RUTH PROWSE

SCHOOL OF ART

THE PROSPECTUS 2027



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Ruth Prowse School of Art NPC – Company Reg No 2009/000277/08

Top of Birkdale Avenue, 5 Elson Road, Woodstock, Cape Town, 7925

+27 21 447 2492 admin@ruthprowse.co.za www.ruthprowse.co.za

NPO 023-608 PBO 930031166

Directors: S Woodward (Chairman), S Albanie, E Belstead, A Bester, C Mestern, M Monometsi and J Trappler

Registered with the Department of Higher Education and Training as a private Higher Education Institution under the Higher Education Act, 1997, Registration certificate No. 2009/HE08/001

This prospectus provides for an overview of the School.
Prospective students are welcome to visit the School before applying to meet with staff and view the premises. Please call 021 447 2492 to schedule an appointment.
We are open to learners from Grade 10 to 12, their families, teachers and Guidance Counsellors by appointment. All are welcome to come and meet with us.

Please call 021 447 2492 or check our Website or Instagram.

2027 ACADEMIC CALENDER

	From	To	
Third Year Registration & Orientation	17-Feb	10:30 AM	12:30 PM
Second Year Registration & Orientation	18-Feb	10:30 AM	12:30 PM
First Year Registration & Orientation	19-Feb	10:30 AM	12:30 PM

Classes start on Monday the 22ND FEBRUARY 2027

New Year's Day	1-Jan-27	Friday
Human Rights Day	21-Mar-27	Sun
Human Rights Day Observed	22-Mar-27	Monday
Good Friday	26-Mar-27	Friday
Family Day	29-Mar-27	Monday
Freedom Day	27-Apr-27	Tuesday
Workers' Day	1-May-27	Sat
Youth Day	16-Jun-27	Wednesday
National Women's Day	9-Aug-27	Monday
Heritage Day	24-Sep-27	Friday
Day of Reconciliation	16-Dec-27	Thursday
Christmas Day	25-Dec-27	Sat
Day of Goodwill	26-Dec-27	Sun
Public Holiday	27-Dec-27	Monday

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ABOUT US

Ruth Prowse School of Art NPC takes its name from and is dedicated to Ruth Prowse (1883 - 1967) who was an artist of considerable note and also a protagonist for the preservation of historic heritage and buildings. The school was opened by the renowned artist, Erik Laubscher and is housed in the historic Roodebloem Estate in Woodstock.
Classes are kept small for individualized attention and the ample studio spaces. The school is a world-class environment that motivates original thought, creativity, aesthetics, and cross-cultural artistic and educational exchange together with vocational and entrepreneurial skills.
The Outreach Skills Programme of the school is committed to serving the wider community and provides for skills development to unemployed adults.

MISSION STATEMENT

"To provide a caring and nurturing learning environment, within which we create and deliver educational programmes in visual arts and design, to develop students' individual voices and talents leading to employment or self-employment opportunities."

Values

1. **Inclusivity and Non-Discrimination**: We are committed to providing a diverse, enriching education environment for all students.
2. **Excellent outcomes**: We develop visual literacy, exceptional practical portfolios, and solid theoretical and research skills to consolidate skills and knowledge into a comprehensive body of work.
3. **Individualized Attention**: We offer small class sizes from teachers and practicing artists for personalised attention.
4. **Creativity and Original Thought**: We balance tradition and innovation in visual communication, motivating original thought, creativity, and aesthetics and guiding the development of individual expression.
5. **Preparing for the future**: We develop vocational and entrepreneurial skills to prepare our students for meaningful careers.

REGISTRATION AND ACCREDITATION

Ruth Prowse School of Art NPC is registered as a private higher education institution under the Higher Education Act, 1997 (Act no 101 of 1997), and Regulation 16(4)(a) of the Regulations for the Registration of Private Higher Education Institutions, 2002, with the Department of Higher Education and Training.

Registration Certificate No. 2009/HE08/001
(Company Reg No 2009/000277/08)

APPLICATION PROCESS

Step 1:	Applying students must first submit an application form either digitally, by courier or in person.
Step 2:	The student must submit a complete practical and theoretical portfolio specific to the Diploma being applied for.
Step 3:	If accepted, the student can elect to register, then submit a completed registration form and follow the payment procedures.
Note:	Commencement of classes is subject to the successful completion of Grade 12 with Diploma access for students who are currently completing their Grade 12. Foreign students must have study VISA prior to commencing studies. Please note that the School accepts a limited numbers of students, so an early application is advantageous.

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ENTRANCE REQUIREMENTS

Subject to RPSA portfolio and theory admission requirements, the minimum admission requirement is a National Certificate (Vocational) Level 4 issued by Council for General and Further Education and Training. In addition, a student must (a) achieve at least 40% in three fundamental subjects including the language of learning and teaching in the higher education institution (b) achieve at least 50% in the three compulsory vocational subjects and at least 40% in English which is the mode of tuition at RPSA.
Applicants who have attended another higher education institution will be assessed on the basis of their higher education results and their school-leaving results.
Mature students, 23 years or older, who have a NSC but do not fulfil all the academic requirements may apply through the Recognition of Prior Learning processes.

NON-DISCRIMINATORY POLICY FOR STUDENTS

Ruth Prowse School of Art NPC admits students of any race, colour, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, colour, national and ethnic origin in administration of its educational policies, admissions policies, scholarship and loan programs and loan programs, and athletic and other school administered programs.
For the purposes of statistical requirements, South African students are requested to categorise themselves according to the following: African (Black African); Indian; Coloured; Asian; White;

FURTHER REQUIREMENTS

Applicants are required to submit the following documentation:

- A Copy of the students NSC (or a statement of the latest results in the interim)
- A Copy of the student's ID/ Passport
- Copies of any other additional qualification (if applicable)
- A Valid Study Visa at registration if a foreign student (Applications must be submitted abroad in the person's home country)
- A Portfolio (see Programme Application specific requirements)
- A Letter Essay (see Programme Application specific requirements)
- An Interview- telephonic or an e-mailed questionnaire may be required.

- (All of the submitted artworks and essay must be your own original work)

SUBMISSION OF AN APPLICATION

- In Person to our Administration at Ruth Prowse School of Art; 5 Elson Road; Woodstock, Cape Town, 7925.
- Via WhatsApp on 079 255 8355
- Via e-mail to admin@ruthprowse.co.za
- By Courier

NB. The attached portfolio and documents works must be in 72 dpi jpgs or pdf documents.

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DIPLOMA IN FINE ART

THREE-YEAR DIPLOMA at NQF6 with 360 CREDITS
SAQA Qualification ID No. 49864

The Diploma in Fine Art at the Ruth Prowse School of Art NPC offers hands-on tuition that facilitates the development of practical skills and visual literacy, accompanied by theoretical and self-inquiry. The Fine Artist plays an important role in society by expressing observations, interpreting value systems and responding to cultural practices. At Ruth Prowse School of Art NPC, we celebrate creative authenticity, diversity of experience, and encourage the development of the student's art world identity, through projects that develop practical skills within a programme that expands visual literacy, and is simultaneously supported by theoretical and self inquiry.
The course begins with the comprehensive foundation that will provide you with a wide and intensive exposure to a range of traditional methodologies which are then challenged through experimentation that push the boundaries of drawing, painting, mixed media, illustration, printmaking, photography and installation in keeping with contemporary practice. This visual vocabulary allows you to express subjective interpretation and individualized concerns.
At second year the Fine Art course is refined with more areas of specialization and provides you with increasing opportunity to discover your own visual voice, areas of speciality and interest in context of a deepening theoretical framework. The course culminates in the individual specialization at third year with the production of your elected professional body of work with a related extended essay.

To study Fine Art at Ruth Prowse School of Art NPC is to enter into an environment that shifts seamlessly between hands-on tuition, group discussions and informative demonstrations presented by a dynamic team of lecturers and guest lecturers who are practising artists in their respective fields.
All programmes are offered subject to sufficient demand.

PORTFOLIO AND THEORY REQUIREMENTS TO BE SUBMITTED
The following is required for FINE ART:
(All of the artworks and the letter must be your own original work)

1. The completed **Application Form**
2. A copy of your **Grade 12 Results** (or higher) or interim Grade 12 results
3. A copy of your **ID or Passport**
4. A **Portfolio** of the following:
   Submit works that showcase 5-8 original artworks by you that engage with your creative choices and can include portraiture, self-portrait, landscapes, still life or three dimensional works. showing us your conceptual skill, your ability to work in mixed media as well as traditional media, will be an added benefit.
5. A written document that answers three questions-
   - Why do you wish to study at Ruth Prowse School of Art?
   - Why do you wish to study Fine Art?
   - Choose any artist or artwork that you love and tell us about it.

ADDITIONAL A telephonic **Interview** or completion of a **Questionnaire** may be required.

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FINE ART CURRICULUM

Year 1			Year 2			Year 3		
COURSES	Credits	NQF	COURSES	Credits	NQF	COURSES	Credits	NQF
Practical			**Practical**			**Practical**		
Drawing	18	5	Drawing	12	6	Drawing	6	6
Painting & Mixed Media	48	5	Practical Major	60	6	Practical Major	63	6
			1 Elective Practical					
Printmaking	12	5	Printmaking or	24	6	Professional Portfolio	9	6
Photography	12	5	Photography or					
Illustration	12	5	Illustration					
Theory			**Theory**			**Theory**		
Visual Discourse	**18**	6	Cultural Studies	**18**	7	Extended Essay	30	7
			Professional Practice	**6**	6	Professional Practice	12	7
SUB-TOTALS	**120**			**120**			120	
						TOTAL	360	

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DIPLOMA IN GRAPHIC DESIGN

THREE-YEAR DIPLOMA at NQF6 with 360 CREDITS
SAQA Qualification ID No. 49863

The Diploma in Graphic Design is aimed at the student who wishes to become a professional within the field of design and/or illustration. The broad subject base enables students to acquire a wide variety of professional skills and a thorough knowledge of visual communication.
Small classes forge a strong group dynamic, which prepares students to work as part of a team in a professional studio, as well as allowing for individual interaction with lecturers. Instilling a sound work ethic through professional practice and business management skills, also allows students to establish themselves as successful, independent designers and entrepreneurs.
Time management, meeting of deadlines and the ability to work under pressure are emphasized as being crucial to success within the industry. Simulation of industry practice includes student presentation of their work as though to a real client or superior in an agency. Critique sessions which facilitate group discussions, are an integral part of the feedback and assessment procedure of this programme. Students are exposed to the industry with the opportunity to work shadow, engage in projects with real clients and freelance opportunities. Competence in generating both hands-on and digital artwork affords greater employment scope for the students. As part of professional practice students are motivated to job shadow within industry.
Tuition involves the integration of theory and practice and final year students produce a professional portfolio with a related extended essay. Students also acquire all knowledge required to utilise the appropriate computer technology using the schools latest IT and software.

All programmes are offered subject to sufficient demand.

PORTFOLIO AND THEORY REQUIREMENTS TO BE SUBMITTED

The following is required for GRAPHIC DESIGN:
All of the artworks and the letter must be your own original work)

4. The completed **Application Form**
5. A copy of your **Grade 12 Results** (or higher) or interim Grade 12 results
6. A copy of your **ID or Passport**
4. A **Portfolio** of the following:
   Submit works that showcase 5-8 original artworks by you that engage with your creative choices and can include portraiture, self-portrait, landscapes, still life or design works. showing us your conceptual skill, your ability to work in digital as well as traditional media, will be an added benefit.
5. A written document that answers three questions-
   - Why do you wish to study at Ruth Prowse School of Art?
   - Why do you wish to study Graphic Design?
   - Choose any artist or artwork that you love and tell us about it.

ADDITIONAL A telephonic **Interview** or completion of a **Questionnaire** may be required.

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GRAPHIC DESIGN CURRICULUM

Year 1			Year 2			Year 3		
COURSES	Credits	NQF	COURSES	Credits	NQF	COURSES	Credits	NQF
Practical			**Practical**			**Practical**		
Drawing	12	5						
Communication Design	36	5	Communication Design	36	6	Communication Design	39	6
Printmaking	12	5	Techniques & Reproduction	18	6			
Photography	12	5						
Illustration	12	5	Illustration	24	6	Illustration	24	6
DTP	18	5	DTP	18	6	DTP & Professional Portfolio	15	6
Theory			**Theory**			**Theory**		
Visual Discourse	**18**	6	Design Discourse	**18**	7	Extended Essay	**30**	7
			Professional Practice	**6**	6	Professional Practice	**12**	7
SUB-TOTALS	**120**			**120**			**120**	
						TOTAL	360	

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DIPLOMA IN JEWELLERY DESIGN

THREE-YEAR DIPLOMA at NQF6 with 360 CREDITS
SAQA Qualification ID No. 83426

The Diploma in Jewellery Design develops knowledge and techniques both in the designing and professional manufacturing of jewellery. The programme aims to assist students in developing an extensive portfolio which they can use to enter the jewellery industry. Portfolios showcase excellent practical, theoretical and design knowledge.

The curriculum integrates a balanced approach towards both practice and theory. The program begins with foundational principles across all subjects from drawing through to design and manufacture. Students explore various materials by learning to integrate traditional and non-traditional mediums in innovative and unique designs. From here an emphasis is placed on student's developing an integration of personal design and newly acquired knowledge and techniques. The final year is spent focusing on your major, ensuring that you walk away with an internationally recognised qualification and a highly competitive, individualised portfolio.

The Diploma in Jewellery Design exposes students to business management and marketing skills where graduates leave having developed their own social media footprint and branding. Graduates enter the growing South African Jewellery Industry either to be employed within small or large jewellery businesses, or ready to start up their own successful jewellery business.

All programmes are offered subject to sufficient demand.

PORTFOLIO AND THEORY REQUIREMENTS TO BE SUBMITTED

The following is required for JEWELLERY DESIGN:

(All of the artworks and the letter must be your own original work)

1. The completed **Application Form**
2. A copy of your **Grade 12 Results** (or higher) or interim Grade 12 results
3. A copy of your **ID or Passport**
4. A **Portfolio** of the following:
   Submit works that showcase your ability to:
   - Draw realistically
   - Produce a finished product that shows your ability to problem solve toward a resolved item for use (eg. lamp, tote bag, pendant).
   - An item highlighting jewellery techniques/ hand making skills
   - An item that showcases creative process and communicates a concept.
   - Want us to see more? -submit up to 3 additional works.
5. A written document that answers three questions-
   - Why do you wish to study at Ruth Prowse School of Art?
   - Why do you wish to study Jewellery Design?
   - Choose any jewellery piece that you love and tell us about it.

-

ADDITIONAL A telephonic **Interview** or completion of a **Questionnaire** will be required.

