



Extended Curriculum Programme (ECP)

Design and Studio Art

Faculty of Humanities

Department of Design & Studio Art

Central University of Technology, Free State

Compiled by:

Lisa Nel & ECP lecturers

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Word of Welcome

We hope that this study guide will assist you in your selected field of study.

The aim of this study guide is to assist you in your preparation before each class, and to provide you with the necessary grading criteria that will be expected from you. Make sure that you bring it to every class during the year.

Please familiarize yourself with the rules and regulations provided in this booklet to ensure a successful year.

Remember that your studies are a stepping stone into your future. Use this opportunity to cultivate good habits and develop your emotional intelligence, by learning from your mentors and lecturers.

To quote Milton Glaser, *'The real issue is not talent as an independent element, but talent in relationship to will, desire and persistence. Talent without these things vanishes and even modest talent with those characteristics grows...'*

I trust that you will find the will, desire and persistence to grow your talent this year!

Kind regards



Mrs Lisa Nel
ECP Coordinator



Outline of subjects for the 4-year ECP Diploma Programme

1st year of study

Programme	Extended Programme
Courses to be taken in first year of study	Success and Life Skills
	Drawing for Design
	Two-dimensional Design
	Three-dimensional Design
	History of Art and Design
	Academic Literacy and Communication Studies
	Digital Literacy

2nd year of study

Programme	Design and Studio Art
Courses to be taken in second year of study	Drawing
	Digital Imaging
	Numeracy
	Personal Information Management
	Professional Practice
	Visual Culture
	2D and 3D Design

3rd year of study

Programme		Design and Studio Art
Courses to be taken in third year of study		Drawing
		Management Studies
		Professional Practice
		Studio Practice
		Visual Culture
		Work-Integrated Learning: Design and Studio Art

4th year of study

Programme		Design and Studio Art
Courses to be taken in fourth year of study		Management Studies
		Professional Practice
		Studio Practice
		Visual Culture
		Work-Integrated Learning: Design and Studio Art

Subjects

(First Year of Extended Programme: Design and Studio Art)

NQF Level 5

Credit Value: 120 credits

- **History of Art and Design (HAD00FP)**
- **Success and Life Skills (CES00FP)**
- **Drawing for Design (FDD00FP)**
Design Drawing
Object and Figure Drawing
Illustration Techniques
- **Two Dimensional Design (DMS00FP)**
Printmaking and Painting
Surface Design
- **Three Dimensional Design (DIM00FP)**
Communication & Design Techniques
Ceramics and Sculpture
- **Digital Literacy (DLC5011)**
Semester 1 (Basic Digital Literacy)
- **Academic Literacy and Communication Studies (LCS5001)**

Year Planner 2019

Description		Date
First Semester		
Registration of subjects for each individual field of study	<i>Start</i>	16 January (Humanities 16th January)
	<i>End</i>	24 January
Orientation of ALL first-year students (COMPULSARY)	<i>Start</i>	17 January
	<i>End</i>	01 February
Classes Start for 1st Term	<i>Start</i>	4 February 2018
Week 1	Feb	04-08
Week 2	Feb	11-15
Week 3	Feb	18-22
Week 4	Feb/March	25-01
Week 5	March	04-08
Week 6	March	11-15
Week 7 (Holiday - 21 March)	March	18-20 3 days/Thursday
Test I for Academic Literacy, Success & Life Skills and History of Art & Design		To be announced by the lecturer
Classes End for 1 st Term – March Holiday	<i>End</i>	20 March
Classes Start for 2nd Term	<i>Start</i>	1 April 2018
Week 8	April	01-05
Week 9	April	08-12
Week 10 (Holiday – 19 April)	April	15-18 4 days/Fri
Week 11 (Holiday – 22 April)	April	23-26 4 days/Mo
Week 12 (Holiday – 1 May)	May	29-03 4 days/wed
Week 13	May	06-10
Week 14	May	13-17
Week 15	May	20-24
NO CLASS COMMUNITY PROJECT / REDO WEEK	May	27-31
NO CLASS EXHIBITION	June	3-4
Test II for Academic Literacy, Life Skills and History of Art & Design		To be announced by the lecturer
Semester 1 Exhibition in the Art Gallery Library	<i>Start</i>	3 June
	<i>End</i>	4 June

Description		Date
Community Project – Compulsory	<i>Start</i>	28 May
	<i>End</i>	31 May
Classes End for 2 nd Term – June Holiday	<i>End</i>	4 June
Classes Start for 3rd Term / Second Semester		Start 16 July 2018
Week 16 (18 th Mandela day!)	July	15-19
Week 17	July	22-26
Week 18	Aug	29-02
Week 19 (Holiday – 09 August)	Aug	05-08 4 days/Frid
Week 20	Aug	12-16
Week 21	Aug	19-23
Week 22	Aug	26-30
Week 23	Sept	02-06
Week 24	Sept	09-13
Week 25	Sept	16-20
Week 26 (Holiday – 24 September)	Sep	23-27 4 days/Wed
Test III for Academic Literacy, Success & Life Skills and History of Art & Design		To be announced by the lecturer
Classes End for 3 rd Term – September Holiday	<i>End</i>	27 September
Classes Start for 4th Term		Start 8 October 2018
Week 27	Oct	07-11
Week 28	Oct	14-18
Week 29	Oct	21-25
Week 30	Oct/Nov	28-01
Test IV for Academic Literacy, Success & Life Skills and History of Art & Design		To be announced by the lecturer
Semester 2 Exhibition in the Art Gallery, Library	<i>Start</i>	4 November
	<i>End</i>	5 November
Classes End	<i>End</i>	5 November

Important information regarding the programme

Lecturer per subject / module information

Subject	Lecturer	E-mail Address	Birthdays
Programme Coordinator & Illustration Techniques	Mrs Lisa Nel	lnel@cut.ac.za	15 February
Success and Life Skills	Mr Smit Bindeman	spbindeman@outlook.com	28 May
Object and Figure Drawing & Printmaking and Painting	Mr Tiki Monatisa	tikijan40@gmail.com	28 April
Communication & Design & Drawing for Design	Mrs Thelma van Deventer	thelmavandeventer@gmail.com	31 July
Surface Design	Ms Iessie Steenberg	iessie@bodamail.co.za	10 July
Ceramics and Sculpture & History of Art and Design	Ms Elrie Joubert	elriejoubert@gmail.com	27 March

SMS to Email Service

You can send an SMS to your lecturer's email address. Type the SMS, beginning with the email account name, followed by a space and the rest of the message. Send the SMS to **0820004004**. Standard SMS rates apply.

EXAMPLE: lnel@cut.ac.za How are you?

SAA Secretary contact information

Ms Patience Moatlhodi
+2751 507 3184
+2751 507 3157 (Fax)

Programme Co-ordinator contact information

Mrs Lisa Nel
+27 51 507 3859
0867716334

Head of Department contact information

HEAD OF DEPARTMENT DESIGN & STUDIO ART
Prof FE van Schalkwyk +2751 507 3184

Meet your lecturers

Lisa Nel

Illustration techniques lecturer

Welcome to the exciting field of fashion illustration!

To quote the famous French fashion designer Coco Chanel:

“Fashion is not something that exists in dresses alone, fashion is in the sky, in the street, fashion has to do with ideas, the way we live and what is happening.”

This subject will provide you with a colourful, creative taste of fashion drawing. Open your mind to the glamour, glitz and texture of the latest trends. Roll up your sleeves of innovation and let the ideas flow as you design your very own garments and accessories.

Here is some insight into my background. After qualifying as a fashion designer at the CUT, I worked in the Cape Fashion Industry as a Merchandiser for one of the largest Knitwear companies in South Africa. As a merchandiser I provided communication between the factory and buyers of well-known local retailers such as Woolworths, Truworth and Foschini, and travelled internationally to major cities like; Paris, Cologne, Barcelona, Amsterdam and London. I have also lectured in Design and Coordinated at the CUT for several years.

I see fashion garments as an extension of oneself, they are like artworks expressed in colourful, three dimensional, textured fabrics that tell a story about the person wearing them.

Fashion is a dynamic, rapidly evolving industry. Try Illustration techniques, and get in touch with your inner fashionista.

‘Fashion fades, style is eternal’ Yves Saint Laurent



Elrie Joubert

Ceramics and Sculpture + History of Art and Design Lecturer

Welcome to the world of Art and Design History. This subject will not only broaden your knowledge on past inventions and movements in Art History, but will also introduce you to concepts of visual and cultural studies. You will also be introduced to the amazing field of working with clay and other mediums to create 3 dimensional sculptures. I trust that once you have completed this module, you will have developed fundamental skills associated with practical, written and oral communication that will significantly aid you in your future studies.

"Knowledge has a beginning but no end." - Geeta Lyengar



Smit Bindeman

Success & Life Skills Lecturer

I am excited to be a part of this new chapter of your life. During this phase of your life you will engage in some of the most interesting experiences and challenges you will ever have to face. The biggest challenge is to live a conscious life, and not miss out on anything. In order to achieve that you have to embrace every opportunity good or bad and turn that experience into a positive one from which you can walk away and say that you have learned and overcome. In the Success and Life Skills module I will be assisting you on your journey and give any guidance that you might require. The aim of this course is to empower you and equip you to engage your future with confidence. To achieve more we need a workable plan that will take us where we want to go. During this year we will discuss relevant topics that will propel you forward, facing any challenge along the way with confidence. I am looking forward to meet you!



"I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear." Nelson Mandela

Tiki Monatisa

Object and Figure Drawing Lecturer

Welcome, I will be your lecturer for the modules of Printmaking & Painting and Object & Figure drawing this year. My role is to walk with you through this amazing world of the finer things in the life of an Artist. We all are going to have a great time during this year and also explore our various interests. I hope you are geared up for the adventure because dedication and handwork are the only tools you need to pack with, the rest we will find on the way...



Thelma van Deventer

Communication & Design Drawing Lecturer

Wishing the students of this year a warm welcome.

I'm excited to take you on a journey through the fast and continuously changing aspects of design drawing and communication techniques. You will gain valuable knowledge on how to apply your technical skills and creative thinking. I hope that this subject will enable you to broaden your views and experiences by learning about different art and design elements.



Iessie Steenberg

Surface Design Lecturer

Surface design is the art of changing the appearance of natural and synthetic surfaces, though the application of different techniques in order to embellish a product. It is also the art of enhancing a surface's structure by applying three-dimensional techniques, such as weaving, knitting, crocheting, embroidery, lace, devoré, beading, and embossing.

In this course, you will acquire a wide range of skills applicable to a variety of areas. For inspiration, you will do research in the designs and creative traditions of countries around the world and cultures throughout history. This course blends theory with hands-on practice. In this program, you will combine your artistic ability, technical skills, and creative innovation, as you learn how to take a design from conception to product.



Rules and regulations of the Extended Programme: Art and Design

THE MOST IMPORTANT RULE OF THE EXTENDED CURRICULUM IS THAT A STUDENT MAY NOT REPEAT ANY SUBJECT. IF A STUDENT FAILS ANY ONE SUBJECT THE STUDENT MAY NOT CONTINUE WITH THE PROGRAMME.

Continuous Evaluation

Students' practical projects (artworks) are evaluated on a continuous basis by the examiner and the moderator for the full duration of the project. (The dates and time frame of each project is specified in the relevant study guide).

Motivation for continuous evaluation

By means of continuous evaluation, students are enabled to monitor the progress of their practical projects; they are therefore in a position where they can improve on these projects while they are still in progress.

Risk Analysis of each project

Each project within the curriculum of the programme is assessed on a risk analysis scale of 1-5 to indicate the scale of difficulty for the student.

- 1 – Low Risk
- 2 – Low / Medium Risk
- 3 – Medium Risk
- 4 – Medium / High Risk
- 5 – High Risk

Method of Evaluation Criteria

Continuous evaluation of practical projects/artworks is done by individual rubrics for each practical project which the student has to hand in. All rubrics are available in this study guide.

The moderator's function is to evaluate students' practical art projects separately and then to compare his/her marks allocated by the examiner. In the cases of differences between the mark of the examiner and the moderator(s), the principle of consensual assessment is applied. If in exceptional cases the examiner and moderator(s) still fail to reach consensus on the mark, the matter is referred to the Head of the Department of Design and Studio Art or a designated representative. The decision of the Head of the Departments designated representative is final.

Method of Evaluation:

Method	Weight	Date of evaluation
Projects	70%	Feb - Oct
Practical Test or Assignment	20%	Feb - Oct
Oral presentation or Group work	10%	Feb - Oct

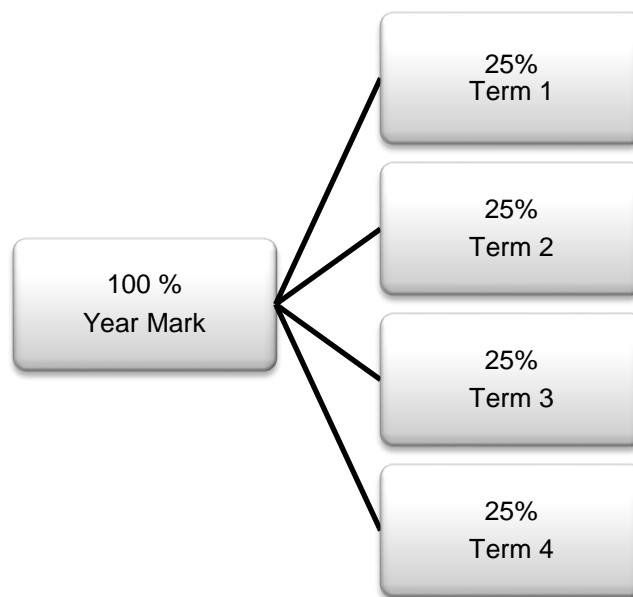
Each term students will complete Projects, a Practical test OR assignment and an Oral presentation or Group work project.

Assessment Criteria in rubric for projects

Assessment Criteria	Task not attempted at all	Criteria not mastered	Criteria partially mastered	Criteria sufficiently mastered	Criteria mastered above expectation	Excellent
	0	0.5 – 4.5	5 – 5.5	6 – 7	7.5 – 9	9.5 – 10

Weight Distribution of Assessment Marks

Practical Subjects' (Drawing for Design, 2 Dimensional Design, and 3 Dimensional Design) and Theory subjects' (Life Skills and History of Art) will be distributed as follows:



Compulsory Class Attendance

Class attendance is compulsory. A student must have an attendance mark of at least 80% to write the examination of each subject.

Key points for the successful completion of assignments

- 100% Class attendance.
- All assignments should be approved by the lecturer.
- All progress made on assignments must be seen by lecturer.
- Effective time management by the student.
- A minimum of 60% - 80% of assignments must be done in class (unless stated otherwise by the lecturer).
- There should be sufficient and appropriate references for all assignments.
- Neatness and 100% effort should be applied to all assignments.

Self-Activity

The aims of the subjects and outcomes of each module are presented to students in advance, enabling them to know what they will have to account for at the end of the course. Simultaneously this study guide serves as an aid towards greater self-activity among students - as the learning process naturally implies that it is the student's own responsibility to master detailed knowledge through self-study. It also enables the student to attend classes more adequately prepared. The study guide is structured according to a format, which will enable students to formulate their own objectives.

Submitting assignments

All assignments must be submitted in the form required by the lecturer. All assignments must contain the student's name and student number.

Hand-in dates and Exhibitions

Hand-in dates for all assignments are set and are strictly adhered to, thus no extensions will be granted except as stipulated below. Attendance of exhibitions is mandatory. Please do not schedule doctor's appointments, trips out of town and other activities, on those days as the student can be penalised. If you are ill, a doctor's letter must be handed in to the Programme Coordinator within 48 hours. Work that is handed after the deadline will receive zero or a penalty of -10% and an additional -5% for every day after the hand-in date. Five percent (5%) will be subtracted from the mark awarded to work that is not neatly mounted (should this have been requested by the lecturer).

Projects must be accompanied by suitable references, thumbnails and final roughs. Work that was not approved by the lecturer will not be marked. A minimum of 60-80% of assignments must be done in class unless otherwise approved by the lecturer.

Evaluation: Code of Conduct

Regular class attendance is of crucial importance to assist lecturers in their endeavour to monitor a student's progress with and interpretation of individual projects. Consequently, a student's class attendance will be recorded in an attendance register on a daily basis. Although it will at times be expected from students to partially complete specific projects at home, at least 80% of each project must be completed in class (unless stated otherwise by the lecturer). Students who fail to comply with this condition will be penalized accordingly. Practical projects that were completed entirely at home without the lecturer being able to monitor the progress of these projects will not be marked. If students are unable to attend a practical class due to illness, their absence must be supported by a valid medical certificate, which must be handed in at the departmental head.

Evaluation Policy and Procedure

- Evaluation during the presentation of a module can be conducted according to any evaluation method as approved by the department. The obtained mark may form part of the final module mark.
- The complete rules regarding academic evaluations are contained in the Evaluation Policy and Procedure Manual (available at the Library and Information Centre) and all students must be acquainted with the contents thereof. Certain abstracts from the Evaluation Policy and Procedure follow.

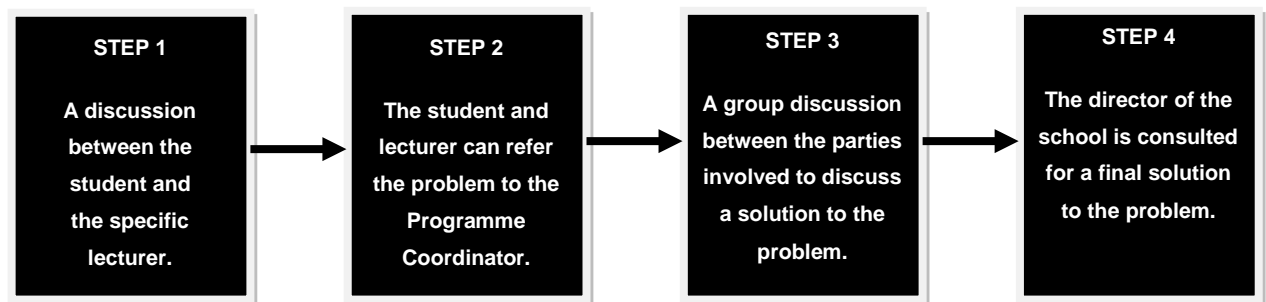
Disciplinary action route

Department of Design & Studio Art
Extended Programme: Design & Studio Art

See the full list of student disciplinary rules at the back of the study guide.

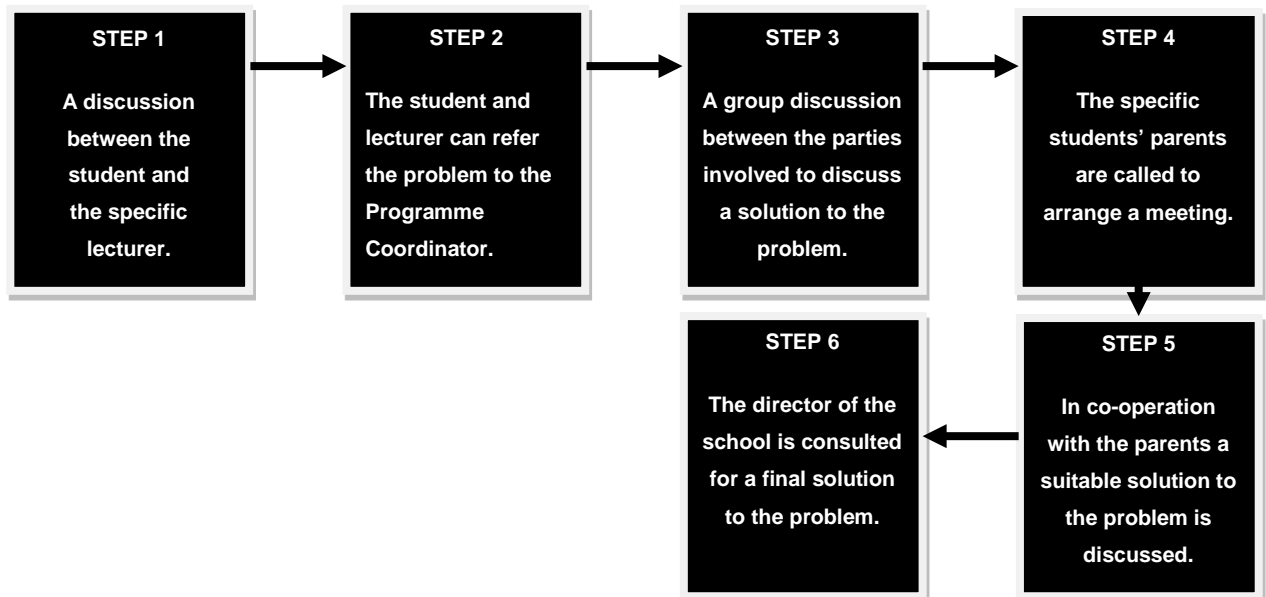
Student

If a student has a complaint or problem with a lecturer or subject, the following route must be used within this programme:



Lecturer

If a lecturer has a complaint or problem with a student(s), the following route will be used:



Success & Life Skills

Lecturer: Smit Bindeman
Moderator: Ronell Kruger

Subject Credit: 12 credits
3 periods: 2.00 hours per week class time

There are **no examinations** in this subject, but students will go through a process of continuous evaluation. The average mark for the year will be calculated as follows:

Term 1	Assignment 1 20 marks	Portfolio 1 20 marks	Test 1 50 marks	Attendance 10 Marks	Total Term 1 100 marks
Term 2	Assignment 2 20 marks	Portfolio 2 20 marks	Test 2 50 marks	Attendance 10 Marks	Total Term 2 100 marks
Term 3	Assignment 3 20 marks	Portfolio 3 20 marks	Test 3 50 marks	Attendance 10 Marks	Total Term 3 100 marks
Term 4	Assignment 4 20 marks	Portfolio 4 20 marks	Test 4 50 marks	Attendance 10 Marks	Total Term 4 100 marks
	Assignment Percentage for the year: 20%	Portfolio percentage for the year: 20%	Test Percentage for the year: 50%	Attendance Percentage for the year 10%	Year total: 400 Marks

General rules specific for Success & Life Skills

If you did not write a test due to illness or death of a loved one, a doctor's letter or death certificate must be handed in within 72 hours. **Without the relevant documentation no re-test will be granted.** The lecturer must be mailed electronically, phoned or spoken to within 48 hours in order to arrange a re-test.

Specific Outcomes

The specific outcomes from the outline of each unit in this module are as follow:

Unit 1 – Introductions and Becoming a confident student Chapter 1

1. Make a smooth transition to college life by adopting the attitudes and taking the actions necessary to ensure a successful academic future.
2. Develop a network of helpful people who will support your academic and career goals.
3. Reach out to all students in a spirit of civility, cooperation, understanding and acceptance.
4. Learn all you can about your university and what it offers so that you will have a basis for making good choices about courses and activities.
5. Take charge of your learning by becoming actively engaged in the process.

Unit 2 – Doing assignments and creating your study system Chapter 9

1. Identify and use the common parts of textbooks and chapters as convenient learning and study aids.
2. Learn the role that textbook graphics play and follow guidelines for reading graphics with understanding.
3. Start with a basic system like SQ3R and adapt it to your learning style.
4. Meet the reading demands of all your courses by knowing what to study in the different academic disciplines.

