise for the following purposes:

- + **Supportive monitoring:** Attendance data provides metrics (along with other metrics) which the institution can use to uncover early signs for students-at-risk in a course/programme. Thus, our records are utilised to flag low attendance for the purposes of early intervention.
- + **Professional development:** Students are expected to inform their lecturers if they are unable to attend class, and indicate a solution of how they remain accountable to make up for the class that they missed. Students are accountable to ensure that they conduct themselves professionally at all times, which includes being on time (should a student arrive at class after the self-check in period has closed, lecturers are requested not to manually update the records as tardiness contradicts professional conduct).
- + **Reward incentives:** In light of the decision of the institution to reward positive behaviour for those that do attend, this reward will apply to students who have a clean 16 week attendance record, with all formative and summative opportunities engaged (regardless of the outcome). In this context, a clean attendance record means that 100% attendance was achieved, regardless of valid or invalid excuses (whether medical, legal or otherwise). Students with a clean 100% attendance record, along with a clean record of assessment opportunities engaged, will be awarded 1% per Semester, per course where the clean attendance record is indicated.

OW lectures will not engage in updating the attendance records outside of the scheduled class time, and students are accountable for noting their attendance on Qwickly. The SAS records on attendance will be utilised to update this award on the Portal - it will not reflect on Canvas, and lecturers are not engaged, beyond submitting the attendance report, on awarding this incentive.

STUDENT ACCOUNTABILITY:

Students are accountable to access Qwickly and to understand how it works. OW does not take responsibility for students who do not access CANVAS and utilise the plug-in correctly. Students are accountable to engage in the course, to benefit from the privileges awarded through good engagement. At the lecturer's discretion, and in addition to recording available engagement metrics primarily through attendance metrics, but balanced with additional metrics,⁴ students can be disqualified from the following privileges where there is evidence of a lack of engagement that exceeds 50% per course:

- + Assignment extension applications
- + Semester reassessments (not automatically granted, students should qualify for them)
- + Access to individual Contact Sessions with lecturers

Please keep in mind that students are accountable to communicate with the lecturer when not attending classes, and that OW clearly outlines what is deemed a 'valid excused absence'.

Medical excuse for absence

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 eight 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.

Cameras during virtual classes

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 cameras on as well as turn their cameras 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. Cameras should be switched on during the class's conclusion. Lecturers must ensure that their cameras remain on at all times.

Load Shedding

Students are strongly encouraged to take note of the published load shedding schedules and use campus facilities to attend virtual classes if they fall during load shedding times and there is no stable internet connection at home. Students not attending virtual classes due to loadshedding will be marked as absent.

For more information regarding OW's expectations regarding class attendance, please see the [Procedure for Class Attendance](#) document.

INTEGRATED ASSESSMENT STRATEGY

Open Window adopts an integrated assessment strategy within all courses of every programme.

OW's integrated assessment strategy requires the adoption of four components:

⁴ Canvas login records, assessment participation, quiz evaluations during/following class, clear evidence of progress during integrated assessment critical sessions, engagement during class, additional miscellaneous opportunities organised at subject/course level such as workshops, inductions, etc. all of which will be made explicit by the lecturer in the introductory week of each Semester

- + A combination of formative and summative assessment methods are used to assess demonstrated 'applied competence' in each term and semester, ensuring continuous assessment is applied.
- + Through the simulation of real-world contexts, course assessments integrate the assessment of:
 - Knowledge (theory)
 - Skills (practice)
 - Personal qualities (reflection)
- + Assessment should be viewed as part of the learning process and a critical component carried out to support learning and determine the application of knowledge in authentic situations.
- + All assessment tasks must be aligned with appropriate level descriptors.

PROGRESS OF WORK

If required in the context of the subject's project brief, students need to show adequate weekly progress during the semester (formative critical feedback and assessment). Showing progress of work is a requirement alongside class attendance. Should a student continuously fail to present weekly progress (i.e. for two consecutive requirements or more), the student may be penalised with a cap or 0% for the assessment opportunity, according to the lecturer's discretion - regardless of whether they attend classes. This position relates to OW's plagiarism prevention strategy.

PLAGIARISM PREVENTION

Students who submit any work to OW agree to the [Open Window Plagiarism Declaration](#) as set out in the Student Code of Conduct.

Plagiarism is the submission of an item of assessment containing elements of work produced by another person or persons in a way that it could be assumed to be the submitting student's own work. At OW, plagiarism is deemed serious when there is a clear intention to deceive. OW attempts to approach plagiarism issues in a preventive manner, and remedial requirements will be required should lecturers judge and penalise cases where plagiarism is committed.

Please refer to OW's [Policy on Plagiarism](#) for further information.

CONTACT SESSIONS

Contact sessions at OW refer to lecturer to student one-on-ones. Students are encouraged to book contact sessions with the Teaching Assistant where possible, and for more specialised feedback, to book with lecturers. To qualify to book a contact session, students must:

- + Book contact sessions at least two days (48 hours) in advance
- + Book a time within the scheduled office hours indicated by the lecturer
- + Have a clear track record of progress during class in order to qualify for additional contact sessions
- + Convey progress and come with a clear requirement they would like to achieve during the contact session.

Students must cancel a contact session at least one day (24 hours) 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. Students may not book contact sessions in the following cases:

- + Where attendance/progress is below the minimum required standard
- + When they have been absent from class without a valid excuse and want to book contact sessions to catch up on missed content

ACADEMIC MARKS CRITERIA (PASS, FAIL AND DISTINCTION LEVELS)

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 Board and appear on the final report. A distinction or condoned pass only applies to a final mark.

SUBMISSION FORMAT

All submissions need to be made in the specified format and submitted through the indicated platform. Students 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.

LATE SUBMISSIONS

Late submissions are accepted for a maximum of 48 hours after the allocated deadline given in the brief. If no time is given, assume midnight of the due date. Any work submitted during this 48 hour period will be evaluated but 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. Please note:

- + Medical excuses cannot 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, even with a medical excuse, if the procedures for applying for extensions have not been followed.

EXTENSIONS

Both undergraduate and postgraduate students are expected to formally apply for student extensions. Students can only apply for an extension **BEFORE** the submission deadline, and it is done by a formal

application through the Extension Application Form available on the Student Portal. Important things to note:

- + Email requests for extensions will not be considered if the Extension Application Form has not been completed.
- + 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.
- + It is advised that you still submit work before the deadline even if you have applied for an extension, because if your application is unsuccessful you may end up with no submission. While you can apply for an extension any time before your deadline, it is advised that you allow extra time so you can receive an outcome to your application in good time.

REASSESSMENT

The academic calendar makes provision for a reassessment block after every semester. A reassessment opportunity is granted when a student receives a mark between 40–47% for the summative mark of a module and 40–49% for the summative mark of a semester. A reassessment fee of R250,00 is payable - and will be automatically allocated once the Reassessment Form is submitted via the Student Portal). The reassessment opportunity allows the student to revise a summative assessment task that they have failed, under certain conditions. Reassessment opportunities, depending on their circumstances, can include:

- + assessments that are specifically designed to address the problem areas/deliverables that need improvement (and not just re-examining existing projects/tests), OR
- + where appropriate, the resubmission of work (projects) or a re-examination (exams or tests). The assessment task is then assessed by the original assessor within a specified time frame.

It is the responsibility of the student to initiate the reassessment process by submitting a Reassessment Application 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 on the work they previously submitted, 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 cannot request that a resubmission be remarked.

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

Reassessment will not be granted in the following instances:

- + Non-submissions: Students who fail to submit a project and have no valid reason, as determined by the assessor, will receive no marks (0) and forfeit any opportunity to resubmit or be re-examined, even if the non-submission of the component results in a term mark of between 40–49%.
- + Late resubmissions: No late resubmissions will be accepted without an approved Request for Extension and written confirmation of this from the lecturer. 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.

LEVEL 1, SEMESTER 1 REASSESSMENTS

An extended reassessment opportunity is granted to all Level 1 students for Semester 1 only, meaning that any student who receives a mark of 20% or above for the final Semester 1 mark allocation may apply for a reassessment opportunity. The reassessment fee of R250,00 is payable - which will be automatically allocated once the form is submitted via the Student Portal. Please see the section on [Reassessment](#) above, as usual reassessment processes are applicable.

PRESCRIBED ACADEMIC LEARNING MATERIAL

OW does not use prescribed textbooks. Prescribed learning material at OW is not limited to books, and includes all texts (images, films, podcasts, video essays, peer-reviewed journals, tutorials, etc.). However, all prescribed reading material that forms part of the course content is available to the student:

- + Physically through the Library where the student will need to locate and borrow the material from our collections
- + Digitally via EBSCO Discovery Service (EDS)
- + Through other suggested electronic resources that are made available

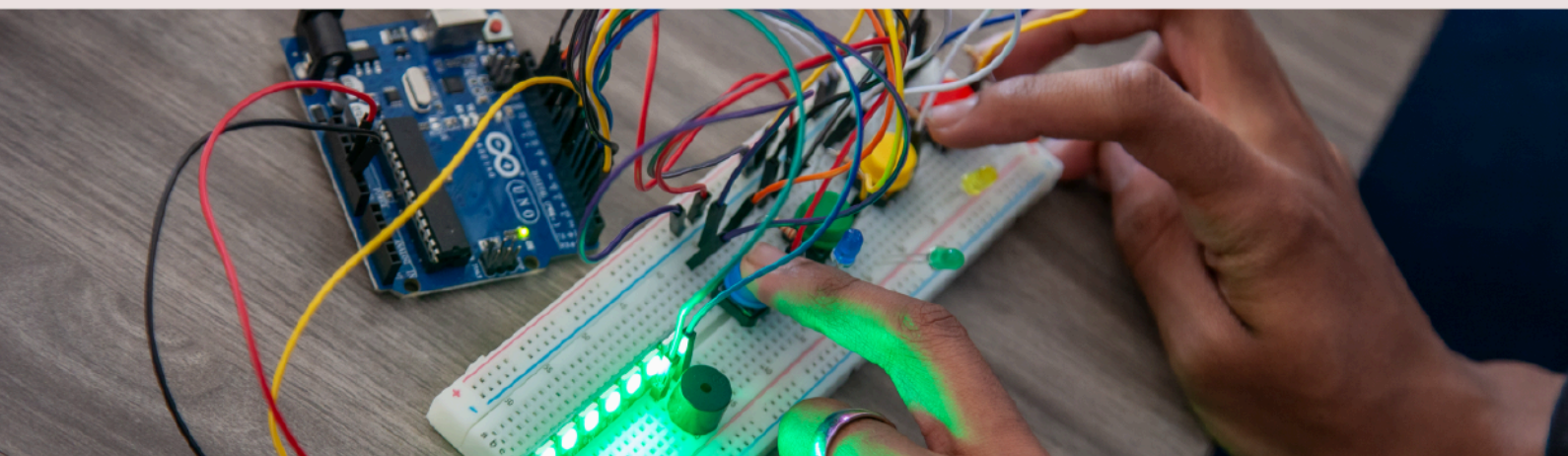
Students are encouraged to supplement prescribed learning material with further research.

SENSITIVE COURSE CONTENT

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



ACADEMIC **SUPPLEMENTARY PROGRAMME**



ACADEMIC SUPPLEMENTARY (SUP) PROGRAMME

The OW Academic Supplementary Programme (SUP) enriches the principles of learning in our core academic programmes by offering extra-curricular opportunities, including:

- + Academic Micro-Learning Opportunities
- + Academic Supplementary Events, Awards & Showcases
- + Academic Partnership / Industry Forums
- + Academic Excursions

The programme is curated to facilitate a smooth transition for students moving from higher education to a professional industry life by offering students real-life opportunities to apply their skills in practical settings, as well as gain exposure to different skills and creative fields.

The OW SUP Programme aims to create a supplementary tertiary education experience outside of accreditation that inspires students in fun, playful, and exciting ways. By offering a wide variety of experiences across creative fields, SUP encourages critical thinking, sparks curiosity, and opens up new perspectives. The program equips students with technical skill, creative confidence, and a multidisciplinary sensibility — essential qualities in today's modern creative world.

Curated to support a smooth transition from higher education into professional industry life, SUP provides real-world opportunities to apply learning in practical contexts while exploring new skills and fields.

GRADUATE CHARACTERISTICS

Graduating with an Open Window qualification is not simply about learning skills, but is also about developing:

- + Soft skills
- + Cross-critical skills
- + 21st century attributes
- + Pervasive skills⁵

These form a key part of the outcomes required to succeed. At OW, we refer to these as 'graduate characteristics' and emphasise their development across all its courses - the outcomes of which serve to encapsulate the skills, knowledge, values and characteristics (competencies) that contribute to both personal and professional success. This success is not only attributed to that of the industry, but the network, family, community and nation as a whole. Graduate characteristics, after all, will determine how a student engages with their peers and colleagues during their academic trajectory, but also the industry and community at large, providing insights into how the student may react and engage in professional contexts, communication and frameworks. OW emphasises developing graduate characteristics to ensure students can, among other things,

- + Communicate effectively
- + Submit work professionally and in the required format

⁵Cross-critical outcomes are broad, generic cross-curricular outcomes that encapsulate the skills, knowledge and values (competencies) that contribute to personal and professional success.

- + Work successfully as part of a team
- + Follow instructions as an individual

We hope our graduates will continue to develop these characteristics beyond the academic programme.

OW emphasises the following cross-critical outcomes in varying degrees across the programmes, and students are expected to respond accordingly:

- + Identify and solve problems (in the context of skills and industry, but also personally and professionally).
- + Work effectively with others (considering the institution, the lecturers/facilitators, their peers, and all related networks).
- + Organise and manage oneself adequately.
- + Collect, analyse, organise and critically evaluate information.
- + Utilise tools and technologies effectively, showing responsibility towards the environment and the health of others.
- + Demonstrate an understanding of the world, and recognise that problem-solving contexts do not exist in isolation.

SUP PROGRAMME LINKED TO SPECIALIST CAMPUS FACILITIES

THE SUP Programme is supported by The Open Window's continued investment towards developing specialist creative spaces for our students to access on our campuses. While the specialist spaces straddle the line between servicing both the core and supplementary programmes at OW - students from all the departments are encouraged to make use of a range of specialist spaces through the supplementary programme. These spaces, coupled with the opportunities on offer through the academic supplementary programme, provide real life opportunities to apply skills in practice.



 / **OPEN WINDOW**

CENTURION **CAMPUS**



CENTURION CAMPUS

The Open Window Centurion 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 on the [Virtual Window](#).

Centurion 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 08:00–22:00 on weekdays, and 08:00–22:00 on weekends and student holidays (except on Sundays when the campus closes at 17:00). Students are required to sign in and out at the Security Desk.

Centurion Campus security

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

Internet & connectivity

Open Window provides unlimited internet access to all students on campus through some wired access points and Wi-Fi 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). For security reasons, no cars without official OW parking stickers will be permitted to park on campus. Students are requested to park in the designated areas (please refer to the sign at the main entrance). Standard traffic rules apply in 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

There is an independent food outlet on campus. The outlet serves beverages, snacks and light lunches.

CENTURION LIBRARY

The Library hours are from 8:00 to 18:00 (Monday–Thursday) and 08:00 to 15:00 (Fridays and Student Holidays).

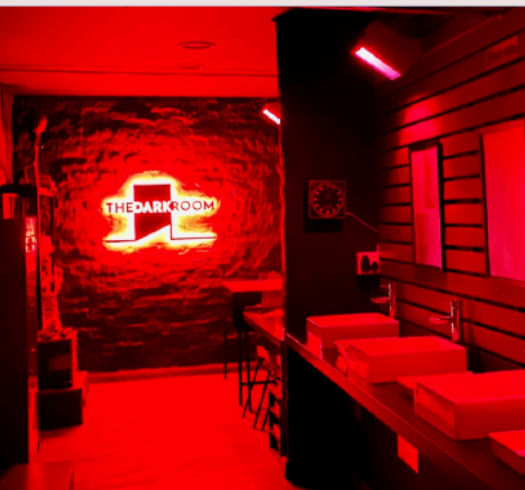
STUDENT LIFE CLUBS IN CENTURION

CENTURION CLUB	CONTACT PERSON
Arcade Club	Onthatile Lesufu (231262@virtualwindow.co.za)
Cosplay Connoisseurs	Aliyah Bennett (231203@virtualwindow.co.za)
DND Guild Club	Kurt Schwimmbacher (231002@virtualwindow.co.za)
Football Club	Jordan Weidlich (241118@virtualwindow.co.za)
Good Games Club	Lauren Wepener (21100449@virtualwindow.co.za)
Horror Club	Morne Venter (morne@openwindow.co.za)
Lighthouse Club	Nicola Prinsloo (231021@virtualwindow.co.za)
Mural Club	Samantha Schultz (231012@virtualwindow.co.za)
Outdoors Club	Allen Laing (allen@openwindow.co.za)
Queer Peers	Priscilla Thabethe (21100437@virtualwindow.co.za)
OW Cares Club	Kgantscho Sithole (kgantscho@openwindow.co.za)



 / OPEN WINDOW

SPECIALIST SPACES FOR CENTURION CAMPUS



OW LIBRARY - CENTURION

The OW Library consists of a specialised collection of resources, both print and electronic, available to all OW students and staff. The facility includes workstations where students can work and study when they are on campus. The Open Window has a library on each of its campuses.

The OW Library makes use of EBSCO Discovery Service (EDS) (available through the [OW Library webpage](#), or the Google App tray on Gmail interface) to bring together both its print resources and electronic collections in a single search interface. Here, students will not only be able to reserve print items from the campus, but will also have access to a variety of credible electronic resources such as eBooks, peer-reviewed articles, academic journals, and other electronic resources. The OW Library is also subscribed to a number of journals and magazines such as JStor, Taylor & Francis, Frieze, 3D-World and Imagine-FX that are available either as print and electronically. OW's Centurion Campus has over 6 000 print holdings, including a DVD and CD collection and full access to EDS. The Stellenbosch Campus, on the other hand, has a growing collection of over 200 books and full access to EDS electronic resources. The Library has an InterLibrary Loan system between the two campuses. Students can seamlessly continue their research endeavours from their desktop to their mobile phones using the EBSCO Mobile App, available on both iOS and Android devices. Document printing facilities (both colour and black and white) are also available in or near the Library.

OW's librarians are 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 staff

CENTURION SPECIALIST SPACES

Centurion NOW Gallery

NOW Gallery, situated in the main building, provides an exhibition space that stimulates students' creativity and discussion around artworks.

Centurion MakerSpaces: Fab Lab, Building Block & Ink Tank

The Open Window MakerSpace encompasses three specialised workspaces. The primary objective of the MakerSpace is to facilitate access and training in both traditional and advanced technologies in order to foster a deeper understanding and agency in the process of fabrication. The secondary objective of the MakerSpace is to drive, support and encourage extra-curricular initiatives across all schools, amongst students, faculty and Alumni. The hope is that the Maker Space will provide a platform to foster new ideas, training, collaboration and understanding around technologies.

The **Fab Lab** is our advanced fabrication facility and is available to all OW students, staff and Alumni. It aims to make specialist equipment available to complement OW's academic offering at a reduced cost. This includes 3D printing, large format printing, Risograph printing, laser cutting, sublimation, vinyl cutting, a mobile device lab, etc.

The **Building Block** is an instruction and production space facilitating the practical execution of 3D 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 Building Block 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.

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

Centurion Gear Room

Open Window's Gear Room houses the cameras, lighting and recording equipment of the institution, used by the Film Arts students and staff for projects throughout the year. Open Window is constantly investing in new equipment and gear.

Centurion 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. The space has also been fitted with lighting and an audio set up so that it can be used as an intimate theatre space for live performances.

Centurion Grotto

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

Centurion Sound Studio & Booth

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

Big Bob

Big Bob is a large multi-purpose audiovisual space that has been customised to the needs of sound design for the moving image. While it is mainly used as a classroom (both tutorial room and computer lab), it has been set up in a way that the venue layout can change completely depending on the use. It includes a high definition (WUXGA) laser projector and cinema style sound system. The current audio layout is capable of Dolby Atmos style reproduction with a 9.2.4 layout (15 speakers total), with the potential to upgrade to 9.2.6. This is based around a Metric Halo audio interface, which allows much flexibility. For cinematic

playback, the room is used more frequently for 5.1 or 7.1 (cinema style, with surround arrays) playback and mixing. Audio and visuals can be controlled from various positions in the room - a podium close to the screen (for teaching / presentations), a lecturer iMac at the back of the venue (for software teaching) as well as a mix position in the middle of the room. This means that the room can also be used as a dub-stage for cinematic surround sound mixes.