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JEWELLERY DESIGN CURRICULUM

Year 1			Year 2			Year 3		
COURSES	Credits	NQF	COURSES	Credits	NQF	COURSES	Credits	NQF
Practical			**Practical**			**Practical**		
Design	12	5	Design	9	6			
Design & Manufacture	68	5	Design & Manufacture	66	6	Design & Manufacture	63	6
Jewellery Drawing	12	5	Jewellery Drawing	9	6			
Digital Design-Rhino	4	5	Digital Design-Rhino	6	6	Digital Design-Rhino	6	6
			Photography Digital	3	6			
						Professional Portfolio	9	6
Theory			**Theory**			**Theory**		
Visual Discourse	**18**	6	Jewellery Discourse	**18**	7	Extended Essay	**30**	7
Jewellery Theory	**6**	5	Gemology	**3**	6			
			Professional Practice	**6**	6	Professional Practice	**12**	7
SUB-TOTALS	120			120			120	
						TOTAL	360	

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FEES 2027

The Board of Directors will decide on the fees for 2027.

Please check for programme specific fees on the school website. There is a 10% levy added on Foreign students who are not from SADC countries

The Registration Fee is R 12 000. The Registration fee is included in the total fee.
There are no application fees.

The fees for Ruth Prowse School of Art NPC are highly competitive in the private higher education sector in order to facilitate access in keeping with the mandate to redress educational imbalances as as a Non-profit entity and Non-profit organization.

FEES FOR PROGRAMMES

Tuition fees for all programmes are set at the same level.
Fees are reviewed annually and determined by the Board of Directors.
The total fees include the registration fee.
Specific requirements for materials and equipment are determined by the individual programme's requirements. Though RPSA NPC supplies substantive materials and consumables, students will still be required to budget for their individual creative production.
All creative work produced belongs to the student.

GUARANTEE

Funds are lodged in a dedicated account to cover the re-imbursement of fees paid in advance as required by the Department of Higher Education and Training. Refunds are guaranteed by Standard Bank of South Africa Limited.

FEE INCREASES

Fees are increased annually effective from 1 January. In determining fee increases, the Board considers factors such as inflation, fees charged by comparative institutions (both Government and private institutions) as well as the costs that it expects to incur for the forthcoming year. The School is a non-profit organisation and targets a break-even budget.

THE REGISTRATION FEE

No application fees are payable. On notification of the acceptance of an application, a non-refundable registration fee is payable by the commencement of formal classes.
If the registration fee is not paid by the due date, registration may be cancelled without further notice.
Every year, the Board determines the non-refundable registration fee for each academic year.

FOREIGN STUDENTS

NON-SADC

Fees for foreign students are subject to an additional administration levy of 10% which also covers the transaction fees on foreign payments.

SADC STUDENTS

SADC students pay the same fees as South African students but are responsible for the transaction fees on forex payments.

STUDY VISAS

Foreign students including students from SADC, who require documents to be generated in order to apply for a Study Visa, are required to pay a deposit of 50% of their academic fees.
In the event that Visa is not granted, the School will refund the deposit less the Registration Fee.
The School will notify the Department of Home Affairs in writing, within 7 days, of any foreign student that has withdrawn from their studies.

PAYMENT OF FEES

Student fees are required to be settled in full by the 30 May annually.
First year students are required to pay the Registration fee by the 27 December 2023
Second and Third year students are required to pay the Registration fee by the 27 January 2024.

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MODES OF PAYMENT

Student fees may be paid via EFT or directly in person to the admin office with cash or credit card.
Students are liable for any bank fees for cash deposits directly to the school's account.
All EFT payments must clearly identify the student name.
Students are liable for any bank fees for cash deposits into the School's bank account.

DISCOUNTS

The following discounts are granted for the full settlement of the fees **less** the Registration fee received in the School's bank accounts.

A discount of 10% if paid in full by the 15th January
A discount of 5% if paid in full by the 15th February
There is no discount on the 10% administration fee levied for foreign students. Thus foreign students will be awarded the same discounts as local or SADC students.

EXTENDED PAYMENT PLANS

Extended payment plans, whereby fees may be settled in equal monthly instalments from February to October (9 Months) may be granted by the Board of Directors. The Registration fee is payable in January.
All final year students are required to have their fees settled by the end of October.
Written applications must be submitted to the School at the beginning of each academic year. Applications for extended settlement will not be considered after the end of January.
Should a monthly payment on an agreed payment date not be met then the total fees balance shall immediately become due. No student will be permitted to graduate or progress to the following academic year if the total fees are not settled by the end of October.
No payment plans may be awarded in the following year if these have not been adhered to in the previous year of study.
Whilst the fees do not attract interest, a 10% levy on outstanding fees referred to below will apply.

SCHOLARSHIPS AND FINANCIAL ASSISTANCE

The School grants scholarships and financial assistance to deserving students.
Details are contained in the School's policy on scholarships.
Students who are granted a scholarship or financial assistance and who do not meet the conditions of their scholarships may have a portion or tranche of the scholarship withdrawn.
n such an event the student will be liable for the outstanding fees if they wish to continue with the programme.
The Board of Directors may, under exceptional circumstances, award scholarship support to enable a student to continue with their studies in the following year.

OVERDUE ACCOUNTS AND PENALTIES

All fees are payable by the end of May annually.
Students will be required to recuse themselves from class if accounts are more than 60 days overdue.
A 10% levy will be added to fees that are outstanding on 1 June.
The 10% levy will also apply to any monthly payment plan that is in arrears. A student may apply to the Board to have this withdrawn if fees are settled.
Accounts that are more than 90 days overdue with no agreed settlement plan in place will be handed over for collection and the student and guardian/ parent shall be liable for all costs incurred in the collection process.
Students may not commence studies in the following year if fees are still due in respect of the preceding year.
The final academic transcript will not be released to final year students if there is a fee balance outstanding.
The final year students will not receive their certificates or participate in the Graduate Show if there are fees outstanding after 31 October that year and there is no agreed settlement plan in place.
All settlement plans are subject to Board approval.

PARTICIPATION IN CLASSES

Participation in classes is dependent on the payment of fees. The School reserves the right to request that a student recuses themself from classes in the second semester (after the June moderation) if fees are unpaid or overdue in terms of an approved monthly payment plan.

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STUDENT SUPPORT

The academic staff will assist students to fulfil the programme requirements and outcomes, with assistance in practice and literacy that includes research, writing skills and referencing in accordance with the Harvard system of citation.

The Course Co-ordinators discuss students at risk each month to establish if a student may need additional support. Though staff are not qualified counsellors, they are available for one to one support should a student be experiencing any distress. The Executive Head may also provide referral information about a professional counsellor or therapists should a student or parent request some assistance in this regard. Please note this service by an external professional is for the student's own account.

The SRC with student representatives are elected by their peers on an annual basis to be the independent voice of the students and can intercede on their behalf with the school staff and management. RPSA supports open communication.

FINANCIAL ASSISTANCE- SCHOLARSHIP PROGRAM

APPLICATIONS ARE DUE BY THE 31ST OCTOBER ANNUALLY

As the Ruth Prowse School of Art NPC is committed to being an art centre for the whole community, an extensive scholarship program has been put in place. It is the mission of the school to redress the educational Imbalances of the past by nurturing young talent for the future who do not have the financial resources. The School aims to fulfil the educational equity targets by the provision of financial assistance. The financial support provides for full, substantive and partial tuition fees. This student support can be for the full duration of three-year programme to deserving students from previously disadvantaged communities. In addition, the school sources funding to assist with materials for students in financial need and for transport as may be necessary. Students are required to re-apply annually but renewal of financial assistance is solely dependent on good class attendance and an average marks percentage of above 65%. The Scholarship Committee of the Board of Directors interviews the applicants. In addition, substantive and partial financial support is made available for students of academic merit in financial need.

Should a Scholarship student fail or discontinue their studies, and then 50% of the Scholarship Award will need to be repaid within 3 months.

First year applicants need to submit before their formal application for acceptance. An Application Form needs to be submitted. Please note that all fields in the form need to be completed.

The Scholarship Fund is dependent on the resources of the School and the generosity of donors.

RECOGNITION OF PRIOR LEARNING POLICY

RPL is a policy that evaluates and acknowledges the skills and body of knowledge that a prospective student has gained other than through formal study and thus enable them to gain access to higher education even if they do not fulfil the normal entrance requirements. This includes knowledge gained as a result of non-formal study, paid and unpaid work experience, community and organisational involvement and individual research and inquiry.

RPL is the method whereby diverse students can gain access to higher education, RPL for the purposes of access recognises that prior learning has prepared a student for successful formal study. RPL for the purposes of exemption recognises that a student has successfully mastered a section or subject of the proposed area of study through prior formal or informal learning and will therefore exempt those sections or subjects. RPL for lateral movement recognises that many forms of academic knowledge and skill can serve as entry into a different field of study.

PORTFOLIO OF EVIDENCE

The Portfolio of Evidence includes but is not limited to practical portfolios, written letters of motivation, a detailed Curriculum Vitae, a written motivation, written and practical exams, letters of recommendation and documentation of successful past learning, industry experience and an interview. Practical portfolios are assessed based on the same principles as for first year applicants. In addition, consideration is given to students over the age of 23 years who have the maturity to embrace the challenges of higher study. In the

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absence of a practical portfolio, students can register as part-time students in the prospective field to acquire and generate the practical portfolio for the purposes of assessment.

APPLICATION

Cognizance is given to the fact that RPL applicants come from diverse backgrounds and a variety of educational, organisational, and professional backgrounds that have prepared them for academic work or there may be a gap in the content knowledge and the ability to express and utilize that knowledge in academic terms. Students will be assisted to apply their prior learning and orientated to academic practice. Prospective students should contact the school for application forms and any assistance.

OUTCOME

After evaluation by the assessment panel, The Executive Head will make the final decision to admit a RPL candidate to the school and ensure that further formal studies should build on the knowledge and skills that adults have already acquired. The Executive Head will provide when requested, explicit detailing of the reasons for any negative RPL outcome.

LECTURERS

The school has full-time lecturers with higher educational qualifications and experience at tertiary environments and extensive experience within their specialized industry. The team is enhanced with part-time lecturers who provide for critical specialist industry experience and educational qualifications and teaching experience.

The academic staff are motivated to be practicing artists and designers in their respective fields. Student's benefit from a comprehensive body of knowledge, cross-pollination of ideas and innovative approaches. The staff are united in the common goal of educational excellence and are committed to assisting students in realising their full potential.

RESOURCES

The School has extensive facilities and laboratories with specialised site specific equipment and extensive IT resources and an exceptional library. RPSA provides free unlimited Wi-Fi.

RUTH PROWSE ART SHOP

The School has an Art Shop with a small range of key materials to support students. The nominal mark up is to only cover the salary of the Art Shop assistant and thus assist students with the expenses of their practical material needs.

The Art Shop is not open to the general public. Students may purchase materials with cash.

No credit is available. RPSA sources core kits for first year students at cost.

ASSESSMENT PROCEDURES

PRINCIPLES

The purpose of assessment is to evaluate students' knowledge, understanding and skills in relation to specified learning outcomes. The assessment ensures the fair treatment of the individual student and the student body and to uphold the standards of the School and the NQF. Assessment is both formative and summative and an integral part of the programme design.

CONSIDERATIONS FOR THE DIVERSITY OF STUDENTS

Assessment tasks and procedures are inclusive of all students and do not inherently disadvantage any group or individual.

Consideration is given on how assessment may impact on:

- Students with disabilities and conditions
- Students of any ethnic groups
- Students of any religion and belief system
- Students of any age
- Students with different entry qualifications

Consideration may be given in the context of submission deadlines and alternative forms of assessment without compromising academic standards.

PROCEDURES

Assessment procedures take the form of internal and external evaluations. All subjects have theoretical and

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practical procedures with all internal assessments done by either the lecturer concerned and/or another lecturer such as a Course Co-ordinator or the Executive Head. The body of work, knowledge and skills acquired are assessed internally on an ongoing basis- a system of continuous evaluation.
Quality control and the opportunity for students to have revised work assessed takes place at moderation mid-year and at the end of the year as approved by the Academic Board.
The assessment procedure is content specific as the subjects are either theoretical, practical or a combination of both. Examiners are required to use the full range of marks from 0% - 100% within the assessment framework.

RULES AND RESPONSABILITIES
Regular attendance and punctuality are mandatory. The student is expected to attend all classes during the times allocated on the timetable and the lecturer will take a register on a daily basis. An 80% attendance record is an academic requirement as the programmes of RPSA are contact learning.
A Doctor's Certificate or a satisfactory written explanation is required for extended absences.
Absenteeism is taken into consideration at year-end moderation as well as the involvement in respect of participation in classes and the research and development of ideas. It is vital that the student attend all project briefings, demonstrations, consults, critiques and industry outings, as these will not be repeated. The student must inform the subject lecturer if he or she is going to be absent from class in connection with class work. If a project is missed due to absenteeism, the onus is on the student to redress the situation. The staff will assist a student to redress if absence is due to illness or unforeseen adverse circumstances.

LANGUAGE AND MODES OF INSTRUCTION
All tuition is presented in English. Students must submit written requirements in English. Classes take the form of formal theory lectures, theory seminars, tutorials, practical briefings, demonstrations, and lecturer contact during practical production classes, discussions, industry outings, and critique and feedback sessions.

GENERAL CONDUCT
Students and staff are encouraged to show a mutual respect for each other, as well as the property of fellow-students/staff and the school. The dress code at the school is casual. Where it is required, specific protective clothing is stipulated and mandatory in certain subjects. Students are required to adhere to all Health and Safety Regulations. Research sources are to be respected. Students are required to adhere to the Copyright Legislation and Intellectual Property rights.
The School does not take responsibility for the loss or damage of private property. No drugs or alcohol are permitted on the school premises. Students under the influence will be requested to vacate the class. Students who are frequently under the influence may, in consultation with their parents or guardian, be requested to withdraw from their studies. Smoking is not allowed anywhere within the School buildings. For the purposes of exhibitions and functions, alcohol may be allowed on the premises with the permission of the Executive Head and the Board.
RPSA has many site-specific studios with specialised equipment. Students are requested to share these spaces with consideration to the resources and their peers. Vandalism will not be tolerated and disciplinary action will be taken. The policy on theft at the school states that if a student is caught stealing, the South African Police will be notified, disciplinary action will be taken by the Board of Directors, followed by immediate expulsion if found guilty.

STUDENTS WITH DISABILITIES AND STUDENT HEALTH
It is the intention of the School to accommodate all students, where possible, regarding a list of designated disabilities. Exclusions are based on the historic nature and architectural design of the building, and the educational demands presented within the visual, practical and theoretical contexts of the Diplomas offered at the School.
It is the intention of the School to accommodate, within reason, students with medically diagnosed disabilities with the exception of those whom the implementation of universally designed environments is impossible to accommodate. It is the responsibility of each student to disclose their disability as the School cannot accommodate or facilitate issues which they know nothing about. The question of disabilities is first presented to students in the registration forms which are signed at the beginning of the education year.
It is a question to be filled in within the student registration form.
Ruth Prowse School of Art strives to support staff and students regarding their health, wellness and safety

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whilst on the property and involved within the institution. The institution regards the staff and students as essential and therefore endeavours to take responsibility where possible, for promoting the health, wellness and safety of all registered students and contracted staff.

