

the school for the creative economy



Film | Television | Performance | Business Innovation | Creative Writing

SADA TANISENS GERA KURA DA  
(OUR ACTIONS CREATE US)

# ACADEMIC YEARBOOK

2024

## DEGREE PROGRAMME TERM DATES

1st Term:	12 February – 12 April 2024 (Y3 ends 05 April)
2nd Term:	29 April - 21 June 2024
3rd Term:	15 July - 06 September 2024 (Y1 ends 13 Sept)
4th Term:	07 October – 29 November 2024

## HIGHER CERTIFICATE PROGRAMME TERM DATES

1st Term:	04 March – 19 April 2024
2nd Term:	13 May – 28 June 2024
3rd Term:	22 July - 06 September 2024
4th Term:	30 September- 15 November 2024

## POSTGRADUATE PROGRAMME TERM DATES

1st Term:	12 February – 05 April 2024
2nd Term:	29 April - 21 June 2024
3rd Term:	15 July - 06 September 2024
4th Term:	07 October – 29 November 2024

Registered with the Department of Higher Education and Training as a private higher education institution under the Higher Education Act, 1997. Registration Certificate no 2001/HE07/012

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# 1 GOALS

## 1.1 AFDA GOAL

To develop a value driven educational institution that contributes to transformative nation building and rewards all stakeholders by providing a relevant, stimulating, rigorous and globally integrated learning experience that empowers students with productive innovative skills, enabling graduates to grow sustainable creative economies.

## 1.2 AFDA EDUCATIONAL PROMISE & CONSTITUTION

### 1.2.1 AFDA Educational Goal

To provide students with the knowledge and skills to originate meaningful creative concepts relevant to target markets; and to effectively and efficiently produce these concepts, through appropriate use of discipline expertise, to meet the social, cultural, environmental and economic needs of the creative economy.

# 2 OUR PROGRAMMES

AFDA (The South African School of Motion Picture Medium and Live Performance) in South Africa offers the following accredited and registered qualifications:

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	FULL TIME / PART TIME
Higher Certificate in Film, Television and Entertainment Production	Johannesburg Cape Town Durban Port Elizabeth	90741	5	132	Full Time
Higher Certificate in Radio and Podcasting	Johannesburg Cape Town Durban	99532	5	120	Full Time
Higher Certificate in Performing Arts	Johannesburg Cape Town Durban Port Elizabeth	111403	5	120	Full Time
Bachelor of Arts in Motion Picture Medium	Johannesburg Cape Town Durban Port Elizabeth	35934	7	360	Full Time
Bachelor of Arts in Live Performance	Johannesburg Cape Town Durban Port Elizabeth	35936	7	360	Full Time
Bachelor of Commerce in Business Innovation & Entrepreneurship	Johannesburg Cape Town Durban Port Elizabeth	94705	7	360	Full Time
Bachelor of Arts in Creative Writing	Johannesburg Cape Town Durban Port Elizabeth	112550	7	360	Full Time
Bachelor of Arts (Honours) in Motion Picture Medium	Johannesburg Cape Town Durban Port Elizabeth	35935	8	120	Full Time



Bachelor of Arts (Honours) in Live Performance	Johannesburg Cape Town Durban Port Elizabeth	35937	8	120	Full Time
Master of Fine Arts in Motion Picture Medium	Johannesburg Cape Town	96800	9	180	Part Time
Postgraduate Diploma in Innovation	Johannesburg Cape Town Durban Port Elizabeth	111396	8	120	Full Time

Please note that AFDA may not offer all given programmes on all sites that they are accredited for. AFDA reserves the right to choose which programmes/offerings are available on each campus based on sufficient interest in the programme/offering.

## 3 CONTACT DETAILS

AFDA Institutional Senate	
Workshop 17, V&A Waterfront, Cape Town <a href="http://www.afda.co.za">www.afda.co.za</a>	
Johannesburg Campus	Cape Town Campus
41 Frost Avenue, Auckland Park, 2092 +27 11 482 8345 <a href="mailto:jhbcampus@afda.co.za">jhbcampus@afda.co.za</a>	18 Lower Scott Road, Observatory, 7925 +27 21 448 7600 <a href="mailto:cptcampus@afda.co.za">cptcampus@afda.co.za</a>
Durban Campus	Port Elizabeth Campus
2a Highdale Road, Glen Anil, 4051 +27 31 569 2252 <a href="mailto:dbncampus@afda.co.za">dbncampus@afda.co.za</a>	28 Bird Street, Central, 6001 +27 41 582 1266 <a href="mailto:pecampus@afda.co.za">pecampus@afda.co.za</a>

