

Module Information

Modules without labeling: Currently presented.

- Module is being phased out. No new registrations allowed.

* Module to be presented later on. No registrations allowed at this stage.

Module Code	Module Name	Description	Credits
AAM206	Art Management and Administration	Art Management and Administration	24
AAM206	Art Management and Administration	Art Management and Administration	24
AAM308	Art Management and Administration	Art Management and Administration	24
AAM308	Art Management and Administration		32
SPD309	Painting	Lecturer: Janine (J) Allen-Spies	36
XBD309	Sculpture	Lecturer: Charlayn (CI) Von Solms First of two senior years of sculpture as major subject: includes a public sculpture or installation project in the first semester and self-determined conceptual and technical research, concluding in an exhibition of artworks in the second semester.	36
XBE409	Sculpture	Lecturer: Charlayn (CI) Von Solms Second senior year of sculpture as major subject: full-time self-determined conceptual and technical research, concluding in a professional self-curated exhibition of artworks or installation, accompanied by a well-documented catalogue.	32
XBK105	Sculpture	Lecturer: Charlayn (CI) Von Solms An introduction to fundamental sculptural technique and theory comprising the following: construction design and assembly in semi-rigid medium; observation and modeling from live model in terracotta; history, theoretical underpinnings and contemporary application of assemblage technique in mixed media or exploration of the extended sculptural form and the principles of myth-based art-making via direct modeling in wax or plaster over welded metal armature.	20
XBK205	Sculpture	Lecturer: Charlayn (CI) Von Solms An introduction to techniques used in working traditional "hard" sculptural media (stone, wood and metal); further development of individual approaches to sculptural theory and an introduction to ritually functional/symbolic object-based art.	20
XBV409	Sculpture	Lecturer: Charlayn (CI) Von Solms Second senior year of sculpture as major subject: full-time self-determined conceptual and technical research, concluding in a professional self-curated exhibition of artworks or installation, accompanied by a well-documented catalogue.	32
XDD309	Drawing	During the course of your third year, you will be expected to produce a portfolio of drawings which will count towards 50% of your overall mark. This portfolio will consist of figure drawings (produced during weekly 2 hour sessions), and drawings related to your own area of visual and conceptual research. The latter to	36

		be produced consistently throughout the year, at a rate of at least one new drawing every two weeks.	
XDP309	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: Third year students are expected to work more independently within a framework of expected outcomes. Students must demonstrate individual thought and inventiveness by being given simulated real life problems to solve. Projects are therefore flexible and students determine what is necessary according to the problem at hand. Printmaking: Concept development and creative work in printmaking, leading to a portfolio creative work with an accompanying text.	36
XDR105	Drawing	Introduction to basic techniques and creative skill as well as an awareness of historical and contemporary drawing on national and international level. Drawing projects are presented in order to gain a spectrum of creative and conceptual knowledge.	20
XDR205	Drawing	Projects include observational drawing (for example perspective, landscape, figures etc), drawing in new media and abstract drawing. Emphasis is placed on technical proficiency and creative content. Thirty percent of the drawing course consists of compulsory figure drawing sessions	20
XDS309	Sculpture	Lecturer: Charlayn (CI) Von Solms First of two senior years of sculpture as major subject: includes a public sculpture or installation project in the first semester and self-determined conceptual and technical research, concluding in an exhibition of artworks in the second semester.	36
XGD309	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: Third year students are expected to work more independently within a framework of expected outcomes. Students must demonstrate individual thought and inventiveness by being given simulated real life problems to solve. Projects are therefore flexible and students determine what is necessary according to the problem at hand. Printmaking: Concept development and creative work in printmaking, leading to a portfolio creative work with an accompanying text.	36
XGE409	Graphic Printmaking	Lecturer: Ben (B) Botma	32
XGK105	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: The aim of the first year course is to teach basic design principles relevant to the commercial visual communication industry. These design principles are then applied to fundamental design projects. Knowledge and experience of processes involved in the production aspects of the advertising industry is gained by practical assignments. Computer skills are developed on a continuous basis and become more advanced as the course progress. Drawing as a central visual literacy teaching aid is considered very important and skills are developed by practical drawing assignments. Projects during the year include, amongst others, lino-cut, typography, corporate identity, poster design, magazine design, cd-cover design, website design and reproduction (which include silkscreen). All of these projects are based on themes although the technical aspects are considered more important. Printmaking: Introduction to printmaking by means of creative works in three printmaking processes i.e. relief printing (lino cut), intaglio printing (etching) and stencil	20