Unit 3 – Motivating yourself to learn and resilience Chapter 2

1. Describe yourself as a student: what you already do well and what skills you would like to develop.
2. Identify your learning style and your source of motivation.
3. Be able to adapt to learning styles and motivating factors that differ from your own.
4. Develop and use critical thinking and learnings strategies that make studying more efficient and productive.
5. Describing resilience and the importance thereof.

6. Identify and increase your resilience.

Unit 4 – Sharpening your classroom skills Chapter 5

1. Know what to expect from class and know what is expected of you.
2. Increase your listening efficiently through concentration and application of appropriate strategies.
3. Try different note-taking systems and then choose the best system for you.
4. Develop the skills that will help you speak, present, and participate more confidently and effectively in group settings.

Unit 5 – Studying and learning from textbooks Chapter 10

1. Create graphic organisers and other tools that will take you beyond note taking to the next level of studying.
2. Use visual formats to organise ideas and show their relationship.
3. Construct charts or tables that categorise or compare ideas.
4. List details under a key idea or essential concept to show their relationship.
5. Make three types of flashcards to use for study and review.

Unit 6 – Preparing for tests Chapter 11

1. Use three types of reviews to prepare for tests.
2. Know what to do before, during and after the test to improve your performance.
3. Use appropriate strategies for taking objective tests, including standardised tests.
4. Identify the instruction words that tell you what kind of information an essay question is seeking and know how to write an effective answer.
5. Identify the causes of test anxiety and work to eliminate them.
6. Practice relaxation techniques and positive self-talk to reduce test anxiety.

Unit 7 – Setting goals and solving problems Chapter 4

1. Determine what is important to you and set goals that reflect your values.
2. Identify different types of goals and know how to set goals that will help you achieve academic and career success.
3. Learn the six characteristics of reachable goals that will make your dreams attainable.
4. Make a commitment to reach your goals by writing and following an action plan.
5. Use the COPE strategy for making decisions and for thinking through problems to find workable solutions.

Unit 8 – Thinking critically and creatively Chapter 3

1. Think critically and creatively to meet all of your academic and life challenges.
2. Ask questions that demonstrate your ability to think critically and creatively on six different levels.
3. Set the stage for learning by determining what you already know or think and what you need to find out.
4. Look beyond what is stated to understand what may be implied or unstated.
5. Determine whether an information source is credible by applying standards of evaluation such as reliability, objectivity and usefulness.

Unit 9 – Controlling attention and memory Chapter 8

1. Practice strategies that will help you control your attention and make your mind more receptive to learning.
2. Adopt the attitude and study habits that focus attention and aid retention.
3. Understand how your memory works to process information efficiently and to minimise forgetting.
4. Use common memory techniques to focus your study and enhance learning.

Unit 10 – Social media as a resource and a hindrance

1. Defining Social media.
2. The pros and cons of social media.
3. Identifying your relationship with social media.
4. Dealing with the negative effects of social media.

Unit 11 – Managing your resources: Time and money Chapter 6

1. Manage your time through scheduling to meet your responsibilities and set the stage for achievement.
2. Meet the time-management challenges you may face as a student commuter or athlete.
3. Beat procrastination by identifying its causes and by learning how to avoid it.

4. Manage your money now to build a firm foundation for the future.

Unit 12 – Becoming an active reader Chapter 7

1. Learn how you can break passive reading habits to become an active reader.
2. Understand the process of reading and how you can take control of it.
3. Use strategies that will help you to read for ideas.
4. Use marking systems and summarising to get more out of reading your textbooks.

Unit 13 – Building skills for effective communication Chapter 12

1. Improve the way you communicate and manage your relationships.
2. Listen to, communicate with and work cooperatively with others in groups.
3. Improve your ability to give speeches and make presentations.
4. Understand the basics of researching and writing so that you can use these skills with confidence.

Unit 14 – Maintaining your health and well-being Chapter 13

1. Understand the connection between success in university and your health and well-being so that you can make good choices.
2. Stress management: determine what causes you stress and find ways to reduce it.
3. Emotional intelligence: learn how you can manage your feelings and regain your perspective if emotions cause you to lose sight of your goals.
4. Understanding viruses and Listeriosis.
5. Understanding HIV/AIDS and STD's: develop and follow guidelines that will help you maintain healthy relationships with your friends and intimate partners.
6. Create awareness to reduce the stigma surrounding HIV/AIDS.
7. Substance use and abuse.

Unit 15 – Facing your future with confidence Chapter 14

1. Take control of your future by replacing false career assumptions with career realities, choosing a major or course of study and writing your action plan.
2. Identify the skills employers value and work hard to develop those skills.
3. Make a smooth transition from university to work by using the resources that will help you prepare for career success.
4. Develop the professional attitudes and behaviours that will see you through university and into the workforce.

Developmental Outcomes

1. Reflect on and explore a variety of strategies to learn more effectively.
2. Participate as a responsible citizen in the life of local, national and global communities.
3. Be culturally and aesthetically sensitive across a range of social contexts.
4. Explore education and career opportunities.
5. Develop entrepreneurial opportunities.

Assessment Criteria



1. Specific outcomes will be assessed indirectly through the various assessment activities throughout the module. In preparation for assignments and summative assessments, learners will need to manage themselves, recognise different problem-solving contexts, identify and solve problems, manage information, communicate effectively and use science and technology effectively.
2. For some class activities and assignments, teamwork will be required.
3. Developmental outcomes will be addressed in the Academic Literacy modules, and it is expected of learners that principles and skills learned will be applied in their personal lives and in their approach to all other modules.

The student will be notified by the lecturer of all test and assignment dates for this subject during class.


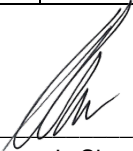
Study material needed for the course

1. Textbook: The Confident Student (Carol C. Kanar)
2. Study file for class notes, activities and group exercises
3. Examination pad for class notes
4. Daily Planner

Assessment rubric for project/assignment

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time planning: the requirements of the brief are met.						2	4/
Content: The contents are correct (main themes are identified, in depth discussion, well-thought out, organized and clear, extra outside of the handbook content).						3	6/
The references are correct and complete.						1	2/
The spelling and grammar are correct (well written text, fluent writing, good use of language, no mistakes with regard to grammar, capital letters, punctuation and spelling).						1	2/
The layout and presentation is professional (originality, neatly bound, pages numbered, table of contents clearly explained, neat, logical, spacing correct, colors, relevant pictures, flow in design).						3	6/
Comments:						10	20/
Student's Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Assessment rubric for portfolio

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time planning: the requirements of the brief are met.						2	4/
Content: The contents are correct (main themes are identified, in depth discussion, well-thought out, organized and clear, extra outside of the handbook content).						3	6/
The references are correct and complete.						1	2/
The spelling and grammar are correct (well written text, fluent writing, good use of language, no mistakes with regard to grammar, capital letters, punctuation and spelling).						1	2/
Correct criteria followed (not exceeding maximum amount of students, not exceeding time limit, stayed within the limits of slides and/or pages).						1	2/
The layout and presentation is professional (originality, neatly bound, pages numbered, table of contents clearly explained, neat, logical, spacing correct, colors, relevant pictures, flow in design).						2	4/
Comments:						10	20/
Student's Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

History of Art and Design

Lecturer: Elrie Joubert
Moderator: Lisa Nel

Subject Credit: 12 credits
2 periods: 1.30 hours per week class time
Projects, Assignments, tests and group work must be completed by the end of the year

There are **no examinations** in this subject, but students will go through a process of continuous evaluation. The average marks for the year will be calculated as follows:

Term 1	Assignment 1 & 2 30 marks	Project 1 30 marks	Test 1 30 marks	Oral 10 marks	Total Term 1 100 marks
Term 2	Assignment 3,4 & 5 30 marks	Project 2 30 marks	Test 2 30 marks	GW 2 10 marks	Total Term 2 100 marks
Term 3	Assignment 6 & 7 30 marks	Project 3 30 marks	Test 3 30 marks	Oral 10 marks	Total Term 3 100 marks
Term 4	Assignment 8 & 9 30 marks	Project 4 30 marks	Test 4 30 marks	GW 4 10 marks	Total Term 4 100 marks
	Assignment Percentage for the year: 30%	Project percentage for the year: 30%	Test Percentage for the year: 30%	Oral/GW Percentage for the year: 10%	Year total: 400 Marks

General rules

- If you did not write a test, a doctor's letter must be handed in within 72 hours. **Without a doctor's letter, no re-test will be granted.** The facilitator must be phoned or spoken to within 48 hours in order to arrange a re-test.
- All assignment (1 – 9) must be submitted on ethuto – NO Paper copies will be accepted.
- Make sure to check ethuto regularly for announcements. (<https://ethuto.cut.ac.za/>)

Specific Outcomes

- Students will develop fundamental skills and knowledge associated with written and oral communication, and digital and visual literacy pertaining to historical and contemporary visual cultural production. **(S/O 1)**
- Students must be able to collect, analyze, organize and critically evaluate information. **(S/O 2)**
- Students must be able to work effectively in a group with other students. **(S/O 3)**

Assessment Criteria

Specific outcomes will be assessed indirectly through the various assessment activities throughout the module.

- Students must develop fundamental skills of visual literacy pertaining to historical and contemporary visual cultural production. **(A/C 1)**
- Students must be able to collect, analyse, organise and critically evaluate information. **(A/C 2)**
- Students must develop fundamental skills associated with written communication. **(A/C 3)**
- Students must be able to work effectively groups and present ideas through oral communication effectively. **(A/C 4)**

Content

This module introduces the following aspects relating to design and studio art:

- Visual Literacy,
- Cultural Literacy,
- History of Art and Design

The student will be notified by the lecturer of all test and assignment dates for this subject.
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Learning Unit 1: Introduction to Visual Culture

Assignment 1 / Difficulty level of Assignment: 1

Oral 1/ Difficulty level of oral 1: 2

Introduction

Art can be defined as, “works resulting from creative activities which communicate, forms, ideas, and emotions and bring about reactions from viewers”. It is created for multiple reasons which include: art for art’s sake, art as biography, art as commentary on contemporary times and issues, art as commentary on the past, art commenting about art, and art and the community/ public art etc. This learning unit focuses on the reasons surrounding the creation of art and the role of artists in society.

Class Activity

1. Students will then be divided into groups and each group will be provided with an artwork to analyse for its purpose/ purposes. After 5 min the class will discuss each group’s findings.
2. *Assignment 1 and Oral 1* will then be explained by the lecturer.

Description	Materials Needed	S/O	A/C
Learning Unit 1: Introduction to Visual Culture	A4 pages		
Content	Scissors, glue, magazine		
<ul style="list-style-type: none">• The student will be required to interpret artworks that they have collected.		1 2	1 2 3
<ul style="list-style-type: none">• The artworks will be from various campaigns and/ or exhibitions chosen by the student.		1 2	1 2 3
<ul style="list-style-type: none">• The student will also have to prepare an oral presentation discussing the chosen artworks in Assignment 1.		1 2	1 2 3 4
Class Activity:			
<ul style="list-style-type: none">• Group Discussion			
<ul style="list-style-type: none">• Reading Material			
Questions & Homework			
Size: A4 Ring Bounder File			

1.1 Assignment 1

Due Date

There are a multitude of reasons for the creation of art from global to local campaigns, self-expression, record keeping, etc. The student is required to:

1. **Identify** two works of art (from any medium) and interpret their purpose. (10)
 - 1.1. Search for any artworks created for a campaign or an art exhibition.
 - 1.2. Provide the name of the artwork as well the artist's name. (In the case of campaigns provide the name of the campaign and the firm, company, or person that started it).
 - 1.3. Each individual artwork must be selected from a different campaign or exhibition.
2. **Explain** the intended purpose of the campaign/ exhibition. (30)
 - 2.1. Identify key features which communicate the purpose of the artworks.
 - 2.2. Explain how the identified features convey a specific message.
 - 2.3. The student must also briefly provide their thoughts on the campaign/ exhibition (Was it successfully communicated? Is it unique? Why is it so? Etc.)
3. Each artwork should be described in no more than **150 words**.
4. The student is also required to provide an **introduction** (10) and **conclusion** (10) for their project.
5. The rest of the marks will be awarded for layout, spelling & grammar, references, and time management. Please have a look at the project/ assignment rubric for more information on the awarding of marks.

Total 100

Reference list:

Costache, I.D., 2012. The Art of Understanding Art, Wiley- Blackwell: West Sussex.

Resources

The student can obtain artworks online or from art & design magazines.

The assignment must be typed and submitted alongside the accompanying images.

- All projects must be submitted with a cover page.
- Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Contribution towards course mark: 30% of your term mark

1.2 Oral 1

Due Date

1. After completing **assignment 1**, students are required to prepare an oral presentation about their chosen artworks.
2. The student is required to briefly discuss the following in no more than **5 minutes**:
 - 2.1. Provide the name of the artwork as well the artist's name. (In the case of campaigns provide the name of the campaign and the firm, company, or person that started it).
 - 2.2. Identify key features which communicate the purpose of the artworks.
 - 2.3. Explain how the identified features convey a specific message.
 - 2.4. The student must also briefly provide their thoughts on the campaign/ exhibition. (Was it successfully communicated? Is it unique? Why is it so? Etc.)

Total 100

Reference list:

Costache, I.D., 2012, The Art of Understanding Art, Wiley- Blackwell, West Sussex.

Resources

The student can obtain artworks online or from art & design magazines.

The oral presentation must be prepared using Microsoft PowerPoint and should contain the chosen images related to the analysis provided in **Assignment 1**.

No Late projects will be accepted!

Contribution towards course mark: 10% of your term mark

Learning Unit 2: Visual Culture and Society

Assignment 2 / Difficulty level of Assignment: 1

Project 1 / Difficulty level of Project: 2

Introduction

Culture has been defined as what human beings have done to, or added to, nature by means of their inventiveness and labour. It is sometimes confused with the term “civilization” which is a broader concept than culture. This definition is more related to the relationship between culture and nature. Visual culture however is known to have close ties to social order. It is capable of producing and reducing social order. In this Learning unit the student is required to examine the relationship between culture and class.

Description	Materials Needed	S/O	A/C
Learning Unit 2: Visual Culture and Society Content <ul style="list-style-type: none">The student will be required to research the relation between culture and class.The student will also have to provide their own thoughts regarding class relations in society. Class Activity: <ul style="list-style-type: none">Reading Material Questions & Homework <ul style="list-style-type: none">Study questions must be completed by the student after the Learning Unit.		1 2 1 2	1 2 3 1 2 3

Class Activity

1. Students will be briefed on the various concepts of culture.
2. Study the notes provided by the lecturer.
3. Project 1 will then be explained by the lecturer.
4. The study questions will be discussed by the lecturer.

2.1 Assignment 2

Due Date: _____

Study questions

1. **Define** the following terms:
 - 1.1 Kitsch
 - 1.2 Culture (in relation to nature)
 - 1.3 Sub-culture
 - 1.4 Culture capital
 - 1.5 Popular culture.
2. **List** the different levels of culture.
3. **Describe** the concept of base and superstructure.
4. **Identify** the difference between culture and civilisation.

Total: 15

2.2 Project 1: Contribution towards course mark: 30% of your term mark

Due Date: _____

The relationship between culture and class has long been debated and there are varying ideas surrounding the issue. Students are hereby required to research this concept by providing answers to the following questions:

1. Identify the types or levels of class that exist within society? (6)
 - Name and define the various types/ levels of class.
2. Discuss the Marxist concept of base and superstructure.
 - 2.1 Briefly provide the following information in your discussion.
 - 2.1.1. The Marxist view of social history (historical materialism). (10)
 - 2.1.2. Description of class relations. (8)
 - 2.1.3. Class in relation to the economy. (6)
3. Provide your own thoughts regarding the Marxist concept of base and superstructure. (10)
 - This paragraph should contain the student's thoughts. (No more than 200 words)
4. The student is also required to provide an **introduction** (10) and **conclusion** (10) for their project. Please view the assignment/ Project rubric for more information on the awarding of marks.

Total 10

Reference list:

Barnard, M., 1998, Art Design and Visual Culture, Macmillan Press Ltd: Hampshire
Walker, J.A., Chaplin, S., 1997, Visual Culture: An Introduction Manchester University Press: Manchester
Emerling, J. 2005. Theory for art history. New York: Routledge.

Resources

The student can obtain information online or from the library on campus.

- The project must be submitted in a typed format no hand written projects will be accepted.
- All projects must be submitted with a cover page.

Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Learning Unit 3: Aesthetic Theory

Introduction

Earlier in the century, philosophers took inspiration from theories first developed in the eighteenth century that emphasized formal beauty and the separation of art, which is to be appreciated for its own sake alone, from craft, which is practically useful. To these ideas, they added the suggestion that there is a distinctive frame of mind, one of “distanced” contemplation that should be adopted in appreciating the aesthetic character both of nature and art, the **aesthetic attitude**

Description	Materials Needed	S/O	A/C
Learning Unit 3: Aesthetic Theory Content <ul style="list-style-type: none">Students will be briefed on aesthetic theory and its role in Visual Culture. Class Activity: <ul style="list-style-type: none">Class DiscussionReading Material Questions & Homework <ul style="list-style-type: none">Study questions must be completed by the student after the Learning Unit.		1 2	1 2 3

Class Activity

1. Students will be briefed about aesthetic theory.
2. Study the notes provided by the lecturer.
3. Study questions will be discussed by the lecturer.

Study questions

1. **Define** the term aesthetic attitude. (2)
2. **Define** aesthetic properties and provide three examples. (4)
3. **Identify** two artists who created “anti-aesthetic” art and **describe** the critique to aesthetic theory.
 - 3.1 Provide the names of the artists. (2)
 - 3.2 Describe the critique to aesthetic theory. (3)
4. **Define** the following terms: Originality, Authorship, and Authenticity. (3)
5. **Explain** what an appropriation is and provide the name of an artist that utilised this method. (2)

Learning Unit 4: Modes of Analysis

Introduction

As in other disciplines, methodologies focus the analytical process on a series of issues using a specific set of principles.

The same work of art can be examined using a variety of methodologies.

Description	Materials Needed	S/O	A/C
Learning Unit 4: Modes of Analysis Content <ul style="list-style-type: none">The students will be lectured on the various ways in which artworks can be analysed. Class Activity: <ul style="list-style-type: none">Class DiscussionReading Material Questions & Homework <ul style="list-style-type: none">Study questions must be completed by the student after the Learning Unit.		1 2	1 2 3

Class Activity

1. Students will be briefed on the various modes of analysis in Visual Culture.
2. Study the notes provided by the lecturer.
3. Assignment 2 will then be explained by the lecturer.

Study questions

1. **Define** the Autobiography methodology. (1)
2. **Identify** two documents which can trigger new interpretations in this methodology? (2)
3. Discuss the context methodology by answering the following:
 - 3.1 **Define** the context methodology. (1)
 - 3.2 **Identify** what the context methodology is primarily concerned with. (3)
4. **Identify** two questions that can be asked using Deconstruction. (2)
5. **Define** formalism and style. (4)
6. **Define** structuralism and post structuralism. (2)

References

Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

Learning Unit 5: Visual Culture and Technology (The invention of printing)

Assignment 3 / Difficulty level of Assignment: 1

Introduction

Technology offers both opportunities and challenges. New forms of expression require the development of new guidelines and rules. Printmaking is a good example. This technology, which made possible the creation of multiple identical images, was brought to Europe from China, and became more widely used in the fifteenth century. Because they were no longer “one-of-a-kind,” prints were cheaper than paintings. They were also easier to make, sell, and transport. These qualities made prints a perfect vehicle for spreading art and ideas to broad, diverse, and distant audiences.

Description	Materials Needed	S/O	A/C
Learning Unit 5: Visual Culture and Technology (The Invention of Printing) Content <ul style="list-style-type: none">The students will be taught about the invention of printing and the various developments that the invention led to. Class Activity: <ul style="list-style-type: none">Class DiscussionReading Material Questions & Homework <ul style="list-style-type: none">Study questions must be completed by the student after the Learning Unit.		1 2	1 2 3

Class Activity

1. Students will be briefed about Visual culture and technology – The invention of printing.
2. Study the notes provided by the lecturer.
3. Assignment 3 will be discussed by the lecturer.

5.1 Assignment 3

Due Date: _____

Study questions

1. **Define** the following terms. **(5)**
 - 1.1.1. Relief printing (1)
 - 1.1.2. Xylography (1)
 - 1.1.3. Typography (1)
 - 1.1.4. Watermark (1)
 - 1.1.5. Block books (1)
2. **Discuss** how chops were used. (3)
3. **Explain** the process of relief printing. (3)
4. **Describe** the ink used by Johann Guttenberg.
 - 4.1 Provide the ink's characteristics. (2)
 - 4.2 Explain why this type of ink was desirable. (2)

TOTAL 15

References

Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

Learning Unit 6: Visual Culture and Technology (The invention of photography)

Assignment 4/ Difficulty level of Assignment: 1

Description	Materials Needed	S/O	A/C
<p>Learning Unit 6: Visual Culture and Technology (The Invention of Photography)</p> <p>Content</p> <ul style="list-style-type: none"> The students will be taught about the invention of photography and the various developments that the invention led to. The students will learn about the photographic process and the inventor s of the processes <p>Class Activity:</p> <ul style="list-style-type: none"> Class Discussion Reading Material <p>Questions & Homework</p> <ul style="list-style-type: none"> Study questions must be completed by the student after the Learning Unit. 		<p>1 2</p> <p>1 2</p>	<p>1 2 3</p> <p>1 2 3</p>

Class Activity

1. Students will be briefed about Visual culture and technology – The invention of Photography.
2. Study the notes provided by the lecturer.
3. Assignment 4 will be discussed by the lecturer.

6.1 Assignment 4

Due Date:

Study questions

1. True or False:

- 1.1** William Henry Fox Talbot (1800 - 1877) pioneered a process that formed the basis for photography. He called the results of his invention Photogenic drawings.
- 1.2** Images made, by putting objects such as leaves, directly on light-sensitive photographic paper and exposing them to light to create an image are called photograms.

2. Fill in the blanks:

- 2.1** A camera obscura is a _____ room or box with a small opening or lens on one side. Light rays passing through this aperture are _____ onto the opposite side and form a _____ of the bright object outside.
- 2.2** Daguerreotypes had limitations, for each plate was a one-of-kind image of predetermined _____. The polished surface had a tendency to produce _____ and unless it was viewed at just the right _____, the image had a curious habit of reversing itself and appearing as a negative.

3. Explain the wet-plate process.

- 4.1 Name** the first camera made available to the lay public.
- 4.2 Provide** the name of the camera's manufacturer

TOTAL 15

References

Coe, B. 1978. Cameras: From daguerrotypes to instant pictures. Gothenburg: AB Nordbok

Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

Learning Unit 7: Modernism and Post-Modernism

Assignment 5 / Difficulty level of Assignment: 1

Project 2 / Difficulty level of Project: 2

Group Project 1/ Difficulty of Group Project: 3

Introduction

Modernism defines cultural and artistic developments (called movements) from about the mid-nineteenth century to the second half of the twentieth century. Issues specific to the identity of modern culture and life, such as technology, simultaneity, fragmentation, speed and others, were also at the core of Modernist art.