## 4 MANAGEMENT STRUCTURES

### 4.1 INSTITUTIONAL SENATE

The Institutional Senate reports to the AFDA CEO and consists of the following members:

- Chief Executive Officer
- Chief Operations Officer
- Group Administration Manager
- Group New Business Manager
- Group Financial Manager
- Group Human Resources Manager
- Educational Value Assurance Secretary

## 4.2 CAMPUS SENATES

Operational matters are dealt with by Senate. Each campus has its own Senate which is chaired by the Registrar, and comprises of the Campus Dean, the Registrar, the Higher Certificate, Undergraduate and Postgraduate Heads of Schools, the Head of Production Course, the Operations Manager and a student representative. Senate is responsible for formulating and passing policies and procedures on all matters where the different departments intersect. If the four campuses are in agreement with these policies it is sent to the Institutional Senate for ratification. Once the Institutional Senate ratifies a policy it is gazetted for implementation. The four respective Senates meet once a quarter. The student representative on Senate is a member of the Student Committee (CLVA) and reports on the students' experience of the school in the following areas: delivery of facilities and equipment, delivery of projects and production outcomes and student promotional requirements.

## 4.3 EDUCATIONAL VALUE ASSURANCE DEPARTMENT (EVA)

Academic matters are dealt with by the Educational Value Assurance Department. EVA has 5 key objectives, namely to oversee the (1) AFDA curriculum (2) pedagogy (3) research and publication, (4) programme development, implementation and assessment, and (5) academic quality assurance and statutory requirements.

The AFDA Academic Standards Committee (ASC) is constituted when EVA and the Group Administration Manager meet. Any proposed shifts in academic policies and procedures are discussed and sent for ratification to the AFDA Institutional Senate.

# 5 AFDA DIRECTORS, EXECUTIVE AND SENIOR MANAGEMENT

## 5.1 EXECUTIVE MANAGEMENT (INSTITUTIONAL SENATE)

Chief Executive Officer	Teresa Passchier
Chief Operations Officer	Henriette De Villiers
Group New Business Manager	Janneke Van Der Merwe
Group Financial Manager	Nicole Masson
Group Administration Manager	Grant Davies
Educational Value Assurance Secretary	Anton Basson
Group Human Resources Manager	Pamela Sehunoe

## 5.2 SENIOR MANAGEMENT

### 5.2.1 EDUCATIONAL VALUE ASSURANCE DEPARTMENT

Secretary, Statutory and Academic Quality Assurance	Anton Basson
Programme Development, Revision and Implementation	Bata Passchier
Pedagogical Strategies and Staff Alignment	Garth Holmes
Tutor, Student Experience and Research Development	Jenni Underhill

Programme Quality Assurance and Review	Shmerah Passchier
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## 5.2.2 JOHANNESBURG CAMPUS SENATE

Campus Dean	David Dennis
Campus Registrar	Samantha Kennedy
Programme Coordinator: Motion Picture (MP)	Jane-Anne Raath
Programme Coordinator: Live Performance (LP)	Daniel Robbertse
Programme Coordinator: BCom	Tebogo Motaung
Programme Coordinator: Creative Writing	Kamva Namba
Programme Coordinator: MP & LP Postgraduate Studies	Angie Mills
Programme Coordinator: Postgraduate Diploma in Innovation	TBC
Programme Coordinator: Higher Certificate	Bronwynne Hanger
Building and Maintenance Officer	Peter Gondwe
Student Representative (CLVA)	Names available at Student Affairs office.

## 5.2.3 CAPE TOWN CAMPUS SENATE

Campus Dean	Diaan Lawrenson
Campus Registrar	Dr. James Lizamore
Programme Coordinator: Motion Picture (MP)	David Stein
Programme Coordinator: Live Performance (LP)	Liz Mills
Programme Coordinator: BCom	Stephen Drake
Programme Coordinator: Creative Writing	Liana Hassim
Programme Coordinator: MP & LP Postgraduate Studies	Dr. Lucia Saks
Programme Coordinator: Postgraduate Diploma in Innovation	TBC
Programme Coordinator: Higher Certificate	Leopold Senekal
Building and Maintenance Officer	TBA
Student Representative (CLVA)	Names available at Student Affairs office.

## 5.2.4 DURBAN CAMPUS SENATE

Campus Dean	Dr. Janet van Eeden
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Campus Registrar	Lee-Ann Inderpal
Programme Coordinator: Motion Picture (MP)	Temara Prem
Programme Coordinator: Live Performance (LP)	Dr. Kabi Thulo
Programme Coordinator: Creative Writing	Nomthandazo Nxabela
Programme Coordinator: MP & LP Postgraduate Studies	Arushani Govender
Programme Coordinator: Higher Certificate	Chris Tobo
Building and Maintenance Officer	Ryan Reid Thomson
Student Representative (CLVA)	Names available at Student Affairs office.