Centurion Edit Suite

This room has basic acoustic treatment and audio monitoring/recording, but its main purpose 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 appreciating software and additional plugins (like Adobe Premiere Pro and Davinci Resolve Studio).

Centurion Photography Studio

The Open Window Institute's photography studio stands as a beacon for photographic excellence. This dedicated space has been thoughtfully designed and equipped for capturing breathtaking photographs. It offers a controlled environment where aspiring photographers can masterfully manipulate lighting, backdrops, and other crucial elements, realizing the desired ambiance and aesthetics for their shots. Furthermore, catering to diverse photographic inclinations, the studio accommodates genres ranging from portraiture and fashion to still-life and product imagery.

Darkroom

Our newly established Darkroom, which opened its doors in July 2023, is a cutting-edge facility designed to provide Open Window students with a unique opportunity to explore the art of analogue photography. Specifically tailored for Black and White photography, our Darkroom caters to a range of formats, from 35mm to 4x5 film. It boasts a fully operational setup, complete with eight enlargers capable of handling various printing formats, from 35mm to 4x5. We also invested in a Sinar 4x5 Large format camera, a testament to our dedication to exposing our students to the intricacies of specialized photographic techniques. The quality of this facility rivals that of professional Darkrooms in the industry.

Centurion Pixel (Infinity Table)

In 2024 Open Window introduced a specialist space housing an infinity table and lighting kit to shoot small-scale projects and mock-ups. This space caters to students (primarily Communication Design and Illustration students) who do not necessarily have photography training, but still want to document their projects professionally.

Morph Stop Motion Studio

Open Window developed its stop motion studio in 2025 to support the stop motion Focus Skill and partnership with Aardman Academy. The studio features custom shooting stands, wall rigs and a controlled lighting environment to enable high quality traditional animation conditions. The studio name, Morph, fittingly refers to Aardman's classic claymation character.

CENTURION CAMPUS CONTACT LIST

PORTFOLIO	CONTACT PERSON	CONTACT DETAILS
Academic Supplementary Programme: Centurion	Nina Torr	nina@openwindow.co.za

General Facilities & Security	Lukas van der Merwe (COO)	lukas@openwindow.co.za
Campus security & Facilities	Jade Pretorius (Facilities Manager)	jade@openwindow.co.za
Finance / accounts administration	Alicia Smit	accounts@openwindow.co.za
OW Library	Gontse Mathabathe (Head of Collections and Research Management)	Gontse@openwindow.co.za / 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
	Centurion Student Counsellor: Kyla Blasyk	kyla@openwindow.co.za
Student Services	Ruckshani Williams	ruckshani@openwindow.co.za
Admissions	Barbara de Klerk (Admissions)	barbara@openwindow.co.za
Student Information Desk	Sylvia Skosana & Thembi Ngwenya (Student Liaisons)	cen@openwindow.co.za
Photography Studio	Lientjie Broodryk	lientjie@openwindow.co.za
NOW Gallery	Gontse Mathabathe (Curator, NOW Gallery)	nowgallery@openwindow.co.za
MakerSpace	Anni Kapp (MakerSpace Manager: Centurion)	makerspace@openwindow.co.za

For any emergencies after hours please contact: 061 131 8165



STELLENBOSCH **CAMPUS**



STELLENBOSCH CAMPUS

The Open Window Stellenbosch 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](#).

Stellenbosch 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 08:00–22:00 on weekdays, and 08:00–22:00 on weekends and student holidays (except on Sundays when the campus closes at 17:00). Students are required to sign in and out at the Security Desk outside stipulated business hours.

Stellenbosch 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 present an official ID document or drivers licence. They are asked to provide the purpose of their visit, which is then confirmed with the person they are meeting. The campus has active CCTV cameras that record selected areas of the campus and the premises are actively patrolled 24 hours a day.

Internet & connectivity

Open Window provides unlimited internet access to all students on campus through some wired access points and Wi-Fi across the entire campus. Student 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). For security reasons, no cars without official OW parking stickers will be permitted to park on campus. Students are requested to park in the designated areas (please refer to the sign at the main entrance). Standard traffic rules apply in OW's parking area.

Food outlets

The Stellenbosch campus has a dedicated restaurant on site called 'The Block'. This newly established restaurant serves the student body on campus with everyone from light snacks and coffee to a dedicated student friendly daily meal at affordable student prices. There are also independent food outlets and coffee shops just outside of the Stellenbosch campus (available on foot).

STELLENBOSCH LIBRARY

The Library hours are from 9:00 to 16:00 (Monday – Thursday) and 09:00 to 15:00 (Fridays and Student Holidays).

STUDENT LIFE CLUBS IN STELLENBOSCH

STELLENBOSCH CLUB	CONTACT PERSON
Adventure Club	Lisa Walters 241046@virtualwindow.co.za
Sip & Paint Club	Alice Bloemarts - 242029@virtualwindow.co.za
Thrifting & Fashion Club	Anita Paris - 242012@virtualwindow.co.za
Eco Club	David van Heerden - 241163@virtualwindow.co.za
OW Cares Club STB	Mandi Beylefeld - mandi@openwindow.co.za



 / OPEN WINDOW

SPECIALIST SPACES

FOR STELLENBOSCH CAMPUS



STELLENBOSCH CAMPUS SPECIALIST & ENRICHMENT SPACES

OW LIBRARY - STELLENBOSCH

The OW Library consists of a specialised collection of resources, both print and electronic, available to all OW students and staff. The facility includes workstations where students can work and study when they are on campus. The Open Window has a library on each of its campuses.

The OW Library makes use of EBSCO Discovery Service (EDS) (available through the [OW Library webpage](#), or the Google App tray on Gmail interface) to bring together both its print resources and electronic collections in a single search interface. Here, students will not only be able to reserve print items from the campus, but will also have access to a variety of credible electronic resources such as eBooks, peer-reviewed articles, academic journals, and other electronic resources. The OW Library is also subscribed to a number of journals and magazines such as JStor, Taylor & Francis, Frieze, 3D-World and Imagine-FX that are available either as print and electronically. OW's Centurion Campus has over 6 000 print holdings, including a DVD and CD collection and full access to EDS. The Stellenbosch Campus, on the other hand, has a growing collection of over 200 books and full access to EDS electronic resources, a small vinyl audio collection with record player available to all staff and students, as well as a digital film collection that can be viewed on one for the Mac or PC stations in the Library. The Library has an InterLibrary Loan system between the two campuses. Students can seamlessly continue their research endeavours from their desktop to their mobile phones using the EBSCO Mobile App, available on both iOS and Android devices. Document printing facilities (both colour and black and white) are also available in or near the Library.

OW's librarians are 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 staff

STELLENBOSCH SPECIALIST SPACES

StellenboschMakerSpace: Fab Lab, Ink Tank and Building Block

The MakerSpace is available to all students, staff and Alumni at OW. Although still in a developmental phase at the Stellenbosch Campus, the MakerSpace aims to make available specialist equipment to complement OW's academic offering. This includes 3D printing, large format printing, laser cutting, sublimation, vinyl cutting, and a mobile device lab. The Workshop is an instruction and production space facilitating the practical execution of physical 3D 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. The Makerspace also includes a printing facility called the Ink Tank where students can practise the art of print making using a professional grade printing press and related materials.

Stellenbosch Sound Studio

Open Window has a sound recording and mixing studio complex that is tailored specifically for audio post-production and sound for the moving image. In Phase 2, OW Stellenbosch will see the build of a tailored Sound Studio and Booth for sound design for the moving image.

Stellenbosch Edit Suites

The campus boasts two small dedicated editing suites with basic acoustic treatment and dedicated film post production facilities. One suite has a high spec film editing station and the other is a 'bring your own device' space where students have the opportunity for focused post production activities.

Stellenbosch Photography Studio

Our dedicated photography studio is a versatile, professional space designed for both creative practice and teaching. Featuring a seamless infinity curve, a wide range of studio lighting, and industry-standard photographic equipment, the studio allows for everything from portraiture to product photography. A large screen display enables real-time image review during shoots, making it an ideal environment for collaborative learning, demonstrations, and refining technical skills. Purpose-built for flexibility, the space supports both individual practice and group instruction at a professional level..

Stellenbosch Gear Room

Our Gear Room is a fully equipped hub for film & photography production, housing an extensive range of professional cameras, sound equipment, and lighting gear. Organised and managed to industry standards, the facility ensures students have access to the tools they need to bring their creative projects to life. From high-end cameras and lenses to audio recorders, microphones, and advanced lighting kits, the Gear Room provides the resources for everything from studio shoots to location filmmaking. This professional, hands-on environment gives students invaluable experience in working with the same equipment used across the film and media industries.

Stellenbosch 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.

Phase Two Specialist Spaces:

Dark Room

Located alongside our photography studio, the dedicated darkroom provides students with a fully equipped space for traditional analogue photography. Here, students can engage with the full process of film development and silver-gelatin printing, working with industry-standard enlargers, chemical baths, and safelighting. This hands-on facility offers an immersive experience in the craft of darkroom practice, allowing students to explore the artistry and precision of photographic printing using time-honoured methods.

Stop Motion Studio

Our dedicated stop-motion lab is designed to give students a professional, hands-on environment to explore the art of frame-by-frame animation. The space is equipped with industry-standard camera rigs, lighting setups, and modular animation stations that allow for precise control over movement and composition. From claymation to object animation, students can experiment with a wide range of stop-motion techniques while developing the technical skills and creative vision needed to bring their stories to life.

Temporary Film Studio

Our temporary but fully adaptable film studio offers students a dynamic space to experiment with professional production techniques. The studio features a full lighting grid with dimmers, interchangeable curtains (including black drapes and chroma key backdrops), and a 4K monitoring system for high-resolution playback. Additional facilities include dedicated areas for props and set dressing, as well as a small greenroom for talent preparation. With its scale and versatility, this space can be transformed into a fully functional film set, providing students with an authentic, hands-on production experience.

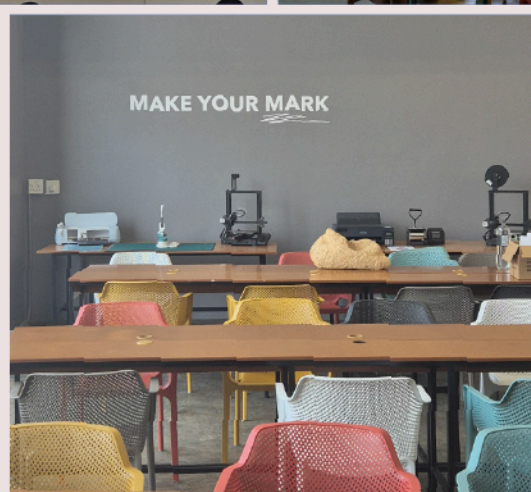
STELLENBOSCH CAMPUS CONTACT LIST

PORTFOLIO	CONTACT PERSON	CONTACT DETAILS
Academic Supplementary Programme: Stellenbosch	<i>Dawid De Villiers</i> <i>Academic Coordinator & Head of Academic Supplementary Programme, Stellenbosch</i>	dawid@openwindow.co.za
Campus Operations & Campus Security	<i>Kobus van Niekerk</i>	kobus@openwindow.co.za
Sales	<i>Craig Classen</i>	craig@openwindow.co.za
Finance / accounts administration	<i>Alicia Smit</i>	accounts@openwindow.co.za
OW Library	<i>Roxy Do Rego</i> <i>(Manager: Collections and Research Management)</i>	roxy@openwindow.co.za library@openwindow.co.za
IT Support	Mahlodi Lebepe	mahlodi@openwindow.co.za
Student Services, Life and Student Council	Karin Swanepoel	karin@openwindow.co.za
Student Information Desk	General	STB@openwindow.co.za
Admissions	Barbara de Klerk <i>(Admissions Officer)</i>	barbara@openwindow.co.za
Stellenbosch Student Counsellor	Mandi Beylefeld	mandi@openwindow.co.za
Gear Room, Film & Photography Studio	Adriaan de la Rey	adriaan@openwindow.co.za
NOW Gallery	NOW Curator: TBC	dawid@openwindow.co.za
MakerSpace	TBC Please contact Dawid de Villiers	dawid@openwindow.co.za



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BLAIRGOWRIE CREATIVE HUB



BLAIRGOWRIE CREATIVE HUB

The Open Window has a site in Blairgowrie that is a Creative Hub, which Johannesburg based students are able to access for use of specialist facilities.

Blairgowrie Creative Hub access

Students who access the site on foot must present their student cards.

The Blairgowrie Creative Hub is open from 9am to 4pm Monday - Thursday, and 9am - 3pm on Fridays. The site is closed over weekends.

Blairgowrie Creative Hub security

OW approaches security seriously. The site has boomed off parking across the road from the entrance, and the site has armed response, onsite security and CCTV cameras that record selected areas of the site 24-hours a day. Entrance is restricted to students with student cards, and staff with staff cards. Visitors to the site need to have a pre-arranged booking.

Internet & connectivity

Open Window provides unlimited internet access to wifi and connectivity at the site, with venues for students to sit and work. Students need to work on their own devices at the site.

Parking

Secure parking is available over the road from the entrance.

Food outlets

Currently, there are no independent food outlets available on the site - students are required to pack a lunch/snack when working at the Blairgowrie Creative Hub.

BLAIRGOWRIE LIBRARY

There is a limited print library on the site, and access to the digital library is available on devices in the library. The Library hours are the same as the campus hours.

BLAIREGOWRIE SPECIALIST & ENRICHMENT SPACES

Blairgowrie Creative Hub: MakerSpace: Fab Lab, Ink Tank and Building Block

The MakerSpace is available to all students, staff and Alumni at OW. Still in a developmental phase at Blairgowrie, the MakerSpace includes 3D printing, laser cutting, sublimation, and vinyl cutting. The Workshop is an instruction and production space facilitating the practical execution of physical 3D objects and is wood focused. The space incorporates areas for the storage and use of materials, hand tools and power tools and includes large working surfaces.

BLAIRGOWRIE CREATIVE HUB: IN DEVELOPMENT (2026 ONWARDS)

The Blairgowrie Creative Hub will have the following specialist and enrichment spaces available - which will be in development throughout 2026:

- + **Edit Suites**
- + **Sound studio & booth**
- + **Photography Studio**

- + Gear Room
- + Acting Lab
- + Dark Room
- + Stop Motion Studio
- + Film Studio

BLAIREGOWRIE CONTACT LIST

PORTFOLIO	CONTACT PERSON	CONTACT DETAILS
Campus project coordinator	Leigh Lloyd	leigh@openwindow.co.za
Academic Supplementary Programme: Johannesburg	Allen Laing	allen@openwindow.co.za



 / OPEN WINDOW

HIGHER CERTIFICATE **QUALIFICATIONS**



HIGHER CERTIFICATE QUALIFICATIONS - REGISTRATION DETAILS

Open Window has the following CHE accredited Higher Certificate (HC) programmes:

Higher Certificate in 3D Animation: Modelling & Design

HEQC ref: H/PR229/AR013CAN

NQF: Level 5 Credits: 120

Higher Certificate in Creative Writing

HEQC ref: H/PR229/AR009CAN

NQF: Level 5 Credits: 120

Higher Certificate in Digital Film Production

HEQC ref: H/PR229/AR014CAN

NQF: Level 5 Credits: 120

Higher Certificate in Graphic Design

HEQC ref: H/PR229/AR011CAN

NQF: Level 5 Credits: 120

Higher Certificate in Photography and Videography

HEQC ref: H/PR229/AR012CAN

NQF: Level 5 Credits: 120

Higher Certificate in User Experience Design

HEQC ref: H/PR229/AR010CAN

NQF: Level 5 Credits: 120

HIGHER CERTIFICATES ADMISSION REQUIREMENTS

In order to apply to complete a Higher Certificate, prospective students must provide one of the following:

- + A National Senior Certificate (or Senior Certificate if obtained prior to 2008) with at least a 'Higher Certificate' pass; OR
- + A National Certificate (Vocational) NC(V) Higher Certificate pass; OR
- + A Senior Certificate (SC) (without endorsement); OR
- + A Senior Certificate (Amended) SC(A) Higher Certificate pass.
- + For international qualifications: A SAQA Evaluation Certificate with NSC L4 equivalence.

RULES OF COMBINATION

All the Higher Certificates follow the basic course structure below. All subjects listed in this programme are compulsory. Students must complete all 120 credits to be successful in the programme.

HIGHER CERTIFICATE COURSE STRUCTURE

SEMESTER 1		SEMESTER 2	
ACADEMIC PRACTICE 10 credits Virtually Mediated 1hr/wk			FUNDAMENTAL SUBJECTS
DRAWING & NARRATIVE 15 credits Campus Mediated 2hr/wk			
PRODUCTION ESSENTIALS <i>Programme Specific</i> 10 credits Online (Self-study) 1hr/wk			
PROCESS TOOLS <i>Programme Specific</i> 20 credits Mode* 2hr/wk			
CORE FOCUS SUBJECT (FOR CERTIFICATE) 45 credits Mode* 4hr/wk			CORE SUBJECTS
	APPLIED FOCUS SUBJECT (FOR CERTIFICATE) 20 credits Mode* 2hr/wk		

**Please see mode indicated in curriculum overview for each Higher Certificate*

CERTIFICATE PROGRAMMES: CURRICULUM OVERVIEW

HIGHER CERTIFICATE IN 3D ANIMATION: MODELLING & DESIGN

C3D 010	HC (3D ANIMATION: MODELLING & DESIGN)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	3D Production Theory	H3_PT 100	<i>Virtual - self study</i>
PROCESS TOOLS:	3D Software Essentials	H3_SE 110	<i>Virtually-mediated</i>
CORE FOCUS:	3D Animation: Modelling & Design	H3_MD 100	<i>Hybrid</i>
APPLIED / SUB-FOCUS:	3D Animation: Texturing & Post-production	H3_TP 120	<i>Hybrid</i>

Overview

The aim of the Higher Certificate in 3D Animation: Modelling & Design is to provide students with foundational knowledge and skills related to entering the animation industry as a 3D artist. The Higher Certificate in 3D Animation: Modelling & Design will provide essential insights into the potential of furthering one's academic path in 3D animation studies; as well as provide knowledge and awareness of possible career paths within this field.

Higher Certificate programme objectives

On completion of the HC programme, students should be able to:

- + Organise and manage information about the animation medium and its relative pipelines according to specified requirements.
- + Recognise, understand and implement the various tools, techniques and methods required for 3D modelling, where emphasis is placed on the correct application of style, volume and presentation.
- + Design and develop 2D assets while adhering to an industry-simulated brief.
- + Translate 2D concepts into 3D space and present the end product professionally.
- + Display a basic practical understanding of the processes of conceptualisation and planning, problem solving, and execution while adhering to specific brief limitations.
- + Compile and present work in a professional manner (verbally, visually and written).

HIGHER CERTIFICATE IN GRAPHIC DESIGN

Mode: Virtually mediated

CGD 010	HC (GRAPHIC DESIGN)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	Graphic Design Production Essentials	HG_PE 100	Virtual - self study
PROCESS TOOLS:	Graphic Design Process Tools	HG_PS 110	Virtually-mediated
CORE FOCUS:	Graphic Design	HG_GD 100	Virtually-mediated
APPLIED / SUB-FOCUS:	Graphic Design Applied	HG_GA 120	Virtually-mediated

Overview

The purpose of the Higher Certificate in Graphic Design is to equip students with an introductory knowledge and broad skills base to enter the creative industry, in areas such as branding, marketing and print design-related fields. The Higher Certificate in Graphic Design aims to provide students with the necessary, relevant and current knowledge and practical skills to produce professional and appropriate design solutions, both in print and on screen for their clients.