Description	Materials Needed	S/O	A/C
Learning Unit 7: Modernism and Post-Modernism Content <ul style="list-style-type: none"> The students will be lectured on Modernism and Post-modernism in art. Students will research modernism through the following: <ul style="list-style-type: none"> Identifying a modern art movement and describing it. Identifying an artist who falls under the modern art movement and analysing their work. The students will be divided into groups in order to plan a modern art exhibition. Class Activity: <ul style="list-style-type: none"> Class Discussion Reading Material Questions & Homework <ul style="list-style-type: none"> Study questions must be completed by the student after the Learning Unit. 	A4 pages	1 2 1 2 1 2 3	1 2 3 1 2 3 1 2 3 4

Class Activity

- Students will be briefed about Modernism and Post-Modernism in art.
- Study the notes provided by the lecturer.
- Project 2, Group Project 1, and Assignment 5 will be discussed by the lecturer.

7.1 Assignment 5

Due Date

Study questions

True or False:

1. Avant-garde embraces past traditions.
2. Calligrammes are poems in which the letterforms are arranged to form a visual design, figure, or pictograph.
3. Photomontage refers to the thick paint applied to a canvas; a technique developed by the Fauvist artists.
4. Simultaneity in a visual-art context refers to the presentation of different views in the same work of art.
5. Dadaists were concerned with "anti-art".
6. The Expressionists favoured artworks created in grey scale with no symbolic meaning.
7. Cubists invented the photomontage technique.
8. The Fauves were led by Henry Matisse in Germany.
9. Synthetic cubism started in 1913.
10. Synthetic Cubism believed in the outward appearance of the depicted object.
11. Analytical cubism was founded by Pablo Picasso and Filippo Marinetti.
12. Analytical Cubism started in 1913.
13. Analytical Cubism painted its subject matter from several points of view, constructed from geometric planes.

Total: 13

References

Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons
Costache, I.D. 2012. The Art of Understanding Art. West Sussex: Wiley- Blackwell

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

7.2 Project 2

Due Date

Project 2

1. **Provide** a brief description of the Modernism era in art. (10) (NO MORE THAN 200 WORDS)
2. **Choose** one of the Modern art movements discussed in LU 7 and **provide** the following information:
 - 2.1. **Identify** the movement and its founder. (2)
 - 2.2. **Briefly** describe the art movement. (12) (NO MORE THAN 200 words)
3. **Identify** two artists that fell under the art movement.
 - 3.1 **Provide** the names of the artists and one of their artworks. (4)
 - 3.2 **Identify** three key elements in the artwork which connect it to its respective art movement. (12)

Total 100

Resources

The student can obtain information online or from the library on campus.

- The project must be submitted in a typed format no hand written projects will be accepted.
- All projects must be submitted with a cover page.
- Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Contribution towards course mark: 30% of your term mark

7.3 Group Project 1

Due Date

Introduction

Postmodernism has demystified artists' Modernist image. Unlike their Modernist predecessors, they have included and recognised a broad spectrum of gender and cultural identities. Rather than being outcast and isolated, today's artists are actively engaged in the art world. They organise exhibitions, write about art, and are even involved in marketing their works.

Group Project 1

For this group project, you have to create an event/ project that will make art more accessible and relevant to a wider audience. As a group decide why you believe art is important and how you could effectively connect with your audience. Below are some questions that will help you develop this project.

1. What is your opinion of art?
2. What are you trying to get across?
3. How do you plan to get your message across?
4. What would your project be: an advertisement in a magazine, a television special, part of a cosmetic line?
5. Where will your project be: school, store, library, or movie theatre?
6. Who is your audience?
7. Are you going to involve sponsors? If so, who are they, and why would they want to support art and your project?
8. What do you want to accomplish with this project?

Important

- Each group must have a **group name** and a **logo**.
- Project must be submitted as a whole and not in parts.
- Provide a list of the tasks delegated to the different group members.
- The project must include an **introduction** (10) and **conclusion** (10).

Total 100

References

Costache, I.D. 2012. The Art of Understanding Art. West Sussex: Wiley- Blackwell

- The project must be submitted in a typed format no hand written projects will be accepted.
- All projects must be submitted with a cover page.
- Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Contribution towards course mark: 10% of your term mark

Learning Unit 8: Semiotics

Assignment 6 / Difficulty level of Assignment: 1

Introduction

Semiotics (also known as semiology) originated with the Swiss linguistic analyst Ferdinand de Saussure. Saussure showed that language was a system of signs or signals which enabled people to communicate with each other. To help explain this, he used the 'lexicon of signification': A group of terms that comprised the 'sign', the 'signifier' and the 'signified'. Much of semiotics concerns the relationship between the three.

Description	Materials Needed	S/O	A/C
Learning Unit 8: Semiotics Content The students will be briefed on Semiotics through the following: <ul style="list-style-type: none"> An analysis of the sign, the signified, and the signifier. Class Activity: <ul style="list-style-type: none"> Class Discussion Reading Material Questions & Homework <ul style="list-style-type: none"> Study questions must be completed by the student after the Learning Unit. 		1 2	1 2 3

Class Activity

1. Students will be briefed about Semiotics and its relation to Visual Culture.
2. Study the notes provided by the lecturer.
3. Study questions will be discussed by the lecturer.

8.1 Assignment 6

Due Date

Study questions

1. Define the following terms:

- 1.1 Symbolic
- 1.2 Iconic
- 1.3 Indexical

2. Provide the name of the originator of Semiotics

3. True or false:

- 3.1 Semiotics is also known as "semiology".
- 3.2 Semiotics refers to the study of signs and symbols and their use or interpretation.
- 3.3 The 'lexicon of signification' refers to the group of terms: "symbolic", "Iconic" and "Indexical".
- 3.4 All words possess an intrinsic meaning which is not determined by convention.

4. Fill in the blank:

Signs can be: Symbolic, _____ and _____.

Total: 10

References

Costache, I.D. 2012. The Art of Understanding Art. West Sussex: Wiley- Blackwell
Howells, R., Negreiros, J. 2012. Visual Culture 2nd Edition. Cambridge: Polity Press.

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

Learning Unit 9: Markets, Publics and Audiences

Assignment 6 / Difficulty level of Assignment: 1

Project 3 / Difficulty level of Project: 2

Oral 2 / Difficulty level of Oral: 2

Introduction

The word 'patronage' denotes many different types of relationship that may exist between the producers and the consumers of visual culture. Beginning around the fourteenth century and, as Marx says, growing at a tremendous rate in the mercantile revolutions of the sixteenth and seventeenth centuries, capitalism transformed the production and consumption of visual culture. It was not that patronage ended as capitalism began: patronage and the market may be seen coexisting today.

Description	Materials Needed	S/O	A/C
<p>Learning Unit 9: Markets, Publics, and Audiences</p> <p>Content</p> <p>Markets, Publics and Audiences will be discussed by focusing on the following:</p> <ul style="list-style-type: none"> Patronage and The Market The students will also have to complete a project in which they will research public and state patronage. Students will then be required to prepare a PowerPoint presentation on the patronage projects that they have identified. <p>Class Activity:</p> <ul style="list-style-type: none"> Class Discussion Reading Material <p>Questions & Homework</p> <ul style="list-style-type: none"> Study questions must be completed by the student after the Learning Unit. 	A4 pages	<p>1 2</p> <p>1 2</p> <p>12</p>	<p>1 2 3</p> <p>1 2 3</p> <p>1234</p>

Class Activity

- Students will be briefed about how markets, publics, and audiences relate to visual culture.
- Study the notes provided by the lecturer.
- Study questions will be discussed by the lecturer.
- Project 3 and Oral 2 will then be explained by the lecturer.

9.1 Assignment 7

Due Date

Study questions

1. **Define** the term 'Patronage'. (1)
2. **Briefly** discuss the following forms of patronage. **(12)**
 - 2.1. Church (2)
 - 2.2. Private (2)
 - 2.3. Public (3)
 - 2.4. State (3)
 - 2.5. Court (2)
3. **Compare** the difference between the *Market Professional*- and *Artisanal* market relations. (5)

Research question

4. **Briefly** explain what is meant by the term "industrialisation". (2)

Total 20

References

Barnard, M. 1998. Art, Design, and Visual Culture. London: Macmillan Press Ltd.

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

9.2 Project 3

Due Date: _____

Introduction

There is a difference between public patronage and state patronage. Public patronage is a more small-scale, local form of patronage; state patronage tends to be larger-scale and is more likely to be on a national scale. A rough guide might be that public patronage is paid for by local authorities and bodies, while state patronage is paid for by national authorities and bodies. Public patronage of visual culture may take many forms. And it may be of larger or smaller scale.

Project 3

The student is required to read through their Learning Unit 9 notes and/ or other academic resources and provide the following information.

1. **Identify** a public art projects that was negatively received by the publics for which it was created. (20)
 - 1.1 **Provide** the name of the artist/ organisation.
 - 1.2 **Identify** the patron and their intent with the commissioning of the public art project. (NO MORE THAN 150 words).
 - 1.3 **Briefly** explain why the public negatively received the artwork? (NO MORE THAN 150 words)
 - 1.4 **Provide** your own thoughts regarding the public art project. (Do you agree with the sentiments of the communities OR do you not agree?)
2. **Identify** a public art projects that was positively received by the publics for which it was created. (20)
 - 2.1 **Provide** the name of the artist/ organisation.
 - 2.2 **Identify** the patron and their intent with the commissioning of the public art project. (NO MORE THAN 150 words).
 - 2.3 **Briefly** explain why the public positively received the artwork? (NO MORE THAN 150 words)
 - 2.4 **Provide** your own thoughts regarding the public art project. (Do you agree with the sentiments of the communities OR do you not agree?)

The student is also required to provide an **introduction** (10), **conclusion** (10), **Harvard method bibliography** (5) and **in text referencing** (5) for their project. Please view the assignment/ project rubric for more information on the awarding of marks.

Total 100

References

Barnard, M. 1998. Art, Design, and Visual Culture. London: Macmillan Press Ltd.

Resources

The student can obtain information online or from the library on campus.

- The project must be submitted in a typed format no hand written projects will be accepted.
- All projects must be submitted with a cover page.
- Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Contribution towards course mark: 30% of your term mark

9.3 Oral 2

Due Date

Introduction

Something that both public and state patronages, as they are defined here, have in common is that it is difficult or inappropriate to describe such bodies as doing exactly what the wider society wants. It is difficult or impossible to see public or state bodies as doing the 'general will of the society' and the definition of such bodies as patrons is therefore not completely straightforward.

After completing **Project3**, students are required to prepare an oral presentation of their assignment.

See next page for the questions that have to be addressed in the presentation.

Oral 2

The student is required to read through their Learning Unit 9 notes and/ or other academic resources and provide the following information.

1. **Identify** a public art projects which was **NEGATIVELY** received by the publics for which it was created.
 - 1.1. **Provide** the name of the artist/ organisation.
 - 1.2. **Identify** the patron and their intent with the commissioning of the public art project. (NO MORE THAN 150 words).
 - 1.3. **Briefly** explain why the public negatively received the artwork? (NO MORE THAN 150 words)
 - 1.4. **Provide** your own thoughts regarding the public art project. (Do you agree with the sentiments of the communities OR do you not agree?)
2. **Identify** a public art project which was **POSITIVELY** received by the publics for which it was created.
 - 2.1. **Provide** the name of the artist/ organisation.
 - 2.2. **Identify** the patron and their intent with the commissioning of the public art project. (NO MORE THAN 150 words).
 - 2.3. **Briefly** explain why the public positively received the artwork? (NO MORE THAN 150 words)
 - 2.4. **Provide** your own thoughts regarding the public art project. (Do you agree with the sentiments of the communities OR do you not agree?)
3. Remember to include a bibliography, in text referencing, an introduction and a conclusion.

Total 100

References

Barnard, M. 1998. Art, Design, and Visual Culture. London: Macmillan Press Ltd.

Resources

The student can obtain artworks online or from art & design magazines.

The oral presentation must be prepared using Microsoft PowerPoint and should contain the chosen images related to the analysis provided in **Project 3**.

No Late projects will be accepted!

Contribution towards course mark: 10% of your term mark

Learning Unit 10: Media Access and Ownership

Assignment 7/ Difficulty level of Assignment: 1

Introduction

Every form of culture must use something to stand for or represent itself, first to itself and second to others. The way in which cultures represent themselves physically, in order that they may be perceived, is by means of visual and aural signs. Most cultures use either visual and aural signs or media to communicate their beliefs and values.

Description	Materials Needed	S/O	A/C
Learning Unit 10: Media Access and Ownership Content <ul style="list-style-type: none"> The students will be briefed on Media, Access and Ownership The lecturer will discuss the learning unit by focusing on human and material resources. Class Activity: <ul style="list-style-type: none"> Class Discussion Reading Material Questions & Homework <ul style="list-style-type: none"> Study questions must be completed by the student after the Learning Unit. 		1 2 1 2	1 2 3 1 2 3

Class Activity

1. Students will be briefed Media, Access and Ownership in Visual Culture.
2. Study the notes provided by the lecturer.
3. Study questions will be discussed by the lecturer.

10.1 Assignment 8

Due Date: _____

Study questions

1. **Define** the following terms and provide an **Example** of each. **(4)**

- 1.1 Human Resource (2)
- 1.2 Material Resource (2)

2. **Briefly** explain what is meant by “tool-made” artefacts. (3)

3. **State** whether the following statements are true or false. **(4)**

- 3.1 All hand-made products are created without the assistance of tools. (2)
- 3.2 Some mass-produced products are individualised. (2)

Research question

4. Answer the following questions in your own words

- 4.1 **How** has the internet contributed towards development in the art and design industry? (2)
- 4.2 **Was** mass-production good or bad for artists? Provide a reason for your answer. (2)

Total 15

References

Barnard, M. 1998. Art, Design, and Visual Culture. London: Macmillan Press Ltd.

Resources

The student can obtain information online or from the library on campus.

- The assignment must be hand written and not typed
- All projects must be submitted with a cover page.

Contribution towards course mark: 10% of your term mark

Learning Unit 6: Visual Culture and Technology (The invention of photography)

Assignment 9/ Difficulty level of Assignment: 1

Project 4/ Difficulty level of Project: 2

Group Project 2/ Difficulty level of Group Project 2: 3

Description	Materials Needed	S/O	A/C
Learning Unit 6: Visual Culture and Technology (The Invention of Photography) Content The students will be taught about the invention of photography by focusing on the following: <ul style="list-style-type: none"> • Researching the inventors of photography. • Creating a timeline poster depicting the evolution of cameras. • Working in groups in order to create a functional camera obscura. Class Activity: <ul style="list-style-type: none"> • Class Discussion • Reading Material Questions & Homework <ul style="list-style-type: none"> • Students must meet with group members in order to complete their group project. 	1x A3 Cardboard Magazines Scissors Glue	1 2 1 2 1 2 3	1 2 3 1 2 3 1 2 3 4

Class Activity

1. Students will be briefed about Visual culture and technology – The invention of Photography.
2. Study the notes provided by the lecturer.
3. The lecturer will then discuss Assignment 8, Project 4, and Group Project 2.

6.2 Assignment 9

Due Date

Introduction

Making pictorial images, and preparing printing plates to reproduce them, remained handwork processes until the arrival of photography. The concept behind the device used for making images by photochemical processes, the camera obscura (Latin for “dark chamber”), was known in the ancient world as early as the time of Aristotle in the fourth century *bce*.

Assignment 9

The student is required to do research on the inventors of photography by focusing on the contributions of the following individuals:

1. Joseph Niépce (1765–1833) (7)
 - 1.1 Identify the contribution that he made to photography. (2) (NO MORE THAN 100 WORDS)
 - 1.2 Explain the process known as “Heliogravure”. (3) (NO MORE THAN 150 WORDS)
 - 1.3 Discuss how he applied the “Heliogravure” process to the camera obscura. (2) (NO MORE THAN 100 WORDS)
2. William Henry Fox Talbot (1800–77) (4)
 - 2.1 Explain the process known as “Photogenic Drawings”. (NO MORE THAN 200 WORDS)
3. Louis Jacques M. J. M. Daguerre (1799–1851) (3)
 - 3.1. Identify the limitations of his invention. (NO MORE THAN 150 WORDS)
4. Frederick Archer (1813–57) (4)
 - 4.1 Discuss the wet-plate process. (NO MORE THAN 200 WORDS)
5. George Eastman (1854–1932) (2)
 - 5.1 Recall George Eastman’s contribution to photography. (NO MORE THAN 100 WORDS)

Include an introduction and conclusion for your project. The **introduction (10)** should discuss how photography contributed towards the art and design industry. The **conclusion (10)** should include the student’s thoughts on how the inventions in ASSIGNMENT 8 contributed towards the development of photography. Please view the assignment/ project rubric for more information on the awarding of marks.

TOTAL 100

References

Coe, B. 1978. Cameras: From daguerrotypes to instant pictures. Gothenburg: AB Nordbok
Meggs, P. B., Purvis, A. W. 2006. Meggs’ History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Resources

The student can obtain information online or from the library on campus.

- The project must be submitted in a typed format no hand written projects will be accepted.
- All projects must be submitted with a cover page.
- Projects must be typed in Typeface: **Arial** Font Size: **11**

No Late projects will be accepted!

Contribution towards course mark: 30% of your term mark

6.3 Project 4

Due Date

Project 4

Photography has come a long way. From the earliest camera obscura which could not “fix” an image to a plate to the modern day digital camera. After completing ASSIGNMENT 4 the student is required to create a collage in the form of a timeline depicting the development of cameras. At least **TEN (10)** cameras must be identified. The student may skip certain cameras as long as there is a progression between the cameras that the student has identified.

The first camera **MUST BE A KODAK CAMERA (1888)** and the last camera **MUST BE A DIGITAL CAMERA (DSLR)**.

The student is required to do the following:

1. Provide an image for all the cameras that they have identified.
2. Identify the name of each camera and the year of its invention.
3. Provide a list of references attached at the back of the project.
4. The Collage should be in **A3** format.

***The collage should be in the form of a linear timeline.**

View the examples on the next page.

Total 100

References

Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Coe, B. 1978. Cameras: From daguerreotypes to instant pictures. Gothenburg: AB Nordbok

Resources

The student can obtain information online or from the library on campus.

- The project must be submitted in an A3 landscape or portrait format.
- All projects must have a name written at the back.
- Projects must contain a list of sources written at the back of the poster.

No Late projects will be accepted!

Contribution towards course mark: 30% of your term mark

Examples of layout:

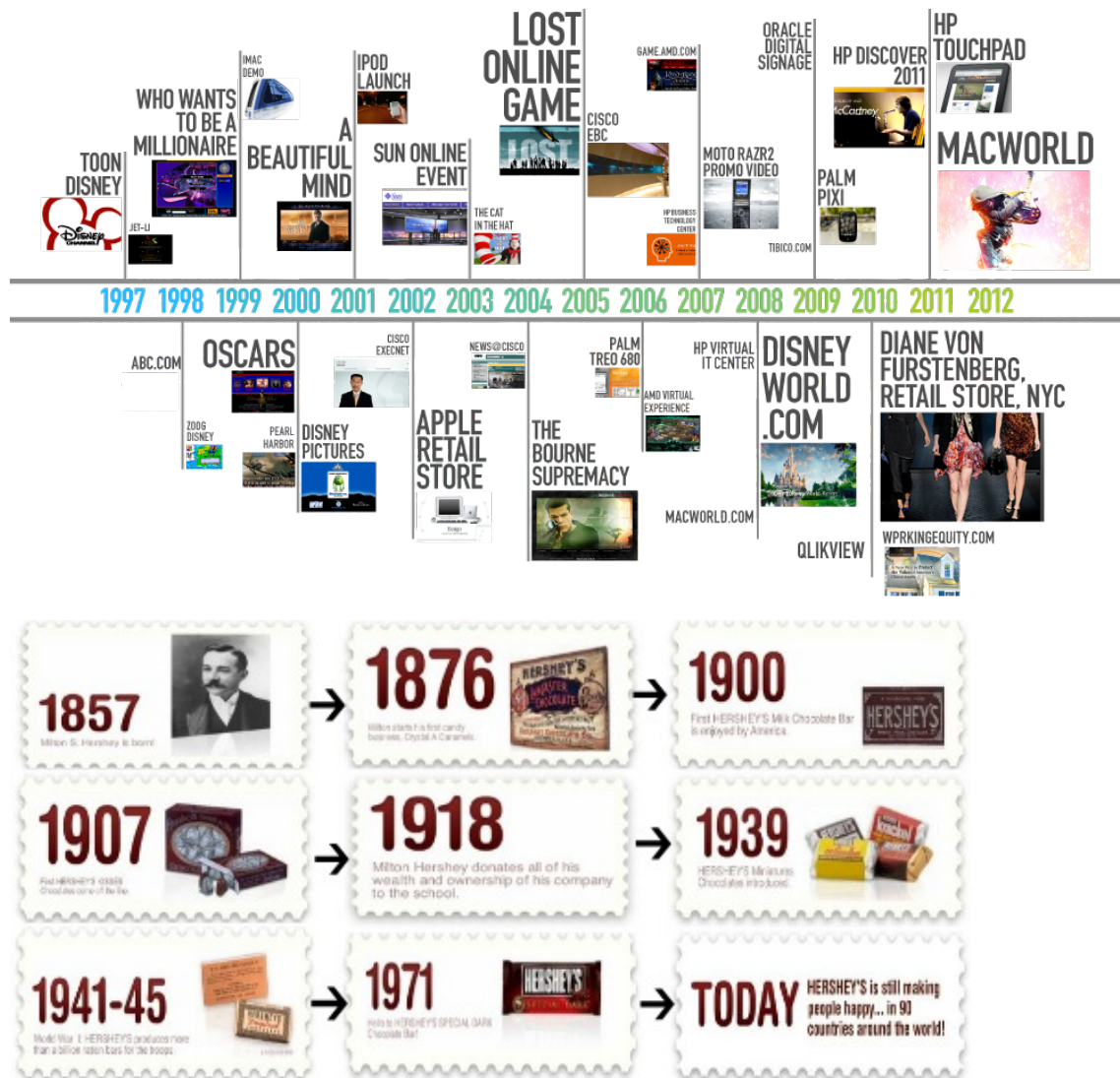


Figure 1: Above are examples of a timeline layout for Project 4.

6.4 Group Project 2

Due Date

Group Project 2

The students will be arranged into groups and be required to build their own camera obscura. The lecturer will provide all groups with an instructional video depicting how a camera obscura made. It is important that all group members take part in the process of making the camera obscura.

1. Each group will create their own name.
2. The camera obscura that all groups make must be fully functional and unique to the group.
3. A presentation must also be prepared in which the groups will discuss their production process with the class.

Total 100

References

Coe, B. 1978. Cameras: From daguerrotypes to instant pictures. Gothenburg: AB Nordbok
Meggs, P. B., Purvis, A. W. 2006. Meggs' History of Graphic Design 4th ed. New Jersey: John Wiley & Sons

Resources

The student can obtain information online or from the library on campus. The lecturer will upload an instruction video on eThuto.

- The project must be made using cardboard and should be no smaller than 30 cm in length and 10 cm in width
- All projects must have the group name written on it.

No Late projects will be accepted!