## 5.2.5 PORT ELIZABETH CAMPUS SENATE

Campus Dean	Mark Wilby
Acting Campus Registrar	Kym Cloete
Acting Programme Coordinator: Motion Picture (MP)	Simon Pienaar
Programme Coordinator: Live Performance (LP)	Robert Haxton
Programme Coordinator: MP & LP Postgraduate Studies	Mark Wilby
Programme Coordinator: Higher Certificate	Abegail Ferguson
Building and Maintenance Officer	Etienne du Toit
Student Representative (CLVA)	Names available at Student Affairs office.

# 6 ACADEMIC STAFF

## 6.1 JOHANNESBURG CAMPUS

### 6.1.1 Higher Certificate in Film, Television and Entertainment Production

Programme Coordinator	
Bronwynne Hanger – Degree (Masters)	
Full Time Academic Staff	
Lecturer: HC Technical	Hulette Pretorius (Degree)
Part time Academic Staff	
Lecturer: HC Technical	Justice Nkuna (Degree)
Lecturer: HC Production and Art	Loreley Yeowart (Diploma) Masters Candidate

### 6.1.2 Higher Certificate in Radio and Podcasting

Programme Coordinator
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Bronwynne Hanger – Degree (Masters)	
<b>Full Time Academic Staff</b>	
Senior Tutor	Sinovuyo Lupondwana (Diploma)

### 6.1.3 Higher Certificate in Performing Arts

<b>Programme Coordinator</b>	
Bronwynne Hanger – Degree (Masters)	
<b>Full Time Academic Staff</b>	
Tutor	Justin Jacobs (Honours)
<b>Part time Academic Staff</b>	
Tutor	Nolulama (Lulu) Maquthu (Honours)

### 6.1.4 Bachelor of Arts in Motion Picture Medium

<b>Programme Coordinator</b>	
Jane-Anne Raath (Masters)	
<b>Full Time Academic Staff</b>	
Production Team Coordinator Film and Lecturer: Film Producing3	Jane-Anne Raath (Masters)
Production Team Coordinator	Zenobia Simelane (Masters)
Lecturer: Cinematography	Albert van Rhyn (Honours)
Learning Group Co-ordinator and Lecturer: Editing	Anna Sophia Van Der Merwe (Honours)
Senior Tutor (LCC)	Bianca Pieterse (HDB) (Honours)
Lecturer: Production Design	Bradley Goss (Honours)
Lecturer: TV Tech Sound	Brian Nkosi (Masters)
Senior Tutor (LCC)	Buhle Zwane (Honours)
Lecturer: Cinematography	Fazel Meyer (Honours)
Lecturer: Sound Design	Ivan Dennis Kinghorn (Honours)
Lecturer: Film Producing	Nantie Steyn (Masters)
Senior Tutor (LCC)	Jody Werner (HDB) (Honours)
Senior Tutor (LCC)	Kanya Yako (Honours)
Senior Tutor (LCC)	Kershan Pillay (Honours)
Lecturer: Visual Effects	Kumeshnee (Leona) Naidoo (Honours)
Lecturer: Directing & Film Writing	Lauren Fidler (Masters)
Lecturer: TV Technical Camera	Llewellyn Duguid (Honours) Masters Candidate
Lecturer & Class Mentor	Lotter Matthew (Masters)
Lecturer: Directing	Lungelo Phelelani Kuzwayo (Masters)
Learning Group Co-ordinator and Lecturer: TV Technical Studio	Luscious Nkantu Dosi (Masters)
Senior Tutor (LCC)	Mhangwane Vutlhari Wisdom (Honours)
Learning Group Co-ordinator and Lecturer: Film Writing	Naledi Bogacwi (Honours)
Lecturer: Editing	Neill Jordaan (Degree) Masters Candidate
Lecturer: TV Post Production	Pauli Van Dyk (Honours) Masters Candidate
Lecturer: Media Music Production	Sean Radford (Honours)
Lecturer & LCC	Shveta Naidoo (Honours)
Senior Tutor (LCC)	Siobhan Venter (HDB) (Honours)
Learning Group Coordinator	Siya Mgabadelu (Honours)
Lecturer: CMS	Siziphiwe Lungakazi Keke (Honours)
Lecturer: TV Post2	Sizithobela Skhosana (Honours) Masters Candidate
Learning Group Coordinator and Lecturer	Mary-Lee Hinton (Honours)
Assistant Lecturer: Screenwriting	Tatyana Folgado (Honours)
Lecturer: Animation	Tebello Radebe (Advanced Diploma) Masters Candidate
Lecturer: TV Post Production	Tharuna Devchand (Honours)
Assistant Lecturer: CMS	Thebe Thabane (Honours)
Senior Tutor (LCC)	Tyra Lee Nell (HDB) (Honours)
Senior Tutor (LCC)	Unathi Mkhize (HDB) (Honours)