Higher Certificate programme objectives

On completion of the HC programme, students should be able to:

- + Think and communicate visually by applying the learnt skills of drawing, visual perception and composition.
- + Read, reflect on, understand, and process information from a variety of academic and design sources while demonstrating the standard ability to apply critical thinking skills to structure an academically sound essay/practical project supported by the research of others.
- + Demonstrate a broad understanding of the creative industry in terms of business potential, different types of creative specialisations and creative disciplines as professional occupations.
- + Display an understanding of the design terminology and fundamental theories, principles and concepts of graphic design.
- + Display an understanding and basic competence in the use of relevant design software.
- + Display a practical understanding through the conception, planning, problem solving and execution of design problems as presented in a brief.
- + Compile and present work in a professional manner (verbally, visually and written).
- + Demonstrate the ability to work both individually as well as collaboratively.

HIGHER CERTIFICATE IN PHOTOGRAPHY & VIDEOGRAPHY

CPH 010	HC (PHOTOGRAPHY & VIDEOGRAPHY)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	Photography & Videography Production Theory	HP_PT 100	<i>Virtual - self study</i>
PROCESS TOOLS:	Photography & Videography Process Tools	HP_PS 110	<i>Virtually-mediated</i>
CORE FOCUS:	Photography Practice	HP_PP 100	<i>Campus-mediated</i>
APPLIED / SUB-FOCUS:	Videography Practice for Photographers	HP_VP 120	<i>Campus-mediated</i>

Overview

The purpose of the Higher Certificate in Photography and Videography is to equip students with the introductory knowledge and skills required to enter the photography and videography sector of the creative industry. Students will learn the fundamental principles of photography and videography in an applied approach and obtain an overview of basic theoretical principles related to this skills-based focus.

Higher Certificate programme objectives

On completion of the HC programme, students should be able to:

- + Think and communicate visually by applying the learnt skills of drawing, visual perception and composition.
- + Read, reflect on, understand, and process information from a variety of academic and design sources while demonstrating the standard ability to apply critical thinking skills to structure an academically sound essay/practical project supported by the research of others.
- + Demonstrate a broad understanding of the creative industry in terms of business potential, different types of creative specialisations and creative disciplines as professional occupations.
- + Display an understanding of camera anatomy, lighting principles, knowledge of various technological equipment associated with the photographic market, and exposure control.
- + Understand and apply theories of aesthetics, design, composition and colour to a variety of assignments.
- + Display an understanding and basic competence in the use of relevant post-production software.
- + Compile and present work in a professional manner (verbally, visually and written).

HIGHER CERTIFICATE IN USER INTERFACE DESIGN

C 010	HC (USER INTERFACE DESIGN)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	UID Production Essentials	HU_PE 100	<i>Virtual - self study</i>
PROCESS TOOLS:	UID Process Tools	HU_PS 110	<i>Virtual - self-study</i>
CORE FOCUS:	User Interface Design	HU_UI 100	<i>Virtually-mediated</i>
APPLIED / SUB-FOCUS:	Applied Digital Techniques	HU_DT 120	<i>Virtually-mediated</i>

Overview

The purpose of the Higher Certificate in User Interface Design (UID) is to equip students with the introductory knowledge and skills related to entering the digital product design industry. The Higher Certificate in User Interface Design will provide foundational insights into the potentials of a user interface design-based study and career path. This programme is designed to provide the student with an introductory overview of the entire user interface design process.

Higher Certificate programme objectives

On completion of the HC programme, students should be able to:

- + Think and communicate visually by applying the learnt skills of drawing, visual perception and composition.
- + Read, reflect on, understand, and process information from a variety of academic and design sources while demonstrating the standard ability to apply critical thinking skills to structure an academically sound essay/practical project supported by the research of others.
- + Demonstrate a broad understanding of the creative industry in terms of business potential, different types of creative specialisations and creative disciplines as professional occupations.
- + Showcase an understanding of user interface design elements and principles, apply related theoretical perspectives on user interface design to complement the student's practical components, and convey a broad understanding of the workflow and processes involved in user interface design.
- + Understand and gain proficiency in different design applications and software programmes unique to user interface design digital workflows, methods and approaches.
- + Display a basic level of conceptual, creative and practical thinking approaches to plan and organise the design process effectively in order to complete a project brief.
- + Compile and present work in a professional manner (verbally, visually and written).
- + Demonstrate the ability to work both individually and collaboratively.

HIGHER CERTIFICATE IN DIGITAL FILM PRODUCTION

C3D 010	HC (DIGITAL FILM PRODUCTION)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	Film Conventions	HF_FC 100	<i>Virtual - self study</i>
PROCESS TOOLS:	Film Software	HF_FS 110	<i>Virtually-mediated</i>
CORE FOCUS:	Digital Film Production	HF_FP 100	<i>Campus-mediated</i>
APPLIED / SUB-FOCUS:	Production Principles	HF_PP 120	<i>Campus-mediated</i>

Overview

The Higher Certificate in Digital Film Techniques aims to introduce students to the core concepts and practices in the film production process. Students will explore the foundational skills associated with pre-production, principal photography (production) and post production, including but not limited to planning, scriptwriting, filming, editing and finishing film content for delivery.

HC programme objectives

On completion of the HC programme, students in should be able to:

- + Organise and manage information about film or television production activities according to specified requirements.
- + Determine film or television resource requirements for specific production processes. Resources include human resources, equipment, materials, tools systems, etc.
- + Plan film or television production activities to meet given requirements. Requirements include scope, budget, time, resources, etc.
- + Assess film or television production processes against given quality requirements. All phases of production are included.
- + Implement film or television production processes as directed in an area of specialisation.
- + Control film or television operations according to specified business principles. Operations for a small organisation or a unit/department within a larger organisation are included.

HIGHER CERTIFICATE IN CREATIVE WRITING

C3D 010	HC (CREATIVE WRITING)	SUBJECT CODE	MODE
PRODUCTION ESSENTIALS:	Narrative Theory	HC_PE 100	Virtual - self study
PROCESS TOOLS:	Literature Appreciation	HC_PT 110	Virtually-mediated
CORE FOCUS:	Narrative Techniques	HC_NT 100	Virtually-mediated
APPLIED / SUB-FOCUS:	The Short Story	HC_SS 120	Virtually-mediated

Overview

The purpose of the Higher Certificate in Creative Writing is to equip students with introductory knowledge and skills related to entering the self-publishing industries. Students will write original prose in the Creative Writing major subject. They will be made aware of the various facets of digital self-publishing, from conceptualising the idea to marketing the book. This programme is designed to provide the student with an introductory overview of the entire process involved in writing and publishing a book on digital platforms.

HC programme objectives

- + Develop a body of creative writing that conveys broad understandings of the industry, trends and foundational discourses;
- + Think and communicate visually by applying the learned skills of drawing, visual perception and composition (Drawing & Narrative);
- + Read, reflect on, understand, and process information from a variety of academic and design sources while demonstrating the standard ability to apply critical thinking skills to structure an academically sound essay / practical project supported by the research of others (Academic Practice / Literature Appreciation);
- + Identify and solve problems related to creative writing so that responses display that responsible decisions using critical and creative thinking have been made (Creative Writing);
- + Communicate effectively using visual skills when conceptualising a book cover, and language skills in the writing of fictional narratives and theoretical assignments (Drawing & Narrative / Narrative Theory);
- + Develop entrepreneurial opportunities through practising awareness of opportunities in publishing and through entering competitions (Publishing Studies)



 / OPEN WINDOW

DEGREE PROGRAMMES (UNDERGRADUATE)



DEGREE QUALIFICATIONS - REGISTRATION DETAILS

Open Window offers the following undergraduate degree programmes:

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 Technologies⁶

HEQC: H/PR229/E003CAN
SAQA: [118189](#) (old ID: [99355](#)) NLRD: CHED-2816v
NQF: Level 7 Credits: 360

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

DEGREE ADMISSION REQUIREMENTS

The following certificates and conditions will allow a prospective student to apply to complete a degree at Open Window:

- 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%.
- National Qualifications Framework (NQF) level 5 qualification. If the discipline of the qualification isn't connected to the desired degree of study, at least 20% of the credits must be related to academic 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.

Note: A student who passes an Open Window Higher Certificate will automatically be granted entry to our degree programmes. Students will be exempt from having to redo AP 100 and DN 100, and are able to achieve CAT for certain *Subjects Leading to Majors* within the degree programme, dependent on the HC completed.

⁶The degree changed from Bachelor of Interaction Design to Bachelor of Creative Technologies in early 2021.

THE OPEN WINDOW COUNT

The Open Window Count (OWC) is calculated on the same basis as an APS score. The OWC determines the number of years over which a student is advised to complete their degree. All subjects count towards OWC. Allocate one additional OWC point per subject in the list below if the mark obtained is **50% or more**:

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

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

Example of calculating The OWC

CODE	NSC 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(S)	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

DEGREE PROGRAMMES: RULES OF PROGRESSION

Level 1:

- + Complete 120 credits at Level 1:
 - 40 credits fundamentals
 - 80 credits core
- + Complete Academic Practice (10 credits) and Media Perspectives (15 credits) in order to enrol for level 2 theory fundamental (Visual Culture 200 or Moving Image Theory 200).
- + Complete Level 1 subjects leading to major in order to enrol for the corresponding Level 2 major.

Level 2:

- + PROGRESSION: Students have to complete a minimum of 90 credits in first year to be considered second year students.
- + COMPLETION: Students must complete 120 credits at Level 2:
 - 20 credits fundamentals
 - 100 credits core
- + Complete level 2 theory fundamental (Visual Culture 200 or Moving Image Theory 200) in order to enrol for the corresponding level 3 theory fundamental.
- + Students must finish second year majors before moving on to third year majors where a co-requisite is required.

Level 3:

- + PROGRESSION: Students have to complete a minimum of 90 credits in second year to be considered third-year students.
- + COMPLETION: Students must complete 120 credits at Level 3:
 - 20 credits fundamentals
 - 100 credits core
- + EXIT: Students must complete all 360 credits associated with the degree programme. This includes the completion of Professional Practice 310, which includes an Experiential Learning hours requirements, in order to graduate with their Bachelor degree.

Limitations On Major Selections

- + Condone on first year subjects mean that students cannot major in second year.
- + Condone on second year majors mean that students cannot major in third year (students can re-do the course if required OR, where possible, they can take a third year focus area option).
- + Students must finish second year majors before moving on to third year majors where a co-requisite is required.

What makes a student a second-year student?

Students have to obtain a minimum of 90 credits in first year to be considered second year students.

What makes a student a third-year student?

Students have to complete a minimum of 90 credits in second year to be considered third year students.

Repeated fails (subjects/majors/modules)

After a student fails a subject for the third time, the student will be asked to discontinue their studies at the institution.

Compulsory Software Training fails

- + Adobe Bootcamp
- + SolidWorks
- + Premiere Pro

Students who failed the software training in the first eight weeks of Semester 1 (Term 1) will be given the mid-semester holiday period to complete the requirements again, free of charge. If students fail to achieve a competency note in this second round, they will be given a third and final opportunity to complete the requirements within the first three weeks after the mid-Semester 1 student holiday. In addition, the SAS Department will be in contact with the student and their sponsor/account payer, indicating that they are at risk in their studies, due to this failure.

Note: If the student fails the third opportunity - their studies will be extended until such time that the software training is completed successfully, and the fourth attempt to complete the course will be financially charged.



 / **OPEN WINDOW**

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LEVEL ONE

DEGREE LEVEL 1

RULES OF COMBINATION FOR ALL LEVEL 1 STUDENTS (120 credits)

Students complete compulsory subjects (40 credits) **AND** select four 'Subjects leading to major' (80cr)

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 Non-credit bearing Virtual (Self Study - completed by end of Semester 1)				COMPULSORY SUBJECTS
Academic Practice 10 credits Virtually Mediated				
Drawing & Narrative 15 credits Campus Mediated				
Media Perspectives 15 credits Virtually Mediated				
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)	Industrial Product Design (20 credits)	
	Screenwriting (20 credits)			
	Sound Design (20 credits)			

*Note 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 User Experience Design 100

COMPULSORY SOFTWARE TRAINING

Software Training: Adobe Bootcamp (TA 101)

Compulsory for all first-year degree students

MODE: Virtual - Self-study

Overview

This is an introductory online software training course that aims to familiarise students with the prescribed software of Adobe Photoshop and Adobe Illustrator, which are industry standards 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. Each software's interface, navigation and the application of each tool will be covered. Adobe Bootcamp comprises eight 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)

MODE: Virtual - Self-study

Overview

This is an in-depth online software training course that aims to equip first-year students with the skills and knowledge of the video editing application, Adobe Premiere Pro. This online course will educate students in the application of the software's tools, video editing techniques and workflow through video tutorials and self-study. It will educate students on Adobe Premiere Pro's interface, software navigation and the application of tools and effects. Premiere Pro is an eight-week course of prescribed video tutorials for students to watch and complete online. Although students will be allowed to submit their work earlier, they will be given the full eight weeks to complete the online course. Students will complete an online theoretical test and a final assignment at the end of the eight weeks as an evaluation of the 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 using the interface of the video editing software
- + Understand different forms of 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 in the Department of Animation Arts

MODE: Virtual - Self-study

Overview

This is an online software training course that aims 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 regarding 3D primitive modelling. Students will learn about the software's interface, navigation and the use and implementation of the transform tools. Blender Basics consists of eight units of prescribed video tutorials for students to watch and complete online, within a two-week period. Students will complete a final assignment at the end of the eight 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 (TS 101)

Optional for students enrolled in Industrial Product Design (ID 100), positioned for further practice only.

MODE: Virtual - Self-study

Overview

Software Training: SolidWorks introduces students to CAD (Computer Aided Design) basics. The course covers three-dimensional thinking and develops the understanding of working around the origin point as an absolute position. SolidWorks is a feature-based parametric solid modelling design tool. Students will learn its basic functions and features so that they can create fully associative 3D-solid models using automatic or user-defined relations to capture design intent. 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:

- + Engage in three-dimensional thinking
- + Understand the planes of space
- + Translate data through measuring skills
- + Construct foundational CAD models
- + Create photo-realistic renderings
- + Produce basic technical drawings
- + Complete a final project

CURRICULUM OVERVIEW FOR ALL LEVEL 1 STUDENTS

LEVEL 1 FUNDAMENTAL SUBJECTS

Academic Practice (AP 100)

Compulsory for all Higher Certificate students and Level 1 degree students

MODE: Virtually mediated

ACADEMIC PRACTICE 100 - SEMESTER NAMES	
Semester 1	Embarking on a research project: the research process
Semester 2	'Writes' of Passage: process-based essay writing

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 and integrity, 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 this 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.
- + Practise 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.

Drawing & Narrative (DN 100)

Compulsory for all Higher Certificate students and Level 1 degree students

MODE: Campus mediated

DRAWING & NARRATIVE 100 - SEMESTER NAMES	
Semester 1	Observation, Visual Literacy & Sketchbook Experimentation
Semester 2	Character Development, narrative & Storyboarding

Overview

Drawing and Narrative combines important technical drawing skills with the creative application and communication of story and narrative. Throughout the year students will explore themes such as visual literacy, signs and symbols, myths and archetypes, as well as the journey of the hero - both through practical and theoretical applications. This subject maintains a strong balance between the development of practical skills and conceptual thinking. Throughout the year, visual problem solving is used to develop the student's critical thinking and creative development. Various mediums are explored and experimented with; these mediums include pencil, fineliners, artist markers and ink. 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:

- + Communicate visually by drawing.
- + Understand 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.
- + Improve their visual literacy.
- + Use the learnt 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.
- + Use mark making or drawing in a functional sense more than in an aesthetic sense.
- + Understand myth and symbol in the origin of narrative.
- + Understand archetypes and the journey of the hero in relation to narrative.
- + Understand character types to be used in visual narrative.

Media Perspectives (MP 100)

Compulsory for all Level 1 degree students

MODE: Virtually mediated

MEDIA PERSPECTIVES 100 - SEMESTER NAMES	
Semester 1	Image Culture in Context I: Film, Photography, and Design
Semester 2	Image Culture in Context II: Visual Art and Print Culture

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 an understanding of how various visual media developed historically. Students are also 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.

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.
- + Work effectively with others as part of a team.
- + Collect, analyse, organise, and critically evaluate information.
- + Communicate effectively in an essay format using critical theory/ies.
- + 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.

LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF CREATIVE TECHNOLOGIES

User Experience Design (UX 100)

MODE: Hybrid

USER EXPERIENCE DESIGN 100 - SEMESTER NAMES	
Semester 1	Introduction to UX Design 1
Semester 2	Introduction to UX Design 2

Overview

User Experience Design 100 aims to introduce students to the fundamentals of interface, user experience design and designing engaging and intuitive interactions between users and technology. Students will focus on the way people interact with digital products, such as websites and mobile applications. They will develop a foundational technical understanding of interface design in order to successfully research, plan and prototype their own digital products. Important concepts will include user experience, user interface design, usability and digital branding.

Course objectives

On completion of this course students should be able to:

- + Demonstrate a practical understanding of the principles and elements of design.
- + Showcase a basic understanding of the design thinking process.
- + Collect, analyse and organise basic research information.
- + Understand, contextualise and define basic interactive design problems.
- + Explore various problem-solving strategies, including sketching.
- + Plan and execute creative and relevant project solutions.
- + Demonstrate competency in design and prototyping software.
- + Compile and present work in a professional manner.
- + Engage in peer review and feedback.

Interactive Development (DV 100)

MODE: Hybrid

INTERACTIVE DEVELOPMENT 100 - SEMESTER NAMES	
Semester 1	<i>Introduction to Web Development 1</i>
Semester 2	<i>Introduction to Web Development 2</i>

Overview

Interactive Development 100 is designed to introduce students to the foundational concepts and practices of web development. DV100 will guide students through the essential technologies that power the web, including HTML, CSS, and JavaScript. By the end of DV100, students will be equipped with the skills to create basic responsive, interactive web applications that meet modern industry standards. The course emphasises hands-on learning, where students will translate design specifications into functional, aesthetically pleasing digital interfaces. Key areas of focus include programming fundamentals, responsive web design, and the principles of version control. Through a combination of individual and collaborative projects, students will develop the technical and problem-solving abilities required to build dynamic web applications from the ground up.

Course objectives

On completion of this course students should be able to:

- + Demonstrate a solid understanding of HTML, CSS, and JavaScript, including their roles in web development and how they work together to create interactive web pages.
- + Develop a fully functional, responsive web application using industry-standard practices
- + Apply core programming concepts, including data types, control structures, functions, and object-oriented principles, using JavaScript to interact with the DOM and manage data.
- + Retrieve and handle data from external sources by integrating APIs and working with JSON data structures within web applications.
- + Work effectively as an individual and within a team using appropriate methodologies, including version control with Git and GitHub.
- + Successfully deploy web projects to a live server with domain registration and hosting.
- + Showcase basic debugging and research skills using relevant tools to resolve errors
- + Demonstrate competency in covered development software and tools
- + Read and understand basic project requirements from a brief and compile and present work in a professional manner

Industrial Product Design 100 (ID 100)

MODE: Campus mediated

INDUSTRIAL PRODUCT DESIGN 100 - SEMESTER NAMES	
Semester 1	<i>Introduction to Industrial Design 1</i>
Semester 2	<i>Introduction to Industrial Design 2</i>

Overview

In this course, students will be introduced to a basic industrial design process and how to use this process to develop products. They will learn fundamental skills such as industrial design sketching, recording measurements, working with scale and using basic Computer Aided Design (CAD) features to create 3D models of their products. Students will develop a basic understanding of materials and design principles, and they will be introduced to manufacturing and how to design for specific manufacturing methods. Additionally, they will be introduced to the design of consumer products that consider the user. The focus throughout is aimed at developing 3D problem-solving thinkers.

Course objectives

On completion of this course students should be able to:

- + Demonstrate an understanding of the fundamental elements and principles of industrial design.
- + Apply basic research methodologies to inform and strengthen the project execution.
- + Collect and evaluate research information at a basic level.
- + Apply iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences.
- + Understand, frame and solve design problems.
- + Demonstrate a basic understanding of technological limitations and concerns.
- + Present ideation through sketching.
- + Plan and articulate project solutions.
- + Create and envision alternative problem-solving solutions.
- + Visualise and prototype intended solutions.
- + Manage their time and project professionally and effectively.
- + Present their work in a professional manner.

LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF FILM ARTS - LIVE ACTION FOCUS

Film & Television (FV 100)

MODE: Campus mediated

FILM & TELEVISION 100 - SEMESTER NAMES	
Semester 1	Film Conventions & Introduction to Cinematography
Semester 2	Introduction to Editing, Sound & 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 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

On completion of this 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 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 various framing sizes, camera movement types & lighting techniques.
- + Successfully conceptualise and express 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)

MODE: Campus mediated

SCREEN ACTING 100 - SEMESTER NAMES	
Semester 1	Building Blocks
Semester 2	Realism for Stage & Screen

Overview

Screen Acting 100 forms the basis of our three-year Screen Acting course. In the course, we focus on naturalistic acting for the camera but also train actors in core acting skills used for both stage and screen performances. The first semester covers the important building blocks at the foundation of all acting – play, movement, voice and understanding text. Students are encouraged to embrace the art of not knowing and to use their imaginations to create work in the moment. Students are then introduced to text and are taught how to approach a script as an actor and cover concepts such as subtext, given circumstances and tone. In the second semester, students move on to learning the foundational skills needed for naturalistic acting and realism for stage and screen. Students are taught the famous method created by Russian theatre-maker Constantin Stanislavski. Although originally developed for more realistic stage acting, Stanislavski's method or system became the basis of all film acting to follow and his exercises are at the heart of all screen acting techniques today. Throughout the semester, students will implement his techniques in the preparation and performance of a live scene as well as a filmed close-up performance. We will look at the difference between stage and screen acting, continuity and simple tools for performing successfully in a close-up performance. Throughout the year, students will be trained in foundational voice and movement skills and will attend an hour long weekly class that will focus on building physical and vocal strength and awareness.

Course objectives

On completion of this course students should be able to:

- + Comfortably and confidently improvise in front of an audience.
- + Devise a piece of theatre in a group.
- + Understand and analyse a script in preparation for performance.
- + Understand and apply Stanislavski's system in preparation for and during live performance.
- + Understand and apply basic camera-acting techniques.

Production Design (PD 100)

MODE: Campus mediated

PRODUCTION DESIGN 100 - SEMESTER NAMES	
Semester 1	Fabrication
Semester 2	Narrative Context

Overview

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

Course objectives

On completion of this course students should be able to:

- + Identify visual elements in audio-visual productions.
- + Explain visual elements in audio-visual productions relating to 3D 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 practical art department production skills, methods and techniques.

Screenwriting (SW 100)

MODE: Virtually mediated

SCREENWRITING 100 - SEMESTER NAMES	
Semester 1	Introduction to the Screenplay
Semester 2	Genre, Treatment & the Short Film

Overview

The Screenwriting 100 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. Students are introduced to the manner and purpose of a screenplay's format, and the concepts of how a screenplay is read, in order to produce a motion picture product.

Course objectives

On completion of this 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 a screenplay for a short film.

Sound Design (SD 100)

MODE: Campus mediated

SOUND DESIGN 100 - SEMESTER NAMES	
Semester 1	Fundamentals of Sound & Audio Editing
Semester 2	Recording, Sound Effects & Critical Listening

Overview

The Sound Design 100 course provides students with a solid foundation of the theory, principles and practice of sound design and digital audio. We demonstrate 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

On completion of this 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 DAW to edit, manipulate and process digital audio.
- + Understand digital audio conversion and storage.
- + Be able to distinguish between the four main layers of audio-visual 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 critical technical listening (dynamic, frequency, distortion and stereo changes).

LEVEL 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF FILM ARTS - GAME & ANIMATION FOCUS

3D Animation (3D 100)

MODE: Hybrid

3D ANIMATION 100 - SEMESTER NAMES	
Semester 1	Navigating Volume & Space
Semester 2	3D in Colour & Motion

Overview

The aim of this course is to familiarise students 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

On completion of this course students should be able to:

- + Understand and utilise the tools for modelling and representing objects and characters in physical space.
- + Successfully interpret from 2D design to 3D with reference to shape, dynamics and functionality.
- + Comply with modelling specifications and level of detail.
- + Analyse shading, mapping and rendering requirements.
- + Choose the correct shader strategy and settings for the intended effect.
- + Understand various surfaces and the impact on lighting.
- + Light scenes using appropriate software effectively.
- + Select shaders, scene characteristics and render requirements.
- + Show consideration for animation, style, reference materials and rendering requirements when shading.
- + Use various shading techniques to enhance the impact and aesthetics of the visuals.
- + Create, shade and render a set of objects in a virtual environment.
- + Understand the function of rigging for animated characters.
- + Make a short 3D animated clip that shows evidence of software competency as well as an understanding of animation principles such as weight, timing, spacing and exaggeration.

Game Design (GD 100)

MODE: Virtually mediated

GAME DESIGN 100 - SEMESTER NAMES	
Semester 1	Introduction to Game Design & Controllers
Semester 2	Game Art & Mechanics

Overview

In this course 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

On completion of this 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 the context of the given medium and devices.
- + Gather, categorise and manage information to optimise design structure and information access.
- + 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)

MODE: Virtually mediated

MOTION DESIGN 100 - SEMESTER NAMES	
Semester 1	Introduction to the Digital Animation Workflow
Semester 2	2D Digital Character & Narrative Animation

Overview

Motion Design 100 introduces students to digital animation techniques. Students are familiarised with the animation principles and gain basic animation skills through a series of hands-on projects. Emphasis is placed on providing a solid foundation from which students can extend their skills and explore broadcast motion graphics in Motion Design 200.

Course objectives

On completion of this 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 1 CHOICE SUBJECTS (LEADING TO MAJOR): BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

Communication Design (CD 100)

MODE: Hybrid

COMMUNICATION DESIGN 100 - SEMESTER NAMES	
Semester 1	Design Basics
Semester 2	Image & Text

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 this 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 a basic understanding of the creative design process through its application in order to establish good design practices in answering creative briefs.
- + 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.
- + Present work professionally in the appropriate and required format for evaluation.

Illustration (IL 100)

MODE: Campus mediated

ILLUSTRATION 100 - SEMESTER NAMES	
Semester 1	Creative Techniques and Visual Foundations
Semester 2	Stylistic development and Illustration Fundamentals

Overview

The *Illustration 100* course provides students with foundational visual, technical, and conceptual skills essential to the discipline of illustration. Emphasis is placed on drawing as a core tool for exploration, communication, and ideation across analogue and digital media. Through a process-driven structure, students engage in creative experimentation, critical thinking, and iterative image-making as they begin to develop their visual literacy and stylistic identity.

In Semester 1 – Creative Techniques and Visual Foundations, students are introduced to fundamental illustration practices through hands-on exercises in mark-making, composition, colour theory, and media experimentation. The focus is on establishing technical fluency and visual sensitivity through exploratory processes that support idea generation and visual problem-solving. This phase also introduces basic digital workflows (e.g. scanning, editing, digital refinement) to support contemporary hybrid practices. In Semester 2 – Stylistic Development and Illustration Fundamentals, students begin to refine their personal visual language while building on essential foundational illustration skills. Drawing and image-making tasks are tailored to suit evolving project briefs and may include figure-based studies, character development, and applied visual storytelling. Emphasis is placed on stylistic exploration, basic digital-analogue integration, and producing technically resolved, conceptually grounded illustrations for both print and screen outputs. Together, the two semesters provide a cohesive foundation for students progressing into advanced illustration modules, enabling them to respond confidently to briefs, develop original concepts, and express ideas visually with increasing clarity and professionalism.

Course objectives

On completion of this course students should be able to:

- + Understand the fundamental principles and techniques of drawing within an illustration context.
- + Demonstrate the ability to develop and refine drawn imagery using a variety of media and tools.
- + Explore and apply creative techniques across both analogue and digital platforms.
- + Think innovatively in terms of visual problem-solving and media experimentation.
- + Conceptualise and develop ideas through iterative visual processes.
- + Apply visual composition principles to support clarity, storytelling, and stylistic intent
- + Display competence in the use of traditional and entry-level digital illustration techniques.
- + Think and communicate visually through image-making and mark-making.
- + Demonstrate familiarity with a range of illustration styles, mediums, and approaches.
- + Begin to develop a personal visual language and stylistic identity.
- + Demonstrate basic proficiency in foundational digital illustration tools and workflows, including the use of scanning, and image editing software.

- + Begin to integrate foundational digital processes with traditional media to refine, adjust, and present illustration work in a clear, professional, and contemporary format.
- + Present work professionally and effectively in accordance with submission requirements.

Photography (PH 100)

MODE: Campus mediated

PHOTOGRAPHY 100 - SEMESTER NAMES	
Semester 1	Camera Anatomy and photographic essentials
Semester 2	Design, Storytelling, and Movement in Photography and Videography

Overview

Photography 100 introduces students to the technical and creative foundations of photography through a blend of lectures and practical workshops. Over the year, students progress from mastering camera mechanics and natural light to applying design and narrative principles in both still and moving images.

The course emphasises purposeful camera use, with students gaining confidence in aperture, shutter speed, and ISO through hands-on practice. They also explore lenses, perspective, and how focal length influences composition and emotional impact. A key focus is natural light—students learn to read and control it using reflectors, diffusers, and outdoor positioning.

Portraiture is introduced through natural light techniques, where students explore low-, medium-, and high-key lighting, alongside styling and subject expression, to build storytelling skills.

Visual literacy is expanded through compositional principles like line, form, and balance, studied alongside influential art movements such as Pictorialism and Futurism, and artists like Paul Strand and Edward Weston. Colour theory is explored as both an aesthetic and emotional tool, applied in styling, subject choice, and post-production.

Students also investigate movement in photography, using shutter speed creatively to express energy and time. Toward the end of the course, basic videography introduces visual storytelling through motion, framing, and editing. Collaborative film projects strengthen both technical ability and teamwork.

By year's end, students will be able to produce visually thoughtful work that reflects technical proficiency, creative intent, and the development of a personal voice in both photography and video.

Course objectives

On completion of this course students should be able to:

- + Demonstrate a solid understanding of photographic principles, including exposure, depth of field, motion, and composition.
- + Operate a camera manually, using aperture, shutter speed, and ISO effectively as part of the exposure triangle.
- + Apply basic colour theory to enhance narrative and emotional impact in visual storytelling.

- + Recognise key historical photography movements and their relevance to contemporary photographic practice.
- + Use natural light purposefully, employing tools like reflectors and diffusers to manage contrast and mood.
- + Capture expressive, well-composed portraits using tonal lighting schemes (high-key, low-key, medium-key).
- + Create images that reflect thoughtful application of design elements such as line, form, balance, and rhythm.
- + Edit photographs non-destructively using industry-standard software to enhance tone and colour naturally.
- + Plan, shoot, and edit short video sequences incorporating camera movement, framing, and continuity editing.
- + Critically evaluate own and others' work using appropriate visual and conceptual terminology.
- + Justify creative and technical decisions in relation to audience, intent, and context.
- + Reflect on personal growth and the link between technical skills and creative expression.
- + Solve visual and technical problems independently in a variety of shooting conditions.
- + Collaborate effectively in team-based video projects, managing roles and contributing to shared outcomes.
- + Take responsibility for ongoing personal learning and development.



 / **OPEN WINDOW**

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LEVEL TWO

DEGREE LEVEL 2

RULES OF COMBINATION FOR LEVEL 2 STUDENTS (120 credits)

Option 1	Students select double major (100cr) AND compulsory subjects (20cr)
Option 2	Students select single major (50cr) AND two focus areas (50cr) AND compulsory subjects (20cr)

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)	Industrial Product Design (50 credits)	Motion Design (50 credits)	Production Design (50 credits)	
		Screenwriting (50 credits)		
		Sound Design (50 credits)		

Level 2 Focus Areas:

Visual Arts (25 credits)	Creative Computing (25 credits)	Marketing (25 credits)	FOCUS AREA SUBJECTS
2D Animation (25 credits)	Game Development (25 credits)	VFX (25 credits)	
Interactive Audio (25 credits)	Creative Writing (25 credits)	Cinematography (25 credits)	



LEVEL TWO: **FUNDAMENTALS & MAJORS**

LEVEL 2 CURRICULUM OVERVIEW (120 credits)

LEVEL 2 FUNDAMENTAL SUBJECTS

Research Foundation (RF 210)

Compulsory for all second-year students

MODE: Virtually mediated

RESEARCH FOUNDATION 210 - SEMESTER NAMES		Prerequisites
Semester 1	Reading Research & Writing in the Arts	AP 100

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 audio-visual 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 this course 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 their relative position in the greater academic context.
- + Understand how research methodologies are implemented in the humanities, particularly in the visual and audio-visual 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

MODE: Virtually mediated

MOVING IMAGE THEORY 200 - SEMESTER NAMES	
Semester 1	Moving Images & Cultural Studies
Semester 2	Moving Images, Ontology & Contexts

Overview

The Moving Image Theory 200 course comprises a series of lectures introducing students to film and animation studies, as well as video game studies. MI 200 provides an overview of prominent fields in the greater scope of moving image theory that equips students with the ability to understand and analyse the world of moving images. Throughout the year, students will explore theoretical approaches to three elements of moving images: film, animation and video games. These components are framed in different cultural contexts, including structuralism and semiotics, cultural studies theory, feminist and queer theory, post-colonialism, ludology and narratology, 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 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*, *Spider-Man: Into the Spider-Verse*, *District 9* and many other films as sociocultural artefacts. Emphasis is placed on group work and learning, analytical 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 critical thinking. Potential assessment strategies include written essays, peer assessments, online quizzes, presentations and video essays.

Course objectives

On completion of this course students should be able to:

- + Apply reading techniques of scanning, skimming, comprehensive and critical reading.
- + Read, reflect on, understand and process information from a variety of sources.
- + Structure and write an academically sound essay.
- + Summarise, identify & paraphrase key points in a range of academic texts, from journal articles to video essays.
- + Express processed information verbally and visually in the form of presentations and video essays.
- + Identify a hypothesis within the source material.
- + Understand South African filmmaking and game design in a global context.
- +
- + Apply writing and communication 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 presentations and 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 BA in Visual Communication Design and Bachelor of Creative Technologies students

MODE: Virtually mediated

VISUAL CULTURE 200 - SEMESTER NAMES	
Semester 1	Mass Culture & Visual Hermeneutics
Semester 2	Design Activism and Postmodernism

Overview

This course aims to equip students of design with the ability to understand, analyse, compare, discuss, interpret, evaluate and create all manner of designs. Rooted in critical discourse, lectures provide a theoretical and academic foundation on 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 human-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 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 a 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 3 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 this 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 their practical work.
- + 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)

Mode: Hybrid

USER EXPERIENCE DESIGN 200 - SEMESTER NAMES	
	PRACTICAL
Semester 1	Intermediate UX Design 1
Semester 2	Intermediate UX Design 2

Overview

User Experience Design 200 builds on the foundational digital design skills from the first year of study, enhancing both conceptual and methodological knowledge. The course emphasises research, insight generation and conceptual exploration. Students will plan, create and execute engaging information systems and digital experiences using the latest research techniques and technologies. The year concludes with a portfolio assessment.

The course also covers theoretical topics, concepts, trends and technologies, including human-computer interaction, user experience design perspectives and persuasive technology. This component aims to deepen students' understanding of theoretical aspects affecting the design and development of modern digital media and platforms.

Course objectives

On completion of this course students should be able to:

- + Understand selected theoretical definitions, concepts, and models.
- + Develop an extended vocabulary related to interaction design and development.
- + Apply theoretical concepts and models to practical situations and problems.
- + Illustrate theoretical models and concepts through writing and sketching.
- + Discuss theoretical concepts in class settings and in writing.
- + Formulate opinions and support arguments based on theoretical content.
- + Successfully frame and make sense of complex design problems to create appropriate design solutions.
- + 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 conceptual, creative and critical thinking approaches to develop ideas and practical executions.
- + Present and rationalise their design processes and outcomes.

- + Formulate conceptual frameworks to inform project solutions.
- + Apply the basic elements and principles of interaction and interface design.
- + Develop and apply appropriate visual design elements in each project.
- + Develop technical skills to produce digital designs according to industry expectations.
- + Plan and articulate different project solutions.
- + Visualise and prototype intended solutions.
- + Manage time and projects professionally and effectively.
- + Present work in a professional manner.
- + Give and receive peer feedback throughout their projects.
- + Learn and use relevant software applications for successful project execution.

Interactive Development (DV 200)

MODE: Hybrid

INTERACTIVE DEVELOPMENT 200 - SEMESTER NAMES	
	PRACTICAL
Semester 1	Intermediate Web Development 1
Semester 2	Intermediate Web Development 2

Overview

Interactive Development 200 builds on the foundational skills developed in the first year by looking into both the practical and theoretical aspects of modern software development. This course is designed to equip students with advanced technical skills in full-stack development, focusing on component-based front-end development, backend integration, and database management. Throughout the year, students will work directly with industry-standard tools and frameworks, such as React, Node.js, and various SQL and NoSQL databases. They will learn to create dynamic data-driven applications, enhance user interfaces with sophisticated data visualisations, and deploy scalable production-ready applications on cloud platforms. The year culminates in practical projects that demonstrate their ability to build robust, efficient software solutions.

In parallel, the course also deepens students' understanding of the critical concepts that underpin modern software architecture. Theoretical topics will include the exploration of software design patterns, the intricacies of client-server communication, and the principles of digital security and networking. Students will also investigate strategies for optimising web applications for performance and visibility, along with an introduction to alternative front-end frameworks. This dual focus on practical application and theoretical comprehension ensures that students not only know how to build software but also understand the underlying principles that make their solutions effective and secure.

Course objectives

On completion of this course students should be able to:

Practical Objectives

- Build dynamic, data-driven web applications using component-based frameworks such as React and UI libraries.
- Implement single-page application architectures and site navigation utilising appropriate routers.
- Apply TypeScript for type-safe development and maintainable code structures.
- Connect frontend web applications with backend servers to build a full-stack application.
- Perform CRUD operations, manage relational and NoSQL data, and implement RESTful API interactions.
- Implement security and authorisation principles by applying encryption, authentication, and secure access control management to protect data and user information.
- Consume and visualise external web APIs by retrieving, processing, and dynamically displaying data using asynchronous programming techniques.
- Deploy full-stack applications to cloud platforms, following production-ready practices.
- Use Git for version control and document development processes through professional ReadMe files.
- Design and manage relational databases by applying normalisation principles to create efficient database schemas and performing advanced queries using SQL.
- Integrate databases with server-side backend technologies to perform CRUD operations and implement functionalities such as sessions, cookies, and authentication.
- Apply SEO and web performance optimisation techniques for better visibility and efficiency.

Theory objectives:

- Explain key modern software development principles, methodologies, and terminology.
- Understand and compare SQL and NoSQL databases, their structures, data modelling and use cases.
- Describe networking fundamentals, HTTP/HTTPS protocols, and the role of APIs in client-server systems.
- Explore security fundamentals such as encryption, authentication, and safe data transmission.
- Understand and apply the software development lifecycle, Agile methodologies and workflows.
- Analyse the production lifecycle by examining cloud computing and secure deployment strategies to ensure efficient and scalable software delivery.

Professional objectives:

- Create detailed technical documentation and deliver professional presentations to explain design, development processes, and technical decisions.
- Be able to function as a member of a development team
- Professionally manage & present their work, meeting industry standards and academic requirements.
- Manage industry-relevant projects within development teams, utilising agile methodologies and version control systems.
- Professionally document and present technical work and development decisions.

Industrial Product Design (ID 200)

Mode: Campus mediated

	PRACTICAL
Semester 1	Intermediate Industrial Design 1
Semester 2	Intermediate Industrial Design 2

Overview

In second year, the course objective is to provide students with well-rounded knowledge and skills in the industrial design environment. The course focuses on adding value, optimising function and improving the appearance of products and systems for the end-user and manufacturer. Students will learn how to collect and analyse data, and 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, with the projects designed to incorporate theoretical and practical aspects of this field of study. Exploration and experimentation are essential at this level. The ultimate aim of the Industrial Product Design 200 course is to prepare students for entry into third year by fostering a variety of skills, professionalism and design confidence.