Contribution towards course mark: 10% of your term mark

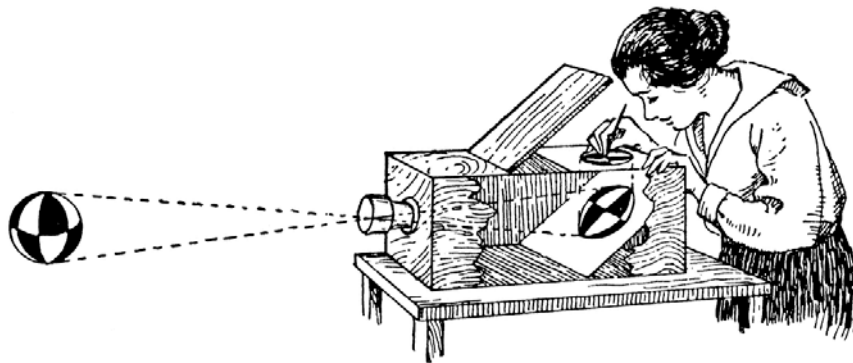



Figure 2: An illustration of a girl using a camera obscura.



Assessment rubric for project/assignment

Project 4



Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time planning: Are the requirements of the brief met?						2	5/
Content: Are the contents correct? (Cameras follow a chronological order, dates and names are correct).						4	10/
Are the references complete?						1	5/
Is the spelling and grammar correct? (Capital letters, punctuation and spelling.)						1	5/
How professional is the layout and presentation? (Neat, logical and creative)						1	25/
Comments:						10	50/
<div style="border-bottom: 1px solid black; width: 100%;"></div> Students Signature (I accepted these marks)	<div style="border-bottom: 1px solid black; width: 100%;"></div> Facilitator's Signature					<div style="text-align: center;">  </div> <div style="border-bottom: 1px solid black; width: 100%;"></div> Moderator's Signature	

Assessment rubric for Group project/assignment



Group Project 2: Camera Obscura

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time planning: Are the requirements of the brief met?						1	10/
Content: Are the contents correct? (Main themes are identified, camera obscura functioning.)						5	40/
Creativity and team work? (Unique group name, decorative design, and group members' participation visible.)						2	30/
Group oral presentation? (Presentation well designed, process images included, clear and audible)						1	20/
Comments:						10	100/
Students Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Assessment rubric for project/assignment

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time planning: Are the requirements of the brief met?						2	10/
Content: Are the contents correct? (Main themes are identified. In depth discussion. Well-thought out ,organized and clear)						8	40/
Are the references complete?							
In text referencing (5)						1	5/
Harvard Method Bibliography (5)						1	5/
Is the spelling and grammar correct? (Well written text. Fluent writing. Good use of language, no mistakes with regard to grammar, capital letters, punctuation and spelling.)						2	10/
Is the Introduction & Conclusion correct? (Own opinion and creativity visible.)						4	20/
How professional is the layout and presentation? (Neatly bound, pages numbered, table of contents clearly explained. Neat, logical and creative)						2	10/
Comments:						20	100/
Students Signature (I accepted these marks)	 _____ Facilitator's Signature					 _____ Moderator's Signature	

Assessment rubric for oral Presentations

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Oral presentation: Is the oral presentation clear and concise? (eye contact, posture, clearly spoken, well prepared)						4	20/
Personal Initiative: Is there evidence of personal initiative and creativity?						4	20/
Content: Is the evidence of research. Are the principles of visual design interpreted correctly?						8	40/
Time planning: Did the student participate in the group and class discussion? Is the oral presentation the correct length?						4	20/
Comments:						20	100/
<div>Student's Signature (I accepted these marks)</div>	<div></div> <div>Facilitator's Signature</div>					<div></div> <div>Moderator's Signature</div>	

Design Drawing

Lecturer: Thelma van Deventer

Moderator: Carla Van Den Berg

Subject Credit: 8 credits
4 periods: 2.67 hours per week class time

8 Projects must be completed by the end of the year

Specific Outcomes

After you have completed this module, you must be able to realistically illustrate an object that can be used in an advertisement, using graded tones to create depth in a 3-D object.

- You must be able to explain or express your thoughts or ideas with regard to the essential requirements of a drawing and illustration brief. **(S/O 1)**
- You must understand and be able to interpret the design brief. **(S/O 2)**
- You must be able to use a variety of mediums (pencil, pen and charcoal) and techniques (graded tones) effectively. **(S/O 3)**
- You must be able to realistically illustrate an object that can be used in an advertisement. **(S/O 4)**

Assessment Criteria

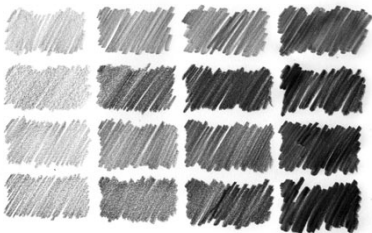
The eight projects for this module will carry the same weight. A final mark of 50% or more is required in order to pass this module.

- You must be able to group and evaluate your ideas in the thumbnails/concept stage of a project. **(A/C 1)**
- You must be able to select the most suitable idea from your thumbnails/concept. **(A/C 2)**
- You must be able to select pictorial and/or symbolic imagery that will effectively convey the concept of your project. **(A/C 3)**
- You must be able to adjust your concept in accordance with any feedback received from the lecturer when the thumbnails are being signed. **(A/C 4)**
- You must be able to demonstrate a basic understanding of how different parts are connected in an advertisement, the layout of each object within that advertisement and the tonal perception of each object within a specific advertisement using graded tones. **(A/C 5)**
- You must be able to realistically illustrate natural and man-made objects observed. **(A/C 6)**
- You must be able to identify the most important area within your drawing, for example a product's logo. **(A/C 7)**
- You must be able to use a variety of mediums (pencil, pen and charcoal) and techniques (graded tones) effectively. **(A/C 8)**
- You must be able to control or use composition, line and colour in a skilful way to create an image to be used in an advertisement. **(A/C 9)**
- Your final artwork must be finished according to the set standard and neatly mounted according to the specific guidelines set by the lecturer. **(A/C 10)**
- Your work will be assessed by means of an assessment rubric.

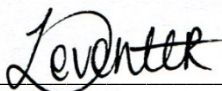
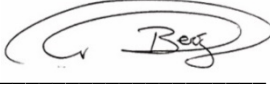
PLEASE NOTE: *A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.*

Project 1: Graded Tones (objects)

Difficulty level of project: 1

Description	Materials Needed	S/O	A/C
<p>First a value scale should be drawn. Sketch a detailed drawing of four 3-D objects by using graded tones. These drawings must be completed in grey pencils only.</p> <p>Format A3 (297mm x 210mm) (Divided into 4 equal sections)</p> <p>Medium Grey Pencils</p> <p>Drawing, grading scale and mounting technique will be illustrated in class to students.</p> 	A2 journal Grey pencils Eraser Putty eraser 4 x 3-D objects Mounting Steel ruler NT cutter Masking tape	3 4	5 6 7

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium is used in an effective manner.						4	20/
The perspective is accurately illustrated.						4	20/
The work is presented professionally.						4	20/
Grading scale was used. Blended darker going to lighter.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 2: Collage

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>This project requires the student to collect different items of different kinds, combine these various items (flat & 3D) to create a collage. (Example: Recycled items, cans, newspaper, photo's, fabric, leaves) The collage will then be pasted to an A3 cardboard box. Use string to divide the collage with four equally sized windows. Each window will be rendered in a different medium.</p> <p>(Students must bring cardboard, string, flat/3-D items to class)</p> <p>Format A3 paper (297mm x 210mm)</p> <p>Medium Grey Pencils Colour Pencils Fine liners Mixed Medium</p>	<p>Magazine images/patterns 3-D items Cardboard box String A3 journal Grey Pencils Colour Pencils Fine liners Eraser Putty eraser Mounting Steel ruler NT cutter Masking tape</p>	<p>1 2 3 4</p>	<p>3 4 5 6</p>




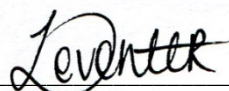

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium in block A (B&W pencil) is used in an effective manner.						4	20/
The medium in block B (Coloured pencil) is used in an effective manner.						4	20/
The medium in block C (Pen) is used in an effective manner.						4	20/
The medium in block D (Mixed medium) used in an effective manner.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
<p>_____ Stu dents Signature (I accepted these marks)</p>	<p>_____ <i>Leventer</i> _____ Facilitator's Signature</p>					<p>_____ <i>Beş</i> _____ Moderator's Signature</p>	

Project 3: Outdoor Advertisement

Difficulty level of project: 2


Description	Materials Needed	S/O	A/C
<p>Design graphics for the two side panels (one side panel & back panel) of a large Woolworth's food transport vehicle. The name of the company must appear on the side panels of the vehicle. Lettering and detail should be clearly visible and the design itself must attract attention within a few seconds.</p> <p>Example Fruit theme can be illustrated through the use of images of delicious, fresh fruits and suitable typography.</p> <p>Format A3 paper (297mm x 210mm)</p> <p>Medium Colour pencils</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p> 	<p>Images that will be used as reference and that student will draw from.</p> <p>Appropriate typography/font</p> <p>Woolworths logo</p> <p>A3 journal</p> <p>Fine liners</p> <p>Colour pencils</p> <p>Eraser</p> <p>Putty eraser</p> <p>Mounting</p> <p>Steel ruler</p> <p>NT cutter</p> <p>Masking tape</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>	

Assessment rubric for project Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						2	10/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The colours selected are used in an effective manner.						4	20/
The typography chosen is suitable for the design.						2	10/
The designs are creative enough.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

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Project 4: Shoe Advertisement

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>This project consists out of two components. Firstly the student must create a paste up of a shoe advertisement on an A4 paper (210mm x 297mm). Secondly the A4 paste up must be enlarged using the grid technique to an A3 (297mm x 210mm).</p> <p>The paste up can contain Any type of shoe (sandals, heels, sneakers, etc.) Background design that fits with theme Clever saying. Appropriate typography Logo of shoe brand / Shoe store (Nike ect.)</p> <p>Example For road running Nike shoes. "BE FREE"</p> <p>Format A4 paper (210mm x 297mm) A3 paper (297mm x 210mm)</p> <p>Medium Colour pencils Fine liner</p> <p>Grid technique will be discussed and illustrated in class.</p> <p>Research, reference, rough sketches & planning is a requirement</p>		1 2 3 4 8 9 10	2 3 4 7

Assessment rubric for project Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						2	10/
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The typography chosen is suitable for the design.						2	10/
The designs are creative enough.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/



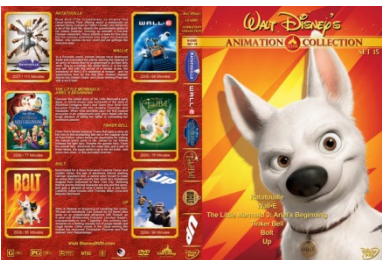


Assessment rubric for project

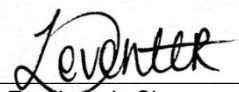

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						2	10/
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The work is presented professionally.						2	10/
The designs are creative enough.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
<div>Students Signature (I accepted these marks)</div>	<div>Leventer</div> <div>Facilitator's Signature</div>					<div>Ben</div> <div>Moderator's Signature</div>	

Project 6: DVD Cover

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>Choose your favourite existing animated movie/series. Use good quality references to design the front, rear and side of the DVD cover. Include the necessary typography and a barcode.</p> <p>Example Mickey Mouse, Sponge Bob Square Pants, Tom and Jerry etc</p> <p>Format A4 paper (210mm x 297mm)</p> <p>Medium Colour pencils</p> <p>The dimensions of the DVD cover will be provided in class.</p> <p>Research, reference, rough sketches & planning is a requirement for this project</p>   	<p>Images that will be used as reference and that student will draw from.</p> <p>Appropriate typography/font</p> <p>Logo</p> <p>A4 journal</p> <p>Fine liners</p> <p>Colour pencils</p> <p>Eraser</p> <p>Putty eraser</p> <p>Mounting</p> <p>Steel ruler</p> <p>NT cutter</p> <p>Masking tape</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>8</p> <p>9</p> <p>10</p>

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						2	10/
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The work is presented professionally.						2	10/
The designs are creative enough.						4	20/
The typography is well retraced.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 7: Cosmetic magazine advertisement

Difficulty level of project: 4



Description	Materials Needed	S/O	A/C
<p>Student is required to create a paste up advertisement of any cosmetic product (for male or female) and redraw the advertisement on an A4. <u>Note:</u> What is the purpose of designing any advertisement? What is important when designing an advertisement for a cosmetic product? Model that is being used, close-up, fresh look, product must be clear ect.</p> <p>The paste up can contain Any type of cosmetic product (Make-up, Face wash ect.) Clever saying for your advertisement Appropriate typography Logo of brand (Example: Maybelline, Nivea)</p> <p>Example Advertisement for Nivea men face wash.</p> <p>Format A4 paper (210mm x 297mm)</p> <p>Medium Colour pencil & black fineliner</p> <p>Research, reference, rough sketches & planning is a requirement.</p>	<p>Images that will be used in paste-up and that student will draw from. (Cosmetic product image, background design, logo & saying printed out)</p> <p>Appropriate typography</p> <p>A4 journal</p> <p>Colour pencils</p> <p>Fine liners</p> <p>Mounting</p> <p>Steel ruler</p> <p>NT cutter</p> <p>Masking tape</p>	1 2 3 4 5 6 7 8 9 10	1 2 3 4 5 6 7 8 9 10



Studio Art 2019


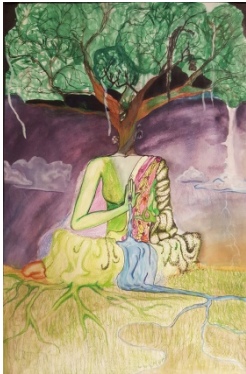
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Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references are submitted on time.						2	10/
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The work is presented professionally.						2	10/
The designs are creative enough.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 8: Animation

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>This project requires the student to animate any fruit <u>or</u> vegetable of their choice and change it to a superhero cartoon/ animation character. A creative name must also be given to your new character. This animation will be used for an advertising campaign of Fruit and Veg city to promote healthy eating for children. Be creative!!</p> <p>Example Super hero carrot says EAT YOUR VEGGIES!!</p> <p>Research, reference, rough sketches & planning is a requirement for this project</p> <p>Format 1 x A4 (210mm x 297mm)</p> <p>Medium Different images combined to form an unique new character Fineliner Colour pencil</p> <p>Colour Full colour</p>	<p>Images that will be used as reference and that student will draw from.</p> <p>Appropriate typography/font</p> <p>Logo</p> <p>A4 journal</p> <p>Fine liners</p> <p>Colour pencils</p> <p>Eraser</p> <p>Putty eraser</p> <p>Mounting</p> <p>Steel ruler</p> <p>NT cutter</p> <p>Masking tape</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p>
			

Assessment rubric for project



Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references submitted on time.						4	20/
The use of colour and colour combination is effective.						4	20/
The work is presented professionally.						2	10/
The typography chosen is suitable for the design.						4	20/
The brief is appropriately interpreted & conceptualized (The cartoon reflects healthy eating).						2	10/
The rough sketches and references submitted on time.						4	20/
Comments:						20	100/
<div>Students Signature (I accepted these marks)</div>	<div>Leventer</div> <div>Facilitator's Signature</div>					<div>Beş</div> <div>Moderator's Signature</div>	

Assessment rubric for oral Presentations

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Oral presentation: The oral presentation is clear and concise (eye contact, posture, clearly spoken, well prepared).						4	20/
Personal Initiative: There is evidence of personal initiative and creativity.						4	20/
Content: There is evidence of research. And the principles of visual design are interpreted correctly.						8	40/
Time planning: The student participated in the group and class discussion. The oral presentation was the correct length.						4	20/



Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The work is presented professionally.						4	20/
The designs are creative enough.						4	20/
The brief is appropriately interpreted & conceptualized.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Object and Figure Drawing

Lecturer: Tiki Monatisa

Moderator: Mandie Cronje

Subject Credit: 8 credits
4 periods: 2.67 hours per week class time

9 Projects to be completed by the end of the year

Specific Outcomes

After you have completed this module, you must be able to realistically illustrate a figure taking into account the relation between the different body parts as well as the relation between the different body parts and the figure as a whole.

- You must know the basic proportions and structure of the figure. **(S/O 1)**
- You must be able to demonstrate a basic understanding of how the different parts are connected as well as the outline of a figure. **(S/O 2)**
- You must be able to draw a figure in the correct relation with regard to the different body parts taking into account the size of and degree between one part and another making up the whole figure. **(S/O 3)**
- You must be able to represent the figure in a well-planned composition. **(S/O 4)**

Assessment Criteria

The nine projects for this module will carry a variety of weights. A final mark of 50% or more is required in order to pass this module. The assessment criteria for this module include short drawings and drawings done in preparation of the final drawing.

- You must be able to illustrate your knowledge of the basic proportions and structure of a figure and the correct relation of and between the different body parts making up a figure as a whole. **(A/C 1)**
- You must be able to find different ways of dealing with visual problems. **(A/C 2)**
- You must be able to illustrate your skill and the use of your imagination to produce a new work of art within a well-planned composition. **(A/C 3)**
- Your work will be assessed by means of an assessment rubric.

PLEASE NOTE: A *Visual Diary* with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.

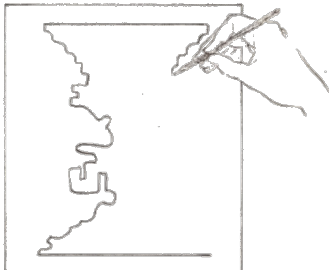
Method of Evaluation each term:

Method	Weight	Date of evaluation
Projects	70%	Feb - Oct
Practical Test or Assignment	20%	Feb - Oct
Oral presentation or Group work	10%	Feb - Oct



OBJECT DRAWING

Project 1: Form

Difficulty level of project: 2

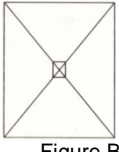
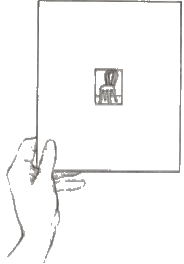
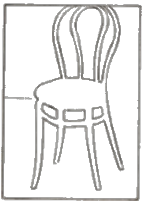
Description	Materials Needed	S/O	A/C
<p>Process Drawing upside down. Drawing requires a certain brain mode. Drawing upside down forces a shift away from the logical hemisphere to the visual, perceptual mode appropriate for drawing.</p> <ul style="list-style-type: none"> • <i>Drawing one (FIG A): (Credit 0.33)</i> On the left side of the paper if you are right-handed, or the right side if you are left handed, draw a profile. Draw the profile of the oddest face you can conjure up — a witch, a ghoul, a monster. Finish drawing in one period. • <i>Drawing two (FIG A): (Credit 0.33)</i> Copy the upside down drawing projected on the screen. Fill your page. Finish drawing in one period. • <i>Drawing three (FIG A): (Credit 0.33)</i> Now copy the image the right way round. Fill your page. Finish drawing in one period.  <p>Figure A</p> <p>Size A2 (420mm x 594mm)</p>	<p>Figure A Pencil and/or Charcoal 3 x A2 white paper</p>	<p>4 5</p>	<p>1 3 6</p>

Assessment rubric for project



Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 2: Still-life boxes

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>Process Draw the still-life set up in class (boxes and round objects). Draw in pencil the angle of the still-life.</p> <p>Purpose The purpose of this module is to gain sound knowledge of objects in space. The project will consist of shading techniques to assist in developing a form. Focus is on accurate drawing and shading technique.</p> <ul style="list-style-type: none"> <i>Making of a compositional frame: (Credit 0.1)</i> Take thin cardboard with the same format, proportion and shape as the paper that you are drawing on. Draw diagonal lines from opposite corners, crossing the centre (Fig. B). In the centre of the paper, draw a small rectangle by connecting the horizontal and vertical lines to the diagonals. Cut a small rectangle out of the centre with scissors. <i>Make a drawing of a still life set up in class: (Credit 0.9)</i> The compositional frame will help you to perceive negative spaces by establishing an edge to the space around forms. The negative space around the objects in a still life is to be drawn (Figure B). In this way students are encouraged to observe the space found in between the objects they would normally not concentrate on. <div style="display: flex; align-items: center;">    </div> <p>Size A2 (420mm x 594mm)</p>	Figure B A2 white paper Cardboard Scissors NT Cutter Steel Ruler All drawing materials to be available, including charcoal	1 2 3 4 5	1 2 3 4 5 6

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 3: Texture



Assignment

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process Create a form using only line or texture. Find and look at different textures in nature to investigate the different marks that are made (<i>truth to material</i>). Make a drawing using only line and texture. Make use only of a black ballpoint pen, and draw directly without a pencil pre-sketch. Include all shadows. Fill the entire space of the page with your composition. The purpose of this project is to identify the importance of texture and shape in the construction of an object.	Black Ballpoint pen A2 white paper	1 2 3 4 5	1 2 3 4 5 6
Size A2 (420mm x 594mm)			

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/

The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 4: Still life (mixed media)



Project

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
Process Use the contrasting effect of different media (ink, pencil, koki and colour pencil) to create a drawing from the still-life provided. The work must be done on an A3 size white paper. The page is divided roughly into 4 sections. After drawing the still-life, the sections are filled with respectively the 4 different media. Look at the	Koki, Col. Pencils, pencils, black fine liner, Eraser, Putty rubber A3 white paper	1 2 3 4 5	1 2 3 4 5 6

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/

The brief has been interpreted & conceptualized adequately.						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 5: Collage Still-life with contrasting objects

Project

Difficulty level of project: 5

Description	Materials Needed	S/O	A/C
Process Draw the still-life that is set up in class from a selection of angles. Draw in pencil then fill in the background with a collage of NEWSPAPER cuttings. Use black fine-liner, water-colour paint, and other mixed media to create a 3-dimensional composition. <u>Practical guidelines (A):</u> The initial collage must be created on a white A2 size cartridge paper. The whole page must be filled. Emphasis is on accuracy when drawing the animal skulls and other bones. The choice of cuttings and placing of them is also important. Size A1	A1 white paper or brown cardboard paper. Newspaper cuttings, glue, Black fine-liner, water-colour paint, scissors	1 2 3 4	1 2 3 4

Assessment rubric for project

Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-20	21-40	41-60	61-80	81-100		
The medium was used in an effective manner						5	25/



The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

FIGURE DRAWING

A lecture on the human anatomy will take place at the Faculty of Health. The date and time will be communicated to you by your lecturer. The lecture will entail the anatomy of the human figure so that you can complete the projects to follow.