Tutor	Sabrina Sciulli (Honours)
Lecturer: Data & Grading	Mark Buyskes (Masters)
<b>Part time Academic Staff</b>	
Writing Lecturer TV2	Chinaka Iwunze (Honours)
TV Writing Lecturer Year 3	Christo Compion (Honours)

## 6.1.5 Bachelor of Arts in Live Performance

<b>Programme Coordinator</b>	
Daniel Robbertse (Honours)	
<b>Full Time Academic Staff</b>	
Lecturer: Acting	Daniel Robbertse (Honours)
Lecturer: Stage Acting	Elizabeth de Kock (Masters)
Lecturer: Music Performance	Heidi Edeling (Honours) Masters Candidate
Lecturer: Screen Acting	Heidi Mollentze (Honours)
Lecturer: Music Performance	Juan Enslin (Honours)
Lecturer: Acting	Mapula Sethlako (Honours)
Lecturer	Matthew Dalton (Honours)
Lecturer: Acting	Nolwazi Zondo (Honours)
Lecturer: Music Performance	Silas Naicker (Honours)
Lecturer & Class Mentor	Kgomotso Mthombeni (Honours)
<b>Part time Academic Staff</b>	
Lecturer: Live Performance	Hlumelo Ledwaba (Masters)

## 6.1.6 Bachelor of Commerce in Business Innovation & Entrepreneurship

<b>Programme Coordinator</b>	
Tebogo Motaung	
<b>Full Time Academic Staff</b>	
Lecturer: Digital Technologies	Skhumbuzo Dlomo (Honours)
Lecturer: BCom Marketing	Matthew Glogauer (Honours)
Lecturer: BCom	Taiba Rizvi (MBA)
Lecturer: Marketing & Sales	Tintswalo Sithole (Honours)

## 6.1.7 Bachelor of Arts in Creative Writing

<b>Programme Coordinator</b>	
Kamva Namba (Honours)	
<b>Full Time Academic Staff</b>	
LCC & Tutor	Kamva Namba (Honours)

## 6.1.8 Bachelor of Arts (Honours) in Motion Picture Medium

<b>Programme Coordinator</b>	
Angie Mills	
<b>Full Time Academic Staff</b>	
Lecturer: BA Honours [MP Script]	Dr. Craig Higginson (PHD)
Lecturer: Honours	Robyn Aronstam (Masters)
Lecturer: Core Course	Robert Murray (Masters) PHD Candidate
Lecturer: Research	Collen Chambwera (PHD)

## 6.1.9 Bachelor of Arts (Honours) in Live Performance

Programme Coordinator	
Angie Mills	
Full Time Academic Staff	
Lecturer: LP Disc   LP&MP Core Course	Robert Murray (Masters) PHD Candidate
Lecturer: Research	Collen Chambwera (PHD)

## 6.1.10 Postgraduate Diploma in Innovation

Programme Coordinator	
TBC	
Full Time Academic Staff	
National Programme Coordinator and Lecturer	Makhoalibe Theko (MBA)

## 6.1.11 Master of Fine Arts in Motion Picture Medium

Programme Coordinator	
Angie Mills	
Full Time Academic Staff	
Lecturer: MFA Script	Dr. Craig Higginson (PHD)

# 6.2 CAPETOWN CAMPUS

## 6.2.1 Higher Certificate in Film, Television and Entertainment Production

Programme Coordinator
Leopold Senekal (Honours)

## 6.2.2 Higher Certificate in Performing Arts

Programme Coordinator
Leopold Senekal (Honours)

## 6.2.3 Bachelor of Arts in Motion Picture Medium

Programme Coordinator	
David Stein (Masters)	
Full Time Academic Staff	
LCC & Lecturer: Edit2 & TV Post	Amy Stohrer (Honours)
Lecturer: Production Design	Catherine Anne Jacot-Guillarmod (Masters)
Lecturer: Producing	Jean Pierre De Waal (Honours)
Senior Tutor	Jesse Lesch (Honours)
Lecturer: Data & Grading & Edit3	Hannes Benade (Masters)
Tutor and PC Assessor	Justin Vallay (Honours)
Lecturer: Directing	Kevin Yates (Honours)