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MANAGEMENT

EUNICE GEUSTYN
Executive Head
LYNETTE BESTER
Course Coordinator of Fine Art and Graphic Design
STACY BEUKES
Course Coordinator of Jewellery Design

ACADEMIC PART-TIME STAFF
(Subject to change)
STEVE ADAMS
PAUL BIRCHALL
LANI DU TOIT
FERDINAND KIDD
JAMES LABUSCHAGNE
BRETT LUCKS
EMMA MINKLEY
MICHELLE MADZIMA
JEREMY ROTHON
CECILIA SOLIS
COLIJN STRYDOM
KATE SCHARF
LESTER VAN DER MERWE

ADMINISTRATION
HELGA PIETERSE
LIBRARIAN AND ADMINISTRATION
BELLINA MOKOQAMA
OTHER STAFF
AYANDA MZINGELI
KHUNGEKA MAYIKANA
FRED BAILEY

SECURITY
JAGA Security

BOARD OF DIRECTORS

Steve Woodward (Chairman)
Sylvester Albanie
Edward Belstead,
Alfred Bester
Cheryl Mestern
Maria Monametsi
Safia Salaam
Enzo Scarcello
Jill Trappler

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DIPLOMA IN FINE ART COURSE OUTLINE

FINE ART 1

DRAWING NQF5 18 CREDITS

Creative Drawing is experimental and intended to support contemporary painting by encouraging the practical generation of ideas, developing concepts through the physical experience of drawing, the act of observation, and confidence with a broad range of materials and drawing implements. Projects span eight cycles and are scaffolded to challenge perceptions of self and subject matter, as well as ways of "drawing". Central components include acquiring practical and conceptual skills, classical figure proportions, gesture and the body, mark-making, tone, line, detail and composition, representation, observation, translation, and interpretation of subject matter.

The first quarter of the year explores the emotional qualities of mark-making, compositional choices, line quality and tone, combined with careful observation. Drawing objects brought from home encourages the development of a narrative informed by home and self.

The second quarter develops awareness of gesture, speed, and observation, as well as line quality and intention. This is supported by measurement techniques to establish proportion, scale, relationships, foreshortening, and depth. The third quarter of the year begins with the principle of linear perspective and the illusion of depth. Next large self-portraits drawn with implements beyond the traditional, building confidence in the body as a drawing tool. Portraiture is then further interrogated through a combination of animal and self, using deconstruction and collage to reconfigure forms into new wholes. The final quarter of the year culminates in ink and jik drawings, exploring the possibilities and extent of ink on paper. The remainder of the year positions drawing as an experimental practice, combining different media and developing concept, composition, process, and play to produce studies that will be realised in a self-directed Contemporary Painting project.

PRACTICAL MAJOR NQF5 48 CREDITS

- Contemporary Painting and Mixed Media
- Traditional Painting
- 3-D Skills

The intention of Practical Major is to expose students to a wide variety of mixed media and painting techniques, ranging from traditional to experimental approaches, as is characteristic of much contemporary art. It also supports the development of a three-dimensional sensibility through both reductive and additive techniques, using traditional as well as unconventional materials.

Contemporary Painting and Mixed Media

The subject of Contemporary Painting and Mixed Media introduces students to a range of techniques for representing objects, spaces, and the human form, with the aim of developing a personal iconography and the ability to conceptualise and express ideas. Alongside this, students apply and refine formal skills including composition, depth, tone, line, mark-making, surface preparation, and presentation.

Eight projects are scaffolded across the year. The course begins with a monochrome landscape, focusing on composition, texture, and mark-making to convey an emotional atmosphere. This is followed by a still life of objects from home, introducing brunaille or grisaille underpainting techniques, and the use of complementary and analogous colour to develop a resolved work with both formal and conceptual depth. The third project, a "history mash-up", encourages students to study paintings from the past and respond through homage, humour, or subversion, reinterpreting them within a contemporary context. Drawings produced during a gallery visit in Creative Drawing inform the next project, allowing students to engage critically with an artwork's concept, technique, and materiality, and to develop their own painting in dialogue with it.

The second half of the year centres on portraiture, the body, and identity. A two-month project focuses on a large-scale self-portrait in context, considering lighting, composition, likeness, and the relationship between figure, place, and objects, as well as the creation of mood through paint handling. The final two months explore the relationship between drawing and painting through a cross-disciplinary project with Creative Drawing. Students develop a self-directed brief and timeline, culminating in a resolved painting that demonstrates technical proficiency, informed material choices, and a strong conceptual foundation.

Traditional Painting

Traditional Painting focuses on understanding how the eye and brain perceive the visual world, enabling students to observe more accurately and translate this into paint. The course emphasises colour mixing, harmony, limited palettes, paint application, and composition. Students develop the ability to analyse visual relationships and achieve accurate proportion, while also learning to represent natural light and prepare painting surfaces Teaching methods include slide presentations, practical demonstrations, and studio-based experiential learning. Four projects run throughout the year: Firstly, capturing light and spatial relationships. Students also learn to prepare surfaces for oil-based paint. Secondly focusing on painting the human head, introducing students to the Zorn palette and wet-into-wet techniques to describe three-dimensional form through economical, information-rich brushstrokes. The Third project explores colour derived from the three primaries, developing sensitivity to tone and value while reinforcing understanding of the colour wheel.

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Lastly a white still-life challenges students to depict white objects using nuanced colour relationships, including warm and cool contrasts, to describe form and space.

3D Skills
This course introduces three-dimensional practices through both traditional additive and subtractive methods, alongside the use of found and non-traditional materials that reflect lived experiences. Projects include mixed media constructions, cardboard cityscapes, wire and plastic forms, as well as soft sculpture and the intentional use of found objects. Emphasis is placed on formal qualities such as tension, texture, shape, form, and the interplay between positive and negative space, as well as the conceptual significance of materials. Students are also introduced to basic workshop tools and processes. A series of projects explores different materials alongide different methods. Wire allows for line and volume to intersect. Conceptual thinking is encouraged with topics such as surveillance, power, and installation. Material choices and environmental accountability inform the use of found objects and plastics. The second half of the year focuses on body, identity, and materiality through soft sculpture: exploring textiles, stitching, and form. Additionally reductive carving, assemblage of found objects as well as plaster casting, with the potential to produce multiples, in materials such as clay, wax, or cement are all explored.

PRINTMAKING NQF5 12 CREDITS
Printmaking introduces students to relief, intaglio, and planographic processes. In the printmaking studio, students gain hands-on experience using the printing press, mastering registration, and understanding the distinct qualities of each technique. The year progresses from monochromatic work to colour processes, including CMY printing, while also introducing professional practices such as signing and editioning prints. Knowledge of paper types, production, and usage is central to the course.
Students begin with linocut, learning subtractive processes, mirror imaging, and print registration. Blind embossing introduces texture and pressure without ink, alongside an understanding of paper qualities. Collagraph projects introduce intaglio processes through the construction of textured plates using found materials, exploring tonal and surface variation. Students learn inking methods, wiping techniques, and the preparation of dampened paper for printing. Drypoint develops linear and tonal expression through mark-making directly onto a plate, with emphasis on pressure, line variation, and techniques such as cross-hatching. Students refine their understanding of ink viscosity, humidity, and press operation. The course also includes applied processes such as creating a concertina book, integrating printmaking with basic bookbinding skills. Monoprinting introduces spontaneous, painterly image-making, resulting in unique, one-off prints.

PHOTOGRAPHY NQF5 12 CREDITS
The Photography course introduces Fine Art students to a range of photographic methods and equipment for both observational and interpretive work. Students develop practical skills across digital, film, and smartphone photography, while also exploring conceptual approaches to image-making. Key areas include composition, lighting, framing, focal point, spatial relationships, and the role of viewpoint and gaze in constructing meaning. The year is structured around eight projects. It begins with an exploration of place, focusing on composition and framing to communicate narrative. This develops into a photo essay exploring personal histories and connections to land, space, and community. The next project investigate storytelling through objects and controlled lighting conditions, requiring students to photograph their personally selected objects under varied lighting scenarios to tell their story of self in relation to these objects.
The second half of the year focuses on identity. Projects include a self-portrait as an artist working in the studio, a diptych exploring authorship and gaze through selfie and directed portrait, and a collaborative portrait project examining the relationship between photographer and subject.
The course culminates in an extended project in which students synthesise their technical and conceptual skills to produce a body of work centred on identity and the body.

ILLUSTRATION NQF5 12 Credits
Illustration builds on skills developed in drawing and painting, introducing more structured briefs that require clear communication and problem-solving. Students learn to convey ideas effectively within defined constraints, developing both technical ability and conceptual clarity. The course introduces a range of illustration techniques, typography, and visual communication strategies relevant to industries such as publishing and advertising. Formats include posters, book covers, and outdoor media.
Projects begin with translating sensory and conceptual ideas into visual form using line, colour, and stylisation. Students then explore visual metaphor as a key illustrative device, followed by projects involving distortion, texture, and shadow tracing to investigate positive and negative space.
The second half of the year includes projects focused on imitation and subversion of existing visual styles, encouraging research and critical engagement. Students then develop an original comic character, followed by an extension project incorporating colour and mixed media. The course culminates in a final project in which students design a typographic representation of their name, integrating personal identity with visual style and professional intent.

VISUAL DISCOURSENQF6 18 CREDITS
Students are introduced to art terminology and appropriate language with which to discuss, analyse, and understand art. This course encompasses art and design history and theory, engaging with broader visual culture in a way that deepens

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students' understanding of what it means to "look" and interpret the world through a visual lens within a South African context.
Through formal lectures, discussions, and structured exercises, students are guided to expand their understanding of the visual world. Emphasis is placed on "looking together", allowing images the time and space to be meaningfully engaged with, and fostering stronger connections between practice and theory.
Students complete three formal academic essays accompanied by oral presentations, developing foundational skills in academic writing, research, and referencing. The course equips students with critical tools to understand contemporary visual culture and to communicate these ideas effectively in written and verbal form.
The curriculum is structured around two primary modules: **Place** and **Body**.
The first module explores the concept of place, beginning with an examination of history—what it is, how it is constructed, and how it has been reinterpreted over time in response to shifting perspectives and previously excluded narratives. This leads to an understanding of how, since the cultural shifts of the 1980s, history has been more broadly and inclusively addressed within visual discourse, particularly in relation to South African contexts.
Students then engage with the idea of Africa as a constructed identity, shaped historically through dominant cultural perspectives that have informed processes of colonisation and marginalisation. Through discussion and research, students reflect on their own perceptions of Africa, and consider how these inherited constructions influence identity and creative practice.
The module further explores appropriation and misappropriation, with students identifying and presenting contemporary examples for critical discussion. It culminates in an exploration of the human impulse to create, drawing on South Africa's Paleolithic heritage, the Negritude movement of the 1930s, independence movements across Africa in the 1960s, and postcolonial and post-apartheid expressions of identity. This includes engagement with movements such as Afrofuturism and the broader African diaspora.
The second module focuses on the body, examining representation, identity, race, and misrepresentation. It begins with key South African case studies, including Sara Baartman and the "Bushman Diorama" at the Iziko South African Museum in Cape Town. These examples frame discussions around historical and ongoing issues of objectification and representation.
The module then considers contemporary examples from advertising and fashion, addressing themes such as appropriation, blackface, racism, sexism, and body shaming. It concludes by examining affirming representations of identity as well as contemporary expressions of national identity in design. Students are encouraged to identify and critically analyse visual culture encountered in their own daily lives through both discussion and written work.
Secondary objectives of the course include the development of key cognitive and intellectual skills:

- **Cognitive Skills:** understanding course content and project requirements
- **Analytical Thinking:** examining how visual language is created, perceived, and evaluated
- **Critical Thinking:** forming informed interpretations and responses to art within social and cultural contexts
- **Reflective Thinking:** evaluating ideas, experiences, and traditions in visual culture and their contemporary relevance
- **Interpretive Thinking:** recognising the impact of colonial histories on visual culture and identity, and developing pathways toward self-definition
- **Independent Learning:** fostering autonomy, initiative, and innovation
- **Collaborative Learning:** engaging with diverse perspectives and shared discourse
- **Professional Practice:** developing time management, presentation skills, and accountability

Students will demonstrate their learning through both written and verbal engagement. They will develop the ability to interpret and analyse visual culture, conduct effective research, and communicate ideas clearly and coherently. Research skills include gathering, evaluating, and synthesising information from a range of sources, including libraries, digital platforms, journals, and interviews.
The course also supports personal and professional development through teamwork, interdisciplinary thinking, and the application of skills across subjects. Students are expected to demonstrate professionalism through active participation, effective time management, adherence to deadlines, and clear, structured academic writing. This includes the use of appropriate language, coherent argumentation, and accurate referencing according to the Harvard method, culminating in the development of a properly formatted bibliography.

FINE ART 2

DRAWING NQF 6 12 Credits
Students engage in a series of projects designed to refine observational drawing skills while developing conceptual thinking. The curriculum moves beyond direct observation to encourage imaginative and idea-driven work, exploring the relationship between two-dimensional drawing and sculptural or spatial elements, as well as broader themes of meaning and expression. Throughout the year, students experiment with charcoal, pen, pencil, and mixed media, cultivating expressive artworks that contribute to the development of a personal artistic voice. The subject strengthens drawing skills that are valued across the fine art and creative industries.

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The projects are scaffolded to gradually build technical skill, conceptual awareness, and personal expression. Students explore concepts of self and object, the monumental, metamorphosis, surrealism and realism, Magic Realism, mapping and tracing, narrative styles and the development of personal iconography, as well as portraiture and self portraiture. Conceptual awareness culminates in a self motivated project at year end simultaneously demonstrating acquired methods and media explored through the year. These methods and media experimentation include mark making with charcoal and eraser on paper, reductive drawings in ink and Jik, combining line, text and form, expanding their notion of abstract or figurative, gesture and observation.
Students are challenged to stretch material possibilities and composition in innovative ways while reflecting on self-expression. Through this progression, students consolidate technical skills, expand conceptual thinking, and develop a personal artistic identity, preparing them for further study and professional practice in the visual arts.

PRACTICAL MAJOR NQF6 60 Credits
Practical Major comprises Contemporary Painting and Mixed Media, Traditional Painting, and 3-D Studies, offering students the opportunity to explore a broad spectrum of visual expression—from realism to abstraction—using both traditional and non-traditional media. The programme fosters the development of personal iconography and artistic identity, encouraging unconventional thinking, problem-solving, and meaningful engagement with materials and concepts. Students are supported to integrate practical skills with theoretical understanding, critically evaluate their work, and participate confidently in group critiques.