Oral presentation



Project 6: Pre instruction drawings

Difficulty level of project: 1

Description	Materials Needed	S/O	A/C
Process Measurement and scale. <ul style="list-style-type: none"> <i>Drawing one: (Credit .33)</i> Draw a picture of a person <u>without looking at anyone</u>. Use pencil and newsprint: 5-15 minutes per sketch. <i>Drawing two: (Credit .33)</i> Draw a picture of someone — the head only. Use one of your classmates as a model and draw each other. Use pencil and white paper: 5-15 minutes per sketch. <i>Drawing three: (Credit .33)</i> Draw a picture of your own hand. If you are left-handed, draw your right-hand, in whatever position you choose. If you are right-handed draw your left hand. Use pencil and newsprint: 5-15 minutes per sketch. <i>After you finish:</i> On the back of each drawing, write your assessment of the drawing — what is pleasing to you and displeasing to you about each drawing. These comments will be interesting to you at the end of this term. Size A2 (420mm x 594mm)	Pencil and/or Charcoal A2 white paper	1 2 3	1 2 4

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Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 7: Contour Drawings/ Self portrait



Assignment

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process Use the contrasting effect of light and dark to create a form.	Charcoal	1	1
	Scissors	2	2
	Glue (Pritt)	3	3
	4 x A1 white paper	4	4
Purpose The purpose of this module is to gain sound knowledge of the figure in space. The project will consist of the use of marks and textures to build a figure. Get different kinds of textures from nature; investigate the different kinds of marks that can be used in a figure drawing.			
Practical guidelines More than one cartridge is needed for the purpose to experiment. Make rubbings of different textures. Cut these shapes out and paste on separate page. Make formal figure drawing on collage of cut out paper pieces.			
Size A2 (420mm x 594mm)			

Assessment rubric for project

Assessment Criteria	1 0-	2 21-	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
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	20	40					
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 8: Foreshortening

Project

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
Process Students are required to represent themselves in a self-portrait through the use of foreshortening. They must bring to the fore two different foreshortened photographs of themselves. Use of colour is important. Medium includes: 2 different coloured pencils. Emphasis is on neatness, overall composition and a convincing representation of self.	Pencils and coloured pencils A3 white paper	1 2 3 4	1 2 3 4
Size A3			

Assessment rubric for project

Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-20	21-40	41-60	61-80	81-100		

The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 9: Collage self-portrait

Project

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
Process Students are required to represent themselves in a self-portrait through the use of mixed media. They must bring to the fore all the important factors that they feel represent themselves the best. Use of colour is important and letting your imagination run free. Medium includes: pencil, black fine-liner, paint, magazine / newspaper cuttings, fabric, Photostats. Emphasis is also on neatness, overall composition, imaginative use of mixed media, and a convincing representation of self.	Pencil, black fine-liner, paint, magazine / newspaper cuttings, fabric, Photostats Scissors, glue Eraser A3 white paper and board as a backing	1 2 3 4	1 2 3 4
Size A3			

Assessment rubric for project

Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-	21-	41-60	61-80	81-100		



	20	40					
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

ILLUSTRATION TECHNIQUES

Lecturer: Lisa Nel
Moderator: Marianne Le Roux

Subject Credit: 8 credits
4 periods: 2.67 hours per week class time

10 Projects to be completed by the end of the year
Specific Outcomes

After you have completed this module, you must be able to realistically illustrate a clothed fashion figure in different mediums within a well-planned composition. This includes the exploration of a variety of mediums, including pencil, marker, chalk pastels and watercolors'. You will analyze and interpret the concept of colour and pattern in cultural apparel.

- You must be able to draw the basic proportions and structure of the human figure. **(S/O 1)**
- You must be able to present the figure in a well-planned composition. **(S/O 2)**
- You must be able to analyse and interpret the different fashion trends, as well as various inspirational images of manmade and natural sources including fashion, art, architecture and food. **(S/O 3)**
- You must be able to communicate your design concepts and artworks through group work and oral presentations. **(S/O 4)**
- You must be able to understand and interpret the requirements of a brief. **(S/O 5)**

- You must be able to gather data on a subject through research and apply it appropriately to your project. **(S/O 6)**

Assessment Criteria

The nine projects for this module carry various weights. A final mark of 50% or more is required in order to pass this module. Your work will be assessed by means of an assessment rubric.

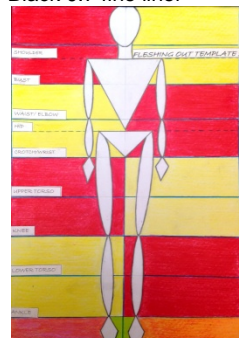
- You must be able to illustrate designs by analysing and interpreting your mood board/brief in order to effectively convey the ideas presented in the board/brief. **(A/C 1)**
- You must be able to illustrate detailed, accurate, well rendered sketches of garments on fashion figures according to the brief. **(A/C 2)**
- You must be able to realistically illustrate textures of natural and man-made fabrics observed. **(A/C 3)**
- You must be able to use a variety of mediums (pencil, pen, chalk pastels, and watercolours) and techniques (graded tones) effectively. **(A/C 4)**
- You must be able to control or use composition, line and colour in a skilful way to create a design concept. **(A/C 5)**
- Your final fashion sketch must be finished according to the set standard and neatly mounted according to the specific guidelines set by the lecturer. **(A/C 6)**
- You must be able to draw the basic proportions and structure of the human figure. **(A/C7)**
- You must be able to creatively and technically expressing your inner visions and to develop your personal style. **(A/C 8)**
- You must be able to work effectively in groups and present your ideas effectively through oral presentations. **(A/C 9)**

PLEASE NOTE: A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number.
The lecturer reserves the right to change the content of the projects and to set deadlines.



Method	Weight	Date of evaluation
Projects	70%	Feb - Oct
Assignment or Test	20%	Feb - Oct
Oral presentation or Group work	10%	Feb - Oct

Project 1: The nine heads template of the figure

Difficulty level of project: 1

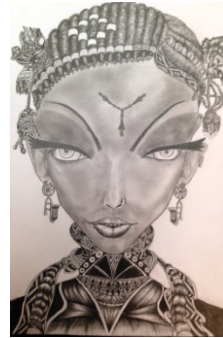
Description	Materials Needed	S/O	A/C
Process Introduction to the basic fashion figure, design concepts and grey pencil techniques <ul style="list-style-type: none"> <i>Part 1: (Credit 0.25)</i> Basic fashion figure proportions Use the template to draw the basic fashion figure <i>Part 2: (Credit 0.25)</i> Pencil techniques Follow the lecturer's instructions and do samples of each of the different pencil techniques <i>Part 3: (Credit 0.25)</i> Moodboard Collect inspiring pictures of skirts, textures and patterns from a magazine and the internet and create a moodboard by pasting ideas onto a A3 page <i>Part 4: (Credit 0.25)</i> Fashion template skirt design Trace the fashion figure or design your own and use your moodboard as inspiration to design and illustrate a creative skirt. Apply the pencil techniques on the skirt. Size: A3 Visual diary	Pencil HB,2B,4B Eraser 4 x A3 pages Scissors, glue, fashion magazine Black 0.7 fine liner 	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9



Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium is used in an effective manner.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Project 2: Oval and triangular techniques



Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
Process Vertical balance line of fashion figures, and grey pencil shading techniques. <ul style="list-style-type: none"> Part 1: (Credit 0.125) Pencil shading techniques Follow the lecturer's instructions and complete the steps of pencil shading Part 2: (Credit 0.125) Draw the figures provided by your lecturer using the oval and triangular technique Part 3: Moodboard: Use the moodboard provided by your lecturer as inspiration to design creative jewellery. Part 4: (Credit 0.5) Draw the face and shoulders of the student opposite you, and use your moodboard as inspiration to design and illustrate creative jewellery including a necklace earrings and neckpiece. Apply the pencil shading techniques onto the jewellery items. Part 4(Credit 0.25) Present your designs in class by means of an oral presentation. Size: A3 Visual diary	Pencil HB,2B,4B Eraser 4 x A3 pages Scissors Glue Fashion magazine Black 0.7 fine liner 	1 2 3 4 5 6	1 2 3 4 5 6 7 8 9

Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Assessment rubric for oral Presentation 1

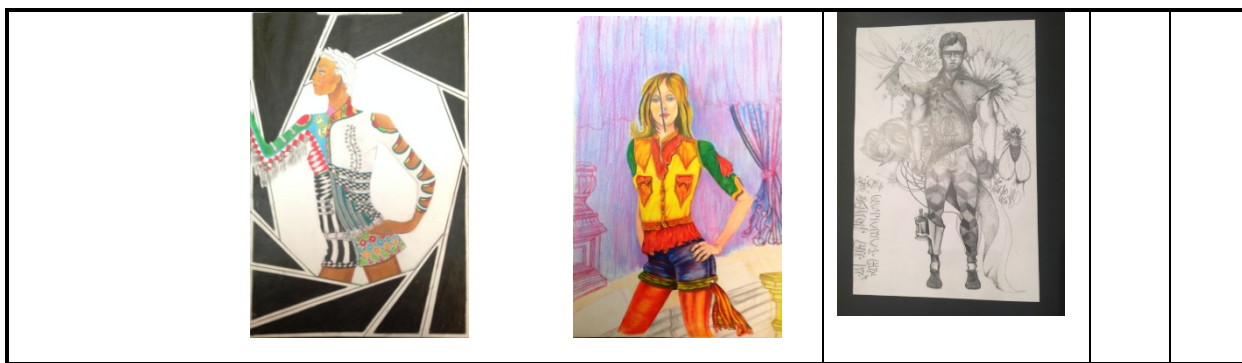
Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-20	21-40	41-60	61-80	81-100		
Oral presentation: The oral presentation is clear and concise (eye contact, posture, clearly spoken, well prepared).						4	20/
Content: The formal & technical manipulation of the visual elements is well executed.						4	20/
Time planning: The student participated in the group and class discussion. The oral presentation is the correct length?						4	20/



Personal Initiative: There is evidence of personal initiative and creativity.						4	20/
The brief is well interpreted & conceptualized .						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Project 3: Body movement

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process Learning about body movement, and colour pencil techniques <ul style="list-style-type: none"> Part 1: (Credit 0.125) Draw the figures provided by your lecturer using the oval and triangular technique to illustrate body movement Part 2: (Credit 0.25) (homework) Moodboard: Collect inspiring pictures of shirts, patterns and textures from a magazine or the internet and create a mood board by pasting ideas onto a A3 page Part 3: (Credit 0.5) Design your own figure, or trace the template provided and use your moodboard as inspiration to design and illustrate the front drawing of a shirt. Apply colour pencil techniques onto the shirt to create interesting fabric textures, prints and styling details. Part 4: Pin your images up in the class and in groups of 4 students reflect on your work. Make sure you write notes of the discussion in your visual diaries. (Credit: 0.125) Size: A3 Visual diary 	Coloured Pencils Eraser 4 x A3 pages Scissors, glue, fashion magazine Black 0.7 fine liner	1 2 3 4 5 6	1 2 3 4 5 6 7 8 9

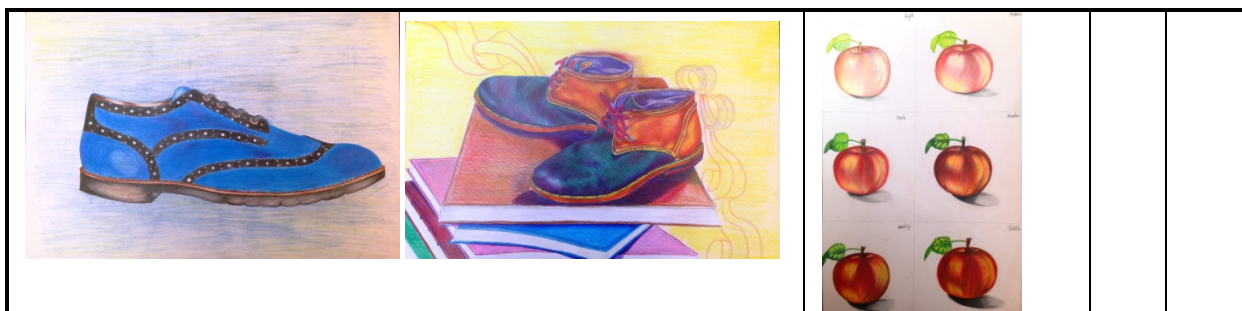




Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 4: Colour pencil shading techniques

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process Colour pencil shading techniques and design application <ul style="list-style-type: none"> Part 1: (Credit 0.25) Pencil shading techniques Follow the lecturer's instructions and complete the steps of coloured pencil shading Part 2: (Credit 0.25) Collect images of various types of shoes, colours and patterns from fashion magazines, and the internet. Use these images to create a mood by pasting ideas onto an A3 page. Part 3: (Credit 0.5) Illustrate one of the shoes from your mood board on an A3 paper and apply the colour pencil shading techniques onto the sketch. Size: A3 Visual diary	Coloured Pencils Eraser 3 x A3 pages Scissors Glue Fashion magazine Black 0.7 fine liner	1 2 3 4 5 6 7 8 9	1 2 3 4 5 6 7 8 9





Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
<div>Students Signature (I accepted these marks)</div>	<div><div></div><div>Facilitator's Signature</div></div>					<div><div></div><div>Moderator's Signature</div></div>	

Project 5: SAVE THE PLANT SUPER HERO

Difficulty level of project: 3

Description	Materials Needed	S/ O	A/ C
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Process			
Fleshing out the fashion figure and discovering tints, shades and tones	Watercolour	1	
<ul style="list-style-type: none"> Part 1: (Credit 0.25) Tints shades and tones Follow the lecturer's instructions and complete the steps to mix tints shades and tones using your paint 	paints,Pencil,Eraser, Black 0.7 fine liner	2	2
<ul style="list-style-type: none"> Part 2: (Credit 0.25) Bring a printed image of a figure to class and illustrate the figure using the 9 heads template. Make sure the figure is standing in a pose appropriate for a super hero! 		3	3
<ul style="list-style-type: none"> Part 3: (Credit 0.5) Design a garment for the figure in pencil and paint the garment using only one colour of paint in various tints, shades and tones. 		4	4
Size: A3 Visual diary		5	5
WHY YOU SHOULD RECYCLE?		6	6
Firstly, the Earth's resources are not infinite so we shouldn't waste them. And, you know that sign that reads "Leave this place in the same condition as you'd like to find it"? Well, the same applies to the planet. You'd rather see your grandchildren running through piles of fallen autumn leaves than piles of discarded rubbish (wouldn't you?). More specifically, the government wants to reduce the amount of plastic, cans, paper and glass going to landfills by 70 percent in the next decade or so. To meet that target, households need to stop simply throwing away rubbish and start implementing the three Rs: Reduce, Reuse and Recycle.		7	7
Being environmentally friendly simply means having a lifestyle that are better for the environment. It's all about taking small steps towards mother earth so as to make this planet a better place for our communities and generations to come. A good way would be to start with conserving water, driving less and walking more, consuming less energy, buying recycled products, eating locally grown vegetables, joining environmental groups to combat air pollution, creating less waste, planting more trees and many more.		8	8
THEME: SAVE THE PLANET SUPER HERO		9	9
Design a super hero to help create awareness about one of the key issues that the planet faces.		10	10
Visit the following websites for inspiration on how to recycle and how to live a more environmentally friendly lifestyle.			
http://superheroyou.com/environmental-superhero/			
http://treevolution.co.za/guide-to-recycling-in-sa/			
http://www.conserve-energy-future.com/15-easy-ways-to-become-environmentally-friendly.php			
http://wwf.panda.org/about_our_earth/species/problems/habitat_loss_degradation/index.cfm			



Climate change melting Icecaps



Changing climate and rainfall



Solid and chemical water pollution



Loss of wildlife and acid rain



Deforestation



Erosion



Air pollution



Plastic pollution in the sea



How do you want your future to look? Like this...



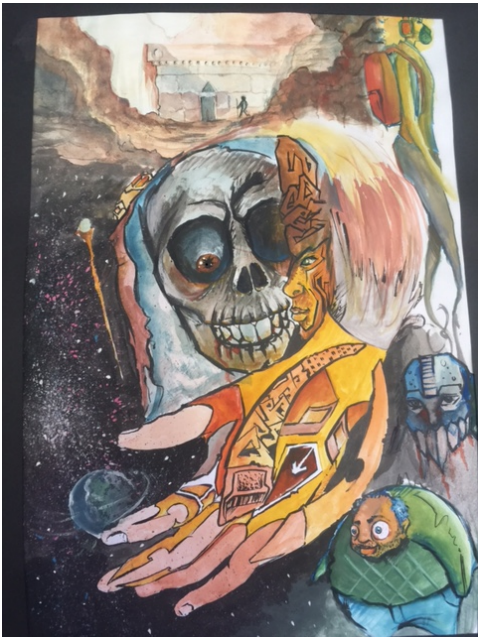
or like this.....

Project 5: SAVE THE PLANT SUPER HERO

Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
<div>Students Signature (I accepted these marks)</div>	<div>Facilitator's Signature</div>					<div>Moderator's Signature</div>	



Project 6: Fashion hands and feet

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>Process Drawing fashion hands and feet and discovering the colour wheel</p> <ul style="list-style-type: none"> Part 1: (Credit 0.25) Tints shades and tones Follow the lecturer's instructions and complete the steps to mix all the secondary and tertiary colours using the primary colours Part 2: (Credit 0.25) Using the templates provided draw the following hands and feet using grey pencils on a A3 page Part 3: (Credit 0.5) Draw your left hand on a page, and design a glove with patterns and prints. Use your watercolours to paint the glove with secondary and tertiary colours. <p>Size: A3 Visual diary</p>	<p>Watercolour paints Pencil Eraser Black 0.7 fine liner</p>	<p>1 2 3 4 5 6</p>	<p>3 5 6 7 8 8 10</p>
			




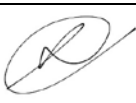

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Assessment rubric for project	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Assessment Criteria							
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Signature _____ Facilitator's					 Moderator's Signature _____	

Project 7: Powder pastel techniques

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Process Powder pastel techniques and learning to draw the face from a front, side and profile view</p> <ul style="list-style-type: none"> Part 1: (Credit 0.125) Powder pastel techniques Follow the lecturers instructions and complete the steps to do powder pastel techniques Part 2: (Credit 0.125) Using the templates provided draw the following faces from a front, side and profile view Part 3: (Credit 0.5) Collect a picture of yourself in a profile view and draw the outlines using grey pencils on colour paper. Use the power pastel techniques to create texture and shading on the face. Make sure you use pastels that complement the colour of the board. Part 4(Credit 0.25) Present your designs in class by means of an oral presentation. <p>Size: A3 Visual diary</p>	<p>Powder pastels A3 textured colour paper Pencil Eraser Black 0.7 fine liner</p> 	<p>1 2 3 4 5 6</p>	<p>1 3 5 6 7 8 9 10</p>



Assessment rubric for project	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Assessment Criteria							
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
							

Students Signature (I accepted these marks)	Facilitator's Signature	Moderator's Signature
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Project 8: Full figures

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
Process Drawing figures with faces, hands and feet • Part 1: (Credit 0.5) Collect 3 pictures of figures from a magazine and draw the outlines using grey pencils by using the oval triangle techniques .Present them together on an A3 page. Add flesh,faces, hands and feet to your figures. Size: A3 Visual diary	A3 paper Pencil Eraser Black 0.7 fine liner	1 2 3 4	3 5 6 7 8 9 10



Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
_____ Students Signature (I accepted these marks)	 _____ Facilitator's Signature					 _____ Moderator's Signature	

		Moderator's Signature
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Project 9: Rendering different textures

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process Rendering different textures <ul style="list-style-type: none"> Part 1: (Credit 0.25) Rendering different textures techniques Follow the lecturers instructions and complete the different fabric rendering techniques Part 2: (Credit 0.25) (homework) Rendering different textures Collect 3 different fabric swatches from a fabric store and try to render the textures as accurately as possible in three 10 x 10cm blocks on one page Size: A3 Visual diary	2 x A3 paper Powder pastels Watercolours Oil pastels Coarse salt Pencil Eraser Black 0.7 fine liner 3 swatches of different textured, patterned fabric.	3 4 5 6 7 8 9 10	3 4 5 6 7 8 9 10

Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
							




Students Signature (I accepted these marks)	Facilitator's Signature	_____ Moderator's Signature
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Project 10: Design presentation

Difficulty level of project: 5

Description	Materials Needed	S/O	A/C
<p>Process Designing your own fashion figure and garment</p> <ul style="list-style-type: none"> Part 1: (Credit 0.25) Design your own fashion figure using the oval and triangular techniques and Illustrate the figure on a A3 page Collect fabric swatches. Part 2: (Credit 0.25) Use images from magazines and create a moodboard according to the theme provided by your lecturer. Create your board on the internet using polyvour. Use your mood board and fabric swatches as inspiration to design a garment and accessories for your figure Part 3: (Credit 0.5) Use mixed media like coloured pencils, pastels and watercolours to add colour to your illustration. Make sure you render your fabric swatches carefully and add them to your presentation. <p>Size: A3 Visual diary</p>	<p>A3 paper Powder pastels Colour pencils Watercolours Pencil Eraser Black 0.7 fine liner 3 swatches of different textured, patterned fabric.</p>	<p>1 2 3 4 5 6</p>	<p>1 2 3 4 5 6 7 8 9 10 11</p>

Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The medium is used in an effective manner						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The designs are creative .						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/

 Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature
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Communication & Design Techniques

Lecturer: Thelma van Deventer

Moderator: Carla Van Den Berg

Subject Credit: 8 credits
4 periods: 2.67 hours per week class time

8 Projects must be completed by the end of the year

Specific Outcomes

After you have completed this module, you must be able to solve a visual communication problem regarding a project brief using design mediums and elements such as page layout, typography and a company's logo, slogan and images.

- You must be able to form an opinion on a visual communication solution regarding a design project brief. **(S/O 1)**
- You must be able to understand and interpret the requirements of a brief. **(S/O 2)**
- You must be able to create, control and use typography in a variety of mediums to ensure that the correct visual message is conveyed to the consumer. **(S/O 3)**
- You must be able to use and illustrate the different techniques that are used in the communication between the designer and client such as page layout, typography and a company's logo, slogan and images. **(S/O 4)**
- You must be able to select the most suitable material, design principals and theme for the building of the selected project. **(S/O 5)**
- You must be able to incorporate different materials such as cardboard, plastic, metal, wire, beads, material, Perspex as well as different shapes and forms and typography. **(S/O 6)**

Assessment Criteria

The ten projects for this module will carry different weights. A final mark of 50% or more is required in order to pass this module.

- You must be able to interpret and understand the project criteria for each project. **(A/C 1)**
- You must be able to solve a technical and visual communication problem arising from a project using appropriate design principles, mediums and themes. **(A/C 2)**
- You must be able to gather data on a subject through research and apply it appropriately to your project. **(A/C 3)**
- You must be able to form an opinion on the originality and suitability of your concept. **(A/C 4)**
- You must be able to adjust your thumbnail sketch according to the feedback received from the lecturer before you start with your final rough. **(A/C 5)**

- Your final artwork must be finished according to the set standard and neatly mounted according to the specific guidelines set by the lecturer. **(A/C 6)**
- You work will be assessed by means of an assessment rubric.

PLEASE NOTE: A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.