Lecturer: Film Writing	Ndumiso Khovana (Masters)
Lecturer: Sound Design	Nick Matthews (Masters)
Lecturer: Visual Effects	Royston Michaels (Honours) Masters Candidate
Lecturer: Costume, Make-Up and Styling	Saadiqah Omar (Masters)
Lecturer: Media Music Production	Shaun Karssen (Honours)
Senior Tutor (LCC)	Sieyaam Cozyn (Honours)
Lecturer: Cinematography	Stephan Aucamp (Masters)
Lecturer: Film Writing & TV Writing	Liana Mudlay (Honours)

## 6.2.4 Bachelor of Arts in Live Performance

Programme Coordinator	
Liz Mills (Masters)	
Full Time Academic Staff	
Lecturer: Live Performance	Doug Armstrong (Masters)
Lecturer: Live Performance	Gerard Rudolph (Degree) Masters Candidate
Lecturer: MMP	Shaun Karssen (Honours)
Lecturer: Acting	Lara Schmid (Masters)
Lecturer: Technical/Production	Matthew Muller
Senior Tutor (LCC)	Sophia Saks (HDB) (Honours)
Lecturer: Live Performance	Thembela Madliki (Masters)
Part time Academic Staff	
Lecturer: Acting	Raezeen Wentworth (Masters)

## 6.2.5 Bachelor of Commerce in Business Innovation & Entrepreneurship

Programme Coordinator	
Stephen Drake (MBA)	
Full Time Academic Staff	
Lecturer: Management & Operations	Dassah Reuben (B-Tech)
Lecturer: Business Commerce	Chinonye Leuna Obiaha (M-Tech) Masters Candidate

## 6.2.6 Bachelor of Creative Writing

Programme Coordinator	
Liana Hassim	
Full Time Academic Staff	
Lecturer	TBC

## 6.2.7 Bachelor of Arts (Honours) in Motion Picture Medium

Programme Coordinator	
Dr. Lucia Saks (PHD)	
Full Time Academic Staff	
Production Coordinator	David Max Brown (Honours)
Lecturer: Post Grad	Lubomira Palikarska (Masters) PHD Candidate
Lecturer: Film Writing	Margaret Goldsmid (Honours)
Lecturer: Film Producing	Nareen Rebello (Honours)



## 6.2.8 Bachelor of Arts (Honours) in Live Performance

Programme Coordinator
Dr. Lucia Saks (PHD)

## 6.2.9 Postgraduate Diploma in Innovation

Programme Coordinator	
TBC	
Full Time Academic Staff	
Lecturer	Theko Makhoalibe (MBA)
Lecturer	Reuben Dassah (B-Tech)

## 6.2.10 Master of Fine Arts in Motion Picture Medium

Programme Coordinator
Dr. Lucia Saks (PHD)

## 6.3 DURBAN CAMPUS

### 6.3.1 Higher Certificate in Film, Television and Entertainment Production

Programme Coordinator
Chris Tobo

### 6.3.2 Higher Certificate in Performing Arts

Programme Coordinator
Chris Tobo

### 6.3.3 Bachelor of Arts in Motion Picture Medium

Programme Coordinator	
Temara Prem (Masters)	
Full Time Academic Staff	
Lecturer: Directing	Alistair Heath (Masters)
Lecturer: TV Producing	Arushani Govender (Masters)
Lecturer: Editing	Brett Van Dort(Honours)
Lecturer: Film Writing	Christopher Tobo (Honours)
Lecturer: VFX	Jo-Anne Furniss (Honours)
Senior Tutor (LCC)	Jessica Metcalfe (HDB) (Honours)
Lecturer: Data & Grading	Claudia Le Roux (Honours)
TV Studio	Leon Coetzee (Honours)
Lecturer: Cinematography & TV Camera	Matome Senyolo (Honours)
Senior Tutor (LCC)	Musawenkosi Shoji (HDB) (Honours)
Lecturer: Producing	Richard Green (Masters)
Lecturer: Sound	Sarah McQuilliam (Honours)
Lecturer: TV Writing	Shivana Naidoo (Honours)

Senior Tutor (LCC)	Sphesihle Zama (Honours)
Lecturer: Costume, Make-Up and Styling	Thembisile Sibeko (Honours) Masters Candidate

### 6.3.4 Bachelor of Arts in Live Performance

Programme Coordinator	
Kabi Thulo (PhD)	
Full Time Academic Staff	
Lecturer: Stage	Ayanda Rose Fali (Diploma)
Lecturer	Nonkululeko Cele (Honours)