		printing (silk-screening) as well as the use of computer design software. Continued exploration of traditional as well as contemporary printmaking processes by means of creative work.	
XGK205	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: During the second year focus shifts from technical to conceptual development as this is central to success in the advertising industry. Students produce advertising campaigns with a strong conceptual underpinning. Design principles and drawing and computer skills are however further developed as projects become more advanced. Projects require more creative compositional and technical solutions	20
XGV409	Printmaking	Lecturer: Ben (B) Botma Concept development and creative work in printmaking, leading to a solo exhibition with an accompanying catalogue.	32
XPA105	Painting	Introduction to basic techniques and creative skill as well as an awareness of historical and contemporary painting on national and international level. Painting projects are presented in order to gain a spectrum of painterly creative and conceptual knowledge.	20
XPA205	Painting	Lecturer: Janine (J) Allen-Spies Emphasis is placed on the further handling of materials, a wider range of creative painterly processes and conceptual development. Exposure to materials include traditional and new media depending on the creative processes and the projects presented.	20
XPR105	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: The aim of the first year course is to teach basic design principles relevant to the commercial visual communication industry. These design principles are then applied to fundamental design projects. Knowledge and experience of processes involved in the production aspects of the advertising industry is gained by practical assignments. Computer skills are developed on a continuous basis and become more advanced as the course progress. Drawing as a central visual literacy teaching aid is considered very important and skills are developed by practical drawing assignments. Projects during the year include, amongst others, lino-cut, typography, corporate identity, poster design, magazine design, cd-cover design, website design and reproduction (which include silkscreen). All of these projects are based on themes although the technical aspects are considered more important. : Printmaking: Introduction to printmaking by means of creative works in three printmaking processes i.e. relief printing (lino cut), intaglio printing (etching) and stencil printing (silk-screening) as well as the use of computer design software.	20
XPR205	Printmaking	Lecturer: Ben (B) Botma Communication Design Strand: During the second year focus shifts from technical to conceptual development as this is central to success in the advertising industry. Students produce advertising campaigns with a strong conceptual underpinning. Design principles and drawing and computer skills are however further developed as projects become more advanced. Projects require more creative compositional and technical solutions Printmaking: Continued exploration of traditional as well as contemporary printmaking processes by means of creative work.	20
XSC105	Sculpture	Lecturer: Charlayn (CI) Von Solms An introduction to fundamental sculptural technique and theory comprising the	20

		following: construction design and assembly in semi-rigid medium; observation and modeling from live model in terracotta; history, theoretical underpinnings and contemporary application of assemblage technique in mixed media or exploration of the extended sculptural form and the principles of myth-based art-making via direct modeling in wax or plaster over welded metal armature.	
XSC205	Sculpture	Lecturer: Charlayn (CI) Von Solms An introduction to techniques used in working traditional "hard" sculptural media (stone, wood and metal); further development of individual approaches to sculptural theory and an introduction to ritually functional/symbolic object-based art.	20
XSD309	Painting	Lecturer: Janine (J) Allen-Spies The entry level for professional painting, students choose own theme and develop underlying concepts. Painting and painting-based installation with a strong experimental foundation are practiced in order to gain a personal creative stance.	36
XSE409	Painting	Lecturer: Janine (J) Allen-Spies Students enter the professional arena of painting and studio practise by preparing a final exhibition. Students narrow own field of study by refining the theme, concept, experimentation and the creative application there of to achieve a	32
XSK105	Painting	Lecturer: Janine (J) Allen-Spies Introduction to basic techniques and creative skill as well as an awareness of historical and contemporary painting on national and international level. Painting projects are presented in order to gain a spectrum of painterly creative and conceptual knowledge.	20
XSK205	Painting	Lecturer: Janine (J) Allen-Spies Emphasis is placed on the further handling of materials, a wider range of creative painterly processes and conceptual development. Exposure to materials include traditional and new media depending on the creative processes and the projects presented.	20
XSV409	Painting	Lecturer: Janine (J) Allen-Spies Students enter the professional arena of painting and studio practise by preparing a final exhibition. Students narrow own field of study by refining the theme, concept, experimentation and the creative application there of to achieve a	32
XTD309	Drawing	During the course of your third year, you will be expected to produce a portfolio of drawings which will count towards 50% of your overall mark. This portfolio will consist of figure drawings (produced during weekly 2 hour sessions), and drawings related to your own area of visual and conceptual research. The latter to be produced consistently throughout the year, at a rate of at least one new drawing every two weeks.	36
XTK105	Drawing	Introduction to basic techniques and creative skill as well as an awareness of historical and contemporary drawing on national and international level. Drawing projects are presented in order to gain a spectrum of creative and conceptual knowledge.	20
XTK205	Drawing		20
XTM409	Multi Media	Lecturer: Jaco (TIJ) Spies A mixed media approach to drawing for senior students wanting to specialise in a combination of different media.	32

XTV409	Drawing	Projects include observational drawing (for example perspective, landscape, figures etc), drawing in new media and abstract drawing. Emphasis is placed on technical proficiency and creative content. Thirty percent of the drawing course consists of compulsory figure drawing sessions	32
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