Project 1: Mind-mapping & packaging design


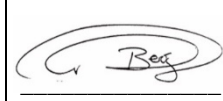
Difficulty level of project: 1

Description	Materials Needed	S/O	A/C
<p>Assignment: Packaging template will be illustrated in class.</p> <p>Group Assignment: Mind-mapping Mind-mapping is a technique that is used by visual artists to brainstorm ideas. This can be done individually or as a group in a design studio.</p> <p>Students is required to divide themselves in groups and do a mind-map on the following project:</p> <p>Project: Design & construct your own unique cereal packaging box for children ages 8-10.</p> <p>An existing packaging template can be used for construction. An existing name can also be used, but design should be own unique concept. <i>Example:</i> New limited edition coco pops. Theme: Sailor. Get different images to use as reference, combine them to form a unique design.</p> <p><i>Project should be done individually.</i></p> <p>Things to include in your mind map:</p> <ul style="list-style-type: none"> - Name of the cereal. Existing names can also be used. <i>Example:</i> Coco Pops - Target market (e.g. boys/girls ages? Be specific. - Pay attention to your specific target group. What do they like doing? What colours do they like & attract them? Without saying anything you must be able to sell your product, just through the packaging. - Theme (list your top 5 themes) - A list of objects/hobbies/activities you would associate your target market with. (Example: age 5-8 girls and girls play with dolls, cars and may partake in artistic activities such as drawing and painting stick figures etc.) - Materials that will be needed to make the cereal packaging box. <p>Importance of mind-mapping, research, planning & rough sketches before starting with final project will be discussed in class.</p> <p>Only colour pencils may be used here no printing.</p>	<p>Notes Colour pencils Paper Glue Pencils Erasers Rulers</p>	<p>2</p>	<p>1 2 3</p>







Assessment rubric for project

Required Evidence	1	2	3	4	5	weight	Total/ mark
%	0-20	21-40	41-60	61-80	81-100		
Section A – Mind-mapping						4	20/
Section B – The following design principles were illustrated. <ul style="list-style-type: none"> • Deletion • Proximity • Pattern and Texture • Alignment and Grids • Similarity 						4	20/
Section C – Colour <ul style="list-style-type: none"> • Colour wheel • Colour combination • Difference between CMYK and RGB. 						4	20/
Section D – Technique A template was used by the group to construct the party pack.						4	20/
Overall neatness of the cereal packaging is acceptable.						4	20/
Comments:						20	100/
_____ Students Signature (I accepted these marks)	 _____ Facilitator's Signature			 _____ Moderator's Signature			

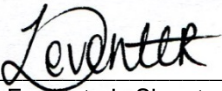

Project 2: Basic Packaging Principals

Difficulty level of project: 1

Description	Materials Needed	S/O	A/C
<p>PART 1: Design principals of packaging will be reviewed briefly and various packaging templates must be built.</p> <p>Technique Carton work</p> <p>PART 2: McDonald's take away packaging</p> <p>The student must choose one of the items on the McDonald's menu and design a new take away packaging for this project. You will use colour pencils to brand the packaging. The branding must include the following:</p> <p>McDonald's logo Illustration of the product being sold Name of the product</p> <p>Technique Carton work</p>	<p>Templates Material that packaging will be constructed with Scissor NT Cutter Steel Ruler Glue Double sided tape Grey pencils Colour pencils</p>	<p>1 2 3 4 5 6</p>	<p>1 2 3 4 5 6</p>
 			


Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The transferring of the design to cardboard is accurate.						4	20/
The scoring and cutting of lines is accurate.						4	20/
The package opens and closes with ease.						4	20/
The template was correctly constructed.						4	20/

Expression of Typography (The design expresses the word) Nature, Learning, Animals, Nightlife, Design						6	30/
The typography selected is suitable for the design,						4	20/
Work is neat and well presented.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

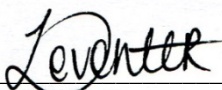

Project 4: Hierarchy of typography

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>Information hierarchy is applied to create emphasis of the order of importance of typographic information. This can be achieved by using size, weight, stance and capitalization.</p> <p>The student must create a poster using type and image to create an order of importance and focus. The student may choose their favourite musical artist/band. You may apply one or more design principles that you have learnt earlier this year to help strengthen your design. Your composition and design must also compliment your selected artist. You must do research on your selected artist. Your composition hierarchy in order of importance is:</p> <ol style="list-style-type: none"> 1. Name of the artist/band 2. "World Tour" and 3. Featured song. <p>Format A4 (210mm x 297mm)</p> <p>Medium Fine liners</p> <p>Colour Black and White</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p>	<p>Notes on typography Materials for assignment Typography</p> 	1 2 3 4	1 2 3 4 5 6



Assessment rubric for project

Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-20	21-40	41-60	61-80	81-100		
The rough sketches and references were submitted on time.						4	20/
The formal & technical manipulation of the visual elements is executed well (Alignment and composition).						4	20/

The work is presented professionally.						4	20/
The design explains the artist's work.						4	20/
The brief is interpreted & conceptualized appropriately						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	



Project 5: Multi Language Tourist Indicators

Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
<p>Tokyo is hosting the Olympics of 2020. For this reason, it is necessary to design and implement multi language indicators for all the tourists. You must use the design principle of simplification to design your indicator signs. Your designs must be unique and different from the existing signs. You may not use any typography. You will also need reference from which you will simplify your design. The following indicators must be designed:</p> <ul style="list-style-type: none"> Bathroom/ Toilet Information centre Bus station Train station Airport Restaurant Accommodation Car rental Tourist attraction Olympic stadium <p>Simplification will be discussed and illustrated in class.</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p> <p>Format: x10 indicators on A3 paper (297mmx210mm)</p> <p>Medium: Fine liners, Colour pencils</p> <p>Colour: 2 Colours + Black for each indicator</p> <p>Technique: Simplification</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p>	<p>Images that will be used as reference and that student will draw from. Using simplification</p> <p>Fine Liners, Colour pencil Mounting, NT cutter, Masking tape</p>  	1 2 3 4 5 6	1 2 3 4 5 6

Assessment rubric for project

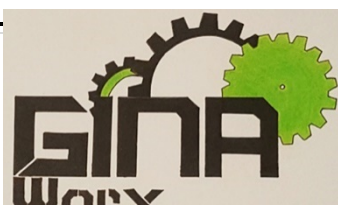
Assessment Criteria	1	2	3	4	5	Weight	Total/Marks
	0-20	21-40	41-60	61-80	81-100		

Bathroom/ Toilet is illustrated appropriately.						2	10/
Information centre is illustrated appropriately.						2	10/
Bus station is illustrated appropriately.						2	10/
Train station is illustrated appropriately.						2	10/
Airport is illustrated appropriately.						2	10/
Restaurant is illustrated appropriately.						2	10/
Accommodation is illustrated appropriately.						2	10/
Car rental is illustrated appropriately.						2	10/
Tourist attraction is illustrated appropriately.						2	10/
Olympic stadium is illustrated appropriately.						2	10/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 6: Logo Design (symbol and type)

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>A logo is a graphical element (ideogram, symbol, emblem, icon, sign) that, together with its logotype (a uniquely set and arranged typeface), form a trademark or commercial brand. The logo is one aspect of a company's commercial brand, or economical or academic entity, and its shapes, colours, fonts, and images usually are different from others in a similar market.</p> <p>The student is required to design a unique logo for a design studio with an accompanying name for the studio through the method of simplification.</p> <p>Example: Blue spider Design Studio's logo can be symbolized by blue lines that represent the spider web and a blue circle that represents the spider.</p> <p>Format A4 (210mm x 297mm)</p> <p>Medium Fineliner Coloured pencils</p> <p>Colour Full Colour (maximum 2 colours)</p> <p>Technique Simplification</p> <p>Key points for designing a logo & plagiarism will be discussed in class.</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p>	<p>Images that will be used as reference and that student will draw from. Using simplification</p> <p>A4 Journal Fineliner Colour pencils Steel Ruler Typography Mounting NT cutter Masking tape</p>	<p>1 2 3 4 5 6</p>	<p>1 2 3 4 5 6</p>






Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						2	10/
The use of colour and colour combination is appropriate.						4	20/
The work is professionally presented.						4	20/
The symbol and logo are well unified.						4	20/
The typography is suitable for the design.						2	10/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
<div>Students Signature (I accepted these marks)</div>	<div>Leventer</div> <div>Facilitator's Signature</div>					<div>Beş</div> <div>Moderator's Signature</div>	

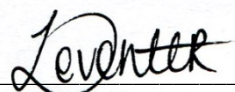

Project 7: Community project

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>The "GREEN" movement is a worldwide movement to save planet earth. Use the "GREEN" movement as your inspiration.</p> <p>The student is required to make a piece of using recycled materials.</p> <p>ONLY recycled materials must be used. Be creative.</p> <p>The final details of this project will be announced in class.</p> <p>Technique Creative Design Incorporating of various materials</p>	<p>Materials provided (Safety pins, recycled newspaper & magazine (for paper beads) Coloured beads) Scissor NT Cutter Steel Ruler Glue Additional materials for each individual student's project.</p>	<p>1 2 3 5 6</p>	<p>1 2 3 4 5 6</p>
			



Assessment rubric for project

Assessment rubric for project Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium is used in an effective manner						4	20/
The visual impact of the art piece is strong.						6	30/
The presentation of the work is profession.						2	10/
The designs are creative .						6	30/
Overall work professionally presented.						2	10/
Comments:						20	100/

Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature



Project 8: Mad Hatter Hats

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>The hats can be created by using the paper maché technique and decorated accordingly to the theme of Alice in Wonderland.</p> <p>Technique Carton work Paper maché</p> <p>Paper maché will be discussed and illustrated in class.</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>	Hat template Scissors NT cutter Steel ruler Glue Newspaper Flour Cold Glue Paint Paint brushes Additional material for each individual student's project.	1 2 3 5 	1 2 3 4 5 6


Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium is used in an effective manner						4	20/
The visual impact of the work is strong.						6	30/
The presentation of the work is profession.						2	10/
The designs are creative .						6	30/



The brief is interpreted & conceptualized appropriately.						2	10/
Comments						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 9: Poster design

Difficulty level of project: 3




Description	Materials Needed	S/O	A/C
<p>The student will use the product you've created in the previous project and design an A3 poster to help promote recycling.</p> <p>Things to include in the design:</p> <ul style="list-style-type: none"> name of the product logo an image of the product Short phrase to help promote the product. <p>Design something creative and unique.</p> <p>Format: A4 (210mm x 297mm)</p> <p>Medium: Mixed media</p> <p>Colour: Full colour</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p> 	Pencils Eraser Scissor NT Cutter Steel Ruler Glue Additional materials for each individual student's project.	1 2 3 4 	1 2 3 4 5 6

Assessment rubric for project	1	2	3	4	5	Weight	Total/Marks
Assessment Criteria	0-20	21-40	41-60	61-80	81-100		
The rough sketches and references are submitted on time.						4	20/
The formal & technical manipulation of the visual elements is well executed (Alignment and composition).						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/


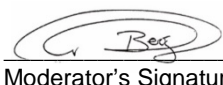
The communication value of the poster is good.						4	20/
Overall project evaluation.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 10: Paper maché bowl

Difficulty level of project: 4



Description	Materials Needed	S/O	A/C
<p>The student is required to use any bowl (fruit bowl/ mixing bowl) as an mold and by using the paper maché technique, construct a new bowl. Decorate and paint bowl according to any traditional African print/art. Example: Ndebele art, shwe shwe.</p> <p>Paper maché will be discussed and illustrated in class.</p> <p>Research, reference, rough sketches & planning is a requirement for this project.</p> <p>Technique Carton work Paper mache</p> <p>Medium Mixed medium</p>  	<p>Any bowl (fruit/mixing bowl) Scissors NT cutter Steel ruler Glue Newspaper Flour Cold Glue Paint Paint brushes Additional material for each individual student's project.</p> 	<p>1 2 3 4 5 6</p>	<p>1 2 3 4 5 6</p>

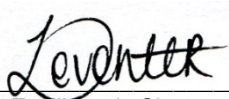

Assessment rubric for project Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The rough sketches and references were submitted on time.						4	20/
The use of colour and colour combination complement the artwork.						4	20/
The presentation of the work is profession.						2	10/
The cartoon reflects healthy eating.						4	20/

The typography chosen is suitable for the design.						2	10/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	


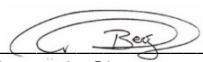
Project 11: Advertising Campaign

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>The above mentioned animation will be used for an advertising campaign of Fruit and Veg City to promote healthy eating. The student is required to design an advertising campaign with their animation for this purpose.</p> <p>The advertising campaign must consist out of the following key elements:</p> <ul style="list-style-type: none"> Promotional Item Cardboard promotional stand of animation Advertisement for a magazine (must include the logo of fruit and Veg city, catchy slogan, background and animation) <p>Format for advertisement A4 (210mm x 297mm)</p> <p>Medium Mixed medium</p> <p>Colour Student's choice</p> <p>Layout is a very important aspect that must be taken into consideration for the advertisement. Layout consists out of the combination of typography and alignment. Firstly typography consists out of heading, sub-headings and body of text. Secondly alignment consists out horizontal and vertical alignment.</p> <div>   </div>	1 x A4 Paper Coloured Pencils Fine Liners (0.2, 0.5 and 0.8) Additional material according to student's specific project.	1 2 3 4 5 6	1 2 3 4 5

Assessment rubric for project Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The visual impact on healthy eating is well illustrated.						4	20/
The formal & technical manipulation of the visual elements is well executed.						4	20/
The presentation of the work is profession.						4	20/
The use of colour and colour combination is complementary.						4	20/
The brief is interpreted & conceptualized appropriately.						4	20/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Assessment rubric for oral Presentations Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Oral presentation: The oral presentation is clear and concise (eye contact, posture, clearly spoken, well prepared).						4	20/
Content: The formal & technical manipulation of the visual elements is well executed.						4	20/
Time planning: The student participated in the group and class discussion and it is the correct						8	40/

length of time.							
Personal Initiative: There is evidence of personal initiative and creativity.						4	20/
Comments:						20	100/
<hr/> Student's Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Printmaking and Painting

Lecturer: Tiki Monatisa
Moderator: Mandie Cronje

Subject Credit: 8 credits
4 periods: 2.67 hours per week class time

7Projects to be completed by the end of the year

Specific Outcomes

After you have completed this module, you must be able to illustrate an object and combine it with different elements in an interesting composition. You must also be able to work in the different mediums specified by this module, namely drawing, painting and printmaking mediums.

- You must be able to illustrate an all-over pattern by overlapping shapes. **(S/O 1)**
- You must demonstrate the ability to plan an interesting composition. **(S/O 2)**
- You must be able to illustrate an observed object in detail. **(S/O 3)**
- You must be able to illustrate an object in different mediums. **(S/O 4)**
- You must be able to incorporate typography in your projects. **(S/O 5)**
- You must be able to design your own fashion sketches. **(S/O 6)**
- You must be able to apply basic design principles to your projects. **(S/O 7)**
- You must be able to paint in different colour mediums. **(S/O 8)**
- You must be able to print using different approaches. **(S/O 9)**
-

Assessment Criteria

The seven projects for this module will carry the same weight. A final mark of 50% or more is required in order to pass this module.

- You must be able to interpret and understand the project criteria for each project. **(A/C 1)**
- You must be able to draw an object realistically. **(A/C 2)**
- You must be able to combine different elements (typography, objects and figures) into an interesting composition. **(A/C 3)**
- You must be able to use your skill and imagination to produce a new work of art. **(A/C 4)**
- You must be able to enlarge an object using the grid system. **(A/C 5)**
- You must be able to work in the different mediums specified in this module, namely drawing, painting and printmaking mediums. **(A/C 6)**
- You must be able to control or use different mediums in a skilful way by making use of composition, form, line and colour. **(A/C 7)**
- You work will be assessed by means of an assessment rubric.

PLEASE NOTE: A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.

Method of Evaluation each term:

Method	Weight	Date of evaluation
Projects	70%	Feb - Oct
Practical Test or Assignment	20%	Feb - Oct
Oral presentation or Group work	10%	Feb - Oct

PRINTMAKING

Project 1: Drawing Sea Shells



Oral Presentation

Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
<p>Process The focus of this project is on accuracy in both observation and drawing. The creation of new shapes by utilising overlapping of drawn sea shells.</p> <p>Purpose To focus on the application and accurate object drawing and design techniques in 3-D utilising appropriate techniques for an all-over design illustration. Research a variety of sea shell shapes. Do not copy these pictures; translate them into your own design. Do at least 4 small preliminary sketches in your visual diary for approval. Do a final rough on 120gms sketch block paper A3 size and the final choice on A3 size paper 200-300gms. Free hand drawing. Students must overlap drawings to create new shapes for design</p> <p>Size A3 (297mm x 420mm)</p>	2 x A3 Paper Pencils Colour pencils Koki pens	1 2	1 2 4 7

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/

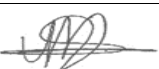
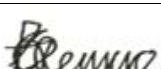
Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature

Project 2:
Still-life in colour
Practical test

Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
Process The focus of this project is on accuracy in both observation and drawing, with the addition of realistic colour.	2 x A3 paper	4	1
	Pencils	5	2
	Colour pencils	6	4
			7
Purpose To focus on the application and accurate object drawing and design techniques in 3-D utilising appropriate techniques for an all-over design illustration.			

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 3: Community project (painting)



Project

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process The focus of this project is on accuracy in both observation and drawing.	2 x A3 paper Pencils Acrylic Paint Paint Brushes	2	1
Purpose To focus on the application, accurate object drawing and painting techniques in 3-D utilising appropriate techniques without the use of colour. Use your own cartoon design for the wall. Do at least 4 small preliminary sketches in your visual diary for approval. Do a final rough on 120gms sketch block paper A3 size. Transfer the final choice to wall. Free hand drawing.		3	2
		8	3
			4
			5
			6
			7
Size A3 (297mm x 420mm)			

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/

Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature
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Project 4: Serigraphy – Combined T-shirt project



Group work

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process The focus of this project is on serigraphy as a printing process.	3 x A3 paper	2	1
Purpose To focus on the application and accurate object drawing/design and printing techniques by means of serigraphy. Lecturer will demonstrate the printing technique. Research a suitable theme. Simplify the researched pictures and translate them into your own design. Do at least 4 small preliminary sketches in your visual diary for approval. Do a final rough on 120gms sketch block paper A3 size. Transfer the final choice to a silk screen. Students may use more than one colour	Paper		2
	T-shirt		3
	Squeegee		4
	Material paints		5
			6
			7

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately .						5	25/
Comments:						20	100/

Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature
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PRINTMAKING

Project 5: Bag project stencil printing a repeat design on fabric



Oral presentation

Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
Process The focus of this project is on accuracy in both observation and drawing, translating object drawing into a design from sea shells	2 x A2 / A3 paper	2	1
	Pencil	3	2
	Acrylic paints	11	3
	Painting brushes		4
	Sponges		5
	Brushes		6
	Masking tape		7
Purpose The application, accurate drawing and stencil printing techniques of sea shells. To acquaint students with repeat design printing for material design. Research suitable sea shell compositions. Do not copy these pictures; translate them into your own design. Do at least 4 small preliminary sketches in your visual diary for approval. Translate designs into a repeat design Do a final rough on 120gms sketch block paper A3 size. Transfer the final choice to A3 or A2 size on 200-300gms paper. Free hand drawing.			
Size A2 (420mm x 594mm) A3 (297mm x 420mm)			

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/

The brief has been interpreted & conceptualized adequately.						5	25/
Comments:						20	100/
Students Signature (I accepted these marks)	 Facilitator's Signature					 Moderator's Signature	

Project 6: Magazine cover

Assignment

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
Process The focus of this project is on accuracy in both observation and drawing, with the addition of appropriate lettering.	2 x A3 paper Pencils Colour pencils Koki pens Acrylic Paint Paint Brushes Typography	3	1
Purpose To focus on the application of accurate figure drawing in 3-D utilising appropriate colour techniques. Do research on designs and drawings of different Magazines. Do at least 4 small preliminary sketches in your visual diary for approval. Do a final rough on 120gms sketch block paper A3 size. Transfer your sketch of a Faerie drawing to 200-300gms paper size A3 and finalise. Add appropriate lettering, e.g. Celtic letters		4	2
		5	3
			4
			6
			7
Size A3 (297mm x 420mm)			

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized adequately.						5	25/
Comments:						20	100/

Students Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature

Project 7: Lino – Paper gift bag



Project

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
Process The focus of this project is on accuracy in both observation and drawing, translating object drawing into a design from INSECTS Purpose The application, accurate drawing and stencil printing techniques of Insects. To acquaint students with repeat design printing for Paper design. Research suitable Insect compositions. Do not copy these pictures; translate them into your own design. Do at least 4 small preliminary sketches in your visual diary for approval. Translate designs into a repeat design. Do a final rough on 120gms sketch block paper A3 size. Transfer the final choice to A3 or A2 size on 200-300gms paper. Free hand drawing. Size A2 (420mm x 594mm) A3 (297mm x 420mm)	2 x A2 / A3 paper Pencil Lino, black lino ink, lino roller, cutting tools, newsprint, cartridge for printing, blue carbon copy paper, thinners for cleaning.	2	1 2 3 4 5 6 7

Assessment rubric for project

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
The medium was used in an effective manner						5	25/
The formal & technical manipulation of the visual elements was well executed.						5	25/
The work is presented professionally .						2	10/
The designs are creative .						3	15/
The brief has been interpreted & conceptualized						5	25/

adequately.							
Comments:						20	100/
Students Signature (I accepted these marks)							
	Facilitator's Signature					Moderator's Signature	

Ceramics and Sculpture

Lecturer: Elrie Joubert
Moderator: Elsje du Plooy

Subject Credit: 12 credits
4 periods: 2.67 hours per week class time

4 Projects to be completed by the end of the year

General rules specific for Ceramics and Sculpture

All practical projects undertaken by students must be supported by preparatory studies completed in an A2 sketchbook. Preparatory studies completed in this sketchbook must be submitted for evaluation with the rest of practical projects completed during the course of each term. The preparatory studies will be marked as a separate project. The motivation and formulation of aims for each project must be discussed beforehand with the lecturer. A concise (written) formulation of aims for each project must also be submitted in addition to the preparatory studies.

Specific Outcomes

The application of ceramic and sculpture technology, production methods and the qualities of used materials to achieve imaginative three-dimensional form. The processes mentioned above is achieved by means of experimentation and self-assessment in the manufacturing of ceramic and sculpture objects, which provide evidence of distinctive three-dimensional creative expression

- The student must be able to transfer 2-D project concepts to a 3-D model through the combination of a series of rough drawings. **(S/O 1)**
- The student must be able to select and combine concepts to create a new and innovative concept. **(S/O 2)**
- The student must be able to use technical skills that were developed in class for the specific project, namely to create and build a 3-D model. **(S/O 3)**
- The student must be able to carve and model realistic clay-patterns. **(S/O 4)**
- The student must be able to carve realistic plaster-patterns. **(S/O 5)**
- The student must be able to model realistic wax-patterns. **(S/O 6)**

Assessment Criteria





The four projects for this module will carry the same weight. A final mark of 50% or more is required in order to pass this module.

- You must be able to create a 2-D project through the combination of a series of rough drawings. **(A/C 1)**
- You must be able to use your technical skills to work in the different mediums specified in this module, namely clay, plaster and wax. **(A/C 2)**
- You must be able to control or use the mediums in a skilful way by making use of different techniques such as engraving, decoration, carving and modelling. **(A/C 3)**
- You must be able to use your skill and imagination to produce a new work of art. **(A/C 4)**
- Your work will be assessed by means of an assessment rubric.

PLEASE NOTE: A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.