### 6.3.5 Bachelor of Creative Writing

Programme Coordinator	
TBC	
Full Time Academic Staff	
Lecturer	TBC

### 6.3.6 Bachelor of Arts (Honours) in Motion Picture Medium

Programme Coordinator	
Arushani Govender	
Full Time Academic Staff	
Lecturer: Research (National)	Dr. Mahoro Abel Semege (PHD)

### 6.3.7 Bachelor of Arts (Honours) in Live Performance

Programme Coordinator	
Arushani Govender	
Full Time Academic Staff	
Dr. Mahoro Abel Semege (PHD)	

## 6.4 PORT ELIZABETH CAMPUS

### 6.4.1 Higher Certificate in Film, Television and Entertainment Production

Programme Coordinator
Abegail Ferguson

### 6.4.2 Bachelor of Arts in Motion Picture Medium

Programme Coordinator	
Simon Pienaar (Masters Candidate)	
Full Time Academic Staff	
Lecturer: CMS	Alexander Kevin Tabisher (Masters)
Lecturer: Cinematography   Directing	Charles Tait (Masters) PHD Pending
Lecturer: Data and Grading   Directing   Cine	Jacques Cloete (Honours) Masters Candidate

Lecturer: Sound Design	Jeroen Roffel (Honours)
Lecturer: Producing	Lungelo Manono (Honours)
Lecturer: Production Design	Ryan Reid-Thomson (Honours)
Lecturer: Data and Grading   Visual Effects	Simon Pienaar (Honours) Masters Candidate
Lecturer: TV Directing	Tokoloho Masemene (Honours)
Lecturer & LCC	Simamkele Mchako (Honours)
Lecturer & LCC	Siyamthanda Tiyo (Honours)

### 6.4.3 Bachelor of Arts in Live Performance

Programme Coordinator	
Robert Haxton (Masters)	
Full Time Academic Staff	
Senior Tutor (LCC)	Asipezi Jita (Honours)
Lecturer	Xolisa Ngubelanga (Masters)

### 6.4.4 Bachelor of Arts (Honours) in Motion Picture Medium

Programme Coordinator
Mark Wilby (Masters)

### 6.4.5 Bachelor of Arts (Honours) in Live Performance

Programme Coordinator	
Mark Wilby (Masters)	
Full Time Academic Staff	
LCC	Xolisa Ngubelanga (Masters)

## 7 SUPPORT AND ADMINISTRATIVE STAFF

### 7.1 INSTITUTIONAL SENATE

Registry Administrator	Pam Indhur
Graphic Designer	Mpho Qhomane
PR Officer	Earle Holmes

### 7.2 JOHANNESBURG CAMPUS

Registrar	Samantha Kennedy
Campus Registry Administrator & Student Counsellor	Beverley Kluckow
Student Affairs Officer	Zandile Msomi
Learning Administrators	Fikile Ndlovu, Joshua Holmes
Administrative Assistant to the Dean	Nelly Sambo
Finance Coordinator	Aubrey Modise
Building & Maintenance Officer	Peter Gondwe
IT Officer	Keith Kinsey
Front of House and Marketing Assistant	Lerato Nageli

## 7.3 CAPE TOWN CAMPUS

Registrar	Dr. James Lizamore
Registry Administrator & Campus Coordinator	Wade Johnson
Learning Administrator	Wade Johnson
Assistant Learning Administrator	Aneesa Cobus
Student Affairs Officer	Lanna Lamberts
Administrative Assistant to the Dean	Shana Lee Turner
Film & TV School Administrator	Carlyn Julies
LP Administrator	Tahiera Abrahams
International Student Affairs	Amanda Hawker
Marketing & Recruitment	Stephanie Philander
Receptionist & Recruitment Assistant	Zanda-Lee Maxim
Finance	Farieda Cozyn
Building Maintenance Officer	TBA
Operations Administrator	Priscilla Johnson
Operations & Maintenance	Kamil Jattiem, Peter Dodo, Reza Fransman, Melvyn van Rooyen
IT	Ethan Hendrickse
Stores Officers	Shaun Oleary, Brian Sukers
Security	Sydney Siyabulela, Mzukisi Boo

## 7.4 DURBAN CAMPUS

Registrar	Lee Ann Inderpal
Learning Administrator & PA To Campus Dean	Vashika Mistry
Student Affairs Officer	Desiree Reyner
Marketing Officer	Simone Logan
Production Course Assistant	Nolulamo Maquthu
Finance Coordinator	Aubrey Modise
Operations Officer	Rene van Niekerk
Maintenance and Stores Officer	Luthando Nyoniandiza
Security	Mxolisi Shangase
Librarian	Tiffani Naicker
Receptionist	Tholakele Manzingisa