The course also investigates current theoretical and practical trends and technologies that directly inform methods and techniques used in practical subjects. The course seeks to provide students with the necessary perspectives to approach their fields of practice. In order to understand the industrial design environment, students need knowledge of the intended user, the materials and methods of manufacturing, and the environment or system in which this product will operate. This course provides students with fundamental insight into materials, material selection techniques and design affordances offered through materials characteristics. Students develop a fundamental knowledge of materials and finishes, and their related manufacturing technologies. Students are also guided through problem-solving techniques to be proficient in designing the best possible products.

Course objectives

On completion of this course students should be able to:

- + Apply a variety of research methods to inform and strengthen project execution.
- + Collect, analyse, organise and evaluate research information.
- + Display a basic level of conceptual, creative and practical thinking approaches.
- + Demonstrate a fundamental knowledge of commonly used materials, including their characteristics and finishes.
- + Apply iterative cycles of research, testing and development based on the understanding of user needs, goals and experiences.
- + Create convincing sketches, drawings, mock-up models, 3D CAD models, presentation images, and physical products to explain their industrial design ideas.
- + Demonstrate a fundamental knowledge of contemporary manufacturing processes.
- + Understand, frame and solve complex design problems.
- + Navigate and understand technological limitations and concerns.
- + Analyse safety and ergonomics in product design.
- + Evaluate the suitability of materials and manufacturing.

- + Plan and articulate project solutions.
- + Create and envision alternative problem-solving solutions.
- + Visualise and prototype intended solutions.
- + Manage their time and projects professionally and effectively.
- + Present their work in a professional manner.

LEVEL 2 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (LIVE ACTION FOCUS)

Film & Television (FV 200)

MODE: Campus mediated

FILM & TELEVISION 200 - SEMESTER NAMES	
Semester 1	Extended Narrative & Experimental Cinema
Semester 2	Condensed Narrative & Approaching Production

Overview

Film and Television 200 uses the foundational knowledge gained during the first year of the course and builds on 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 will learn technical approaches to productions with practical skills development, focused 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. As the focus for the second-year level lands heavily on pushing the boundaries of the medium, students are encouraged to explore and create within and outside of specific project constraints. Students must find a good balance between planning for specific production outcomes and playing in the creation processes of filmmaking as a whole.

Course objectives

On completion of this 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 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 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 standards and positioned to push the boundaries of what audio-visual advertising can do.
- + Approach projects with the management of logistics and pre-production for a given project in mind.
- + Pitch, write, produce, direct, edit, and manage a full-on production for a short film aligned with a production method of choice, with a specific outcome.

Screen Acting (SA 200)

MODE: Campus mediated

SCREEN ACTING 200 - SEMESTER NAMES	
Semester 1	Embodiment and Inhabiting
Semester 2	Beyond Stanislavski

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 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 Stanislavski, and delving deep emotionally with Strassberg'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 to create believable and relatable characters. In addition to this, students will be taught stagecraft and 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, 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 themselves overcome self-doubt and habitual gestures, and to embrace unique personality traits and physical attributes.

Course objectives

On completion of this course students should be able to:

- + Perform dialogue-heavy & emotionally complex scenes in a believable & emotionally engaging way.
- + Perform scenes so 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, which also requires them to put their own characteristics aside as needed.
- + Use their own memory, experience, imagination and sensory techniques to achieve emotional vulnerability in a scene as another character.

Production Design (PD 200)

MODE: Hybrid

PRODUCTION DESIGN 200 - SEMESTER 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 audio-visual 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 will be 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 3D design solutions that interpret, support, enhance and express the narrative and thematic objectives of an audio-visual production.

Course objectives

On completion of this course students should be able to:

- + Understand & apply each aspect of the linear production design process in realising project objectives.
- + Interpret and translate text-based narrative content into convincing 3D 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 practical art department production skills, methods and techniques.
- + Produce & administrate comprehensive, accurate & effective art department budgets & schedules.
- + Work productively & creatively within the structures of professional audio-visual production teams.
- + Operate CAD software to describe and communicate 3D object designs.
- + Align art department output with cinematographic narrative communication needs.

Screenwriting (SW 200)

MODE: Virtually mediated

SCREENWRITING 200 - SEMESTER NAMES	
Semester 1	Narrative Structures & the Adapted Screenplay
Semester 2	Short-Form Television

Overview

The year's screenwriting 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 regarding the intricacies and variations of the different types of screenplay structures, such as Field's paradigm, Vogler's 'The Hero's Journey', Snyder's 'Save the Cat', when adapting narratives to screenplays. It also contextualises the screenwriter's role in the motion picture production process as a whole with a focus on short-form television. Short-form writing deals specifically with writing for television. Students are introduced to the Writers' Room. The process of writing in a collaborative environment is explored according to television industry standards with a focus on a singular voice. Short-form-specific

storyline development and structure is a primary focus.

Course objectives

On completion of this course students should be able to:

- + Develop detailed knowledge and in-depth understanding of the screenwriting theories pertaining to narrative.
- + Develop an understanding of and apply the key terms, concepts & theories related to screenwriting.
- + Identify, analyse and solve story problems.
- + Use appropriate academic and professional conventions, formats and technologies.
- + Understand the television production process.
- + Participate in a Writers' Room.
- + Demonstrate industry specific standards for short-form television.
- + Critique and review group work according to specific criteria.

Sound Design (SD 200)

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

MODE: Campus mediated

SOUND DESIGN 200 - SEMESTER NAMES	
Semester 1	Sound for Film: Location & Introduction to Post
Semester 2	Studio & Recording: Dialogue & SFX

Overview

Sound Design 200 enhances the student's understanding of sound production and digital audio editing and processing. It develops a skill set to enable efficient, high quality recording, editing and final audio 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

On completion of this course students should be able to:

- + Set up and run recording sessions in a sound studio for various scenarios.
- + Understand and set up for a Location Sound Workflow.
- + Execute all aspects of audio post-production and 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.

LEVEL 2 PRODUCTION THEORY: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS)

Media Aesthetics (MA 200)

MODE: Virtually mediated

Students in 3D 200, GD 200 and MD 200 will attend **Media Aesthetics (MA 200)** which is the Production Theory class - Assessed as part of the major course.

MEDIA AESTHETICS 200 - SEMESTER NAMES	
Semester 1	Concept ideation & Design Principles for the moving image
Semester 2	Rendering, editing & sound

LEVEL 2 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS)

3D Animation (3D 200)

MODE: Virtually mediated

3D ANIMATION 200 - SEMESTER NAMES	
Semester 1	3D Character Development & Production Process
Semester 2	3D Performance Animation & Rendering

Overview

3D Animation 200 guides the student through the various stages of the professional 3D animation production pipeline. Based on character-driven animation production, students will 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.

Students in 3D 200 will attend **Media Aesthetics (MA 200)** which is the Production Theory class - assessed as part of the major course.

Course objectives

On completion of this course students should be able to:

- + Use the prescribed 3D software efficiently.
- + Create and develop successful character designs.

- + Research and source references 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 shows 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)

MODE: Virtually mediated

GAME DESIGN 200 - SEMESTER NAMES	
Semester 1	Game Concepts & Play
Semester 2	Indie Game Development

Overview

Game Design 200 takes a top-down approach to making games, by encouraging students to thoughtfully plan and document every aspect of a game's design. The style, theme, genre, key mechanics, unique selling points and minimum viable outcomes are all laid out and tested before students form an 'Indie' team and dive into development.

*Students in GD 200 will attend **Media Aesthetics (MA 200)** which is the Production Theory class - assessed as part of the major course.*

Course objectives

On completion of this 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 in a game engine.
- + Understand the fundamental concepts of game programming.
- + Develop game content with the aid of scripting features in the Unity game engine.

Motion Design (MD 200)

MODE: Virtually mediated

MOTION DESIGN 200 - SEMESTER NAMES	
Semester 1	Motion Design Principles & Practice
Semester 2	Expressive Animation & Storytelling Devices

Overview

Motion Design 200 introduces students to digital animation and its application to motion graphic design. By focusing on animation principles and using a hands-on approach, students will be 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 100 and preparing students to develop their individual voice and professional ability in Motion Design 300.

*Students in MD 200 will attend **Media Aesthetics** (MA 200) which is the Production Theory class - assessed as part of the major course.*

Course objectives

On completion of this 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.
- + Use 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 2 MAJOR SUBJECTS: BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

Communication Design (CD 200)

MODE: Hybrid

COMMUNICATION DESIGN 200 - SEMESTER NAMES	
Semester 1	Visual Messaging
Semester 2	Design Activation

Overview

The Communication Design 200 course introduces students to the current theories and practices of visual communication design through lectures and relevant academic and practical assignments. It aims to develop students' academic abilities by providing in-depth knowledge of visual communication design fundamentals. This course serves as a foundational step for those planning to enter the graphic design industry. Underlying elements and design principles are explored and form the necessary groundwork to give students a clear understanding and appreciation of what it takes to solve creative problems and produce quality designs. Focus is placed on conceptual thinking and creative problem solving. Students will learn to analyse briefs, create visual meaning, and explore various visual messaging formats, including logo design, branding, layout, advertising and packaging.

Course objectives

On completion of this course students should be able to:

- + Develop conceptual thinking skills to independently interpret briefs and establish an effective creative design process.
- + 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.
- + Create promotional branding materials for marketing displays that align with the brand or product.
- + Conduct research and produce a coherent report or correlate findings to guide the visual direction of a project.
- + Understand the integration of verbal and visual elements in a unified campaign for effective targeted communication.
- + Develop an understanding of the synergy between various media applications and integrated promotional platforms.
- + Conceive, plan and execute a variety of design applications and activations in fields such as branding, advertising, layout design and packaging design that meet logistical standards and quality requirements.
- + Present design work professionally in a portfolio, adhering to logistical, technical standards, and conventions across various media formats and production processes in communication design.

Illustration (IL 200)

MODE: Hybrid

ILLUSTRATION 200 - SEMESTER NAMES	
Semester 1	Visual Metaphor
Semester 2	Visual Storytelling

Overview

The Illustration 200 course builds on foundational knowledge established in IL100 and develops more advanced illustration skills through focused thematic and conceptual projects. Emphasis is placed on the use of visual metaphor, narrative strategies, and applied illustration across both analogue and digital media. Students are encouraged to explore illustration in different applied scenarios, such as, for example: educational, scientific, commercial, and storytelling contexts. The course enables students to conceive, plan, and execute illustration projects through a process-driven approach, with a strong focus on building visual literacy, developing a personal style, and working iteratively toward refined outcomes. Projects are structured to allow for continuity and progression, where earlier phases inform and feed into later submissions.

Course objectives

On completion of this course students should be able to:

- + Demonstrate an advanced understanding of drawing, design, and composition within an illustration context.
- + Plan, manage, and implement illustration-based projects with conceptual depth and technical refinement.
- + Respond to briefs using a range of stylistic approaches and appropriate media.
- + Work collaboratively and contribute actively within group settings.
- + Generate strong concepts and develop them through iterative planning and sketching.
- + Apply processes involved in producing polished, technically resolved illustrations.
- + Conduct visual research and apply appropriate reference materials effectively.
- + Experiment with a variety of illustration mediums, tools, and techniques.
- + Reflect critically on their own work and articulate ideas with confidence.
- + Communicate visually through metaphor, symbolism, narrative, and visual hierarchy.
- + Manage time, process, and project requirements with professional accountability.
- + Evaluate their performance and demonstrate responsibility for their creative outcomes.
- + Apply developed illustration skills in both expressive and applied contexts.

Photography (PH 200)

MODE: Campus mediated

PHOTOGRAPHY 200 - SEMESTER NAMES

Semester 1	Technical Proficiency: Commercial Lighting and AI-Integration
Semester 2	Commercial Practice: Advertising, Fashion and Lifestyle Photography

Overview

Photography 200 prepares students for professional practice by advancing technical skills, creative direction, and industry readiness. The course covers studio and on-location lighting, conceptual development, AI integration, post-production, and collaborative workflows, aligned with commercial photography standards.

Semester 1 focuses on mastering commercial lighting using studio flash and ambient balancing. Through product and portrait assignments, students learn to light complex materials like glass, metal, and food—key for advertising and editorial work. They are introduced to AI tools such as Midjourney for generating creative references and photographic composites, while also developing post-production skills in Capture One and Photoshop.

Semester 2 shifts toward industry simulation, where students work in teams to create fashion, advertising, and editorial campaigns, including short-form video. They research mid-century advertising and fashion photography and collaborate with stylists or designers to craft cohesive visual narratives. Students also explore genres such as lifestyle, corporate portraiture, personal branding, and weddings—emphasising authenticity and storytelling. Analogue printing introduces them to tactile processes that bridge fine art and commercial work.

The year concludes with a business module covering quoting, planning, and client briefs. Students curate an industry-ready portfolio that reflects their technical ability, creative voice, and commercial potential. By year's end, they are equipped to enter the industry, secure internships, or begin freelance careers with confidence.

Course objectives

On completion of the course students should be able to:

- + Apply advanced studio and on-location lighting techniques using strobe, ambient, and mixed lighting to produce commercially viable imagery.
- + Demonstrate the ability to photograph a range of materials and surfaces with technical accuracy for advertising, editorial, and product photography contexts.
- + Integrate AI-generated content and post-production tools into photographic workflows to create conceptually and visually cohesive outcomes.
- + Collaborate effectively on team-based advertising campaigns, fulfilling production roles and contributing to the development of stills, editorial content, and short-form video.
- + Conduct historical research in mid-century fashion photography and apply visual references in the creation of contemporary editorial work.
- + Produce photographic work across multiple genres—including advertising, fashion, lifestyle, personal branding, portraiture, and weddings—tailored to specific client or audience needs.
- + Engage with analogue printing processes to explore alternative image-making and tactile photographic outcomes.

- + Develop and present a professional business plan, including quoting and client briefing skills, aligned with photographic industry practices.
- + Curate an industry-ready portfolio that reflects technical proficiency, creative direction, and personal visual identity.
- + Reflect critically on personal and collaborative work, demonstrating an understanding of creative strategy, authorship, and professionalism in a commercial context.
- + Present work within a specific time limit, professionally and in the appropriate and required format for evaluation.



 / OPEN WINDOW

LEVEL TWO: **FOCUS AREAS**

LEVEL 2 FOCUS AREAS

FOCUS AREA PROGRESSION & PREREQUISITES

LEVEL 2	Prerequisites	LEVEL 3	Prerequisites
2D Animation 2D 200	IL 100 <i>or</i> MD 100 <i>or</i> 3D 100	2D Animation 2D 300	2D 200
Game Development GX 200	GD 100	Game Development GX 300	GX 200
VFX FX 200	3D 100	VFX FX 300	3D 200
		STOP MOTION SM 300	NONE
Cinematography CG 200	FV 100 <i>or</i> PH 100	Cinematography CG 300	CG 200
Creative Writing CW 200	NONE	Creative Writing CW 300	CW 200
Interactive Audio XS 200	SD 100	Interactive Audio XS 300	XS 200
Creative Computing CC 200	NONE	Creative Computing CC 300	CC 200
Visual Arts VA 200	NONE	Visual Arts VA 300	NONE
Marketing ME 200	NONE	Entrepreneurship ME 300	NONE
		Creative Administration CA 300	NONE

2D Animation (2D 200)

MODE: Virtually mediated

2D ANIMATION - SEMESTER NAMES		Prerequisites
Semester 1	2D Character Design & Sequential Art	IL 100 or MD 100 or 3D 100
Semester 2	2D Cinematic Techniques & Animation Practice	

Overview

The 2D Animation 200 course is a comprehensive four-term programme designed to provide students with a thorough understanding of 2D animation techniques and processes. It begins with 2D character design, where students will learn about shape, line and light in the context of stylised figures. They then move onto sequential art, where they will explore storytelling techniques and develop proficiency in creating storyboards and animatics. Students will also focus on 2D cinematic techniques, where they will create animated shots, using their knowledge of shading, texturing and lighting to develop a coherent animated sequence. Finally, students will 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 this 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)

MODE: Campus mediated

CINEMATOGRAPHY 200 - SEMESTER NAMES		Prerequisites
Semester 1	Grammar of Cinematography, Light, Form, & Colour	FV 100 or PH 100
Semester 2	Being a Cinematographer: Concept to Screen	

Overview

The Cinematography 200 course serves as a foundational exploration of the skills and concepts essential for a comprehensive understanding of image production in filmmaking and video production. Through a curriculum encompassing both theory and practical instruction, students will embark on a journey that begins with an introduction to filmmaking equipment tailored to their specific focus skill. The course emphasises instilling proper 'on-set' etiquette and ensuring students grasp the correct handling of filmmaking equipment in a production environment. In addition, students will 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 will develop the ability to utilise light effectively to communicate intended meanings.

Further along the course, students will 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 will cultivate a nuanced understanding of how each element contributes to the art of cinematography and the overall filmmaking process. Continually expanding their knowledge, students will 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 will 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 this course students should be able to:

- + Show professional conduct and etiquette on a film set while practising safety 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.
- + Set up lighting, grips and camera equipment in safe and functional ways on set.
- + Create visual grammar for a specific film project with accompanied visual outputs.
- + Process images through the colour correction and colour grading of accurately exposed shots that form part of a visual sequence.

Creative Computing (CC 200)

MODE: Campus mediated

CREATIVE COMPUTING 200 - SEMESTER NAMES		Prerequisites
Semester 1	Introduction to Creative Computing	None
Semester 2	Tactile Interfaces & Ergonomics	

Overview

The Creative Computing 200 course provides students with a comprehensive introduction to the world of creative technologies, combining all the core skills found in the degree and developing their skills in five key areas: programming, 3D modelling, fabrication, basic circuitry and electronics. Throughout the course, students will have opportunities to combine these skills and develop their creativity and problem-solving abilities. The goal is to nurture their talent as creative technologists: professionals who can leverage a wide range of skills to innovate both in the physical and digital worlds.

Course objectives

On completion of this course students should be able to:

- + Apply knowledge from multiple domains to develop innovative solutions that bridge the physical and digital worlds.
- + 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.
- + Use programming to create interactive input and feedback.
- + Compile and construct physical interfaces to effectively communicate with digital systems.
- + Explore and incorporate various ergonomic considerations when building technology that users physically interact with.
- + Effectively communicate technical and creative project details to articulate the development process.

Creative Writing (CW 200)

MODE: Virtually mediated

CREATIVE WRITING 200 - SEMESTER NAMES		Prerequisites
Semester 1	Developing Story & Character	None
Semester 2	Defamiliarisation & Narrative Modes	

Overview

The CW200 course is structured across two semesters and aims to instruct students on the foundational aspects for writing well-crafted narratives. It covers the generation of ideas and themes which form the basis of all stories and explores how these ideas and themes seed story beats. Semester 1 delves into character archetypes and focuses on character development of the anti-hero and writing authentic dialogue and scenes that reveal character.

Semester 2 explores aspects of expressive language, including Mukařovsky's exploration of poetic language and Shklovsky's theory of defamiliarisation through the use of metaphor, metonymy and symbolism (drawing on Jungian insights to render the story world 'strange'). The defamiliarisation of the mundane could create a sense of wonder from the reader when aspects of the world or character are viewed in a different light. Different narrative methods, such as exposition, narrative action, dialogue, soliloquy will be explored, while building on existing knowledge of story elements. Taken as a whole, the course will provide students with a solid foundation for their creative writing journeys.

Course objectives

On completion of this course students should be able to:

- Display detailed knowledge of Vogler's narrative structure, eight archetypal characters, modes of fiction narration and selected literary devices.
- Understand key literary concepts and narrative structures and apply them in the writing of narrative texts.
- Evaluate, select and apply appropriate methods for creating and developing creative writing output.
- Identify and analyse fiction according to related literary concepts and narrative structures.
- Coherently communicate narrative events in outlines, narratives and short scenes.
- Use suitable formats and styles for prose.

Game Development (GX 200)

MODE: Virtually mediated

GAME DEVELOPMENT 200 - SEMESTER NAMES		Prerequisites
Semester 1	C# in Unity & Gameplay Systems	GD 100
Semester 2	Game Architecture & Simulation	

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 this 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.
- + Use Object-Orientated 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.
- + Use the Unity API effectively.
- + Collaborate and manage versions.