Projects: Ceramics and Sculpture



Difficulty level of projects: 3

Description	Materials Needed	S/O	A/C
    <p><u>Projects and discussions during the year</u></p> <p>Introduction project for visual journal/Flip File</p> <p>In your Flip File complete a 1 page (A4) 3D design about yourself. Any medium you can think of can be used. NB: a "self-portrait", an ID photo, your name and student number must be part of the design.</p> <p>Design projects</p> <ul style="list-style-type: none"> • Each projects will be designed in the visual Journal before it is produced 3 dimensional. • Inspiration will be collected for each project • Specific drawing projects will be discussed in class <p>Ceramic projects</p> <ul style="list-style-type: none"> • Coil technique: introduction project • Slab technique: introduction project • Pinch technique: introduction project 	<p>A4 visual dairy/Flip File B Pencil books/magazines</p>	<p>1 2 3 4</p>	<p>1 2 3 4</p>

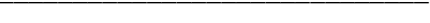


<p>Sculpture projects</p> <ul style="list-style-type: none"> • Wire project: introduction project • Wax project: introduction project <p>Written assignments</p> <ul style="list-style-type: none"> • Building technique. • Decorating technique • Introduction to colour. <p>Preparation of ceramic clay</p> <ul style="list-style-type: none"> • Kneading • Wedging • Slip application <p>Building techniques</p> <ul style="list-style-type: none"> • Slab building technique • Coiling technique • Pinching technique • Clay relief (3D modelling) <p>Decorating techniques</p> <ul style="list-style-type: none"> • Carving technique • Indenting technique • Inlaying technique • Piercing technique • Burnishing technique <p>Processes</p> <ul style="list-style-type: none"> • Pencil drawing techniques and the designing of a conceptual and complementary decoration for a specific project. • Transfer provisional visual ideas by means of foundation drawings. • Use researched visual material as inspiration to develop a conceptual and complementary decoration for a specific project. <p>Introduction sessions</p> <ul style="list-style-type: none"> • Students will be introduced to the material and tools that will be used to produce the practical component. • Students will view a power point presentation on the specific project and on the given concept. • Students will be introduced to their class environment. • <p><u>Importance of Visual Journal/ Flip File</u></p> <p>Visual diaries are ideal for quick rough sketches and for developing ideas. Your visual diary will become your data base of valuable design information. In your visual diary, document your thinking and design ideas using rough sketches. As a designer YOU need to be continuously on the lookout for innovative ideas and trends to inspire you to create original and marketable designs.</p> <div style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p><u>Assignment (out of class activity):</u></p> <p><i>Selected 2 Building techniques as topic for a written assignment. Will be discussed in class.</i></p> <p><i>Selected 2 Decorating technique as topic for a written assignment. Will be discussed in class.</i></p> <p><i>Write about your favourite colour.</i></p> </div>			
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Assessment rubric for projects

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	
The 2-D design was created through the combination of a series of rough drawings.						4	
The technical skills used, are as specified in this module, to produce the artwork (Different techniques such as engraving, decoration, carving and modeling).						4	
The specific material is controlled and used in a skillful way.						4	
The new work of art is produced through applying skill, imagination and creativity.						4	
Time management and professional presentation of work.						4	
Comments:						20	100/

 Student's Signature (I accepted these marks)	 Facilitator's Signature	 Moderator's Signature
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Assessment rubric for oral Presentations

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Oral presentation: The oral presentation is clear and concise (eye contact, posture, clearly spoken, well prepared).						4	20/
Content: The formal & technical manipulation of the visual elements is well executed.						4	20/
Time planning: The student participated in the group and class discussion. The oral presentation is the correct length?						8	40/
Personal Initiative: There is evidence of personal initiative and creativity.						4	20/
Comments:						20	100/
							

Student's Signature (I accepted these marks)	Facilitator's Signature	Moderator's Signature

Surface Design

Lecturer: Iessie Steenberg
Moderator: Lisa Nel

Subject Credit: 8 credits
 4 periods: 2.67 hours per week class time

7 Projects to be completed by the end of the year

Method	Weight	Date of evaluation
Projects	70%	Feb - Oct
Assignment or Test	20%	Feb - Oct
Oral presentation or Group work	10%	Feb - Oct

Specific Outcomes

After you have completed this module you must be able to design textiles and apply the designs onto different surfaces. It includes exploration of weaving techniques and non-woven techniques, such as knitting, coiling, and crocheting, quilting, dyeing and other finishing techniques. You will understand the different design principles, colour theory and the cultural use of colour and pattern.

- You must be able to collect, analyse, organize and critically evaluate information. **(S/O 1)**
- You must be able to creatively and technically expressing your inner visions and to develop your personal style. **(S/O 2)**
- You must be able to creatively and technically apply different surface design techniques, by constructing artworks from woven or nonwoven fabrics and fibrous materials. **(S/O 3)**
- You must be able to work effectively in groups and present ideas through oral communication effectively. **(S/O 4)**
- You must develop fundamental skills of visual literacy pertaining to contemporary visual cultural production, colour theory and the principles of design. **S/O 5)**

Assessment Criteria





The seven projects for this module will carry different weights. You must obtain a pass rate of at least 50%. Your work will be assessed by means of an assessment rubric.

- You must be able to explore the techniques of concentricism and how to create concentricism on a surface of fabric by using the tie-dyeing techniques. **(A/C 1)**
- You must be able to apply weaving methods to create textured panels that can be used in different applications to represent the parallelism and repetition principle. **(A/C 2)**
- You must be able to understand the concept of sequence and use the quilling of paper to demonstrate the use of sequence. **(A/C 3)**
- You must be able to understand the principle of gradation and radiation and use the knowledge to create an article that is embroidered. **(A/C 4)**
- You must be able to understand the principle of contrast and emphasis. Use this knowledge to create a batik article. **(A/C 5)**
- You must be able to demonstrate the concept of alternation by creating a knitted or crocheted article out of recycled plastic bags. **(A/C 6)**
- You must be able to apply the principles of design and the various techniques of surface design to create an article. **(A/C 7)**
- You must be able to work effectively in groups and present your ideas effectively through oral presentations. **(A/C 8)**
- You must be able to create a final design concept by illustrating your ideas through a series of rough sketches. **(A/C 9)**
- You must be able to gather data through research, and apply it appropriately to your project. **(A/C 10)**
- Your final artwork must be finished according to the set standard and neatly presented according to the specific guidelines set by the lecturer. **(A/C 11)**

PLEASE NOTE: A Visual Diary with ALL your pre-sketches and references must also be exhibited and will be marked. This diary must be clearly marked with your name and student number. The lecturer reserves the right to change the content of the projects and to set deadlines.





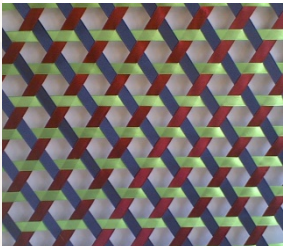
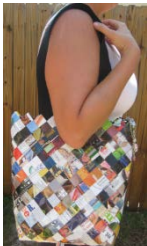
Project 1: Tie-dyeing

Difficulty level of project: 3

Description	Materials Needed	S/O	A/C
<p>Warm up: The students discuss the following topics in groups; What is Surface Design? What do I hope to learn from this subject? Why did I choose to study Design and Studio Art? They present their findings to the class by means of an oral presentation and short essays.</p> <p>Part 1: The lecturer will present the principle of design and then demonstrate various tie-dyeing techniques to students. The student will learn these techniques by creating samples.</p> <p>Part 2: The students will do research on concentricism in nature, by finding images on the internet/mags/books and present their findings in their A3 visual diaries.</p> <p>Part 3: They will then apply their knowledge by using tie-dye techniques to create their own designs according to the principle of concentricism.</p>	<p>Colour dye Calico / T-shirt Magazines/books A3 Visual Diary Pritt</p>	<p>1 2 3 4 5</p>	<p>1 7 8 9 10 11</p>
   			


Project 2: Weaving

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Part 1: The lecturer will present the principle of design and then demonstrate the various weaving techniques.</p> <p>Part 2: The students will do research on woven items of different cultures, and present their images in their A3 visual diaries. They will use this research to design their own woven item by illustrating rough sketches.</p> <p>Part 3: The student will choose a material to weave and create an article according to the principle of parallelism and repetition.</p> <p>Part 4: The students will present their findings by means of an oral presentation.</p>	<p>Different types of fabrics Ribbons Paper: Scrapbook pages Newspaper A3 Visual Diary Pencils</p>	<p>1 2 3 4 5</p>	<p>2 7 8 9 10 11</p>
     			


Project 3: Paper Quilling

Difficulty level of project: 2

Description	Materials Needed	S/O	A/C
<p>Quilling is an art of creating decorative shapes from narrow strips of paper. Various shapes can be formed and combined to make different patterns, creating a work of art according to the sequence principle.</p> <p>Part 1: The lecturer will present the principle of design and then demonstrate the various quilling techniques.</p> <p>Part 2: Students will collect images of various natural textures (finger prints, leaves, cracked mud, and animal prints ect.) to create a moodboard. They will use this research to illustrate rough sketches in their A3 visual diaries.</p> <p>Part 3: Students will interpret their inspiration to create a quilling artwork by applying the sequence principle.</p>	<p>Paper</p> <p>Cocktail sticks</p> <p>Pulling tools</p> <p>Glue</p> <p>Glue Gun</p> <p>A3 Visual Diary</p> <p>Pencils</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p>	<p>3</p> <p>7</p> <p>9</p> <p>10</p> <p>11</p>
			



Project 4: Embroidery

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Part 1: The lecturer will present the principle of design and demonstrate the different embroidery techniques.</p> <p>Part 2: The student will learn to apply these techniques by creating samples.</p> <p>Part 3: The students will design their own embroidery motif through sketches in their A3 Visual Diaries.</p> <p>Part 4: The students will choosing one embroidery technique and embroider an article according to the graduation and radiation principles.</p>	<p>Punching tool</p> <p>Embroidery Needles</p> <p>Tapestry Needles</p> <p>Stranded cotton Threads</p> <p>Beads</p> <p>Embroidery hoop</p> <p>Hessian fabric</p> <p>A3 Visual Diaries</p> <p>Pencils</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p>	<p>4</p> <p>7</p> <p>9</p> <p>11</p>
			

Project 5: Batik – Crayon/Flour

Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Part 1: The lecturer will present the principle of design and demonstrate the different batik methods.</p> <p>Part 2: The students will do research on the cultural use of batik, and collect images that display the principles of contrast and emphasis and present this in an assignment.</p> <p>Part 3: The students will illustrate two batik designs.</p> <p>Part 4: The students will create an article by using the crayon and flour batik techniques. The principle of contrast and emphasis must be applied.</p>	 <p>100 % cotton fabric Fabric maker pen Batik wax Fabric paints or dye Wax out lique Iron Newspaper Paintbrush A3 visual diary Pencils</p> 	<p>1 2 3 4 5</p>	<p>5 7 8 9 10 11</p>

Project 6: Spool Knitting / French Knitting


Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Part 1: The lecturer will present the principles of design (repetition) and demonstrate the knitting method.</p> <p>Part 2: The student will present their artwork and research by means of an oral presentation</p> <p>Part 3: The students will create a design based on their research.</p>	<p>Spool Crochet hook Wool Pencils</p>	<p>1 2 3 4 5</p>	<p>6 7 8 9 10 11</p>

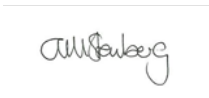



Project 7: Creative item



Difficulty level of project: 4

Description	Materials Needed	S/O	A/C
<p>Part 1: The lecturer will present the principles of design and demonstrate recycling ideas presented in the form of jewellery.</p> <p>Part 2: The students discuss the importance of sustainability and recycling materials in groups, and present their findings by means of an oral presentation.</p> <p>Part 3: The students do research on recycling, and collect images of artworks that are made from recycled items and present it in an assignment.</p> <p>Part 4: The students collect plastic bottles, and use them to create a recycled article according to the concentric principle of design.</p>	<p>Sewing kit</p> <p>Own fabric as discussed with facilitator</p> <p>A3 Visual Diary</p> <p>Pencils</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p>	<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p> <p>7</p> <p>9</p> <p>10</p> <p>11</p>
			



Assessment rubric A for Term 1

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The tie-dye article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	30/
Comment						20	100/
<div></div> <div>Student's Signature (I accepted these marks)</div>	<div></div> <div>Facilitator's Signature</div>					<div></div> <div>Moderator's Signature</div>	



Assessment rubric B for Term 1

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The weaving article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	30/
Comment						20	100/
<div></div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	



Assessment rubric A for Term 2

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The paper quilling article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	/30
Comments:						20	100/
<div></div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	



Assessment rubric B for Term 2

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The embroidery article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	30/
Comments:						20	100/
<div></div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	



Assessment rubric A for Term 3

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The batik article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	30/
Comments:						20	100/
<div>_____</div> <div>Student's Signature (I accepted these marks)</div>	<div></div> <div>Facilitator's Signature</div>					<div></div> <div>Moderator's Signature</div>	



Assessment rubric B for Term 3

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The Spool knitted / crochet article is correctly executed.						6	30/
The principles of visual design are interpreted correctly.						6	30/
Comments:						20	100/
<div></div> <div>_____</div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	


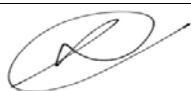
Assessment rubric for Term 4

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Time management: The projects are complete and neatly presented.						4	20/
The planning of the project done in the visual dairy.						4	20/
The article is creative and correctly executed.						8	40/
The principles of visual design are interpreted correctly.						4	20/
Comments:						20	100/
<div></div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	

Assessment rubric for oral Presentations

Assessment Criteria	1 0-20	2 21-40	3 41-60	4 61-80	5 81-100	Weight	Total/Marks
Oral presentation: The oral presentation is clear and concise (eye contact, posture, clearly spoken, well prepared).						4	20/
Content: The formal & technical manipulation of the visual elements is well executed.						4	20/
Time planning: The student participated in the group and class discussion. The oral presentation is the correct length?						8	40/
Personal Initiative: There is evidence of personal initiative and creativity.						4	20/
Comments:						20	100/
<div></div> Student's Signature (I accepted these marks)	<div></div> Facilitator's Signature					<div></div> Moderator's Signature	

Assessment rubric for Research Projects

Assessment criteria	0 No attempt 0	1 Criteria not mastered 0 - 20	2 Criteria partially mastered 21 - 49	3 Criteria sufficiently mastered 50 - 60	4 Criteria mastered above expectation 61 - 70	5 Excellent/ Perfect Performance 71 - 100	Weight	Mark
There is a Title Page indicating the theme of the assignment.							1	/5
There is an Index & numbers with the Table of contents clearly explained.							1	/5
The pages are numbered							1	/5
There is a comprehensive Introduction. (What do I hope to find,)							2	/10
Content: The contents are correct. (Main themes are identified. In depth discussion. Well-thought out, organized and clear. No Copy & Paste)							6	/30
There are creative visual aids illustrating ideas.							2	/10
Conclusion: Own opinion is visible.							2	/10
The References are complete.							2	/10
Presentation: The presentation is professional (Neatly bound/stapled).							1	/5
The spelling and grammar is correct. (Well written text. Fluent writing. Good use of language, no mistakes with regard to grammar, capital letters, punctuation and spelling.)							2	/10
Total							20	/100
Comments:								
Signature of Student								
	Facilitator's Signature				Moderator's Signature			

DISCIPLINARY RULES FOR STUDENTS

6.1.1 Disciplinary authority

- (a) The Central University of Technology, Free State (CUT) Council is the highest disciplinary authority at the University.
- (b) By virtue of the Higher Education Act (Act No. 101 of 1997), as amended, the general supervision and control of student discipline is the responsibility of the Vice-Chancellor and Principal.
- (c) The Vice-Chancellor and Principal, by virtue of the powers vested in him/her, may request any staff member to assist in the execution of his/her duties, including the maintenance of discipline and order at CUT. All bodies and officials with powers of adjudication will thus be nominated and appointed by the Vice-Chancellor and Principal, and will be directly accountable to him/her in the execution of their duties. Notwithstanding any stipulation in the disciplinary rules, the Vice-Chancellor and Principal may revise any disciplinary proceedings *mero motu* (i.e. by motion of his/her own free will).
- (d) In all cases where information on a student's ailment, condition or problem should not be made generally known, is in fact made known to the registered psychologists at the Wellness Centre, or comes to their knowledge, such registered psychologists will be entitled to reveal the information to the Vice-Chancellor and Principal, in accordance with authorisation by virtue of the Medical, Dental and Supplementary Health Professions Act, 1974 (Act No. 56 of 1974).
- (e) All disciplinary action taken in accordance with paragraph (d) above will be reported to Senate by a person nominated by the Vice-Chancellor and Principal.
- (f) The general rules of CUT are prescribed by Council in terms of the Higher Education Act. The violation of these rules, or any other student rules, institutional procedures or codes of conduct, may lead to disciplinary action, which may include suspension from the University. In such cases, the name of the student, as well as the particulars of the suspension, will be reported to all other tertiary institutions on request.
- (g) With regard to general student misconduct, any violation of the general rules will immediately be reported to the Registrar, and, with regard to academic misconduct, to the relevant Faculty Dean.
- (h) Depending on the nature and seriousness of the violation, misconduct by students must be dealt with by means of a disciplinary hearing, as contained in these rules, or by means of a disciplinary counselling interview, as contained in the institutional policies and procedures.

6.1.2 Disciplinary authority structure

6.1.2.1 Composition of a Disciplinary Committee

- (a) One of the following disciplinary committees may be used for disciplinary inquiries:
 - Academic Disciplinary Committee; or
 - Student Services Disciplinary Committee.
- (b) A disciplinary committee, as referred to in paragraph 6.1.2.1 (a), will be constituted by the Vice-Chancellor and Principal, or his/her nominee.
- (c) The Vice-Chancellor and Principal, or his/her nominee, will appoint a prosecutor in accordance with these rules.
- (d) Where a member or members of the committee cannot, or may not, serve on the panel, the Vice-Chancellor and Principal, or his/her nominee, may appoint an alternative member or members to the panel, or reduce the number of committee members accordingly.
- (e) In cases where a student is found guilty after any disciplinary hearing, the applicable panel will recommend a suitable penalty to the Vice-Chancellor and Principal, or his/her nominee.
- (f) The prosecutor will inform the student in writing of the penalty, the implementation date of the policy, his/her right to appeal, etc.

6.1.2.2 Composition of the Academic Disciplinary Committee

- (a) The Academic Disciplinary Committee will comprise the following members:
 - relevant Assistant Faculty Dean, as Chairperson;

- relevant Head of Department (HoD);
 - relevant Faculty Administrator; and
 - one Students' Representative Council (SRC) representative, on invitation by students.
 - An external advisor may be co-opted in extreme technical cases, as and when required.
- (b) In the absence of the relevant Assistant Faculty Dean, the relevant HoD will act as Chairperson.
- (c) The functions of the Academic Disciplinary Committee are to give a hearing to all of the following disciplinary cases:
- alleged misconduct during normal academic activities;
 - alleged misconduct in classroom-related academic matters in which students may be involved; and
 - where alleged misconduct in academic matters related to examination or test venues is indicated.
- (d) The prosecutor should keep a record of all the disciplinary measures taken by the Committee, and should report such measures to the Vice-Chancellor and Principal, and to Senate.

6.1.2.3 Composition of the Student Services Disciplinary Committee

- (a) The Student Services Disciplinary Committee will comprise the following members:
- Deputy Registrar: Student Services, as Chairperson;
 - Manager: Governance and Student Life;
 - one SRC representative, on invitation by students; and
 - Enrolment Officer.
 - An external member may be co-opted as advisor in extreme technical cases, as and when required.
- (b) The functions of the Student Services Disciplinary Committee are to give a hearing to all of the following disciplinary cases:
- alleged misconduct by a student, where such misconduct does not fall within the jurisdiction of the Academic Disciplinary Committee;
 - alleged misconduct, or attempts to perpetrate misconduct on the sports grounds or premises of CUT, or any other case of alleged misconduct in which the name of CUT could be maligned;
 - alleged misconduct, or attempts to perpetrate misconduct by CUT students, in which the property of CUT, any CUT staff, any visitor to CUT, or any other property or persons may be involved;
 - alleged misconduct by residence dwellers in connection with the control, management and/or use of residence facilities;
 - alleged misconduct, or attempts to perpetrate misconduct related to the violation of the rules and regulations of any residence; and
 - any allegations concerning non-adherence to a penalty imposed by a disciplinary committee, any disciplinary discussion, or any conduct regulation by the Chairperson of a disciplinary committee.
- (c) It will be the prosecutor's duty to place all disciplinary measures of the Committee on record, and to report them to the Vice-Chancellor and Principal, and to Senate.
- (d) If the nature and seriousness of an offence do not, at the discretion of the appointed prosecutor, justify a disciplinary hearing, a disciplinary counselling discussion may be conducted with the student(s) concerned, in accordance with the institutional policy and procedures.

6.1.3 Disciplinary measures

- (a) In a case where a disciplinary committee finds a student guilty of any form of misconduct, one or more of the following disciplinary measures may be taken. These measures will be valid as measures for disciplinary penalties, and do not comprise a *numerus clausus*:
- The student may be expelled from CUT.
 - The student may be suspended from CUT for a specified period.
 - Where it can be proved that subject credit was attained in an improper manner, such credit may be withheld from the student.

- Where it can be proved that a qualification was attained in an improper manner, such a qualification may be withheld from the student.
 - The student could forfeit examination and/or semester marks, or any other marks attained.
 - The student may be prohibited from the CUT premises.
-
- The student may be excluded from lectures in any or all subjects, and/or from any or all tests and/or examinations of CUT.
 - The student may be excluded from all/certain CUT activities (both academic and recreational) on a permanent basis, or for a specified period.
 - The student may be dismissed from any position or capacity in which he/she was appointed.
 - The student may be reprimanded and warned, depending on the seriousness of the offence.
 - The student may be forbidden to keep or drive any type of motor vehicle on the CUT premises.
 - The student may be punished in any other suitable educational and justifiable manner.
 - A letter will be sent to the employer and/or parent(s) or guardian(s) of the student concerned.
 - A fine not exceeding R1 000 may be imposed on the student, which amount will be payable in a manner determined by CUT, and which amount may be charged to the account of the student.
 - The student may be deprived of the right or privilege to register for a specific module.
-
- (b) CUT may suspend any imposed penalty for a period not exceeding 365 days, on condition of good behaviour, as determined by the University, and provided that a similar offence is not committed during that period.
 - (c) Regardless of whether the penalty imposed on a student in terms of these rules entails the payment of a fine, the repair of damage that was caused, or the execution of some or other action, the student concerned may be banned from CUT by the University's Vice-Chancellor and Principal until the payment has been made, or the required action has been carried out.
 - (d) If any action must be taken, or any deed must be performed within a certain period, such a period will be calculated by excluding the first day, the last day, and all public and CUT holidays, as well as Saturdays and Sundays.
 - (e) The income from any fine or payment for repairs or damages caused, as imposed in accordance with these rules, will be paid into the general funds of CUT.
 - (f) A table that constitutes *Penalty Guidelines* is an annexure to these rules, and will be used for purposes of classifying the types of academic misconduct by students, and the ratings thereof in terms of magnitude.