## 7.5 PORT ELIZABETH CAMPUS

Acting Registrar	Kym Duru
Student Affairs Officer	Valerie Rousseau
Learning Administrator	Kym Duru
Campus Coordinator	TBA
Recruitment	Nuala Jansen, Nomvuyo Snyman
Finances	Joelean Swanepoel
Receptionist	Ikhona Soloshe
Operations	Glen Burger, Mfnisi Ngcayi
IT	Simpiwe Nhanhana

# 8 ADMISSION REQUIREMENTS AND PROCEDURES

## 8.1 ADMISSION PROCEDURES

In accordance with the Minimum Admission Requirements for a Bachelor Degree Programme as gazetted in Government Notice No 751 on 11 July 2008, Department of Education, Higher Education Act 1997 (Act 101 of 1997), and as amended by Government Notice No 1309 on 20 September 2018, AFDA's admission requirements for entry to the degree course is the National Senior Certificate (NSC) with exemption to study a Bachelor degree. The regulations describe these as a minimum of 30% in the language of learning and teaching being English), coupled with an achievement rating of 4 (Adequate Achievement 50-59%) or better in four 20-credit NSC subjects.

A 20-credit NSC subject is a subject recognised for the seven-subject NSC package as approved by the Minister of Basic Education in terms of the National Education Policy Act, 1996 (Act No. 27 of 1996).

AFDA will also admit for degree studies persons who have been issued with certificates of conditional or complete exemption by Higher Education South Africa in accordance with Government Notice No 1317 of 5 December 2008, Higher Education Act 101 of 1997 in cases of immigrants or of mature age. AFDA has developed an Entrance Exam to facilitate alternative access routes in view of the Higher Education and Training Green Paper of January 2012 and the White Paper for Post-School Education and Training, issued by Minister Blade Nzimande, November 2013. The Entrance Exam Policy is implemented by the Office of the Registrar, so applicants must enquire through the Student Affairs Officer.

### 8.1.1 Right of Admission

Admission of a person as a student or a candidate for any degree into any year of study or any constituent part of any degree shall be according to the terms, conditions and procedures as adopted by the Institutional Senate.

### 8.1.2 Admission Processes

#### 8.1.2.1 Application

AFDA requires prospective students to apply to a specific programme in order to be provisionally accepted if the applicant meets the requirements. Applicants can visit [the applications page](#) to start the application process.

The acceptance status will be communicated to the applicant by the marketing recruitment officers.

#### 8.1.2.2 Registration

Registration ensures that a provisionally accepted prospective student reserves a place in their preferred programme. Prospective students can register by visiting the campus or register online by visiting [the registration page](#)

#### 8.1.2.3 Enrolment

Once registered, a prospective student can enrol into the programme of their choice by visiting the campus or [the enrolment page](#) online.

Prospective students must take note of the specified window for enrolments as published on the enrolment page. All student details, documents, payments and selections will be captured and verified in this process.

### 8.1.3 Required Documentation for Admission

All prospective students who wish to enrol at AFDA for the first time must submit the documentation as indicated. All documents must be certified true copies.

Additional annual documentation may be required as noted on [the online enrolment page](#). Not having the documentation available as stated below, may stall your enrolment process.

### 8.1.3.1 South African Students

- ▶ Completed application form obtainable from the AFDA website or the AFDA Prospectus.
- ▶ Certified copy of National Senior Certificate or equivalent (Current Grade 12 Students are to submit their final results of Grade 11)
- ▶ Certified copy of certificate of degree obtained (If applying for Postgraduate Studies)
- ▶ Certified copy of academic transcript (If applying for Postgraduate Studies)
- ▶ Photograph
- ▶ Certified copy of ID Document
- ▶ Two letters of reference
- ▶ Motivation letter: One-page document on three films (When applying for BA MP)

### 8.1.3.2 International Students

All the relevant documentation mentioned above must be submitted, as well as a study visa, proof of medical cover and residence in South Africa.

Students who apply for undergraduate studies must also submit a verification document from USAF stating the status of their qualification. Students can visit <https://mb.usaf.ac.za/foreign-qualifications/> and follow the links from there.

Students who apply for postgraduate studies must also submit verification from SAQA stating the status of their qualification. This document can be obtained by visiting [www.saqa.org.za](http://www.saqa.org.za) and following the relevant links.