Interactive Audio (XS 200)

MODE: Campus mediated

INTERACTIVE AUDIO 200 - SEMESTER NAMES		Prerequisites
Semester 1	UI Sound Design & Asset Creation	SD 100
Semester 2	Game Audio Implementation & Workflows	

Overview

Interactive Audio 200 brings together the theory and practices of Sound Design with practice from interactive media, game design and experience, user interface and user experience design. The course will guide students through the technical, aesthetic and conceptual processes of creating sound in these different interactive contexts. There will be a strong practical focus on the creation of sound design elements for interactive applications and the implementation of sound design in games by using industry-standard software solutions.

Course objectives

On completion of this 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 (ME 200)

MODE: Virtually mediated

MARKETING 200 - SEMESTER NAMES		Prerequisites
Semester 1	Marketing Concepts & the Environment Business Markets, Consumer Behaviour & Product Branding	NONE
Semester 2	The Marketing Mix Global Marketing, Ethics, Strategy & Implementation	

Overview

This course will give students an informed understanding of the key terms, concepts, facts, general principles, rules and theories related to the marketing field, including marketing communication and digital marketing. It provides a basis from which sound principles and application of marketing strategy and implementation will be built. 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 this course students should be able to:

- + Understand 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, and 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 while taking into account societal, ethical and cultural considerations.

VFX (FX 200)

MODE: Virtually mediated

VFX 200 - SEMESTER NAMES		Prerequisites
Semester 1	Digital Compositing & Motion Tracking	3D 100
Semester 2	Set Extension & Simulated Effects	

NOTE: VFX students articulating with the FV 100 background will need to pick up some 3D skills (curated tutorials will be provided). FX300 is not suitable for students who have not taken 3D 100 - they are advised to swap over to Stop Motion 300.

Overview

VFX 200 provides students a solid foundation in the core skills needed for VFX filmmaking. Students will be introduced to combining digital assets with live-action footage through a range of practical projects. They

will use 3D animation software to create believable shots. The shots will be enhanced for believability and aesthetics through the use of node-based compositing software.

Course objectives

On completion of this 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.
- + 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.
- + Understand simulated effects and integrate effects with live-action footage.

Visual Arts (VA 200)

MODE: Campus mediated

VISUAL ARTS 200 - SEMESTER NAMES		Prerequisites
Semester 1	Alternative Drawing & Collage Technique, Medium & Image Interpretation	None
Semester 2	Printmaking & Wearable Sculpture	

Overview

The Visual Arts 200 course serves to advance students' understanding of a variety of disciplines in the visual arts. The focus area aims to develop students' academic and practical abilities through an exploration of fundamental approaches towards the visual arts (such as 2D graphic arts, collage, printmaking and sculpture), while maintaining a strong focus on a contemporary approach. The course sets out to further students' practical abilities relating to image generation, conceptual thinking, reduction, abstraction and related traditional techniques. Throughout the course, the application of art is contextualised by providing students with contemporary and historical references that may enhance their conceptual thinking and approach, and that help to situate their practise in a local context.

Course objectives

On completion of this 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

DEGREE LEVEL 3

RULES OF COMBINATION FOR LEVEL 3 STUDENTS (120 credits)

Option 1	Continue with double major (100cr) AND compulsory subjects (20cr)
Option 2	Continue with* single major (50cr) AND two focus areas (50cr) AND compulsory subjects (20cr)

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
Professional Practice (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)		Industrial Product Design (50 credits)		Motion Design (50 credits)		Production Design (50 credits)		
				Screenwriting (50 credits)				
				Sound Design (50 credits)				

Level 3 Focus Areas:

Visual Arts (25 credits)	Creative Computing (25 credits)	Entrepreneurship (25 credits)	FOCUS AREA SUBJECTS
Creative Administration (25 credits)	2D Animation (25 credits)	Game Development (25 credits)	
VFX (25 credits)	Stop Motion (25 credits)	Cinematography (25 credits)	
Creative Writing (25 credits)	Interactive Audio (25 credits)		

*If you completed a double major on level 2, you may choose to move to a single major on level 3 provided that you are able to select two focus areas and fulfil their prerequisites.



LEVEL THREE: **FUNDAMENTALS & MAJORS**

LEVEL 3 FUNDAMENTAL SUBJECTS

Professional Practice (PP 304)

Compulsory for all third-year students

MODE: Hybrid

PROFESSIONAL PRACTICE 310 - SEMESTER NAMES	
Semester 1	CV, Professionalism & Industry Talks
Semester 2	Professional Development (WDTL)

Overview

The Professional Practice course is a credit-bearing course offered at Level 3 that forms one of three components of OW's Work-Integrated Learning (WIL) programme:

1. Scenario and Project-Based Learning
2. Professional Practice
3. Experiential Learning

Professional Practice 310 takes the form of student employment, business guidance information sessions, and Work Directed Theoretical Learning (WDTL) where guest lecturers, specialising in their field, are invited to present on a series of topics related to professional practice. During the first term, students will be advised on how best to set up a CV for their professional presentation to industry. During this term students will be advised on the outcomes, expectations and requirements of the Experiential Learning component related to this course. The briefing session will provide an introduction to the Experiential Learning practices that form part of OW's WIL requirements. In the second and third term, ad-hoc industry talks will be arranged where leading guests are invited to provide insights into the four related industries: animation, creative technologies, film and visual communication. In Term 4 students will be guided in terms of professional conduct and helpful tools to prepare for the industry. Through guest speaker sessions, topics such as intellectual property, career paths in the 21st century and how to build your brand will be presented. The course links theoretical business concepts to the practical business skills learnt throughout the course and aims to equip all exit-level students with a foundation of knowledge in entrepreneurship and creative business management. The course will provide students with foundational knowledge to function as entrepreneurs and individuals in the workplace and as part of a team. Students will be introduced to concepts relating to communication skills, teamwork and creative collaboration.

Course objectives

On completion of this course students should be able to:

- + Understand the requirements of presenting educational and work history in a CV.
- + Format a creative CV in a professional manner.
- + Demonstrate a basic understanding of the creative business practice and how their major contributes to the creative industry.
- + Understand team and individual responsibilities in typical creative workplace environments.

- + Identify and engage with an appropriate workplace for Experiential Learning as part of the OW WIL programme.
- + Demonstrate a basic understanding of creative business practices and processes.
- + Understand the basic components of common business/professional contracts.
- + Understand the general expectations of professional conduct and etiquette.
- + Understand entrepreneurship and what it implies in the creative industry.
- + Understand best practices for presenting themselves in portfolio format.
- + Demonstrate an understanding of employment processes.
- + Understand the basics of pitching.
- + Demonstrate basic comprehension for financial management in a creative business context.
- + Understand intellectual property (IP) regulations in South Africa.

Moving Image Theory (MI 300)

Compulsory for all third-year Bachelor of Film Arts students

MODE: Virtually mediated

MOVING IMAGE THEORY 300 - SEMESTER NAMES	
Semester 1	Perspectives on the Moving Image
Semester 2	Moving Images, Philosophy & the Subversion of Visual Culture

Overview

Moving Image Theory 300 is taken by Film, Animation, and Game Design students as the final year of their theoretical studies in the moving image. The primary aim motivating the choice of content and discussion for Level 3 theory is the recontextualisation of the moving image within the broader spheres of popular and visual culture and academia to assess the art form as informing and being informed by broader visual culture and other contemporary artistic and academic tendencies. Instead of following a single or cohesive theme throughout the year, the course is demarcated into four distinct elements to facilitate the deeper focus, investigation and analysis required by an exit-level subject. There are, however, still certain concepts and theoretical ideas that are used to connect previously examined material into newer and more unfamiliar studies. To expand on this 'piecemeal' approach to teaching the subject, filmic content will seldom be prescribed or required, and lectured material throughout the year will be supplemented through the use of examples drawn from a wide variety of films, television series, animations and video games in order to include every possible perspective on the moving image. This multiplicity of perspectives will be encouraged through the nomenclature used in the course – for example, 'moving image' will replace references to film, television, video games, etc., thereby illustrating the interconnectedness of these disciplines. Lectured material will follow a Postmodern constructivist approach to education in order to present students with multiple viewpoints on a topic while simultaneously permitting them to decide for themselves which arguments are most convincing.

Course objectives

On completion of this course students should be able to:

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

Visual Culture (VC 300)

Compulsory for all third-year BA in Visual Communication Design and Bachelor of Creative Technologies students
MODE: Virtually mediated

VISUAL CULTURE 300 - SEMESTER NAMES	
Semester 1	Postmodernism & Online Culture
Semester 2	Contextualising South African Visual Culture

Overview

Visual Culture 300 explores the manner in which concepts, theories and ideologies are expressed in visual media through examining the broader topics of internet cultures, Postmodernism, globalisation, and alternative discourses in contemporary visual culture. In *The Internet: From Artistic gaming to a New Vision of Humanity*, the focus is on how technological development can have both positive and negative implications for both society and human interaction. The detailed investigation of Postmodernism will allow students to explore the progression of critical attitudes and philosophies that began to emerge in the mid-twentieth century as a result of the 'Postmodern turn'. The impact of globalisation and mass culture, particularly from a South African (and African) perspective, will then be assessed, with the effects of globalisation being linked to both the previously discussed topics of cyberculture and Postmodernism. Term 4 will deal with what are collectively referred to as "Alternative discourses in contemporary visual culture" – ideas that are presently influential in today's academic, social and design climate that posit new boundaries for visual culture as a whole, but may not necessarily be mainstream or broadly accepted views of art and creativity. These range from notions of liminal spaces to dystopias to Baudrillard's notion of 'simulation'. Ultimately, the aim of the course is to equip students with higher order scholarly abilities, enabling them to

conceive, plan, and research positions, as well as critically argue and articulate these positions concisely. The course focuses on both a South African and international context, across a range of media appropriate to visual communication.

Course objectives

On completion of this course students should be able to:

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

LEVEL 3 MAJOR SUBJECTS: BACHELOR OF CREATIVE TECHNOLOGIES

User Experience Design 300 (UX 300)

Mode: Hybrid

USER EXPERIENCE DESIGN 300 - SEMESTER NAMES	
	PRACTICAL
Semester 1	Advanced UX Design 1
Semester 2	Advanced UX Design 2

Overview

User Experience Design 300 focuses on designing and creating complex user interfaces for various digital products and services. At this third-year level, students will apply conceptual and design thinking skills to complete projects that integrate visual, conceptual, technical and professional skills with an emphasis on interactivity and engagement. Students will research, investigate, plan and create engaging information systems and experiences. These projects will incorporate both theoretical and practical aspects to equip students with the necessary skills for professional environments.

The course also encourages students to critically engage with current theoretical perspectives, practical trends, and technological issues to form their own opinions and arguments. Topics include technology philosophy, current issues in the digital landscape, and design research, with a focus on discussion, debates, and self-reflection throughout the year.

Course objectives

On completion of this course students should be able to:

- + 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 writing and presentation.
- + Gain perspective on the current state of industry related to their field.
- + 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.
- + Complete assignments in a timely and professional manner.
- + Be able to function as members of a group.
- + Manage their time and project professionally and effectively.
- + Present their work in a professional manner.

Interactive Development (DV 300)

MODE: Hybrid

INTERACTIVE DEVELOPMENT 300 - SEMESTER NAMES	
	PRACTICAL
Semester 1	Advanced Software Development 1
Semester 2	Advanced Software Development 2

Overview

Interactive Development 300 builds upon the foundational skills developed in the previous years and focuses on creating complex, scalable software solutions across multiple platforms. Students are guided to design, develop, and deploy robust backend systems, cross-platform desktop and mobile applications, and AI-driven projects. At the third-year level, students are required to apply advanced programming skills and software engineering principles to complete their projects, ultimately building a comprehensive portfolio. These projects integrate both practical and theoretical aspects, emphasising innovation, cross-platform compatibility, and real-world applicability. The ultimate aim is to prepare students for professional success in the rapidly evolving software development industry.

In addition, the course encourages students to critically engage with key topics in software engineering, including the software development lifecycle, test-driven development, and emerging technologies. Students will explore and discuss current trends, developing their perspectives on the industry's future and the Fourth Industrial Revolution. The focus is on fostering a deep understanding of technical practices and their broader implications.

Course objectives

On completion of this course students should be able to:

Practical Objectives

- Develop cross-platform mobile and desktop applications using appropriate frameworks, considering platform-specific components and constraints, and deploying them to app stores.
- Build and deploy robust RESTful APIs and microservices using the .NET Framework and C#, with a focus on secure and efficient data handling.
- Manage complex databases, integrating them with backends to support enterprise-level applications.
- Implement Test-Driven Development (TDD) practices, writing unit tests and integrating them into a CI/CD DevOps pipeline.
- Integrate front-end applications with Backend-as-a-Service (BaaS) solutions.
- Deploy applications using cloud-based services and containerisation, understanding production readiness and DevOps workflows.
- Explore the advantages of strongly typed programming languages as a fundamental for software development
- Apply software engineering principles such as SOLID, OOP, and design patterns in the development of maintainable, extensible systems.
- Understand and apply algorithms and data structures to solve complex problems with performance considerations.
- Use cloud computing practices to deploy backend and frontend services in a production environment.
- Identify real-world problems and develop AI-driven applications using services from appropriate AI services.
- Integrate AI/ML models into software applications, enhancing functionality with machine learning and deep learning techniques.

Theory objectives:

- Analyse software architecture from a systems-thinking perspective, considering maintainability, technical debt, and long-term scalability.
- Explain and critically evaluate modern software development methodologies, including DevOps, and apply them across the SDLC from planning to deployment.
- Explore and evaluate CI/CD pipelines, cloud infrastructure, and automated deployment strategies in real-world environments.
- Explore the ethical considerations and societal impacts of integrating Artificial Intelligence and other emerging technologies into software solutions.
- Develop and defend critical perspectives on digital technologies through written and oral communication, incorporating technical and societal considerations.
- Gain perspective on the current state of the industry related to their field and reflect on personal strengths and areas for growth by engaging with industry speakers, code reviews, and portfolio evaluations.

Professional objectives:

- Work effectively in software development teams, taking on collaborative roles and responsibilities.
- Demonstrate professional communication skills in meetings, documentation, presentations, and codebase contributions.

- Deliver high-quality code and technical documentation that meets both academic and industry expectations.
- Manage industry-relevant projects to meet deadlines as an individual and within development teams, utilising agile methodologies and version control systems.
- Effectively document and present development decisions, demonstrating a clear understanding of the technical and theoretical aspects of software development.

Industrial Product Design (ID 300)

Mode: Campus mediated

INDUSTRIAL PRODUCT DESIGN 300 - SEMESTER NAMES	
	PRACTICAL
Semester 1	Advanced Industrial Design 1
Semester 2	Advanced Industrial Design 2

Overview

At third-year level, the programme objective is to provide students with well-rounded knowledge and skills in the industrial design environment. The course focuses on adding value, 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 and prepare recommendations through drawings, models and descriptions. The focus is on a real-world synthesis. It is project-based and covers a comprehensive combination of modern tools, methods and theory for product design and development. The projects are designed to incorporate theoretical and practical aspects of this field of study. The ultimate aim of the Product 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.

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

Course objectives

On completion of this course students should be able to:

- + Collect, analyse, organise and evaluate research information.

- + 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.
- + Create convincing sketches, drawings, mock-up models, 3D CAD models, presentation images, and physical products to explain product ideas.
- + Demonstrate a fundamental knowledge of commonly used materials, including their characteristics and finishes.
- + Demonstrate a fundamental knowledge of contemporary manufacturing processes.
- + Understand, frame and solve complex design problems.
- + Navigate and understand technological limitations and concerns.
- + Analyse safety and ergonomics in product design.
- + Discussing the suitability of materials and manufacturing.
- + Plan and articulate project solutions.
- + Create and envision alternative problem-solving solutions.
- + Visualise and prototype the intended solutions.
- + Manage time and projects professionally and effectively.
- + Present work in a professional manner.

LEVEL 3 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (LIVE ACTION FOCUS)

Film & Television (FV 300)

MODE: Campus mediated

FILM & TELEVISION 300 - SEMESTER NAMES	
Semester 1	Exploring & Applying Cinematic Vision
Semester 2	Extending Cinematic Vision & Portfolio Preparation

Overview

During the third year of the course, students will be guided and facilitated in finding their individual creative voices through exploration and discovery in the individual and the medium as a whole. We emphasise bringing theory into practice so students will be able to discover unique approaches to creating engaging audio-visual experiences. Students will also be facilitated in setting up and managing their own production and outcomes for a short-film project throughout the year, first with the conceptualisation and development of idea and story, and then into overall production management with achievable outcomes in a given production timeline. Understanding their story worlds is emphasised, as well as producing the best possible outcome for a craft-based project. As part of the course, students will delve deeper into thinking critically about ideas, creative processes and the use of, and approach to the medium, with creating a well-constructed experimental film and a documentary piece that is grounded in concept and high production outcomes.

Course objectives

On completion of this course students should be able to:

- + Conceptualise authentic, thematically complex audio-visual concepts and in turn, produce a holistically refined film experience, along with a comprehensive industry-ready package for distribution.
- + Work as a Director on at least one film production, bringing a production together by contributing an individual voice as the creative leader of the production team.
- + Work as an editor on at least one film production, showcasing problem-solving abilities to artistically create audio-visual sequences that captivate viewers in a cinematic world by using tensions, pacing and rhythms specific to a film.
- + Create, curate and select individual work that forms part of a professional portfolio for industry showcasing and be able to articulate and motivate their creative decision-making throughout the exit-level year.

Screen Acting (SA 300)

MODE: Campus mediated

SCREEN ACTING 300 -SEMESTER NAMES	
Semester 1	Solos and Duos
Semester 2	Ensemble Acting

Overview

The primary aim of the third year is to make work and to give students plenty of experience and opportunities to implement the skills learnt in Level 1 and 2. Creating films will be our primary activity for most of the year, starting off with dialogue films and solo films created in the first semester, followed by the devising of a group film and live ensemble piece in the second semester. Since each student must develop their own unique process to achieve compelling naturalistic acting, they are guided individually as they prepare and perform four major roles throughout the year. The SA 300 course, while focusing on the preparation and production of these films, will simultaneously provide students with more advanced class exercises in which skills learnt in SA 200 are combined and appropriated to push students to go even further and achieve performances that are not only believable, but compelling and moving.

Course objectives

On completion of this course students should be able to:

- + Perform an emotionally difficult role with a partner in a compelling way.
- + Perform in an ensemble successfully, sustaining character and an emotional arc.
- + Define and apply an individual acting process.
- + Perform an emotionally challenging role alone, achieving shifts and provocation successfully.
- + Create and present a professional showreel, resumé, headshots and filmed monologue.
- + Master camera technique and have a good basic stage technique.
- + Display professional commitment in the production and rehearsal processes.
- + Contribute to the creation process conceptually and creatively as actors and co-creators.

Production Design (PD 300)

MODE: Hybrid

PRODUCTION DESIGN 300 - SEMESTER NAMES	
Semester 1	Creative process
Semester 2	Visual Narrative

Overview

In Production Design 300, students will consolidate and expand their production design skills. Working as art department members of audio-visual production teams, acquired production process knowledge will be

practically applied in realising a wide range of collaborative projects. Working individually and focusing on non-linear strategies for content generation and expression, the creative process will be elaborated, explored, discussed and practically applied to resolving a thematically-driven temporary design scenario, and in collaboration with cinematographers, an active tableau film. Emphasis throughout is placed on developing the student's ability to respond appropriately to a range of 3D design problems in both narrative and non-narrative contexts, and on encouraging the development of a personal voice as a visual designer.

Course objectives

On completion of this course students should be able to:

- + Effectively apply production design processes to produce comprehensive production design solutions for professional audio-visual and/or other narrative productions.
- + Work productively and creatively within the structures of professional audio-visual and/or other narrative production teams.
- + Work productively and creatively with directors and cinematographers to realise their vision of an audio-visual and/or other narrative production.
- + Apply a sophisticated understanding of production design visualisation principles, methods and techniques within a narrative context.
- + Coherently communicate production design objectives in professional audio-visual and/or other narrative environments.
- + Conceive and realise cost effective and simple solutions to production design problems and challenges.
- + Compile a portfolio of work demonstrating proficiency in production design thinking, practice and communication.