6.1.4 Pre-hearing disciplinary procedures

- (a) Any charge of misconduct, excluding academic misconduct, must be conveyed in writing to Protection Services within seven days, or within a period that is reasonable under the circumstances, as from the date of the alleged misconduct, or within three days thereof, or within such a period as is reasonable under the circumstances from the day on which the misconduct was brought to the attention of the complainant.
- (b) The Assistant Registrar: Academic Structure and Student Enrolment Services will report incidents of academic misconduct in writing to the relevant faculty within three working days, or within a period that is reasonable under the circumstances.
- (c) The Vice-Chancellor and Principal, or his/her nominee, may introduce any charge *suo motu* (i.e. on his/her own motion).
- (d) The Vice-Chancellor and Principal, or his/her nominee, will appoint a prosecutor for the investigation and processing of student misconduct, in general or in a specific case.
- (e) The prosecutor should investigate the nature and seriousness of the case, or see to the investigation thereof, and should recommend a method for dealing with the misconduct. Where a disciplinary hearing is suitable for dealing with the particular form of misconduct, it is the prosecutor's responsibility to convene the specific disciplinary committee.
- (f) It is the prosecutor's responsibility to inform all parties concerned of the disciplinary hearing.

- (g) It is the prosecutor's responsibility to state the alleged offence, and to collect evidence on behalf of CUT.
- (h) After the appointment of the prosecutor, the relevant disciplinary committee will institute a thorough and comprehensive investigation into the alleged misconduct, which investigation will take place within such a period as may be reasonable under the circumstances.
- (i) If the Chairperson of a disciplinary committee is of the opinion that the misconduct lies outside his/her jurisdiction, the hearing will be suspended, and the facts of the matter will be reported to the Vice-Chancellor and Principal, or his/her nominee.
- (j) The prosecutor will serve a notice, in which the charges of the alleged misconduct are included, on the student concerned by having it delivered; sending it by registered mail; or by delivering it by hand to the student's residential address, or to his/her last known residential address, within two days after the notice has been issued.
- (k) The relevant student will be requested to acknowledge receipt of the notice in writing, in default of which the date, time and place of the serving of the notice will be recorded, and will be accepted as sufficient proof thereof.
- (l) The relevant student will receive notice to attend the sitting of the disciplinary committee at least two days before the sitting is to be held.
- (m) A report from the prosecutor, indicating that notice was given to the student concerned, will serve as *prima facie* evidence of the student's receipt of such notice.
- (n) If the student is a minor, his/her parent(s) or legal guardian must be informed of the charge against the student, if possible.
- (o) A student against whom a charge has been laid will have the right to be supported during the disciplinary hearing by his/her parent(s) or legal guardian(s), any fellow student, or a legal representative whose presence has been approved in accordance with the *Policy regarding legal representation in tribunal hearings*.
- (p) The prosecutor may hold discussions with the student to obtain his/her reaction to the alleged misconduct, and to determine whether there is merit to the allegations of misconduct.
- (q) The charges mentioned in the notice of the disciplinary hearing may be amended at any time. If the amendment entails that the student must prepare a defence other than that required in terms of the previous notice of the disciplinary hearing, any scheduled disciplinary hearing will be postponed for a reasonable period on request. If the charges are amended after the disciplinary hearing has commenced, the Chairperson of the disciplinary hearing may defer the hearing for a reasonable period of time.
- (r) All disciplinary hearings will be held *in camera*, and no such proceedings may be made public during the process. However, notice of a penalty imposed due to the defendant having been found guilty may be placed on the CUT noticeboards, at the discretion of the disciplinary panel.
- (s) If the behaviour of the accused or any witness makes it impossible to follow the procedure of a disciplinary committee, the Chairperson may issue a rule of order, which may include the removal of such a person, and the proceedings may then continue in the person's absence.
- (t) Evidence will be proffered in corroboration of the allegations in a manner reconcilable with the principles of natural justice, which may include the delivery of verbal evidence, or the submission of a sworn statement.
- (u) The accused person may, at any time or during any procedure of a disciplinary committee, acknowledge his/her guilt with regard to the specific matters mentioned in the charge, which admission of guilt will serve as proof of the allegations that appear on the charge sheet.
- (v) An accused person may be found guilty of misconduct on the grounds of an admission of guilt concerning the misconduct, if such admission of guilt is given freely and voluntarily, and corresponds with essential aspects in the charge sheet, or, in cases where the admission of guilt cannot be corroborated, it can be accepted on the grounds of other evidence that proves the guilt of the accused.
- (w) Any finding of a disciplinary committee will be the finding of the majority of the members of the disciplinary committee. The Chairperson will have an ordinary vote, as well as a casting vote.
- (x) The disciplinary committee will base its findings of guilty or not guilty on a balance of probability.
- (y) The fact that a student has been criminally charged, found guilty, or acquitted of a charge by a court, will not prevent CUT from taking action against such a student in terms of this procedure.
- (z) If a student's registration as a student at CUT is terminated, the termination will come into effect as from the date determined by the Vice-Chancellor and Principal.

6.1.5 Disciplinary hearing procedures

- (a) At the beginning of the disciplinary hearing, the accused will be requested to enter his/her plea in respect of the charge.
- (b) If the accused refuses to enter a plea, a plea of not guilty will be noted.
- (c) If the accused pleads guilty, and the Chairperson is of the opinion that the matter is of such a nature that it falls within the jurisdiction of the disciplinary committee to take disciplinary action, he/she may find the accused guilty, and may institute suitable disciplinary measures.
- (d) A plea of guilty may also be submitted to the disciplinary committee in the form of a written declaration in which the accused admits guilt in respect of all charges, as stated.
- (e) If the accused enters a plea of not guilty, the accused will make a declaration in which the facts of the charge that he/she is contesting are indicated, and he/she will announce the basis of his/her defence to the committee.
- (f) The Chairperson will inform the accused of his/her duty to state his/her case to each witness, and also in respect of any other kind of evidence delivered against him/her.
- (g) If the accused fails to announce the basis of his/her defence, the Chairperson and the panel will have the right to cross-examine the accused in order to determine the basis of his/her defence.
- (h) If a member is unable to act during a disciplinary hearing, or is not present, the disciplinary hearing may continue with the remaining members, with the proviso that the Chairperson is present. In any other case, the disciplinary hearing will be deferred, or, in cases where the panel must be reconstituted, will take place *de novo* (i.e. from the beginning).
- (i) If a student who must appear before the disciplinary hearing fails to appear at the time and place as indicated in the written notice, or subsequently fails to appear at any deferred disciplinary hearing, the disciplinary committee may, in any such case, continue with the consideration of the charge in the absence of such student, if the disciplinary committee is convinced that the student's absence is deliberate and without good reason.
- (j) All parties present during the disciplinary hearing must conscientiously carry out the instructions and requests of the Chairperson. Should any party deliberately refuse to do so, or deliberately disrupt or hamper the course of the disciplinary hearing in any way, the Chairperson will be entitled to warn the person, and/or to have him/her removed.
- (k) Any student under disciplinary suspension must distance him-/herself from CUT, with the exception of appointments made in order to finalise CUT matters, which appointments should be approved beforehand by the Registrar.

6.1.6 Documentation

- (a) A mechanical record of the proceedings of the disciplinary committee will be kept by the appointed prosecutor.
- (b) The record will be deemed a true reflection of the proceedings of the disciplinary committee.
- (c) Details of the charge, the parties concerned, the witnesses who provided evidence, the finding, the disciplinary action taken, and the date of implementation thereof, will be filed in a register kept by the Deputy Registrar: Student Services for this exclusive purpose.

6.1.7 Student rights

In respect of the charges that have been laid against him/her, the alleged offender will have the right to:

- (a) be informed of the nature of the alleged offence;
- (b) summon witnesses, and cross-examine them;
- (c) examine any document submitted as evidence;
- (d) receive a hearing as soon as possible;
- (e) make use of the services of an interpreter to interpret the proceedings in the language of his/her choice, with the proviso that such an interpreter is in the service of CUT, and is available to interpret on the date of the scheduled disciplinary hearing;

- (f) be represented by any fellow student of CUT, or his/her parent/guardian, or his/her legal representative, whose presence has been approved in accordance with the *Policy on legal representation in disciplinary hearings* (to be finalised);
- (g) receive at least 48 hours' notice of the disciplinary hearing;
- (h) cite a case in his/her defence;
- (i) a finding;
- (j) deferment of the consideration of any previous disciplinary record until after he/she has been found guilty;
- (k) advance extenuating circumstances;
- (l) lodge an appeal; and
- (m) be protected against victimisation as a result of any statements, allegations and/or actions made or carried out during a disciplinary hearing, or on the grounds of membership to any organisation.

6.1.8 Announcement of finding

- (a) After a charge of misconduct has received a hearing, the disciplinary panel will arrive at a finding of guilty or not guilty. In the case of a conviction, extenuating and aggravating circumstances will receive a hearing, after which the proceedings will be adjourned for the assessment of the facts.
- (b) The penalty will be conveyed in writing to the student concerned, or by his/her legal representative, if he/she was represented by such during the disciplinary hearing, after permission was obtained in accordance with the *Policy on legal representation during disciplinary hearings* (to be finalised), who will acknowledge receipt thereof.
- (c) The conviction and the sentence will be noted on the student's study record for a period not exceeding one calendar year.
- (d) CUT may publicise the findings of any specific case, which may include the announcement thereof to a parent, guardian or sponsor of the student concerned, as well as other tertiary institutions.

6.1.9 Appeal

- (a) If the prosecutor or student is dissatisfied with the findings and/or sanctions of the disciplinary committee, he/she will have the right to appeal to the Disciplinary Appeal Committee against such findings and/or sanctions.
- (b) The Disciplinary Appeal Committee will comprise:
 - a Chairperson, who will be the Registrar, the Deputy Vice-Chancellor (DVC): Teaching and Learning, the DVC: Resources and Operations, or a similar figure of authority; and any other assessor(s) appointed by the Vice-Chancellor and Principal, or his/her nominee.
- (c) The Disciplinary Appeal Committee will pronounce a judgement on all cases that have been heard by a disciplinary committee, and in response to which an appeal has been lodged.
- (d) The notice of appeal must be presented to the prosecutor no later than 14 days after a finding has been pronounced by the Disciplinary Committee.
- (e) The Disciplinary Appeal Committee will be appointed by the Vice-Chancellor and Principal, or his/her nominee, in accordance with these rules.
- (f) The Disciplinary Appeal Committee will be convened by the appointed prosecutor within 40 days after the prosecutor has received the details concerning the appointment of the Committee.
- (g) In the notice of appeal, the appellant must provide written reasons that state the basis of the appeal.
- (h) The other party (i.e. the respondent) must be informed of the notice of appeal, and must be afforded the opportunity to respond in writing to such notice of appeal.
- (i) The Disciplinary Appeal Committee must act objectively, and as such may not comprise the same people who served on the disciplinary committee.
- (j) During the hearing of the appeal, the Disciplinary Appeal Committee may follow any procedure it deems fit, as it is not bound by the rules of evidence or other technical points or legal forms,

and may also gather information with regard to any matter it deems fit according to its discretion. However, the Committee must:

- act justly; and
 - ensure that all documents that will be used by a party in the meeting are made available to the other party.
- (k) A full report of the proceedings of the disciplinary committee hearing, as well as all the evidence delivered and relevant correspondence, will be made available to:
- members of the Disciplinary Appeal Committee;
 - the appellant; and
 - the respondent,
 - no less than 14 days before the hearing of the appeal.
- (l) During the disciplinary hearing of the appeal, the appellant will be granted the opportunity to argue and discuss the basis of his/her appeal with the Committee.
- (m) After the Disciplinary Appeal Committee has considered the material on the basis of which the appellant supports his/her appeal, as well as any material put forward in response thereto, the Committee must submit to the Vice-Chancellor and Principal, or his/her nominee, a recommendation, together with all relevant documentation concerning the rejection of the appeal, or the upholding thereof, as well as the confirmation of the penalty, or the disregarding or amendment thereof. If necessary, it may be recommended that the case be referred back to the Disciplinary Appeal Committee for further investigation.
- (n) The finding of the Vice-Chancellor and Principal will be final, and will be communicated in writing to the relevant persons.

6.1.10 Powers of suspension of the Vice-Chancellor and Principal

- (a) If the Vice-Chancellor and Principal is of the opinion that a student may be guilty of misconduct as defined in these rules, he/she will have the competence, should he/she deem this to be in the best interest of CUT, to order the student to carry out one, more than one, or all of the following actions, for a period deemed fit by the Vice-Chancellor and Principal, but for no longer than the time required for the finalisation of any disciplinary proceedings that may be brought against such a student in terms of these rules:
- refraining from attending lectures and classes on any premises occupied or held by CUT at any locality;
 - refraining from participating in any activity of CUT;
 - refraining from entering any space belonging to CUT, any place under CUT's control, or any part of such a space or place;
 - vacating any CUT residence, or any part of any structure under the control of CUT;
 - refraining from entering any CUT residence, or any part of any structure under the control of CUT;
 - refraining from bringing any motor vehicle, motorcycle or any other mode of transport onto the premises of CUT, or any other place that may be under the control of CUT; and/or
 - refraining from committing any act specified by the Vice-Chancellor and Principal that is related to the nature of the charge.
- (b) The Vice-Chancellor and Principal will not issue an order, as specified in paragraph 6.1.10 (a), unless he/she is convinced that there is sufficient evidence to corroborate the charges against the student.
- (c) A provisional suspension will be issued, which suspension will be valid, and will come into immediate effect.
- (d) The order must be conveyed to the student, and, within three days after the order has been conveyed, the student must provide written reasons to the Vice-Chancellor and Principal as to why the order should not be final.
- (e) The Vice-Chancellor and Principal's decision will be final and binding.
- (f) Any order in terms of paragraph 6.1.10 (a) will expire if disciplinary proceedings in terms of these rules have not commenced within 45 days after the order was issued.

6.1.11 Powers of suspension of the Registrar

- (a) If the Registrar is of the opinion that a student may be guilty of misconduct as defined in these rules, he/she will have the competence, should he/she deem this to be in the best interest of CUT, to order the student to carry out one, more than one, or all of the following actions:
- vacating a residence;
 - refraining from entering a residence; and/or
 - refraining from interfering or communicating with any residence student.
- (b) The Registrar will:
- inform the Vice-Chancellor and Principal of any order that has been issued in terms of rule 11 (a) no later than 72 hours after it has been issued. If the Vice-Chancellor and Principal has not issued an order in terms of rule 6.1.10 (a) within seven days after receipt of such notice, any order issued in terms of rule 6.1.11 (a) of these rules will consequently fall away. An order of the Vice-Chancellor and Principal in terms of rule 6.1.10 (a) will replace the order that was issued in terms of this rule; and
 - not give an order as envisaged in rule 6.1.11 (a), unless he/she has: informed the House Committee, if any, of that residence, by means of a written notification delivered to the Chairperson or Secretary of the House Committee, of any order he/she intends issuing in terms of rule 6.1.11 (a), as well as his/her reason(s) for intending to issue such an order, which notification will be delivered to the Chairperson or Secretary of the House Committee concerned;
 - informed the student in person or by means of written notification, sent by post or delivered to the address furnished to CUT by the student, of the order he/she intends issuing in terms of rule 6.1.11 (a), as well as his/her reason(s) for intending to issue the said order;
 - given the student a fair opportunity to challenge the reason(s) in person or through the submission of written representations to the Registrar; and
 - given the necessary consideration to whatever has been said or done by the student in order to challenge any reason(s) for the issuing of such an order, with the proviso that it will not be the duty of the Registrar to, before such an order is issued, provide such information, or offer such an opportunity to the student if the student, despite all efforts by the Registrar to determine his/her place of residence, cannot be found, in which case the order will be issued via mail to an address furnished to CUT by the student.

6.1.12 Enforcement of certain penalties

- (a) Whether the penalty imposed on a student in terms of these rules comprises the payment of a fine, the repair of any damage caused, or the carrying out of an instruction, the student concerned may be forbidden access to CUT by the Vice-Chancellor and Principal until the payment has been made, or the instruction has been carried out.

6.1.13 Non-cancellation of fees

- (a) In a case where any action is taken, or a penalty is imposed in terms of these rules, a student will normally not be granted any reimbursement or cancellation of academic, residence or other fees that have been paid, or are payable to CUT. However, a student may direct a written request to the DVC: Resources and Operations for such reimbursement or cancellation, for final consideration by the CUT Council.

6.1.14 Fining system

Notwithstanding anything contained in these rules, and without prejudice to CUT's right to discipline students in accordance with the University's disciplinary policy and procedures (to be finalised), the fining system in question will be applicable to the offences as specified hereunder:

- (a) A fine will be imposed at the scene of the offence.
- (b) A fine may only be imposed by senior staff members of the Protection Services Unit.
- (c) Fines must be paid at the cashiers of CUT within 30 days of being imposed.
- (d) The accused will have the opportunity to direct a representation to the Chief: Protection Services within eight days after the imposition of the fine. If such representation is unsuccessful, a disciplinary inquiry may be instituted at the request of the accused.
- (e) If an accused person fails to pay a fine, or to direct a representation, the amount will be recovered from his/her student account.
- (f) The following offences will be immediately punishable with a fine, in accordance with the fining system:

OFFENCE	FINE
• Squatting in residence (person whose room is involved)	R400
• Hampering a Protection Services Officer in the execution of his/her duties	R300
• Swearing at, or insulting Protection Services staff	R300
• Drunkenness	R400
• Disturbing the peace	R300
• Furnishing false information	R200
• Lending/borrowing of a staff/student card	R200
• Damage/misuse of fire equipment/emergency exits	R300
• Unlawful use and/or provision of CUT property	R400
• Failing to give prior notice of functions to Protection Services	R300
• Unseemly behaviour	R300

Annexure A

TABLE ON PENALTY GUIDELINES

In line with section 6.1.3.1 and 6.1.3.6 the following are guidelines that may be followed as disciplinary measures for both academic and general misconduct by student:

Rating	Level of seriousness	Penalty range
1	Extremely serious	The student may be expelled from CUT.
2	Very serious	The student may be suspended from CUT for a specified period.
3	Serious	Any of the measures between 6.1.3.1 (iv) to (xv) may be applied.
4	Minor	Any of the measures between 6.1.3.1 (iv) to (xv) may be applied.

Types of misconduct and proposed ratings

Type of misconduct	Proposed rating
Academic dishonesty	
Plagiarism	1
Possession of unauthorized notes in test or assessment	2
Use of unauthorized notes or copying in test or assessment	2

Submitting a test or assessment under false name	2
Changing a test or assessment paper after it has been marked	2
Fraud	
False medical certificate	1
False proof of an academic qualification	1
Alcohol and prohibited substances	
Possession of prohibited substances on University property	1
Illegal selling of alcohol on University property	1
Selling of prohibited substances on University property	1
Other types of misconduct	
Guilty of conduct on CUT property as outlined under Section 4.5.1.2 of Code of Conduct for Student (Chapter 11)	3 and 4

RECORDING AND COMMUNICATING OF SANCTIONS

The recording and communicating of any of the above-mentioned penalties should be in accordance with the following procedure as outlined in subsection 1.6.2.5 of Chapter 1 of the CUT Assessment Procedure:

1.6.2.5 Sanction inscription on a student's record

- (1) In the event of a student being found guilty of academic dishonesty and unless otherwise prescribed by the Code of Student Conduct, all sanctions under this code – with the exception of failure of a particular assignment– shall be marked on the respondent's permanent record with the inscription "Academic Dishonesty".
 - (i) In the case of failure of a course/module, the notation shall remain on the student's record for a minimum of one year.
 - (ii) In the case of suspension or expulsion from a course/module, the notation shall remain on the student's record for a minimum of one year.
- (2) Once the minimum time period has elapsed, the student may petition the Registrar for the removal of the sanction inscription from his/her permanent record. This provision shall not, however, prohibit any programme, department or faculty of CUT from retaining records of violations and reporting such violations as required by the relevant professional accreditation standards.

Programme Questionnaire

Extended Curriculum Programme: Design & Studio Art
Department of Design & Studio Art

Year: 2019

The following questionnaire will be used to improve the quality of the Extended Curriculum Programme: Art and Design at this university and may be used in further studies regarding the quality assurance in ECPs, Foundation and Bridging Programmes.

We truly appreciate that you are willing to share your opinions and perspectives with us in filling in the following questions. Please answer all the questions, and write as much as possible. Your comments will serve as qualitative research and will be implemented as far as possible. All personal information will be treated as confidential and will not be published.

Please tear out these pages and return it to the programme co-ordinator. Thank you very much for participation. **MAKE SURE YOU COMPLETE ALL OF THE QUESTIONS!**

SECTION A

Please complete the following questionnaire according to your experiences in the programme
(5 – Very good; 4 – Good; 3 – Average; 2 – Below Average; 1 – Unacceptable)

	5	4	3	2	1
Was the study guide of the programme clear and understandable?					
Were the projects of each module clear and understandable?					
Did the projects help you to understand the course and different disciplines?					
Did you understand how you would be evaluated during the assessment?					
Did the projects in the programme's modules test your knowledge and abilities?					
Were your different lecturers able to assist you adequately with the projects?					
Were the supplies which you bought at the beginning of the year in your material kit sufficient and applicable?					
Rate your enjoyment of Success and Life Skills (CES00FP).					
Rate your enjoyment of History of Art and Design (HAD00FP)					
Rate your enjoyment of Drawing for Design (FDD00FP) <i>Illustration Techniques</i> .					
Rate your enjoyment of Drawing for Design (FDD00FP) <i>Design Drawing</i>					
Rate your enjoyment of Drawing for Design (FDD00FP) <i>Object and Figure Drawing</i>					
Rate your enjoyment of Two Dimensional Design (DMS00FP) <i>Printmaking and Painting</i>					
Rate your enjoyment of Two Dimensional Design (DMS00FP) <i>Surface Design</i> .					
Rate your enjoyment of Three Dimensional Design (DIM00FP) <i>Ceramics and Sculpture</i> .					

Rate your enjoyment of Three Dimensional Design (DIM00FP) <i>Communication & Design Techniques</i>					

The modules that you completed throughout the year were:

- **Success and Life Skills (CES00FP)**
- **History of Art and Design (HAD00FP)**
- **Drawing for Design (FDD00FP)** *Design Drawing, Object and Figure Drawing, Illustration Techniques.*
- **Two Dimensional Design (DMS00FP)** *Printmaking and Painting, Surface Design.*
- **Three Dimensional Design (DIM00FP)** *Ceramics and Sculpture and Communication & Design Techniques*

Which module did you enjoy the most? _____

Which module did you enjoy the least? _____

Which project did you enjoy the most? _____

Which project did you enjoy the least? _____

SECTION B

Please comment on the following:

1. The assessment of programme (Did lecturers use rubrics; did you receive feedback?).

2. The lecturers whom are involved in the programme.

3. The classroom environment in which classes were conducted.

4. The mentoring programme and individual mentoring appointments.

5. Other support structures that are in place at the University? (Reading classes, Academic Language Proficiency, Computer Skills, etc.)

6. Did the course content mirror and build on your own individual experiences and did your lecturers accommodate this? (Do you feel like the projects reflected aspects like your background and culture?).

7. Did you make use of online blackboard learning platforms like Ethuto? If so for which subjects did you utilize online course work and did you find it effective?

8. Please comment on each of the following subjects; Drawing for design, 2-dimensional studies, 3-dimensional studies, History of art and Design, Success skills.

9. Did you enjoy the community engagement project? How do you feel it impacted on you? Other comments:

10. Other comments:

Questionnaire adapted from the following research: Trewartha, R. (2008). Innovations in bridging and foundation education in a tertiary institution. Australian Journal of Adult Learning, 48 (1), 30 – 49.