Projects are designed to expand technical and conceptual abilities while promoting professional awareness. Firstly through mechanics of abstraction, representations of time, socio-political context, corporeality, and the unseen. Secondly the focus is on place and belonging, develops personal responses to historical, emotional, spiritual, or physical qualities of chosen spaces.
The third project prepares students for the Sasol New Signatures competition, requiring visually and conceptually resolved works alongside professional practice skills such as writing CVs, artist statements, pricing, and submissions. Play is also unpacked as a springboard for experimentation, curiosity, and collaboration, encouraging students to explore interactive artworks, theatrical design or performance. The last half of the year focuses on identity and Self, prioritizing investigation and experimentation, and translating these findings into fully realised works that reflect individual perspective and situate practice within socio-political and artistic contexts. The year concludes with a self-directed two-month project in which students develop their own brief, timeline, and formal and conceptual intentions. Through this structured progression, students refine practical skills, develop conceptual depth, and gain professional understanding, equipping them to articulate their personal vision, engage meaningfully with contemporary art, and prepare for the final year of their diploma course.

PRINTMAKING NQF6 24 Credits
In Printmaking, students develop advanced technical skills while exploring the expressive and communicative potential of the medium. The course builds on existing knowledge, encouraging the development of a personal style through experimentation with Intaglio, Relief, and Stencil techniques. Students gain hands-on experience with different substrates, inks, and presses, while understanding professional processes such as registration, editioning, and print preparation. Theory is integrated throughout, emphasizing the relationship between materials, techniques, and visual communication. Projects include Drypoint, Hardground, Softground, and Aquatint etching, allowing students to explore linear, textural, and tonal qualities. Each project emphasizes both technical precision and visual expression, with guidance on inking, wiping, and printing to create prints that communicate effectively. Screen-printing introduces autographic positives and photographic stencils, developing skills in registration, ink viscosity, and professional edition production. Students consolidate their learning in a multi-method Intaglio project that combines various techniques to produce cohesive, conceptually informed prints. The year concludes with advanced reductive linocut, emphasizing multiple plate registration, ink manipulation, and the creation of polished, professional editions.
Throughout the course, students are encouraged to integrate conceptual thinking with practical skill, producing work that is technically confident, visually compelling, and reflective of a personal artistic voice.

PHOTOGRAPHY NQF6 4 Credits
The Photography programme develops technical expertise, conceptual understanding, and professional awareness across a broad spectrum of photographic practice, encompassing natural and artificial lighting, studio techniques, and light-shaping equipment. Students build on existing skills while exploring personal style, visual storytelling, and creative management, with an emphasis on photography as a fine art form. The curriculum covers major photographic themes, including landscape, portraiture, the nude, still-life, and documentary, encouraging experimentation and critical engagement with both form and content.
Projects progress in a structured sequence to expand technical, conceptual, and critical skills. The first cycle focuses on formal qualities, composition, framing, and depth of field, guiding students to understand and manipulate camera controls and evaluate light conditions in diverse contexts. Subsequent projects emphasize environmental engagement and personal narrative, requiring students to research, select, and frame locations or subjects to convey meaning through visual storytelling. Students are encouraged to explore ordinary objects, public and private spaces, and composite

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imagery, developing technical precision and conceptual clarity while integrating post-processing skills.
Later cycles focus on identity, representation, and social commentary. Students examine gender stereotypes, body, and the relationships between self and other, producing work that challenges conventional portrayals and subverts expectations. Projects such as self-portraiture, reimagining the mother figure, and producing a socially relevant "Vogue cover" develop both technical proficiency and conceptual sophistication, situating practice within broader social, cultural, and political contexts.
The programme culminates in an independent project in which students explore the body as place, site, or symbolic landscape, integrating their conceptual interests, signature style, and emerging creative autonomy. This project prepares students for third-year specialization, encouraging critical thinking, originality, and professional readiness while consolidating both technical skill and artistic voice.

ILLUSTRATION NQF 6 24 CREDITS
Throughout the year, students engage in a series of projects designed to expand their illustrative and design capabilities. The programme emphasises stylisation, the cultivation of a personal aesthetic, and the creation of illustrations for a variety of media, including book covers, patterns, botanical studies, interiors, self-portraits, and character design. Students are encouraged to draw inspiration from life while developing a distinctive voice as illustrators, fostering originality, adaptability, and visual storytelling skills relevant to careers in illustration, graphic design, publishing, branding, and freelance work.
The curriculum introduces students to a broad spectrum of advertising and illustration techniques, including mastery of shading, line work, colour theory, composition, and typography. Students are guided to understand the cultural, social, and artistic implications of different illustrative choices, and to interpret and visualise concepts from written prompts. They experiment with a range of styles, from realism to abstraction, and across genres such as editorial, narrative, and conceptual illustration. Emphasis is placed on effective visual communication, teaching students to convey messages, emotions, and ideas with clarity and impact.
Projects are structured to progressively develop technical and conceptual skill. In the poster project, students explore observational skills, analysis, and two-dimensional representation, experimenting with various materials to communicate ideas visually. The book cover project expands on these techniques, introducing marker, gouache, ink, pencil, and collage, while exploring the integration of image and text and the role of typography in design. Rendering is consolidated through projects focused on texture, fabric, and figure stylisation, considering the interplay between two- and three-dimensional visual media. The outdoor media project challenges students to adapt their work for public display, with attention to readability, safety, and conceptual strength. Across these cycles, students refine both their technical proficiency and their creative voice, preparing them to respond effectively to diverse professional demands in illustration and design.

CULTURAL STUDIES NQF7 18 CREDITS

The course is delivered through lectures, discussions, and visual analysis. Emphasis is placed on student-led research, participation, and seminar presentations. The curriculum focuses on thematic and conceptual approaches rather than a linear history of art, with particular attention to contemporary practice. The course is assessed through a series of essays, seminar presentations, class activities and discussions.

The curriculum covers important cultural notions concerned with Place: Space and Land and is inclusive of the relationship between art and space, gallery contexts to public and virtual environments, interrogates curatorship, the White Cube and its critique, site-specific work, and the shift from gallery to public space. Within the South African context, the module addresses issues of access, authorship, and the legacy of apartheid. It also considers urban and land art practices, activism, and the role of the body in negotiating space through practices such as performance. Emerging digital and virtual spaces, including Afro-futurism, are also introduced.
The Body: Representation and Identity examines the body as both subject and introduces key theoretical frameworks, concepts of identity, representation, and power. Students explore the construction of the idealised body, the fragmented, distorted, and abject body. Topics include portraiture, self-representation, gender and social stereotyping, consumerism, feminism, and performance art. Students will develop visual literacy, critical analysis, and research skills. The course emphasises the ability to interpret and contextualise visual culture, and to articulate informed perspectives on art and its role in contemporary South Africa.

PROFESSIONAL PRACTICE NQF6 6 CREDITS
By the end of the year, students will demonstrate an understanding of professional practice within the art industry, including copyright and intellectual property, exhibition development, and industry engagement. They will develop the skills to conceptualise, produce, and present work at a professional standard, both independently and collaboratively. Students will gain experience in research, critical thinking, and problem-solving, and will be able to engage with exhibitions, artists, and critical discourse. They will also develop practical competencies in presentation, marketing, pricing, and professional communication, alongside an understanding of deadlines, production processes, and budgeting. The course further supports students in locating themselves within the art industry and broader community as practitioners, collaborators, and critical thinkers, while building experience through practical, work-based learning.
Key Areas of Study

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Copyright and Intellectual Property
Students are introduced to intellectual property law, including copyright, patents, and trademarks, with specific reference to South African legislation. The module covers requirements for copyright, originality and ownership, royalties, licensing, and fair use, supported by case studies of industry practice.
Creative Collaboration and Presentation
Students engage in collaborative projects, exploring interdisciplinary approaches across art, craft, and design. Emphasis is placed on developing and presenting a coherent body of work, supported by professional-standard presentations.
Development of Creative Proposals
Students learn how to conceptualise and communicate ideas through written exhibition proposals, developing skills in structured, professional writing.
Exhibition Practice (Annual Exhibition)
Students participate in the planning and execution of a professional exhibition. This includes curatorship, selection processes, installation, marketing, and sales. Emphasis is placed on teamwork, professional standards, and engagement with real-world exhibition contexts.
Experiential Learning
Students complete practical, work-based projects and produce reflective reports documenting their learning and engagement within the industry.
Financial Practice
This section introduces the financial aspects of exhibiting, including gallery commissions, funding, and expenses, as well as differences between exhibition contexts (formal/informal, physical/digital).
Exhibition Analysis and Industry Engagement
Students analyse exhibitions and engage with industry professionals through guided visits and excursions. These experiences are supported by written reports that reflect on the South African art market and exhibition practices.
DTP FOR FA2
This module introduces students to fundamental digital imaging and editing processes through a series of structured workshops. Emphasis is placed on practical skills development using accessible tools such as mobile phones, alongside industry-standard software.
Students learn to photograph artworks, manage digital files, and apply essential image editing techniques. Topics include file organisation, image correction, and post-production using software such as Photoshop, Lightroom, and comparable free platforms.
Key areas of study include perspective correction, tonal adjustment, colour correction, and image repair techniques. Students are guided through a progressive learning process, culminating in the ability to produce professionally presented digital images of their work. Instruction follows a cumulative, practice-based approach. Students are encouraged to work with readily available tools, such as mobile devices, while developing transferable skills across different software platforms. Learning is supported through demonstrations, guided exercises, discussion, and group feedback. Emphasis is placed on active participation, problem-solving, and the application of skills in workshop settings.

FINE ART 3

DRAWING NQF 6 6 Credits
The 3rd Year Drawing module applies both classical and experimental approaches, enabling students to approach familiar and unfamiliar projects with problem-solving, dexterity, and visual alertness.
Scaffolded projects within the module challenge students to explore diverse creative and conceptual territories, such as purpose and function, the performative, the magical, therapeutic, narrative, socio-political, or decorative functions. Projects also disrupt scale, or employ collage encouraging bold composition and spatial awareness. Critical reflection and creative risk-taking is encouraged. Physical and conceptual space is integrated along with exploration of identity, self and Other, through the figurative but also the abstract notions of character, desires, and flaws. Furthermore applied drawing and its intersection with digital media, encourages students to expand both their conceptual and technical skills. With guidance from lecturers, students conceptualise, create, and edit short animations, bridging traditional drawing with digital practice. This approach introduces new ways of seeing and interpreting work, opening avenues for experimentation and professional development.
Through this combination of practical projects, conceptual exploration, and critical engagement, students emerge with a comprehensive understanding of drawing as a versatile and dynamic medium, equipped with the skills to experiment, innovate, problem solve and participate professionally. Self-evaluation, group critique, and reflective learning are central to this professional practice.

PRACTICAL MAJOR NQF 6 63 Credits
Major Practical promotes the thinking, production, and professional presentation of a self-motivated body of work. Students are guided to explore their art world identity informed by conceptual research and drawing form an extended possibilities of painting, mixed media, or new media methodologies developing a cohesive body of work or installation suitable for exhibition in the professional sphere. Central to the module is the development of a personal iconography and the creation of work that is conceptually and visually unified. Students engage in a process of authentic inquiry,

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integrating practical, theoretical, self-reflective, and social research paradigms, which inform the development of their work. This approach encourages unconventional problem-solving, fosters independent thinking, and helps students establish their identity within the art world.
This final presentation demonstrates conceptual cohesion, technical excellence, and professional standards, including the production of invitations, selection and framing of work, time management, and engagement with marketing, media, and networking. Through this process, students not only showcase their creative and technical abilities but also gain practical experience in professional art practice, ongoing studio practice, group critiques and ongoing hands-on mentoring preparing them for further artistic, academic, or industry opportunities.

PROFESSIONAL PORTFOLIO NQF 6 9 Credits
By the end of the year, students are expected to have established their Art World identity and become confident in verbalizing their conceptual and practical concerns within the context of the contemporary art industry. They will develop a professional biography, an artist statement, and an elevator pitch, while also generating branding that includes professional documentation of their work, a curated image bank, and materials suitable for displays. Students will gain skills in photo-editing, cataloguing, and managing digital file formats, and they will learn to position themselves within niche markets and gallery identities, applying appropriate pricing practices. A comprehensive portfolio of evidence will be developed for use in online galleries or portfolios, ensuring students are equipped to present their work professionally and strategically.
The subject emphasizes the process from concept to realization, with students presenting their research and works in progress through a series of seminars and formal critique events with peers and staff. Initial critiques focus on inspirational sources and formative work, while subsequent discussions examine research context, theoretical underpinnings, and the evolving Major Body of Work. Later sessions assess thematic cohesion, materiality, and the visual communication of concepts, culminating in studio presentations or “walkabouts” that simulate industry evaluation. Students will also submit supporting digital materials such as PowerPoint or PDF files, prepared with attention to image and text communication, referencing, file naming, formatting, and deadlines.
In parallel, students develop their professional data, including biographies and artist statements, drawing on examples from contemporary artists and ensuring relevance to their Major Practical body of work. Branding and marketing practices are integrated into the curriculum, with instruction on documentation, file management, image sizes, and professional presentation standards. Students gain practical experience in framing, mounting, installation, labelling, pricing, packaging, and shipping of their work, alongside the creation of invitations, exhibition marketing, and documentation for online presentation. Photographic documentation of both two- and three-dimensional works is emphasized, including the generation of TIFF and JPEG files at appropriate resolutions, photo-editing, and watermarking for professional and marketing purposes.

EXTENDED ESSAY NQF 7 30 Credits
The Extended Essay component guides students through structured research and writing processes, culminating in a professional mini-thesis of 8,500 words. This essay situates their Major Practical work within broader visual, cultural, and industry contexts, fostering an understanding of both historical and contemporary frameworks. Students explore visual theory, analyse examples from their field, and reflect on their own practice, integrating research, conceptual thinking, and applied execution. Preliminary assignments, such as a working reading list, image bank, mind maps, and content outlines, scaffold the research process and support the development of coherent arguments and critical engagement. Draft submissions of increasing length allow for iterative assessment and refinement, with the final submission including a dedicated chapter on the student’s own work, professional identity, and positioning within the art industry.
Throughout the year, students participate in regular discussions, consultations, and seminar presentations to articulate their research insights and demonstrate how these inform their practical work. The process ensures the development of autonomy, professional discipline, analytical thinking, and independent problem-solving, while reinforcing the integration of theory, research, and applied practice. Students are required to explore the relationship between theory and practice, ensuring that their Extended Essay maintains a direct or indirect connection to their Major Practical body of work. They learn to present a professional written document that analyses and contextualizes their work within relevant industry sectors, including fine art, graphic design, or jewellery, depending on their course.
By the end of the year, students will demonstrate a broad understanding of innovation, historical and contemporary visual contexts, and the thematic scope of visual discourse relevant to their practice. They will develop a mature ability to interpret and analyse both theoretical and practical material, conduct rigorous research, and present well-argued concepts informed by historical, cultural, and industry contexts. Students will apply a variety of research methods and media, demonstrating clear communication and research skills in both written and verbal formats, alongside professional standards of execution, work ethic, and adherence to deadlines. The Extended Essay cultivates independent learning, problem-solving, and the capacity to articulate and position their work confidently within the professional art world.