Screenwriting (SW 300)

MODE: Virtually mediated

SCREENWRITING 300 - SEMESTER NAMES	
Semester 1	Long-form television
Semester 2	The original feature film

Overview

During Semester 1 students will focus on the development and writing of long-form television series. They will further explore the principles of writing for television, as well as analyse the group dynamics of writers' rooms to create cohesive story and character arcs for a television series. Semester 2 focuses on the development, writing and editing of an original feature-length screenplay through several drafts. In addition, students will refine and complete third-year projects for portfolio and presentation. Emphasis is placed on consolidating the student's ability to make appropriate choices in selecting work and compiling it for presentation purposes such as communicating with clients and self-promotion in the marketplace.

Course objectives

On completion of this course students should be able to:

- + Produce an industry-standard, viable television series 'bible'.
- + Produce long-form television and feature screenplays.
- + Evaluate types of knowledge in relation to projects.
- + Understand a range of methods of enquiry.
- + Select and apply a range of methods to resolve problems regarding specific projects.
- + Identify, analyse, evaluate, critically reflect on, and address complex problems regarding scripts and script selection.
- + Identify, evaluate, and address learning needs in a self-directed manner.
- + Facilitate and participate in a collaborative learning and production process.
- + Work effectively in a group.

Sound Design (SD 300)

MODE: Campus mediated

SOUND DESIGN 300 - SEMESTER NAMES	
Semester 1	Surround- & Advanced Live Action Sound
Semester 2	Sound Studies

Overview

This course has a strong focus on sound for moving images, with greater emphasis on live action film and television and animation. The main focus is on sound for film, both traditional stereo and surround, but the course also covers recording techniques and equipment, listening skills and sound perception along with acoustics, copyright and sound theory. There is emphasis on producing a portfolio of work throughout the year that makes up the bulk of assessment together with the rest of the term topics.

Course objectives

On completion of this course students should be able to:

- Apply advanced location recording techniques for live action film production.
- Provide audio post-production and final mix at a high standard.
- Design and mix the complete soundtrack for an animated short film.
- Understand and apply sound theory to a creative project.
- Understand acoustic principles and apply these to improve an acoustic space.

LEVEL 3 PRODUCTION THEORY: BACHELOR OF FILM ARTS (GAME AND ANIMATION FOCUS)

Media Aesthetics (MA 300)

MODE: Virtually mediated (Term 3 Hybrid)

Students in 3D 300, GD 300 and MD 300 will attend **Media Aesthetics (MA 300)** which is the Production Theory class - Assessed as part of the major course.

MEDIA AESTHETICS 200 - SEMESTER NAMES	
Semester 1	Visual Prototyping & Pre-Visualisation
Semester 2	Immersive Content & Presentation

LEVEL 3 MAJOR SUBJECTS: BACHELOR OF FILM ARTS (GAME & ANIMATION FOCUS)

3D Animation (3D 300)

MODE: Virtually mediated

3D ANIMATION 300 - SEMESTER NAMES	
Semester 1	3D Animation Pitch & Asset Creation
Semester 2	Animation Production

Overview

3D Animation 300 guides students through the various stages of creating an original animated short film. Students will begin with the conceptualisation, development and pitching of an original one-minute film concept. Students will 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 will be meticulously planned and executed, and set up for export and rendering. Students will finally use 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 should be able to function professionally within an animation production team, and should be competent in both pre- and post-production skills.

Students in 3D 300 will attend **Media Aesthetics (MA 300)** which is the Production Theory class - assessed as part of the major course.

Course objectives

On completion of this course students should be able to:

- + Apply the advanced features of the digital animation pipeline in the prescribed software.
- + Create and develop scripts and 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)

MODE: Virtually mediated (Please note: On campus Game Jams are compulsory to attend)

GAME DESIGN 300 - SEMESTER NAMES	
Semester 1	Game Prototyping & Complexity
Semester 2	Game Content & Publishing

Overview

The Game Design 300 course enables students 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.

Students in GD 300 will attend **Media Aesthetics (MA 300)** which is the Production Theory class - assessed as part of the major course.

Course objectives

On completion of this 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 game's 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 use its capabilities efficiently and effectively.
- + Work effectively in a team environment in various roles according to a thoughtfully planned and realistic schedule.

Motion Design (MD 300)

MODE: Virtually mediated

MOTION DESIGN 300 - SEMESTER NAMES	
Semester 1	Motion Infographics & Metaphor
Semester 2	Own Choice Project

Overview

Motion Design 300 introduces students to conceptual considerations in digital animation for both personal expression communication-driven motion graphics. By focusing on structuring information, ideas and messages, and integrating digital and traditional animation techniques, students will be equipped with the skills to pursue a career in digital animation and motion graphics. Emphasis is placed on developing individual voice/style and professional ability to enter the workplace as a proficient and confident motion designer.

*Students in MD 300 will attend **Media Aesthetics** (MA 300) which is the Production Theory class - assessed as part of the major course.*

Course objectives

On completion of this 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 colour 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.
- + Use 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 use the appropriate animation approaches to complement a motion design project.
- + Use 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 presentations, discussions, concept sketches and storyboards.
- + Compile and present projects professionally.

LEVEL 3 MAJOR SUBJECTS: BACHELOR OF ARTS IN VISUAL COMMUNICATION DESIGN

Communication Design (CD 300)

MODE: Hybrid

COMMUNICATION DESIGN 300 - SEMESTER NAMES	
Semester 1	Visual Systems
Semester 2	Integrated Promotional Design

Overview

The Communication Design 300 course combines lectures with academic and practical assignments to introduce students to advanced theories and practices in visual communication design. This course emphasises practical exposure, preparing students for industry-level challenges. By the end of the course, students will be equipped to work competently across various fields in the industry. They will be expected to analyse and solve visual communication problems on conceptual, aesthetic, and functional levels with professionalism. Students will refine their creative problem-solving skills and technical abilities while exploring diverse topics and a variety of commercial design applications in communication design. The course culminates in the development of a professional portfolio.

Course objectives

On completion of this course students should be able to:

- + Demonstrate proficiency and control in using verbal and visual communication techniques and methods in creating conceptually strong visual solutions for goods, services and communication systems.
- + Understand and manage the interaction between various media applications and integrated campaigns to implement coherent and targeted visual design systems across multiple platforms.
- + Manage design projects by conceiving, planning, implementing and testing advanced visual solutions for unified campaigns and communication systems.
- + Demonstrate a thorough understanding of advanced techniques, limitations and production processes in the successful implementation of creative projects.
- + Curate and present design work in a professional portfolio, adhering to logistical and technical standards and conventions across communication design contexts.
- + Design effective cross-platform workflows in various contexts related to communication design with the integration of advanced print and digital production processes.
- + Apply a research-based approach to creating and implementing design strategies and visual design systems, supported by thorough contextual research.

Illustration (IL 300)

MODE: Hybrid

ILLUSTRATION 300 - SEMESTER NAMES	
Semester 1	Editorial Illustration & Illustration in Advertising
Semester 2	Zine Illustration & 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 their practical application. The course sets out to equip students with advanced skills in conceptual thinking to expand on a variety of illustration-based styles. These skills will give students the ability to handle the visual expression of ideas in an innovative and focused manner so that they can successfully communicate concepts and ideas to an audience. Apart from developing visually literate students, the course also aims to give students the ability to develop a personal creative voice that can be expressed through the application of a self-developed style while still remaining proficient in a variety of styles to meet the demands of the industry. Illustration 300 sets out to provide the students who complete the course with an advanced skill set and an 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 this 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 to visually communicate concepts successfully.
- + Use relevant illustration-based software.
- + Understand different mediums and their application, as well as the seamless integration of traditionally generated imagery into a digital context.
- + Display a personal illustration style.
- + Flexibly apply 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)

MODE: Campus mediated

PHOTOGRAPHY 300 - SEMESTER NAMES	
Semester 1	Commercial Practice and Fine Art Expression
Semester 2	Conceptual Practice: African Fashion Narratives, Philosophical Inquiry & Portfolio Curation

Overview

Photography 300 marks the final stage of the undergraduate program, where students merge technical expertise, creative identity, and industry knowledge into a professional practice. The year is structured around two core streams: Commercial Practice and Fine Arts Exploration.

In Semester 1, students begin building a personal photography website showcasing a curated portfolio of commercial images, tailored to their genre of choice—be it fashion, food, portraiture, or lifestyle. This is supported by research into real-world applications and audience relevance. They also receive practical training in industrial, architectural, and interior photography, refining their on-location skills for client work.

Parallel to this, the Fine Arts stream encourages experimentation through analogue techniques, silkscreen, and alternative print processes. This culminates in a curated group exhibition that showcases their personal creative voice.

Semester 2 deepens conceptual thinking and presentation, with a focus on African fashion photography explored both technically and philosophically. Students also produce a conceptual video to extend their visual language into motion. A major project this semester is the design and production of a professionally crafted photographic artist's book/publication, allowing students to explore diverse themes.

The year ends with two prominent deliverables: a professional online portfolio and a photographic artist's book/publication. Together, these outcomes reflect the student's ability to work across commercial, conceptual, and interdisciplinary modes, equipped with the creative agility, technical fluency, and strategic insight necessary to thrive in a multidisciplinary and hybrid creative industry. Photography 300 ultimately positions graduates as adaptable, critically engaged practitioners ready to navigate the complexities of contemporary visual culture.

Course objectives

On completion of this course students should be able to:

- + Develop and curate a professional commercial photography portfolio that demonstrates technical fluency, visual consistency, and market relevance.
- + Build and maintain a professional website showcasing a self-directed body of commercially viable work.
- + Demonstrate the ability to conceptualise, produce, and present a long-form personal project in the form of a professionally designed artist book.
- + Apply advanced technical and creative skills across a variety of photographic genres, including industrial, architectural, lifestyle, fashion, and editorial.

- + Engage critically with cultural and contextual themes—particularly within African visual culture—and apply this awareness in the production of fashion-based stills and video content.
- + Integrate analogue processes and alternative printmaking methods into a contemporary fine art photographic practice.
- + Collaborate effectively in multidisciplinary environments, incorporating hybrid approaches that combine photography with video, design, installation, and publishing.
- + Demonstrate professional readiness through client-facing skills such as quoting, briefing, portfolio presentation, and self-promotion.
- + Professionally present work in formats suitable for evaluation, exhibition, and industry engagement, and confidently motivate artistic choices to a panel.
- + Articulate a clear personal visual identity and authorial voice within both commercial and conceptual contexts.
- + Reflect critically on the creative process, evaluating the effectiveness of technical, aesthetic, and conceptual decisions in relation to audience and purpose.
- + Demonstrate self-discipline by submitting work on time and in accordance with brief specifications.



LEVEL THREE: **FOCUS AREAS**

LEVEL 3 FOCUS AREAS

2D Animation (2D 300)

MODE: Virtually mediated

2D ANIMATION 300 - SEMESTER NAMES		Prerequisites
Semester 1	2D Pre-Production & Production Showcase	2D 200
Semester 2	2D Performance Animation & Post-Production	

Overview

The 2D Animation 300 course provides students with a comprehensive understanding of the processes involved in creating a short animation production. Over the duration of the course, students learn the complete process from ideation and development to post production. In the first term, students will focus on story development and creating concept art for characters, environments and shot compositions by developing storyboards and animatics. They will learn various ideation, conceptualisation and visualisation techniques, and regularly present their progress in the form of story and production pitches. In the following terms, students will refine and finalise the visual assets needed for their short animated film, practise animation and convey emotions within the performance, and finally learn the various steps and processes in the post-production timeline to produce a short narrative, commercial or pitch. The course emphasises critical evaluation, iterative design and presentation techniques to ready students for the animation industry.

Course objectives

On completion of this course students should be able to:

- + Identify and apply the principles of animation.
- + Create and develop a 2D animated film, including characters, environments, shot compositions and mood paintings.
- + Use a variety of ideation, conceptualisation and visualisation techniques, and regularly present progress in the form of story and production pitches.
- + Critically evaluate concepts according to the theme, requirements and parameters of a narrative, and employ an iterative design process to rework and refine concepts into aesthetically, conceptually and narratively apt designs.
- + Create and develop all visual assets needed for their short animated film, refine and finalise their characters and necessary environments, and test their finalised characters.
- + Animate their short film, appropriately applying the 12 principles of animation, animation planning and preparation, and character development and animation.
- + Convey life through still images, adequately expressing character emotions in their performance.
- + Finalise their 2D animated short film, focusing on the various steps and processes in the post-production timeline to refine and produce a well-constructed animated and edited piece.
- + Present their work in preparation for the industry.

Cinematography (CG 300)

MODE: Campus mediated

CINEMATOGRAPHY 300 - SEMESTER NAMES		Prerequisites
Semester 1	Artist & Collaborator, Painting with Light	CG 200
Semester 2	Sculpting the Scene: The Working Cinematographer	

Overview

Cinematography 300 is designed to guide the student in using the craft of cinematography in a conceptually motivated and practical manner. They will learn to work as artist and collaborator by translating the director's interpretation (vision), making story-motivated cinematographic decisions that inform and enhance the narrative. Students will also learn to create meaning through lighting, lensing, composition, framing and movement; and to become self-sufficient creative thinkers who know how to tell a story with a camera and shoot for a brief.

Course objectives

On completion of this course students should be able to:

- + Design engaging cinema in collaboration with a director.
- + Translate the director's vision into achievable outcomes.
- + Light any subject with meaningful and aesthetically pleasing results, no matter the genre.
- + Set up a camera and lens and shoot a scenario with professional and engaging results.
- + Lead a crew as Director of Photography and maintain a good rapport with all the collaborators.
- + Be self-sufficient thinkers who can tell a story with a motion picture camera.
- + Work as a camera assistant on professional productions.

Creative Administration (CA 300)

MODE: Virtually mediated

CREATIVE ADMINISTRATION 300 - SEMESTER NAMES		Prerequisites
Semester 1	Foundation & Core Administrative Skills	NONE
Semester 2	Advanced & Specialised Administrative Skills	

Overview

Creative Administration 300 equips students with the practical administrative skills required to manage the day-to-day operations of a creative practice or small enterprise. The course emphasizes building effective systems for managing time, projects, clients, documents, digital assets, finances, and compliance. Students will learn best-practice approaches to contracts, intellectual property, and regulatory requirements, while also engaging with contemporary tools for workflow automation and AI-assisted administration. By

combining foundational principles with applied practice, the course enables students to establish robust administrative structures that support sustainable creative careers.

Course objectives

On completion of this course, students should be able to:

- + Establish and manage core administrative systems for projects, clients, and documents.
- + Apply principles of financial administration, including invoicing, payment tracking, and the administrative aspects of asset management.
- + Understand and implement contracts, rights, intellectual property, and basic compliance requirements.
- + Organise and secure digital assets through effective version control, licensing, and data protection practices.
- + Use tools, automation, and AI to streamline administrative workflows and improve efficiency.
- + Design and present a functioning administrative framework to support a creative venture.

Creative Computing (CC 300)

MODE: Campus mediated

CREATIVE COMPUTING 300 - SEMESTER NAMES		Prerequisites
Semester 1	Internet of Things & Communication	CC 200
Semester 2	Robotics & System Automation	

Overview

Creative Computing 300 builds upon the foundational skills developed in the CC200, by expanding on a student's existing knowledge of the five key areas: Programming, 3D Modelling, Fabrication, Basic Circuitry and Electronics. Students will explore more complex physical and digital integrations, with a greater emphasis on user experience and interactivity. As this will be the final year of Creative Computing, students are also focusing on some of the defining aspects of creative computing and robotic technologies, as well as taking a deeper dive into fabrication and programming.

Course objectives

On completion of this course students should be able to:

- + Utilise advanced concepts in programming, electronics, and 3D modelling to create sophisticated solutions that seamlessly integrate physical and digital components
- + Develop IoT-enabled devices that interact with online platforms and digital networks
- + Create web interfaces that effectively control and visualise data from smart home products
- + Experiment with various wireless communication protocols to explore control systems

- + Apply electronic and mechanical principles to design, build, and program autonomous robotic platforms that perform specific tasks
- + Design and build automated systems that utilise environmental data and mechanical components to carry out complex tasks autonomously
- + Work collaboratively in interdisciplinary teams to design, build, and present complex projects, emphasising effective communication, teamwork, and project management
- + Utilise advanced fabrication techniques and tools to create refined, functional prototypes that are both functional and aesthetically pleasing

Creative Writing (CW 300)

MODE: Virtually mediated

CREATIVE WRITING 300 - SEMESTER NAMES		Prerequisites
Semester 1	Writing the Short Narrative	N/A
Semester 2	Writing the South African Short Narrative	

Overview

Creative Writing 300 is evaluated through assignments that develop the student's ability to conceptualise and write two short stories of 4 000 words each. During this module, students will learn how to find an idea for their stories and how to develop the story beats according to the conventional short story structure. During Semester 2 students will learn about alternative narrative structures where they incorporate Postmodern narrative techniques to develop new stories. Students will also learn the basic formatting conventions for Creative Writing, including speech, attributions, internal thoughts and text layout.

Course objectives

On completion of this course students should be able to:

- + Demonstrate integrated knowledge of narrative structures, writing techniques, literary devices, narrative techniques, and editing and proofreading methodologies.
- + Understand and apply the traditional short story structure and alternative act structure.
- + Understand a range of narrative structures, including the conventional three-act structure and alternative act structures, including multi-form and multi-strand narratives.
- + Apply a suitable narrative structure to narrative ideas.
- + Develop and communicate original narratives in writing according to traditional and alternative act structures.

Game Development (GX 300)

MODE: Virtually mediated

GAME DEVELOPMENT 300 - SEMESTER NAMES		Prerequisites
Semester 1	Game AI & Mobile Development	GX 200
Semester 2	Multiplayer Networking	

Overview

Game Development 300 is an in-depth course that cultivates students' proficiency in creating intelligent and engaging virtual companions and robust multiplayer experiences. The course delves into building specialised systems and mechanics that explore the topics of game AI using Finite State Machines, Decision Trees, and Utility Systems that respond to real-world mobile interactions, as well as architecting multiplayer networked experiences that synchronise game state, player actions, and data consistency across connected clients using peer-to-peer and dedicated server programming patterns. As they progress, students will develop a keen understanding of professional studio workflows and scalable system architecture. Emphasis is placed on writing clean, optimised code to a professional standard and effectively implementing, testing, and debugging complex game systems. Students will also refine their skills in crafting modular, maintainable architectures while building projects that demonstrate technical competency across diverse platforms and gaming environments.

Course objectives

On completion of this course students should be able to:

- + Generate experimental prototypes using cutting-edge technologies.
- + Understand advanced game programming concepts.
- + Comprehend and implement best practices in system design and architecture.
- + Appreciate the role and responsibilities of a Game Programmer.
- + Employ industry-standard project management and workflow techniques.
- + Develop games for various platforms using Unity.
- + Gain a strong understanding of Unity's interface, feature set, and capabilities.
- + Write clean, optimised code adhering to industry standards.
- + Efficiently evaluate, test, profile, and debug game systems.
- + Master techniques for structuring scripts to ensure modularity, readability, and reusability.
- + Identify and resolve errors and performance issues.
- + Implement optimisations tailored to the requirements of specific build platforms and hardware configurations.

Interactive Audio (XS 300)

MODE: Campus mediated

INTERACTIVE AUDIO 300 - SEMESTER NAMES		Prerequisites
Semester 1	Real Time Synthesis & Audio Implementation	XS 200
Semester 2	Interactive Audio Workflows & Spatial Audio	

Overview

Interactive Audio 300 firstly explores the territory between sound design and game design, a discipline that can be referred to as technical sound design. The course will guide the student through the technical, aesthetic and conceptual processes of creating and implementing sound in various games. Complex workflows will be explored as well as approaches to procedural audio. Secondly, spatialisation technologies and experimental sound design techniques will also be explored and implemented in various interactive environments.

Course objectives

On completion of this course students should be able to:

- + Use different synthesis techniques to create real-time procedural audio for games and interactive media.
- + Set up workflows between audio editing software and game audio middleware.
- + Source and compile music to create adaptive music systems.
- + Create immersive audio using different spatialisation technologies for virtual reality or sound installations.

Entrepreneurship (ME 300)

MODE: Virtually mediated

ENTREPRENEURSHIP 300 - SEMESTER NAMES		Prerequisites
Semester 1	The Foundations of Entrepreneurship	NONE
Semester 2	Managing the Business	

Overview

This course provides students with a comprehensive introduction to the principles and practices of entrepreneurship within the creative economy. The course is structured around the progressive development of a business plan, with Semester 1 focusing on the foundations of entrepreneurship—business strategy, strategic marketing, risk management, and finance—and Semester 2 addressing the challenges of managing the ethics and organisational behaviour, operations and administration, and promotion and publicity of a business. By combining conceptual knowledge with

practical application, students learn how to identify opportunities, structure viable ventures, and prepare for the realities of entrepreneurial practice in dynamic creative industries.

Course objectives

On completion of this course students should be able to:

- + Explain the entrepreneurial process from opportunity identification to business management.
- + Apply principles of strategy, marketing, risk, and finance in the design of a creative venture.
- + Demonstrate awareness of entrepreneurial ethics and the role of organisational behaviour in sustaining ventures.
- + Understand and apply the fundamentals of operations and administration, and promotion and publicity in small enterprises.
- + Interpret and use basic financial information in entrepreneurial decision-making.
- + Develop and present a coherent business plan that integrates all aspects of venture creation and management.

Stop Motion (SM 300)

MODE: Hybrid

STOP MOTION - SEMESTER NAMES		Prerequisites
Semester 1	Introduction & Foundation to Stop Motion	NONE
Semester 2	Character Construction & Portfolio Development	

Overview

Stop Motion 310 covers the fundamental principles of stop-motion animation, character development, storyboarding and cinematic techniques, allowing students to create their own animated films through hands-on production. Students will receive mentorship from industry professionals at Aardman Animation and engage with the medium through masterclasses and online events. By the end of the course, students will develop technical proficiency in industry-standard tools through various animation exercises, presenting a stop-motion portfolio and a 15-second short-form own-choice stop-motion animation project.

Course objectives

On completion of this course students should be able to:

- + Understand the production techniques for stop-motion animation.
- + Visualise narratives through storyboards and animatics.
- + Show proficiency in techniques for creating and animating characters.
- + Show understanding of movement and timing through the basic principles of animation.
- + Demonstrate proficiency in using industry-standard tools and software such as Dragonframe for stop-motion animation.

- + Demonstrate creative skills in storytelling, character design and innovative animation techniques.

VFX (FX 300)

MODE: Virtually mediated

VFX - SEMESTER NAMES		Prerequisites
Semester 1	Mechanical Asset Creation & Technical Animation	FX 200 and 3D 100
Semester 2	VFX Simulation & Final Picture	

NOTE: While students could take FX200 without having taken 3D 100, FX 300 is not suitable for students who have not taken 3D 100. - These students are advised to swap over to Stop Motion 300.

Overview

Visual Effects (VFX) 300 will focus on the creation of creatures and their integration into live-action footage. Students will learn the techniques and workflows used in the industry to seamlessly blend digital creatures with live-action shots. Topics covered will include creature design and modelling, animation, lighting, and compositing. Students will also learn how to use motion capture, keyframe animation, and other techniques to bring creatures to life. Additionally, the course will cover the various workflows used in professional VFX studios for creature integration into live-action footage. By the end of the course, students will have the knowledge and skills to create believable and engaging creatures in live-action shots and have a portfolio showcasing their work.

Course objectives

On completion of this course students should be able to:

- + Show adequate knowledge of VFX character design and modelling.
- + Show an understanding of the techniques and workflows used to seamlessly blend digital characters with live-action shots.
- + Understand the technical aspects of rigging and reading CG characters for animation
- + Show proficiency in using keyframe animation to bring creatures or mechs to life.
- + Show an understanding of the technical and artistic side of VFX.
- + Develop a showreel showcasing the ability to create believable and engaging characters in live-action shots.

Visual Arts (VA 300)

MODE: Campus mediated

VISUAL ARTS 300 - SEMESTER NAMES	Prerequisites
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Semester 1	Graphic Explorations in Print & The Artist's Book	NONE
Semester 2	Installation/Participation & Sculpture: Assemblage	

Overview

Visual Art 300 focuses on advancing students' understanding of a variety of disciplines situated in the visual arts through the development of conceptual and critical thinking. Students will explore how visual art can be used to address and engage issues through creative visual communication. The course focuses on a variety of approaches rooted in the visual arts, exploring the development of a selection of techniques and applications in order to amplify students' creative thinking abilities and to support them in forming their own creative voice. The practical and problem-solving skills obtained in this focus area can be implemented across all majors relating to the visual expression of ideas.

Course objectives

On completion of this course students should be able to:

- + Display technical proficiency across various mediums, techniques and applications.
- + Use a variety of visual art techniques and platforms in a manner that conveys understanding of conceptualisation in a visual art context.
- + Connect concepts visually and creatively through art-making.
- + Develop an understanding of three-dimensional sculpting skills, spatial installation and 2D composition.
- + Develop a variety of approaches/diverse medium applications.



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POSTGRADUATE PROGRAMMES

POSTGRADUATE QUALIFICATIONS

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 NLRD: CHED-13824
SAQA: [120783](#) Credits: 120
NQF: Level 8

As part of the drive to further opportunities for academic and professional development, Open Window offers two postgraduate qualifications:

- + Bachelor of Arts Honours in Visual Communication
- + Postgraduate Diploma in Creative Practice

Both postgraduate qualifications provide further development in all 14 undergraduate qualifications offered by Open Window:

- + 3D Animation
- + Communication Design
- + Film & TV
- + Illustration
- + Interactive Development
- + Game Design
- + Motion Design
- + Photography
- + Product (Industrial) Design
- + Production Design
- + Screen Acting
- + Screenwriting
- + Sound Design
- + User Experience Design

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

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 minimum of 65% average (practical and theoretical) to qualify for admission to the BA Honours programme.

A selection interview will take place with the applicant

Note: From 2024 onwards, students who have achieved a mark of 65% or above for Research Practice in addition to a Film Theory 300 or Visual Culture 300 mark of a minimum of 60% can gain access to the programme. This clause is applicable to students who completed their studies between the years 2019 and 2023.

International applicants need to:

- + Obtain a letter from SAQA verifying the NQF level of relevant qualification held by applicant.
- + Obtain at least 55% in the Open Window English Literacy test.

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*** must provide an academic transcript conveying similar subjects and marks. An application interview may be required for external applicants.

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



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BACHELOR OF ARTS HONOURS IN **VISUAL COMMUNICATION**



BACHELOR OF ARTS HONOURS IN VISUAL COMMUNICATION

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 specialisations 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 comprehensive theoretical and practical skills, knowledge and techniques coupled with exposure to research methodologies, tools and practices.

RULES OF COMBINATION

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

Students must 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) – 4 hours per week (Semester 1)
- + Creative Production (Research Portfolio) – 4 hours per week (Semester 2)
- + 1 hour supervisor sessions each week (Semester 2)

Note: The above class times are subject to the timetable allocation.

DURATION OF STUDY: EXTENDED PROGRAMME (2 YEARS)

Part-time study is available for students wanting to complete the programme over two years. Note that OW does not offer evening classes. '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 and 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 and supervisor sessions bi-weekly (i.e. every second week) 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 (Semester 2)
- + 1 hour supervisor sessions, bi-weekly

Note: The above class times are subject to the timetable allocation.

Year 2

Students will attend the following classes:

- + Creative Production (Research) – 4 hours (Semester 2)
- + 1 hour supervisor sessions, bi-weekly

Note: The above class times are subject to the timetable allocation.

Part-time students are welcome to join more classes if they want; the above is the minimum expectation.

HONOURS 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.

For more information on the rules regarding extension processes, please refer to the OW [Policies on Postgraduate Studies](#).

HONOURS 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 will provide 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 in the registered degrees at OW: Bachelor of Arts in Visual Communication Design, Bachelor of Film Arts and Bachelor of Creative Technologies, and the areas of specialisation included within each degree, but may include any other specialisation that falls within the ambit of the wider field of visual communication. Students are given the opportunity to participate in research where pertinent questions and burning issues of local creative practice may be explored through a combination of theoretical and practical research investigations.

This postgraduate qualification will prepare students for research-based postgraduate study and so focuses on foundational research methods, techniques and output most relevant to visual communication. It also 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 requires students to produce a research study that comprises both a practical and theoretical component and allows students to work closely under supervision. As such, the qualification enables students to continue with further postgraduate qualifications in the field and therefore the qualification's scholarly possibilities are broad. This qualification is intended for students aiming to advance their knowledge of and consolidate and improve their portfolio and skills in the fields related to Visual Communication, Creative Technologies, Film Arts and the areas of specialisation included in those fields. The programme impresses upon its students the crucial role creative professionals and practitioners play in society and serves to instil notions of life-long learning in students in order to create local (and global) leaders in the creative field.

Research Methodologies (RM 410)

MODE: Virtually mediated

	HONOURS - RESEARCH METHODOLOGIES
	<i>RM 400</i>
Semester 1	Research Proposal: <i>Establishing a Research Focus</i>

Overview

The Research Methodologies course introduces the fundamentals of research to give students the skills, tools and methodologies necessary for conducting independent research. The course is focused on providing a research methodologies skill set in order to equip students to write 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 affords graduates the necessary research and writing skills to pursue further research-based degrees, including Master's and Doctoral programmes.

Course objectives

On completion of the course students should be able to:

- + Apply and use research methodologies and tools with fluency as part of the collecting, organising and articulation of research findings.
- + Fundamentally understand 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 APA 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)

MODE: Virtually mediated

	HONOURS - CRITICAL DISCOURSES
	<i>CD 400</i>
Semester 1	Formulating perspectives

Overview

The Critical Discourses course explores advanced discourses in visual communication. It 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, in both a local and global context. As such, the coursework is designed to lead students to consider integrated approaches where local creative production may be interpreted and critiqued in the globalised industry, discourse and practice. The course will inform the student's own research output and is designed to assist the student in arriving at a suitable, relevant and informed research focus, which is one of the primary aims of the degree.

Course objectives

On completion of students should be able to:

- + Fundamentally understand 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 their practical components.
- + Identify published documents relevant to fields of interest.
- + Understand the use of cultural theories and theoretical tools, both in practice and research.
- + Generate and present an academic argument in a manner appropriate to a situation and audience.
- + 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.
- + Present work professionally in the format required for evaluation.

Creative Production (CP 400)

MODE: Campus mediated

	HONOURS - CREATIVE PRODUCTION	
	CD 400	Prerequisites
Semester 1	TRIAL & ERROR: <i>Critique through practice</i>	None
Semester 2	Creative Production: Research	Semester 1 completed successfully

Overview

This course constitutes the practical research component of the programme and is developed in tandem with the theoretical research component (Research Essay) to establish a sound practice-based research focus. Students will be 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 will also 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 degree. The aim of the practical component is to provide practical and/or visual solutions to pertinent questions and relevant issues in the field of the student's chosen area of specialisation while demonstrating advanced technical skill, conceptual ability and aesthetic aptitude in a body of work, which will be evidence of the student's ability to present practical projects in a professional, critical and challenging manner.

Course objectives

On completion of this course students should be able to:

- + Formulate a practical research problem or pertinent question in 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 to position their own practice.
- + Showcase an understanding of contemporary local and international creative trends, approaches, products and techniques relative to their chosen field of specialisation.
- + Experiment with a variety of materials, approaches, software and techniques to arrive at unique approaches to problem solving.
- + Generate conceptually sophisticated ideas and solutions for identified problems.
- + Display advanced technical skill and conceptual insight in 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 in this course.
- + Articulate the extent of the creative production with relevance to local, contemporary discourse and practice.
- + Demonstrate sufficient in-depth creative development, exploration and understanding of the chosen theme/problem.

Research Essay (RE 400)

MODE: Virtually mediated by supervision

HONOURS - RESEARCH ESSAY		
	RE 400	Prerequisites
Semester 2	Research Essay Development	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. Students will be 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, while demonstrating the successful application of research methodologies and techniques. The research essay should be approximately 12 000–16 000 words (approximately 30–40 pages, excluding visual material, addenda and the bibliography).

Course objectives

On completion of this course students should be able to:

- + Select a subject (research question/problem) relevant to local, contemporary creative industries and/or discourse while recognising contemporary and historical local and global contexts of the chosen discipline.
- + Articulate and delineate problems, issues and questions arising in the creative field and, in particular, to their own independent research studies in local and global contexts, through using a range of specialised skills to identify, analyse and address complex or abstract problems drawing systematically on the body of knowledge and methods appropriate to the chosen field and discipline.
- + Collect, analyse, organise and critically evaluate information 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 and engagement in the field of specialisation, discipline and practice.
- + Demonstrate the comprehension and insight required to achieve the stated objectives of the study in the given timeframe.
- + Select and interrogate multiple sources of knowledge including visual, textual and product-related resources relevant to the chosen discipline.
- + Employ a variety 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

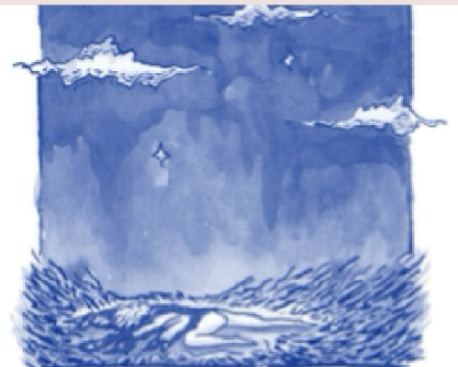
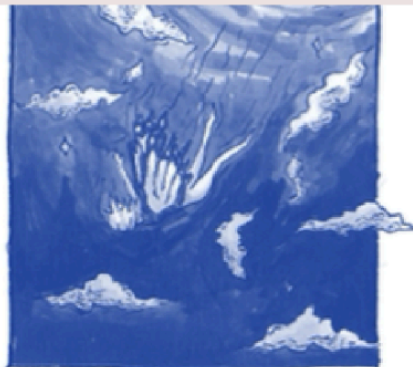
problems and issues identified in the research focus, disciplines and discourses at large in the correct academic register.

- + Manage and apply themselves in a self-critical manner through learning strategies that effectively address their professional and ongoing learning needs as well as those of others.
- + Demonstrate accountability in terms of their own research, decision-making and use of resources, as well as being responsible for the decisions and actions of others where applicable.
- + Establish a sound connection between theoretical and practical concerns in the independent research study.
- + Produce a research essay of satisfactory length and scope with appropriate division, balance and 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 in the context of their independent research study.
- + Apply the correct academic, technical and formal methods, procedures and conventions required for research in the chosen field.
- + Identify and address ethical issues based on critical reflection on the suitability of different ethical value systems in the local and international creative field.



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POSTGRADUATE DIPLOMA IN **CREATIVE PRACTICE**



POSTGRADUATE DIPLOMA IN CREATIVE PRACTICE

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 students' creative practice, while 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 the skills, knowledge and tools necessary for the required research component that forms a large part of this qualification. 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 and form a large part of it, complementing the fundamental research component with a practical application:

- + 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 from the offering of majors at 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: EXTENDED PROGRAMME (2 YEARS)

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

Three-year study plan (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)

PGDIP CURRICULUM OVERVIEW

ABOUT THE PROGRAMME:

This particular postgraduate programme provides students the opportunity to further their creative and academic practice through providing advanced training in the development of conceptual thinking and its creative application. 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 in the creative field. Students can devote themselves to a particular topic/area of interest through a variety of creative practices explored at Open Window. Students can achieve this by conducting a series of in-depth practical explorations and through investigating their own practice through 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 develop additional skills that can expand on their existing skill set. They will be able to upgrade their academic status and understanding of industry and, more importantly, 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 provides additional training in conceptual development and further skill application through conducting supporting industry-related and business-driven research. This ultimately provides students an advanced vocational portfolio that can be used as a basis for further professional development in industry. Students can 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 instil a sense of creative confidence to prepare them 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 of work exceeding degree standard in terms of craft and critical thinking. 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, taking a research-based practical approach. Concurrently, students will also be 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)

MODE: Virtually mediated

	POSTGRAD DIPLOMA - RESEARCH & REFLECTION
	RR 400
Semester 1	Researching for Creative Practice Visual Analyses & Reflective Writing
Semester 2	Press Release Writing, Catalogue Writing & Writing for a Non-Specialist Public Writing About One's Own Practice

Overview

Research and Reflection covers the methods and techniques required to research, while focusing on honing the student's skills in reflecting 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, presentations, and/or seminars. In this course, students are required to contextualise their practice in 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 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, in 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 will learn how to access, process and manage information, and engage critically with a vast amount of prescribed reading material, 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, while ensuring that students consider integrated approaches where local creative production may be interpreted and critiqued within the globalised industry, discourse and practice.

Course objectives

After completing this course students should be able to:

- + Display academic skills (referencing conventions, technique, etc.)
- + Critically analyse prescribed and sourced information.
- + Adopt a theoretical discourse to guide a visual analysis/reflection.
- + Organise and manage themselves and their own activities responsibly and effectively.
- + Apply various tools and methods of conducting research.
- + Source, critically analyse and review research information.
- + Critically read and evaluate published material in a scientifically accountable manner.
- + Understand 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)

MODE: Virtually mediated

	POSTGRAD DIPLOMA - CREATIVE BUSINESS PRACTICE
	CB 400
Semester 1	<i>The Creative Business Sector: An Overview Basic Finance in the Creative Business Sector</i>
Semester 2	<i>Law Principles in the Creative Business Sector Portfolio and Self-promotion</i>

Overview

The Creative Business Practice course teaches students business skills relating to a variety of professional engagements so they can operate in the creative business sector. In addition, the course aims to provide further insight into the various roles that exist in the creative industry, exploring these in depth, therefore allowing students to map out possible career paths. As part of positioning their postgraduate creative output in an entrepreneurship context, students are encouraged to identify strategies relating to the creative business sector and their direct practice and must support launching their career through, for example, a showcase, exhibition, catalogue, preview event, launch event, or online launch. Each student's approach will be discussed with them individually and will link closely to their Creative Production Primary project.

Course objectives

After completing this course students should be able to:

- + Understand the business opportunities in the creative business sector to plan their career path.
- + Understand the financial processes involved in the creative business sector.
- + Understand the role of legal concepts in the creative business sector.
- + Present their portfolio in a professional manner.
- + Understand the steps involved in forming a creative company.

Creative Production Primary (PC 400)

MODE: Campus mediated group supervision sessions

	POSTGRAD DIPLOMA - CREATIVE PRODUCTION PRIMARY
	CP 410
Semester 1	<i>Storytelling & Identity</i>
Semester 2	<i>Communication & Personal Perspective</i>

Overview

Creative Practice Primary 410 is a practical, studio-based course designed to prepare students for real-world creative industries by focusing on client-aligned project themes. Rather than exploring abstract concepts in isolation, students engage with industry-relevant scenarios where themes are positioned as solutions to specific client needs—mirroring the expectations of professional creative work.

The course blends technical skill refinement, critical thinking, and strategic project development, enabling students to produce a robust and diverse portfolio of high-quality, workplace-relevant outcomes. Each

theme encourages students to respond creatively to professional contexts such as product launches, campaigns, storytelling frameworks, branded experiences, and more.

Students are expected to work independently and collaboratively, drawing on advanced practical methods from their field of expertise—whether screen acting, design, animation, film, writing, sound, or interactive development. Supervision and workshops support ideation, iteration, and the application of creative solutions that reflect both individual practice and broader client-focused demands.

Course 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 (PP 420)

PP 420 STREAMS:

- + **Communication Design 420 | MODE:** Hybrid
- + **Film & TV 420 | MODE:** Campus mediated
- + **Illustration 420 | MODE:** Campus mediated
- + **Motion Design 420 | MODE:** Virtually mediated
- + **Photography 420 | MODE:** Campus mediated
- + **User Experience Design 420 | MODE:** Virtually mediated
- + **Interactive Development 420 | MODE:** Virtually mediated

POSTGRAD DIPLOMA - CREATIVE PRODUCTION PRIMARY	
CP 420	
Semester 1	<i>Skills development in secondary & Text to form</i>
Semester 2	<i>The Commercial & the collaborative project</i>

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, which is 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 their own and their teams' 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 in a group through class participation, working with other professionals in order to produce their own work, and manage themselves in the context of professionals, academics, peers and so forth.

Course objectives

After completing this course students will be able to:

- + Display a meaningful model of creativity and the associated processes in an additional practical focus.
- + Showcase 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.