PROFESSIONAL PRACTICE NQF 7 12 Credits
By the end of the year, students are expected to demonstrate a comprehensive understanding of professional practice and business acumen within the creative industries. They learn to locate themselves within niche markets, navigate commissions, and identify specific gallery and exhibition opportunities, applying appropriate pricing strategies and

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understanding industry standards. Students become familiar with the practical and financial aspects of their profession, including managing funding applications, production costs, and operational expenses, and are guided to generate business plans, practice good economic management, and develop fiscal awareness, including tax compliance. They also gain confidence in professional communication, articulating themselves effectively in reports, letters of application, digital correspondence, and other industry contexts.

Instructional lectures, demonstrations, presentations, and group discussions are supported by engagements with industry professionals, allowing students to consolidate theoretical knowledge with real-world applications. Practical exercises in professional communication cover email etiquette, the creation of professional email addresses, and appropriate use of social media. Students are trained to produce clear, articulate written responses to articles and case studies, demonstrating their ability to translate theory into practice.

A strong emphasis is placed on fiscal literacy and compliance within the creative industries, including understanding income tax, VAT, payroll methods, tax returns, rebates, refunds, and employment costs. Students learn to navigate the distinctions between individual taxation and company, trust, or small business corporation structures, as well as the practical implications of contracts, invoices, and cash flow budgets. These lessons are contextualized through discussions of unions, wage negotiations, and current economic considerations, giving students an applied understanding of industry realities.

Students also develop foundational knowledge of legal entities, including sole proprietorships, partnerships, private companies, and non-profit organizations, with attention to their advantages, disadvantages, registration requirements, and auditing responsibilities. They are trained to understand intellectual property rights, copyright, and trademarks, and to establish an online presence while protecting their creative work.

In addition, students focus on branding and marketing, producing professional cover letters, business cards, portfolios, and exhibition proposals, while developing a working image bank and mastering documentation practices. They learn to compile an accurate and professional curriculum vitae, tailored for gallery submissions or employment opportunities. The practical and theoretical training extends to entrepreneurship, highlighting the qualities, skills, and mindset required to successfully initiate, manage, and grow a creative business, including strategic planning, operational management, and securing funding and sponsorship.

By the conclusion of the course, students are fully prepared to manage their creative careers, presenting themselves professionally, understanding the business and legal frameworks of the industry, and navigating the professional art world with confidence, competence, and clarity.

DTP F3

The photography and image editing module spans four instructional cycles, guiding students through the review, enhancement, and preparation of images for professional presentation. In Cycle 5, students focus on reviewing work completed in FA2 during 2025, including the use of Camera Raw and Lightroom, as well as proper procedures for saving images. Cycles 6 and 7 build upon this foundation with four hours of focused instruction on Photoshop techniques, including the Perspective Crop tool, Rules and Distort tools to correct perspective errors typical of cell phone cameras, and the use of Curves, White Point, Grey, and Black Point adjustments to achieve accurate tonal correction. Exposure adjustments and Selective Colour correction are applied to refine images, while various repair tools such as the Dust and Scratch Filter, History Brush, and Fade command are introduced to ensure professional-quality outputs. Cycle 8 provides two hours of instruction dedicated to preparing images specifically for the end-of-year yearbook, consolidating all skills acquired in prior cycles.

Instruction is delivered through a combination of practical demonstrations, discussion, and active student engagement. Students are empowered to work with accessible tools, including cell phones, and to relate Photoshop and Lightroom lessons to similar free online software, such as Photopea, reinforcing transferable skills. Workshops are hands-on, with students required to save at least one file per session to demonstrate mastery of workshop objectives. The facilitator provides guidance, supports problem-solving, and encourages group feedback, allowing students to learn from both individual and collective experiences.

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DIPLOMA IN GRAPHIC DESIGN COURSE OUTLINE

GRAPHIC DESIGN 1
DRAWING NQF 6 12 Credits
Students engage in a series of projects designed to refine observational drawing skills while developing conceptual thinking. The curriculum moves beyond direct observation to encourage imaginative and idea-driven work, exploring the relationship between two-dimensional drawing and sculptural or spatial elements, as well as broader themes of meaning and expression. Throughout the year, students experiment with charcoal, pen, pencil, and mixed media, cultivating expressive artworks that contribute to the development of a personal voice. The subject strengthens drawing skills that are valued across the graphic design and creative industries.

The projects are scaffolded to gradually build technical skill, conceptual awareness, and personal expression. Students explore concepts of self and object, the monumental, metamorphosis, surrealism and realism, Magic Realism, mapping and tracing, narrative styles and the development of personal iconography, as well as portraiture and self portraiture. Conceptual awareness culminates in a self motivated project at year end simultaneously demonstrating acquired methods and media explored through the year. These methods and media experimentation include mark making with charcoal and eraser on paper, reductive drawings in ink and Jik, combining line, text and form, expanding their notion of abstract or figurative, gesture and observation.
Students are challenged to stretch material possibilities and composition in innovative ways while reflecting on self-expression. Through this progression, students consolidate technical skills, expand conceptual thinking, and develop a personal artistic identity, preparing them for further study and professional practice in graphic design.

COMMUNICATION DESIGN NQF5 36 CREDITS
By the end of the year, students are expected to demonstrate an awareness and understanding of typography, the fundamental elements of design, and the principles of composition. Emphasis is placed on developing creative freedom and the ability to generate and explore ideas through brainstorming, visual research, and iterative problem-solving, leading to the development of clear and resolved design concepts.
Students are required to demonstrate a sound understanding of the design process, with particular emphasis on research, the development of thorough visual exploration through thumbnails and scamps, and the maintenance of a visual diary as evidence of process. Written motivations are used to support conscious decision-making, alongside the presentation of resolved, neatly finished work.
Experimentation with a range of media and techniques is encouraged, with consideration given to their relevance and application within specific project contexts. Students are expected to develop a consistent and disciplined work ethic, with an understanding of the importance of meeting deadlines and managing workflow effectively.
Teaching is structured through detailed briefings supported by theoretical input, practical demonstrations, and extensive notes at the beginning of each project. Individual discussion forms an ongoing part of the learning process, supporting the development of ideas and the appropriate application of methodology.
There is continuous engagement between lecturer and student throughout the development of each project, from initial concept through to final production. Work-in-progress is regularly discussed, and completed outcomes are reviewed and evaluated in relation to both concept and execution.
An understanding of the relationship between theory and practice is developed through the integration of research, process, and final outcome. Continuous feedback is provided through critique and discussion, supporting reflection on both process and outcome, as well as broader aspects of professional practice.

PRINTMAKING NQF5 12 CREDITS
Printmaking introduces students to relief, intaglio, and planographic processes. In the printmaking studio, students gain hands-on experience using the printing press, mastering registration, and understanding the distinct qualities of each technique. The year progresses from monochromatic work to colour processes, including CMY printing, while also introducing professional practices such as signing and editioning prints. Knowledge of paper types, production, and usage is central to the course.
Students begin with linocut, learning subtractive processes, mirror imaging, and print registration. Blind embossing introduces texture and pressure without ink, alongside an understanding of paper qualities. Collagraph projects introduce intaglio processes through the construction of textured plates using found materials, exploring tonal and surface variation. Students learn inking methods, wiping techniques, and the preparation of dampened paper for printing. Drypoint develops linear and tonal expression through mark-making directly onto a plate, with emphasis on pressure, line variation, and techniques such as cross-hatching. Students refine their understanding of ink viscosity, humidity, and press operation. The course also includes applied processes such as creating a concertina book, integrating printmaking with basic bookbinding skills. Monoprinting introduces spontaneous, painterly image-making, resulting in unique, one-off prints.

PHOTOGRAPHY NQF5 12 CREDITS
The Photography course introduces Fine Art students to a range of photographic methods and equipment for both observational and interpretive work. Students develop practical skills across digital, film, and smartphone photography,

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while also exploring conceptual approaches to image-making. Key areas include composition, lighting, framing, focal point, spatial relationships, and the role of viewpoint and gaze in constructing meaning. The year is structured around eight projects. It begins with an exploration of place, focusing on composition and framing to communicate narrative. This develops into a photo essay exploring personal histories and connections to land, space, and community. The next project investigates storytelling through objects and controlled lighting conditions, requiring students to photograph their personally selected objects under varied lighting scenarios to tell their story of self in relation to these objects.
The second half of the year focuses on identity. Projects include a self-portrait as an artist working in the studio, a diptych exploring authorship and gaze through selfie and directed portrait, and a collaborative portrait project examining the relationship between photographer and subject.
The course culminates in an extended project in which students synthesise their technical and conceptual skills to produce a body of work centred on identity and the body.

ILLUSTRATION NQF5 12 CREDITS

Illustration builds on skills developed in drawing and painting, introducing more structured briefs that require clear communication and problem-solving. Students learn to convey ideas effectively within defined constraints, developing both technical ability and conceptual clarity. The course introduces a range of illustration techniques, typography, and visual communication strategies relevant to industries such as publishing and advertising. Formats include posters, book covers, and outdoor media.
Projects begin with translating sensory and conceptual ideas into visual form using line, colour, and stylisation. Students then explore visual metaphor as a key illustrative device, followed by projects involving distortion, texture, and shadow tracing to investigate positive and negative space.
The second half of the year includes projects focused on imitation and subversion of existing visual styles, encouraging research and critical engagement. Students then develop an original comic character, followed by an extension project incorporating colour and mixed media. The course culminates in a final project in which students design a typographic representation of their name, integrating personal identity with visual style and professional intent.

DTP NQF 5 18 CREDITS

The Computer Graphics component within Graphic Design is introduced as a structured, skill-based practice focused on the development of digital literacy, technical competence, and visual problem-solving using industry-standard software. Students are introduced to the functionality of the Apple Macintosh operating system and progressively develop a working knowledge of Adobe Illustrator, Photoshop, and InDesign.
The subject follows a systematic and accumulative approach to learning, where students are guided through increasingly complex applications of digital tools and processes. Emphasis is placed on the integration of technical instruction with practical application, enabling students to translate conceptual ideas into resolved digital outcomes.
Projects are structured as a series of practical investigations that introduce key software environments and their specific functions. Students begin with foundational computer literacy, including file management, navigation, and system organisation, before progressing into vector-based illustration, raster-based image manipulation, and layout design.
In Illustrator-based projects, students develop an understanding of vector construction, shape manipulation, layering, and compositional structuring through exercises such as architectural drawing, character development, and illustrative design. These projects introduce a wide range of tools including path construction, transformation functions, colour application, gradients, effects, and typographic integration.
Photoshop-based projects introduce raster imaging and compositing techniques, including selection methods, blending modes, texture application, lighting effects, and digital painting processes. Students explore image construction through projects such as pattern application, environmental composition, and three-dimensional illusion building.
An introductory InDesign project develops an understanding of layout, typography, and print production processes. Students are introduced to publication design through the creation of a folded brochure, with attention to grid systems, typographic hierarchy, image placement, and pre-press requirements such as bleed, packaging, and pre-flight checks.
Across all projects, students are encouraged to develop both technical proficiency and visual awareness, with emphasis placed on accuracy, experimentation, and problem-solving. The integration of research and visual referencing supports informed decision-making and reinforces the relationship between concept and execution.
Teaching is delivered through structured briefings, step-by-step demonstrations, tutorials, and guided practical exercises. Students engage in active workshop-based learning, supported by ongoing individual assistance, group discussion, and feedback. Assessment is based on a continuous evaluation system.

VISUAL DISCOURSENQF6 18 CREDITS

Students are introduced to art terminology and appropriate language with which to discuss, analyse, and understand art. This course encompasses art and design history and theory, engaging with broader visual culture in a way that deepens students' understanding of what it means to "look" and interpret the world through a visual lens within a South African context.
Through formal lectures, discussions, and structured exercises, students are guided to expand their understanding of the visual world. Emphasis is placed on "looking together", allowing images the time and space to be meaningfully engaged with, and fostering stronger connections between practice and theory.
Students complete three formal academic essays accompanied by oral presentations, developing foundational skills in

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academic writing, research, and referencing. The course equips students with critical tools to understand contemporary visual culture and to communicate these ideas effectively in written and verbal form.
The curriculum is structured around two primary modules: **Place** and **Body**.
The first module explores the concept of place, beginning with an examination of history—what it is, how it is constructed, and how it has been reinterpreted over time in response to shifting perspectives and previously excluded narratives. This leads to an understanding of how, since the cultural shifts of the 1980s, history has been more broadly and inclusively addressed within visual discourse, particularly in relation to South African contexts.
Students then engage with the idea of Africa as a constructed identity, shaped historically through dominant cultural perspectives that have informed processes of colonisation and marginalisation. Through discussion and research, students reflect on their own perceptions of Africa, and consider how these inherited constructions influence identity and creative practice.
The module further explores appropriation and misappropriation, with students identifying and presenting contemporary examples for critical discussion. It culminates in an exploration of the human impulse to create, drawing on South Africa's Paleolithic heritage, the Negritude movement of the 1930s, independence movements across Africa in the 1960s, and postcolonial and post-apartheid expressions of identity. This includes engagement with movements such as Afrofuturism and the broader African diaspora.
The second module focuses on the body, examining representation, identity, race, and misrepresentation. It begins with key South African case studies, including Sara Baartman and the "Bushman Diorama" at the Iziko South African Museum in Cape Town. These examples frame discussions around historical and ongoing issues of objectification and representation. The module then considers contemporary examples from advertising and fashion, addressing themes such as appropriation, blackface, racism, sexism, and body shaming. It concludes by examining affirming representations of identity as well as contemporary expressions of national identity in design. Students are encouraged to identify and critically analyse visual culture encountered in their own daily lives through both discussion and written work.
Secondary objectives of the course include the development of key cognitive and intellectual skills:

- **Cognitive Skills:** understanding course content and project requirements
- **Analytical Thinking:** examining how visual language is created, perceived, and evaluated
- **Critical Thinking:** forming informed interpretations and responses to art within social and cultural contexts
- **Reflective Thinking:** evaluating ideas, experiences, and traditions in visual culture and their contemporary relevance
- **Interpretive Thinking:** recognising the impact of colonial histories on visual culture and identity, and developing pathways toward self-definition
- **Independent Learning:** fostering autonomy, initiative, and innovation
- **Collaborative Learning:** engaging with diverse perspectives and shared discourse
- **Professional Practice:** developing time management, presentation skills, and accountability

Students will demonstrate their learning through both written and verbal engagement. They will develop the ability to interpret and analyse visual culture, conduct effective research, and communicate ideas clearly and coherently. Research skills include gathering, evaluating, and synthesising information from a range of sources, including libraries, digital platforms, journals, and interviews.
The course also supports personal and professional development through teamwork, interdisciplinary thinking, and the application of skills across subjects. Students are expected to demonstrate professionalism through active participation, effective time management, adherence to deadlines, and clear, structured academic writing. This includes the use of appropriate language, coherent argumentation, and accurate referencing according to the Harvard method, culminating in the development of a properly formatted bibliography.

GRAPHIC DESIGN 2

COMMUNICATION DESIGN NQF 6 39 CREDITS
By the end of the year, students are expected to demonstrate an awareness and understanding of the elements of design, principles of composition, and typography as a structured system of visual communication. They are required to show a thorough understanding of the design process, supported by research, iterative development, and informed decision-making.
Students must demonstrate consistent engagement with extensive rough work, including thumbnails and scamps, documented through a visual diary. Written motivations are required as evidence of conscious decision-making, alongside neat, resolved final designs. Emphasis is placed on creative exploration, brainstorming, and structured problem-solving to develop resolved concepts.
Students are expected to experiment with a range of media and techniques, applied appropriately to specific project requirements, while maintaining a professional work ethic and meeting deadlines consistently.
Assessment is based on a continuous evaluation system.

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Concept is assessed through understanding and interpretation of the brief, developed through discussion and critical engagement, with emphasis on the ability to identify and resolve conceptual problems. Realisation is assessed through the application of techniques, methodologies, and materials, and the effectiveness of translating concept into resolved visual form.
Technique assesses originality, interpretive ability, and the integration of ideas across contexts, reflecting engagement with broader design thinking. Presentation assesses organisation, time management, and professional execution within required deadlines.
An understanding of theory and practice is developed through research, making, and reflection, supported by ongoing critique and feedback.
Students begin with poster design, exploring hierarchy, emphasis, and layout to communicate clear messages through structured visual organisation. This is followed by information graphic design, focusing on the transformation of data into clear visual narratives using structured layout and appropriate visual systems.
Label design develops branding and visual identity through typography, imagery, and composition, while brochure and map design combines layout and cartographic communication to organise information and guide user experience.
Packaging design explores form, function, and branding integration, with an additional focus on sustainable design approaches that consider materials and environmental impact. Corporate branding for a real client or NGO develops full identity systems applied across multiple platforms and contexts.
Students then create a self-promotional zine to communicate their design identity through curated content and structured visual design. The year concludes with a social awareness campaign consisting of five touchpoints, developing consistent messaging across multiple media to communicate a clear social message and call to action.

TECHNIQUES AND REPRODUCTION NQF6 15 CREDITS

The aim of this module is to expose students to advanced applied printmaking, photographic studio practice, and laser-cut production techniques. Students will expand on existing skills and apply these processes to visual communication outcomes, while developing a cohesive body of practical and theoretical knowledge. Emphasis is placed on understanding reproductive processes and integrating them effectively into design thinking and production.
Students are introduced to large-format reduction linocuts, monoprints, autographic positive screen-printing, laser-cut design applications, and photographic studio-based image generation. These processes are explored both as independent techniques and as integrated tools for visual communication, including 2D and 3D applications.
Assessment is based on continuous evaluation.
Concept is assessed through the interpretation of briefs, supported by discussion, critical thinking, and the ability to identify and resolve conceptual challenges. Realisation assesses the effective application of techniques, methodologies, and materials in producing resolved outcomes that reflect the original concept.
Technique evaluates originality, interpretive thinking, and the integration of ideas across different contexts, demonstrating broader engagement with visual communication strategies. Presentation assesses professionalism, organisation, and the ability to meet deadlines with resolved, well-executed work.
Theory and practice are developed through making, research, reflection, and ongoing critique, supporting the integration of conceptual thinking and practical execution.
Students begin by developing a visual research database, producing a personal photographic archive of 60 images exploring line, texture, and tone across both observed and abstract subject matter. This forms a reference resource for future projects.
This is followed by visual exploration through the appropriation of typographic forms found in the urban environment, focusing on composition, shape, and recognition of letterforms in context.
Studio practice introduces lighting, composition, and professional photographic techniques for capturing 2D and 3D objects for design and reproduction purposes.
Monoprinting explores planographic print processes, including layering, colour mixing, registration, and the production of unique prints, with emphasis on experimentation and material understanding.
Linocut introduces reductive relief printing processes, focusing on systematic colour reduction, registration, and the relationship between form, texture, and meaning through controlled process-based outcomes.
Autographic positive screenprinting develops applied print production for commercial outcomes such as packaging and textile design, with attention to ink systems, substrates, production methods, and basic market considerations.
Laser cutting introduces digital fabrication for 2D and 3D visual communication, focusing on precision, material exploration, prototyping, and the integration of functional and aesthetic design solutions.

ILLUSTRATION NQF6 24 CREDITS

Illustration for Graphic Design students at second year level exposes students to a broad spectrum of advertising and illustration techniques. Students develop core skills in shading, line work, colour theory, and composition, while applying typography and building a developing personal visual style. Illustration is approached as a form of visual communication within specific industry contexts, encouraging awareness of its cultural, social, and artistic implications. Students learn to interpret written concepts and translate them into visual outcomes, experimenting with styles ranging from realism to abstraction, as well as editorial, narrative, and conceptual approaches. Emphasis is placed on understanding visual communication principles and how meaning, emotion, and message are conveyed through illustration.

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Students begin with poster design, where they apply visual communication principles through integrated conceptual thinking and observational drawing skills. A range of media is explored to produce resolved two-dimensional compositions that demonstrate both technical ability and conceptual clarity.
Book cover design introduces rendering techniques such as marker, gouache, ink, pencil, and collage. Students investigate how different media influence visual outcomes and develop an understanding of typography as an essential design element through the integration of image and text.
Rendering consolidation focuses on advanced drawing and representation skills, including fabric textures, surface detail, figure stylisation, and form. Students explore the visual interpretation of materials such as denim, silk, velvet, and patterned surfaces, while developing awareness of proportion and stylisation used in editorial, storyboard, and fashion illustration contexts.
Outdoor media introduces large-scale visual communication, with emphasis on clarity, hierarchy, and readability in public advertising contexts. Students are required to apply all previously acquired skills to develop strong, concept-driven visual outcomes suitable for billboard and environmental design applications.

DTP NQF6 18 CREDITS
Desk Top Publishing introduces students to the functionality of the Apple Macintosh environment and the core applications within the Adobe suite. It focuses on developing a systematic understanding of digital tools used in visual communication, with gradual and structured instruction building toward an intermediate level of proficiency in Adobe Illustrator and Adobe Photoshop.
Teaching is delivered through detailed briefs, demonstrations, tutorials, group discussions, and iterative revision. Students are expected to actively participate in workshops where methods and techniques are explored through practical exercises. Facilitators provide ongoing support through problem-solving, feedback sessions, and group critique, while comprehension is assessed through practical tasks and tests.
Assessment is based on both visual and technical criteria. Visual criteria include the complexity of the work and student engagement and attendance. Technical criteria focus on competence in using tools and software to execute tasks, as well as theoretical understanding demonstrated in assessments. Marking criteria may vary depending on the specific nature of each project.
The course begins with typographic design in Adobe InDesign, where students reconstruct magazine advertisements and develop typographic posters using grid systems, layout rules, and precise font matching. They then progress to creating a full magazine spread that maintains the visual identity of an existing publication while applying professional layout and typographic systems.
Adobe Photoshop is introduced through a series of progressively complex exercises. Students begin with photo correction techniques, learning to adjust colour, tone, and exposure using tools such as curves, levels, and adjustment layers. This develops into photomontage work combining images, logos, and products using selection tools, masks, and compositing techniques across Photoshop and Illustrator.
Students then explore animation and motion graphics, creating GIFs and short video content with audio using Photoshop's motion workspace. This includes puppet warp, selection refinement, and animation sequencing for digital communication platforms.
Further development includes advanced image manipulation techniques such as deep etching, clipping paths, and compositing complex scenes with controlled lighting and colour harmony. Students refine their ability to integrate subjects into new environments with professional-quality finishing.
Adobe Illustrator is introduced at an intermediate level through vector construction and 3D design, where students create packaging and objects using extrusion, revolve functions, and texture development to simulate materials and form.
The course concludes with a self-morph digital artwork project in Photoshop, where students transform their own image into a conceptual or fantasy character. This final task encourages independent research, creative experimentation, and the application of all previously acquired skills in a single resolved composition.

DESIGN DISCOURSE NQF 7 18 CREDITS
The aim of this module is to develop students' understanding of the history of graphic design and typography within broader social, cultural, and historical contexts. Rather than following a purely linear timeline, the subject is explored through key movements, developments, and counter-movements in visual culture, with a strong emphasis on how typography evolves as a system of communication and meaning-making.
A secondary focus is to develop students' visual literacy and analytical ability. This includes learning how to critically interpret visual material, develop research skills, access and evaluate information sources, and communicate ideas through structured academic writing and presentation. Students are expected to build confidence in both written and verbal articulation of design-related concepts, supported by properly referenced academic work.
Teaching is delivered through lectures, visual presentations, discussions, and seminar-based learning. Assignments are closely linked to lecture content and require independent research, critical engagement, and participation. Students are also expected to present work formally and informally in seminars, allowing for feedback, discussion, and reflection. The approach emphasises thematic and conceptual understanding rather than a strictly chronological history.
Assessment is continuous and scaffolded throughout the year, combining written work and verbal presentations. Students complete short informal written and verbal tasks early in the course, followed by a 2500-word essay and a 5000-word

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extended essay later in the year. Each written submission is accompanied by a presentation. Marks are weighted across research, writing quality, structure and argument, interpretation, and referencing using the Harvard system.
Written assessment focuses on the quality and depth of research, clarity of language, coherence of argument, critical interpretation of sources, and correct academic referencing. Verbal assessment evaluates preparation, clarity of communication, integration of research into speech, interpretive insight, and supporting visual material such as presentations.
The content begins with early systems of visual communication such as pictograms, ideograms, hieroglyphics, and the development of alphabetic systems. It progresses through major historical shifts including the invention of printing, the Graphic Renaissance, and the evolution of typography in Europe, including key figures and type developments.
The Industrial Revolution introduces technological change in printing, typography, and mass communication, followed by movements such as Art Nouveau and early modern design developments. Modernism is explored through movements including Bauhaus, De Stijl, Constructivism, Dadaism, and Futurism, with attention to their visual languages and ideological foundations.
The course continues into the Information Age, examining the International Typographic Style, corporate identity systems, advertising design, post-modernism, and digital revolution developments. Students also explore global perspectives in design, including regional approaches and contemporary digital practices.
By the end of the module, students are expected to understand the historical development of typography and graphic design, interpret visual communication within cultural and ideological frameworks, and apply analytical and research skills to both written and verbal academic work.

PROFESSIONAL PRACTICE NQF6 6 CREDITS
By the end of the year, students will demonstrate an understanding of professional practice within the art industry, including copyright and intellectual property, exhibition development, and industry engagement. They will develop the skills to conceptualise, produce, and present work at a professional standard, both independently and collaboratively. Students will gain experience in research, critical thinking, and problem-solving, and will be able to engage with exhibitions, artists, and critical discourse. They will also develop practical competencies in presentation, marketing, pricing, and professional communication, alongside an understanding of deadlines, production processes, and budgeting. The course further supports students in locating themselves within the art industry and broader community as practitioners, collaborators, and critical thinkers, while building experience through practical, work-based learning.

Key Areas of Study
Copyright and Intellectual Property
Students are introduced to intellectual property law, including copyright, patents, and trademarks, with specific reference to South African legislation. The module covers requirements for copyright, originality and ownership, royalties, licensing, and fair use, supported by case studies of industry practice.
Creative Collaboration and Presentation
Students engage in collaborative projects, exploring interdisciplinary approaches across art, craft, and design. Emphasis is placed on developing and presenting a coherent body of work, supported by professional-standard presentations.
Development of Creative Proposals
Students learn how to conceptualise and communicate ideas through written exhibition proposals, developing skills in structured, professional writing.
Exhibition Practice (Annual Exhibition)
Students participate in the planning and execution of a professional exhibition. This includes curatorship, selection processes, installation, marketing, and sales. Emphasis is placed on teamwork, professional standards, and engagement with real-world exhibition contexts.
Experiential Learning
Students complete practical, work-based projects and produce reflective reports documenting their learning and engagement within the industry.
Financial Practice
This section introduces the financial aspects of exhibiting, including gallery commissions, funding, and expenses, as well as differences between exhibition contexts (formal/informal, physical/digital).
Exhibition Analysis and Industry Engagement
Students analyse exhibitions and engage with industry professionals through guided visits and excursions. These experiences are supported by written reports that reflect on the South African creative field market and design practices.

GRAPHIC DESIGN 3

COMMUNICATION DESIGN NQF 6 39 CREDITS
In the third year, the programme shifts towards interpretive and self-directed learning. Students develop a distinct personal design identity and are encouraged to refine a clear and intentional visual voice. The focus moves towards independent thinking, conceptual depth, and professional readiness.

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Graphic design is positioned as an evolving discipline shaped by digital culture, AI, and multi-platform communication. Students are prepared to work not only as designers, but as adaptable thinkers, strategists, and storytellers across media. Teaching becomes increasingly self-directed, with emphasis on research, experimentation, critical reflection, and independent decision-making. Projects include branding, packaging, editorial design, illustration, digital media, and self-initiated work, often aligned with real or simulated clients.
The aim is to develop designers who can think critically, shape briefs, and communicate ideas clearly across multiple platforms, leaving the programme with both technical competence and a confident, individual creative voice.
By the end of the year, students should demonstrate a strong understanding of typography, design elements, and principles of composition. They are expected to apply creative thinking through brainstorming, exploration, and problem-solving, supported by a clear understanding of the design process. Research must be evident through extensive rough work (such as thumbnails and scamps) documented in a visual diary, alongside written motivations that demonstrate conscious decision-making. Students should present resolved, well-crafted work, experiment with a range of media and techniques, maintain a consistent work ethic, and meet deadlines.
Assessment is based on four areas: Concept (interpretation of the brief and problem-solving ability), Realisation (translation of concept into resolved work using appropriate methods and materials), Technique (originality, application of ideas, and integration of design thinking), and Presentation (professionalism, organisation, and execution). Theory and practice are developed continuously through research, making, reflection, and critique, ensuring meaningful connections between ideas and outcomes.
Teaching is delivered through structured briefs, demonstrations, workshops, tutorials, and ongoing feedback. Students are expected to actively participate in practical sessions, discussions, and critiques. Assessment is continuous and includes informal tasks, formal evaluations, written work, verbal presentations, and final submissions.
A key focus is the development of visual literacy and technical competence across traditional and digital tools. Students are introduced to industry-relevant software such as Adobe Illustrator, Photoshop, and InDesign, alongside printmaking, photography, and production techniques, progressing from intermediate to advanced application within projects.
Project work spans a broad range of visual communication disciplines, including image-making, typography-based exploration, studio photography, printmaking (monoprint and linocut), screen-printing, branding, packaging, advertising, illustration, editorial design, and digital fabrication such as laser cutting. Emphasis is placed on conceptual thinking, technical precision, and appropriate use of media.
Digital skills are developed through structured training in Adobe software, covering layout design, photo manipulation, photomontage, animation, deep etching, and 3D visualisation, while reinforcing core design principles such as hierarchy, alignment, and visual coherence.
A strong theoretical foundation runs alongside practice through the study of design history and typography, tracing visual communication from early writing systems to contemporary and post-digital design. Students explore how cultural, social, and technological shifts shape design thinking and practice.

ILLUSTRATION NQF 6 24 CREDITS

Illustration introduces students to a broad range of advertising and illustration techniques, with an emphasis on developing both technical skill and creative expression. Students build a strong foundation in advanced rendering methods such as shading, cross-hatching, stippling, and mixed-media illustration, while also exploring the integration of traditional and digital approaches.
Typography is introduced as a key component of visual communication, encouraging students to develop a personal style and apply type effectively within illustrative contexts. Projects focus on visual storytelling, where students learn to communicate ideas, narratives, and emotions through carefully constructed imagery.
Students are encouraged to experiment with a variety of materials including ink, watercolour, pencil, collage, and digital tools, exploring how mixed media can enhance depth, texture, and meaning in their work. Cultural and historical references are incorporated to broaden visual awareness and contextual understanding, allowing students to draw inspiration from diverse global and historical influences.
The module also introduces students to advertising as a professional field of visual communication, preparing them to respond to industry-relevant briefs across different formats and media applications.
Project work includes poster design, book cover design, rendering consolidation, and outdoor media applications. These projects develop observational skills, conceptual thinking, and the ability to translate ideas into resolved visual outcomes across multiple contexts.
Assessment is based on concept development, realisation of ideas, technical proficiency, consistency of involvement, and the quality of final presentation.

DTP AND PROFESSIONAL PORTFOLIO NQF 6 15 CREDITS

This module introduces students to the Apple Macintosh environment and industry-standard Adobe software, with a structured progression towards advanced proficiency in Photoshop, Illustrator, and InDesign. The focus is on developing both technical fluency and creative application through a combination of guided instruction, demonstrations, workshops, and continuous feedback.
Teaching is delivered through detailed project briefs, step-by-step tutorials, practical class exercises, group discussions, and individual consultations. Students are expected to actively engage in problem-solving, participate in peer critiques,

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and progressively build independence in their workflow. Assessment includes both practical outcomes and theoretical understanding, supported by tests, demonstrations, and ongoing evaluation of progress.
By the end of the year, students are expected to demonstrate advanced competence in digital design tools and workflows, with the ability to apply software skills critically and creatively across a range of visual communication projects. Visual criteria focus on complexity of work and student engagement, while technical criteria assess software proficiency and theoretical comprehension.
Project work spans advanced digital illustration, image manipulation, photo restoration, publication design, and web portfolio development. In Photoshop, students explore surrealist composition, conceptual collage, advanced layering, masking, colour correction, and professional retouching techniques including frequency separation and tonal reconstruction. In Illustrator, emphasis is placed on advanced illustration styles, including photorealism, digital painting, and experimental visual approaches informed by contemporary illustration practice.
InDesign projects focus on professional publication design, including the creation of production-ready books that meet industry standards for print reproduction. Students learn advanced layout systems, typographic control, colour management, packaging for print, and automated document features such as style systems, tables of contents, and page structures.
The module concludes with the development of a digital portfolio website using Wix, where students apply principles of layout, navigation, branding, and basic SEO to present their work professionally in an online environment. This reinforces the importance of digital presence and self-promotion within contemporary design practice.
Overall, the module prepares students for advanced creative production across digital platforms, combining technical mastery with conceptual development and professional presentation standards.

By the end of the year, students are expected to demonstrate a comprehensive understanding of professional practice and business acumen within the creative industries. They learn to locate themselves within niche markets, navigate commissions, and identify specific gallery and exhibition opportunities, applying appropriate pricing strategies and understanding industry standards. Students become familiar with the practical and financial aspects of their profession, including managing funding applications, production costs, and operational expenses, and are guided to generate business plans, practice good economic management, and develop fiscal awareness, including tax compliance. They also gain confidence in professional communication, articulating themselves effectively in reports, letters of application, digital correspondence, and other industry contexts.
Instructional lectures, demonstrations, presentations, and group discussions are supported by engagements with industry professionals, allowing students to consolidate theoretical knowledge with real-world applications. Practical exercises in professional communication cover email etiquette, the creation of professional email addresses, and appropriate use of social media. Students are trained to produce clear, articulate written responses to articles and case studies, demonstrating their ability to translate theory into practice.
A strong emphasis is placed on fiscal literacy and compliance within the creative industries, including understanding income tax, VAT, payroll methods, tax returns, rebates, refunds, and employment costs. Students learn to navigate the distinctions between individual taxation and company, trust, or small business corporation structures, as well as the practical implications of contracts, invoices, and cash flow budgets. These lessons are contextualized through discussions of unions, wage negotiations, and current economic considerations, giving students an applied understanding of industry realities.
Students also develop foundational knowledge of legal entities, including sole proprietorships, partnerships, private companies, and non-profit organizations, with attention to their advantages, disadvantages, registration requirements, and auditing responsibilities. They are trained to understand intellectual property rights, copyright, and trademarks, and to establish an online presence while protecting their creative work.
In addition, students focus on branding and marketing, producing professional cover letters, business cards, portfolios, and exhibition proposals, while developing a working image bank and mastering documentation practices. They learn to compile an accurate and professional curriculum vitae, tailored for gallery submissions or employment opportunities. The practical and theoretical training extends to entrepreneurship, highlighting the qualities, skills, and mindset required to successfully initiate, manage, and grow a creative business, including strategic planning, operational management, and securing funding and sponsorship.
By the conclusion of the course, students are fully prepared to manage their creative careers, presenting themselves professionally, understanding the business and legal frameworks of the industry, and navigating the professional art world with confidence, competence, and clarity.

EXTENDED ESSAY NQF 7 30 CREDITS
The Extended Essay component guides students through a structured research and writing process, culminating in a professional mini-thesis of 8,500 words. This essay situates their Major Practical work within broader visual, cultural, and industry contexts, fostering an understanding of both historical and contemporary frameworks. Students explore visual theory, analyse examples from their field, and reflect on their own practice, integrating research, conceptual thinking, and applied execution. Preliminary assignments, such as a working reading list, image bank, mind maps, and content outlines, scaffold the research process and support the development of coherent arguments and critical engagement. Draft submissions of increasing length allow for iterative assessment and refinement, with the final submission including a dedicated chapter on the student's own work, professional identity, and positioning within the art industry.

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Throughout the year, students participate in regular discussions, consultations, and seminar presentations to articulate their research insights and demonstrate how these inform their practical work. The process ensures the development of autonomy, professional discipline, analytical thinking, and independent problem-solving, while reinforcing the integration of theory, research, and applied practice. Students are required to explore the relationship between theory and practice, ensuring that their Extended Essay maintains a direct or indirect connection to their Major Practical body of work. They learn to present a professional written document that analyses and contextualizes their work within relevant industry sectors, including fine art, graphic design, or jewellery, depending on their course.

By the end of the year, students will demonstrate a broad understanding of innovation, historical and contemporary visual contexts, and the thematic scope of visual discourse relevant to their practice. They will develop a mature ability to interpret and analyse both theoretical and practical material, conduct rigorous research, and present well-argued concepts informed by historical, cultural, and industry contexts. Students will apply a variety of research methods and media, demonstrating clear communication and research skills in both written and verbal formats, alongside professional standards of execution, work ethic, and adherence to deadlines. The Extended Essay cultivates independent learning, problem-solving, and the capacity to articulate and position their work confidently within the professional art world.

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DIPLOMA IN JEWELLERY DESIGN COURSE OUTLINE

JEWELLERY DESIGN 1

DIGITAL DESIGN- RHINO, 1ST YEAR
This subject equips students with the ability to create accurate three-dimensional (3D) models within a digital space. *Rhinoceros 3D* (*Rhino*) is a recognised software utilised in the jewellery industry; students are equipped in the most used tool in industry for CAD/CAM (Computer Aided Design/Machining). Through a construction-based methodology, students learn techniques for building models that enable real-time modification and customization of CAD models. The first year course builds a strong foundation and technical ability in utilising *Rhino* basics. Students are able to understand 3D modelling concepts, use commands and capabilities of *Rhino*, create basic geometry (including curves, solids and surfaces), and successfully create 3D print-ready models for a basic ring band. The students' understanding is assessed by an ability to apply learning to realise a set jewellery piece as per the project briefs.

EWELLERY DESIGN, 1ST YEAR
The first-year course builds a strong foundation and technical ability in Design. Project briefs are structured to develop technical and creative skills that are building blocks for the use of Design as a tool for visual communication. The students' understanding is assessed by an ability to apply learned technical skills to realise a project outcome, as well as their ability to visually work through a concept or idea on paper.

JEWELLERY DRAWING, 1ST YEAR
Students are introduced to the foundational building blocks of drawing, beginning with basic shapes and advancing to jewellery-specific forms. The curriculum builds progressively, introducing three-dimensional shapes, basic perspective, shading, colour, tone, and symmetry. Students acquire essential skills to render jewellery pieces realistically, including simple stones such as cabochons, while gaining hands-on experience with professional materials like gouache and watercolour. This year develops precision, observation, and creative confidence, while supporting knowledge of jewellery design and manufacture.

JEWELLERY THEORY, 1ST YEAR
Students are introduced to a foundational knowledge of the theory of Jewellery Manufacture. The subject provides an understanding of jewellery manufacturing techniques and processes, informed by theoretical study and supported by practical application in the Manufacture subject. The content covers safety regulations and precautions, materials (metallurgy), shaping, joining, cold joins, surfaces, casting, mechanisms and stones. Students develop an ability to engage in textbook learning; discovering/studying new techniques and its practical implementation utilising existing skillset, equiping students to build the necessary skills and cultivate an attitude of learning within manufacture. Students gain an understanding of the 'why/how' behind the processes in manufacture. This subject is assessed with a written test and exam.

JEWELLERY MANUFACTURE, 1ST YEAR
Students are introduced to foundational jewellery manufacture skills, beginning with sawing, piercing, measuring, marking/plotting, annealing, squaring, smelting, rolling, filing, fitting, forging, shaping/bending, soldering, surface finishing (sanding, fibre glass brushing and polishing). These skills are further developed and affirmed through application in more complex projects, issued approximately every 2 weeks, to encourage growth in technical skill. Students also participate in 1/2 to 1 day *Skills Worskshops* that provide focussed instruction to build additional skills in shorter specialised workshops, like texturing metal and setting tasks. At the end of each semester, projects are set to showcase the skills gained in manufacture. These projects see a design generated in the Design subject for realisation in Manufacture, requiring students to combine multiple skills. This manufacture process is guided through technical resolution sessions between student and lecturer, as well as guided support in manufacture sessions toward realization**.** Subjects like Design and CAD are integrated into manufacture projects to reflect how the gained skills accross subjects are utilised to support realisation in manufacture and aid production, as in industry. First year students gain confidence in foundational jewellery technique, apply skills gained through projects, practice technical resolution to realise a task/design, gain professional practice experience demonstrated by deadlines and effectively working in a studio environment, and realise completed jewellery items assessed for quality manufacture skill and presentation.

VISUAL DISCOURSENQF6 18 CREDITS
Students are introduced to art terminology and appropriate language with which to discuss, analyse, and understand art. This course encompasses art and design history and theory, engaging with broader visual culture in a way that deepens students' understanding of what it means to "look" and interpret the world through a visual lens within a South African

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context.
Through formal lectures, discussions, and structured exercises, students are guided to expand their understanding of the visual world. Emphasis is placed on “looking together”, allowing images the time and space to be meaningfully engaged with, and fostering stronger connections between practice and theory.
Students complete three formal academic essays accompanied by oral presentations, developing foundational skills in academic writing, research, and referencing. The course equips students with critical tools to understand contemporary visual culture and to communicate these ideas effectively in written and verbal form.
The curriculum is structured around two primary modules: **Place** and **Body**.
The first module explores the concept of place, beginning with an examination of history—what it is, how it is constructed, and how it has been reinterpreted over time in response to shifting perspectives and previously excluded narratives. This leads to an understanding of how, since the cultural shifts of the 1980s, history has been more broadly and inclusively addressed within visual discourse, particularly in relation to South African contexts.
Students then engage with the idea of Africa as a constructed identity, shaped historically through dominant cultural perspectives that have informed processes of colonisation and marginalisation. Through discussion and research, students reflect on their own perceptions of Africa, and consider how these inherited constructions influence identity and creative practice.
The module further explores appropriation and misappropriation, with students identifying and presenting contemporary examples for critical discussion. It culminates in an exploration of the human impulse to create, drawing on South Africa’s Paleolithic heritage, the Negritude movement of the 1930s, independence movements across Africa in the 1960s, and postcolonial and post-apartheid expressions of identity. This includes engagement with movements such as Afrofuturism and the broader African diaspora.
The second module focuses on the body, examining representation, identity, race, and misrepresentation. It begins with key South African case studies, including Sara Baartman and the “Bushman Diorama” at the Iziko South African Museum in Cape Town. These examples frame discussions around historical and ongoing issues of objectification and representation.
The module then considers contemporary examples from advertising and fashion, addressing themes such as appropriation, blackface, racism, sexism, and body shaming. It concludes by examining affirming representations of identity as well as contemporary expressions of national identity in design. Students are encouraged to identify and critically analyse visual culture encountered in their own daily lives through both discussion and written work.
Secondary objectives of the course include the development of key cognitive and intellectual skills:

- **Cognitive Skills:** understanding course content and project requirements
- **Analytical Thinking:** examining how visual language is created, perceived, and evaluated
- **Critical Thinking:** forming informed interpretations and responses to art within social and cultural contexts
- **Reflective Thinking:** evaluating ideas, experiences, and traditions in visual culture and their contemporary relevance
- **Interpretive Thinking:** recognising the impact of colonial histories on visual culture and identity, and developing pathways toward self-definition
- **Independent Learning:** fostering autonomy, initiative, and innovation
- **Collaborative Learning:** engaging with diverse perspectives and shared discourse
- **Professional Practice:** developing time management, presentation skills, and accountability

Students will demonstrate their learning through both written and verbal engagement. They will develop the ability to interpret and analyse visual culture, conduct effective research, and communicate ideas clearly and coherently. Research skills include gathering, evaluating, and synthesising information from a range of sources, including libraries, digital platforms, journals, and interviews.
The course also supports personal and professional development through teamwork, interdisciplinary thinking, and the application of skills across subjects. Students are expected to demonstrate professionalism through active participation, effective time management, adherence to deadlines, and clear, structured academic writing. This includes the use of appropriate language, coherent argumentation, and accurate referencing according to the Harvard method, culminating in the development of a properly formatted bibliography.

JEWELLERY DESIGN 2

DIGITAL DESIGN- RHINO, 2ND YEAR

The second year subject builds on the students foundational skills and encourages the development of problem solving skills within the *Rhino 3D* software. Students recognise transference of skills and knowledge from other subjects like Design (orthographic views) and Manufacture (technical resolution and accurate manufacture- for example metal thicknesses) in the realisation of the *Rhino* outcomes. Students are able to understand 3D modelling concepts, use commands and capabilities of *Rhino*, create basic geometry (including curves, solids and surfaces), and successfully create 3D print ready models for jewellery pieces combining multiple components (bands,settings and surfaces); highlighting the increased difficulty and the need for problem solving. The students’ understanding is assessed by an ability to apply their technical knowledge of the software to realise a set jewellery piece as per project briefs.

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GEMMOLOGY, 2ND YEAR
Students receive a practical foundation in gemmology, focused on real-world application in the jewellery trade. An understanding of the physical properties of stones for effective (suitable and durable) use in jewellery items and handling in the manufacture process is gained. Students learn to distinguish between natural and man-made stones, understand treatments, and develop confidence in gemstone assessment. This subject is assessed by a practical test, written test and written exam.

JEWELLERY DESIGN, 2ND YEAR
The intention of the subject is to hone and refine the technical and creative foundations that are built in the first year. A strong focus on subject matter and design influence enhances the students' awareness of their surroundings as a form of inspiration and develop a personal design aesthetic. Students are exposed to the potential of Jewellery Design as a form of visual communication. The subject aims to create a deeper understanding of Jewellery Design as a viable professional career path, supported by technical ability developed in Manufacture to resolve final designs. Students gain experience in developing the concept through to the finished design.

EWELLERY DISCOURSE, 2ND YEAR
Students will gain understanding of Jewellery History and Jewellery Theory; facilitated by lecture slide presentations. These lectures are supplemented with class discussions, activities embedded in the lecture slides, library/research sessions, participation and engagement in assigned readings, selected articles and the use of specialised lecture series/industry talks to affirm learning and expand understanding. The curriculum covers the analysis of art and jewellery, historical foundations of jewellery, establishing the 'Art' of jewellery, contemporary jewellery, contextualising jewellery through theory, identifying jewellery (function and meaning) and personalising jewellery (own & local practice). This subject is assessed through essays, seminar presentations, class activities and discussions.

JEWELLERY DRAWING, 2ND YEAR
Building directly on first-year foundations, students tackle advanced challenges including orthogonal and axonometric projections, perspective, texture rendering, and gemstone settings. They master depicting faceted stones, precious metals such as gold and silver, and refine their use of gouache – the industry-standard medium. Projects emphasise realistic, professional-quality representations of jewellery pieces that help clients visualise and approve designs with confidence before manufacturing begins. These skills prepare students for third-year design work and real-world application in the fine jewellery industry.

JEWELLERY MANUFACTURE, 2ND YEAR
In second year, students apply their first year skillset at a higher difficulty level. Students continue to build manufacture skills and techniques. The projects issued require students to combine multiple skills to realise one project/output. Emphasis is placed on problem- solving and applying skills gained to convert technically resolved designs into completed manufactured items in an alotted timeframe. The manufacture process requires students to be guided through technical resolution sessions with lecturer, as well as guided support in manufacture sessions toward realization. A few examples of the techniques taught are enamelling, brooch pins, flypress and casting techniques. Project durations vary due to the the nature of the task, as instruction and project processes may require multiple demonstrations, guidance through technical exercises, developing test plates, preparing design for technical resolution and/or shifting into CAD to prepare components to aid manufacture. 1/2 to 1 day *Skills Worskshops* provide additional skills in shorter specialised workshop sessions (texturing of metal surface and settings). The projects presented highlight the interdependance and application of skills accross subjects, allowing for further development and engagement of manufacture skills. This prepares students for the third year body of work where design is a part of the process in manufacture and Rhino can be used as a tool for realisation.

Professional Practice NQF6 6 Credits
By the end of the year, students will demonstrate an understanding of professional practice within the art industry, including copyright and intellectual property, exhibition development, and industry engagement. They will develop the skills to conceptualise, produce, and present work at a professional standard, both independently and collaboratively. Students will gain experience in research, critical thinking, and problem-solving, and will be able to engage with exhibitions, artists, and critical discourse. They will also develop practical competencies in presentation, marketing, pricing, and professional communication, alongside an understanding of deadlines, production processes, and budgeting. The course further supports students in locating themselves within the art industry and broader community as practitioners, collaborators, and critical thinkers, while building experience through practical, work-based learning.
Key Areas of Study

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Copyright and Intellectual Property
Students are introduced to intellectual property law, including copyright, patents, and trademarks, with specific reference to South African legislation. The module covers requirements for copyright, originality and ownership, royalties, licensing, and fair use, supported by case studies of industry practice.
Creative Collaboration and Presentation
Students engage in collaborative projects, exploring interdisciplinary approaches across art, craft, and design. Emphasis is placed on developing and presenting a coherent body of work, supported by professional-standard presentations.
Development of Creative Proposals
Students learn how to conceptualise and communicate ideas through written exhibition proposals, developing skills in structured, professional writing.
Exhibition Practice (Annual Exhibition)
Students participate in the planning and execution of a professional exhibition. This includes curatorship, selection processes, installation, marketing, and sales. Emphasis is placed on teamwork, professional standards, and engagement with real-world exhibition contexts.
Experiential Learning
Students complete practical, work-based projects and produce reflective reports documenting their learning and engagement within the industry.
Financial Practice
This section introduces the financial aspects of exhibiting, including gallery commissions, funding, and expenses, as well as differences between exhibition contexts (formal/informal, physical/digital).
Exhibition Analysis and Industry Engagement
Students analyse exhibitions and engage with industry professionals through guided visits and excursions. These experiences are supported by written reports that reflect on the South African art market and exhibition practices.

JEWELLERY DESIGN 3

DIGITAL DESIGN- RHINO, 3RD YEAR
The third year subject fucuses on accurately realising jewellery designs into comprehensive CAD models - accurate to the original design, technically sound in terms of manufacturability and also aesthetically appealing jewellery. Students' technical ability/ proficiency is gained by using *Rhino* as a tool. Only the most frequently used commands and techniques will be presented in the hands-on exercises in CAD modelling for rings, pendants, and complex jewellery forms. Other commands will be learned as needed ("just-in-time" learning), as third year students are required to realise a 2D jewellery design from concept to digital prototype, that aligns to their *Body of Work*. Students decide whether to move into CAM (Computer Aided Machining ie. 3D printing, CNC or Lazer Cutting) to produce and finish the final item. This approach to learning, allows students to be involved in more projects and learn how to model in *Rhino* through problem solving activities. The skills gained are technical resolution, an understanding of transference from digital form into physical form (printing, moulding and casting while mindful of costing), using *Rhino* as a powerful design and visualization tool, (relay designs to clients) and the realization of production friendly jewellery items.

JEWELLERY MANUFACTURE, 3RD YEAR
In third year, students are tasked with realising a cohesive practical body of work that speaks to their selected theme and has a theoretical underpinning. The relationship between theory and practical work must be made explicit by communicating concepts through the work that is produced. The work produced reflects the 8 months available to students for manufacture. Students apply already gained techniques innovatively at a higher difficulty level and expand knowledge in areas of specialisation or new techniques. The projects facilitate and guide the realization of the body of work. Specific subject content is not covered, but instead, individual instruction (teaching and technical support) imparts core learning based on student's area of focus.

EXTENDED ESSAY NQF 7 30 Credits
The Extended Essay component guides students through structured research and writing processes, culminating in a professional mini-thesis of 8,500 words. This essay situates the student's work within broader visual, cultural, and industry contexts, fostering an understanding of both historical and contemporary frameworks. Students explore visual theory, analyse examples from their field, and reflect on their own practice, integrating research, conceptual thinking, and applied execution. Preliminary assignments, such as a working reading list, image bank, mind maps, and content outlines, scaffold the research process and support the development of coherent arguments and critical engagement. Draft submissions of increasing length allow for iterative assessment and refinement, with the final submission including a dedicated chapter on the student's own work, professional identity, and positioning within the art industry.
Throughout the year, students participate in regular discussions, consultations, and seminar presentations to articulate their research insights and demonstrate how these inform their practical work. The process ensures the development of autonomy, professional discipline, analytical thinking, and independent problem-solving, while reinforcing the integration of theory, research, and applied practice. Students are required to explore the relationship between theory and practice,

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ensuring that their Extended Essay maintains a direct or indirect connection to their collection or body of work. They learn to present a professional written document that analyses and contextualizes their work within relevant industry sectors, including fine art, graphic design, or jewellery, depending on their course.
By the end of the year, students will demonstrate a broad understanding of innovation, historical and contemporary visual contexts, and the thematic scope of visual discourse relevant to their practice. They will develop a mature ability to interpret and analyse both theoretical and practical material, conduct rigorous research, and present well-argued concepts informed by historical, cultural, and industry contexts. Students will apply a variety of research methods and media, demonstrating clear communication and research skills in both written and verbal formats, alongside professional standards of execution, work ethic, and adherence to deadlines. The Extended Essay cultivates independent learning, problem-solving, and the capacity to articulate and position their work confidently within the professional art world.

PROFESSIONAL PRACTICE NQF 7 12 Credits
By the end of the year, students are expected to demonstrate a comprehensive understanding of professional practice and business acumen within the creative industries. They learn to locate themselves within niche markets, navigate commissions, and identify specific gallery and exhibition opportunities, applying appropriate pricing strategies and understanding industry standards. Students become familiar with the practical and financial aspects of their profession, including managing funding applications, production costs, and operational expenses, and are guided to generate business plans, practice good economic management, and develop fiscal awareness, including tax compliance. They also gain confidence in professional communication, articulating themselves effectively in reports, letters of application, digital correspondence, and other industry contexts.
Instructional lectures, demonstrations, presentations, and group discussions are supported by engagements with industry professionals, allowing students to consolidate theoretical knowledge with real-world applications. Practical exercises in professional communication cover email etiquette, the creation of professional email addresses, and appropriate use of social media. Students are trained to produce clear, articulate written responses to articles and case studies, demonstrating their ability to translate theory into practice.
A strong emphasis is placed on fiscal literacy and compliance within the creative industries, including understanding income tax, VAT, payroll methods, tax returns, rebates, refunds, and employment costs. Students learn to navigate the distinctions between individual taxation and company, trust, or small business corporation structures, as well as the practical implications of contracts, invoices, and cash flow budgets. These lessons are contextualized through discussions of unions, wage negotiations, and current economic considerations, giving students an applied understanding of industry realities.
Students also develop foundational knowledge of legal entities, including sole proprietorships, partnerships, private companies, and non-profit organizations, with attention to their advantages, disadvantages, registration requirements, and auditing responsibilities. They are trained to understand intellectual property rights, copyright, and trademarks, and to establish an online presence while protecting their creative work.
In addition, students focus on branding and marketing, producing professional cover letters, business cards, portfolios, and exhibition proposals, while developing a working image bank and mastering documentation practices. They learn to compile an accurate and professional curriculum vitae, tailored for gallery submissions or employment opportunities. The practical and theoretical training extends to entrepreneurship, highlighting the qualities, skills, and mindset required to successfully initiate, manage, and grow a creative business, including strategic planning, operational management, and securing funding and sponsorship.
By the conclusion of the course, students are fully prepared to manage their creative careers, presenting themselves professionally, understanding the business and legal frameworks of the industry, and navigating the professional art world with confidence, competence, and clarity.
DTP F3
The photography and image editing module spans four instructional cycles, guiding students through the review, enhancement, and preparation of images for professional presentation. In Cycle 5, students focus on reviewing work completed in FA2 during 2025, including the use of Camera Raw and Lightroom, as well as proper procedures for saving images. Cycles 6 and 7 build upon this foundation with four hours of focused instruction on Photoshop techniques, including the Perspective Crop tool, Rules and Distort tools to correct perspective errors typical of cell phone cameras, and the use of Curves, White Point, Grey, and Black Point adjustments to achieve accurate tonal correction. Exposure adjustments and Selective Colour correction are applied to refine images, while various repair tools such as the Dust and Scratch Filter, History Brush, and Fade command are introduced to ensure professional-quality outputs. Cycle 8 provides two hours of instruction dedicated to preparing images specifically for the end-of-year yearbook, consolidating all skills acquired in prior cycles.
Instruction is delivered through a combination of practical demonstrations, discussion, and active student engagement. Students are empowered to work with accessible tools, including cell phones, and to relate Photoshop and Lightroom lessons to similar free online software, such as Photopea, reinforcing transferable skills. Workshops are hands-on, with students required to save at least one file per session to demonstrate mastery of workshop objectives. The facilitator provides guidance, supports problem-solving, and encourages group feedback, allowing students to learn from both individual and collective experiences.
Evaluation in this module follows a continuous assessment system, with project marks assigned by the Subject Lecturer and recorded on marksheets available to students. Assessment criteria are divided into visual and technical categories.

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Visual criteria focus on accurate tonal and colour correction, as well as student involvement and attendance. Technical criteria evaluate competence in the use of tools and techniques to achieve the objectives of each module, ensuring that students not only understand the processes but can also apply them effectively. While marking criteria may vary depending on the nature of each project, the overarching goal is to develop students' technical proficiency, critical thinking, and confidence in producing professional-quality digital images.

PROFESSIONAL PORTFOLIO NQF 6 9 Credits

By the end of the year, students are expected to have established their Art World identity and become confident in verbalizing their conceptual and practical concerns within the context of the contemporary art industry. They will develop a professional biography, an artist statement, and an elevator pitch, while also generating branding that includes professional documentation of their work, a curated image bank, and materials suitable for displays. Students will gain skills in photo-editing, cataloguing, and managing digital file formats, and they will learn to position themselves within niche markets and gallery identities, applying appropriate pricing practices. A comprehensive portfolio of evidence will be developed for use in online galleries or portfolios, ensuring students are equipped to present their work professionally and strategically.

The subject emphasizes the process from concept to realization, with students presenting their research and works in progress through a series of seminars and formal critique events with peers and staff. Initial critiques focus on inspirational sources and formative work, while subsequent discussions examine research context, theoretical underpinnings, and the evolving Major Body of Work. Later sessions assess thematic cohesion, materiality, and the visual communication of concepts, culminating in studio presentations or "walkabouts" that simulate industry evaluation. Students will also submit supporting digital materials such as PowerPoint or PDF files, prepared with attention to image and text communication, referencing, file naming, formatting, and deadlines.

In parallel, students develop their professional data, including biographies and artist statements, drawing on examples from contemporary artists and ensuring relevance to their Major Practical body of work. Branding and marketing practices are integrated into the curriculum, with instruction on documentation, file management, image sizes, and professional presentation standards. Students gain practical experience in framing, mounting, installation, labelling, pricing, packaging, and shipping of their work, alongside the creation of invitations, exhibition marketing, and documentation for online presentation. Photographic documentation of both two- and three-dimensional works is emphasized, including the generation of TIFF and JPEG files at appropriate resolutions, photo-editing, and watermarking for professional and marketing purposes.

This section in Prof Practice/ Prof Portfolio is positioned to equip students with information and learning specific to jewellery industry to support "next steps". Content covers industry portfolio, retail readiness, tools to support jewellery practice, business systems and access to industry specific information (suppliers and trade). The projects are positioned to participate in/simulate real world tasks; requiring application of skills from across subjects like photography, drawing, design and manufacture, alongside the learning gained in this subject. Students will gain experience in applying skills gained in response to industry related tasks.

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