## 8.2 ADMISSION CRITERIA

### 8.2.1 HIGHER CERTIFICATE PROGRAMMES

Students who have passed Grade 12 must satisfy the minimum requirements to register for a Higher Certificate as stipulated by DHET in the Government Gazette of July 2005 and of 5 December 2008. Their statements and certificates must therefore clearly state that they have satisfied the minimum requirements to study a higher certificate programme.

A student who does not comply with these requirements can be assessed for suitability for alternative access to the Higher Certificate studies at AFDA, and permitted admission by means of senate discretion. Potential candidates to consult the Marketing Department regarding this.

Students who study and successfully pass the Higher Certificate programme at AFDA, are then eligible to progress the following year into degree programmes.

### 8.2.2 UNDERGRADUATE DEGREES

Students who have passed Grade 12 must satisfy the minimum requirements to register for a Bachelor's Degree stipulated by the Department of Higher Education and Training (DHET) in the Government Gazette of July 2005 and of 5 December 2008. Their statements and certificates must therefore clearly state that they have satisfied the minimum requirements to study a Bachelor's degree.

Prospective students who matriculated before 2008 must present AFDA with a Senior Certificate that stated that they have passed with endorsement/exemption or an equivalent qualification.

A student who does not comply with these requirements can be assessed for suitability for alternative access to degree studies at AFDA, and permitted admission by means of senate discretion. Potential candidates to consult the Marketing Department regarding this.

#### 8.2.2.1 Recognition of Prior Learning (RPL) for Undergraduate Degrees

AFDA provides bridging options for RPL students who wish to enter the programme:

### 8.2.2.1.1 Procedure for Applicants of RPL

Applicants wishing to go into 2nd year of a Degree programme have to clearly indicate the disciplines they intend to study. AFDA will process the application and notify all applicants whether their subject selections have been approved. The following needs to be submitted with an RPL application:

- Certified copy of transcript of highest academic qualification.
- Letter of recommendation from previous tertiary institution.
- Typed motivation
- Any given year/s of study in a cognitively related field at a tertiary institution is acknowledged on the same level, provided that the student demonstrates the core competencies, at both an intellectual and technical level, required by the AFDA curriculum.
- Five years of related industry experience will be taken into account in the placement of the student in the undergraduate programme, at the level which they worked within their field, submit a portfolio that demonstrates the required intellectual and craft skills for the AFDA curriculum.

Such RPL applications are referred from the Marketing Department to the Registrar, who will assess the relevant discipline head to arrange an interview with the applicant and/or ask for a show reel to display the relevant skills levels. Such a show reel, portfolio or other proof of competence will be assessed according to the relevant criteria of the previous level.

A bridging plan to integrate the RPL student into the AFDA programme and provide catch-up opportunities where necessary is then drawn up by the lecturer, signed off by the Registrar and Campus Dean. Throughout the term, the Learning Administrator tracks whether the student is complying to the bridging plan and coping with it.

RPL students are expected to attend academic development.

At the end of first and second term, the RPL student performance is reviewed in a staff meeting convened by the Registry and if needed, intervention is recommended.

Discipline-specific RPL requirements are available upon application.

## 8.2.3 HONOURS PROGRAMMES

Students who studied at AFDA and have completed either the BA MP or BA LP programme can apply to enter the Honours programme.

For admission of students from other institutions who have undergraduate degrees in the following fields: marketing, law, commerce, architecture, related visual or fine arts degrees, and degrees in the humanities that inform creative writing; an interview with the Head of Postgraduate Studies is required.

### 8.2.3.1 Recognition of Prior Learning (RPL) for Postgraduate programmes

Prospective students without an undergraduate qualification in the above mentioned fields can apply for recognition of prior learning (RPL) if they have five or more years of related experience in the industry in a key conceptual capacity. The Head of the Postgraduate Studies School will be required to sign-off and issue an RPL acceptance.

## 8.2.4 MASTER OF FINE ARTS IN MOTION PICTURE MEDIUM

Students who have completed either the BA MP (Honours) or BA LP (Honours) degrees may apply for acceptance into the Masters programme.

### 8.2.4.1 Recognition of Prior Learning (RPL) for the MFA Programme

Students from other institutions who have Honours degrees in the following fields: marketing, law, commerce, architecture, related visual or fine arts degrees, and degrees in the humanities that inform creative writing; can apply to the Head of Postgraduate Studies for acceptance into the programme.

Prospective students without the appropriate qualification as listed above but who have eight to ten years of related experience in the industry in a key conceptual capacity can apply to the Head of Postgraduate Studies for acceptance into the programme of choice as a Recognition of Prior Learning (RPL) student.

## 9 LANGUAGE POLICY

All instructions, as well as all curriculum material at AFDA will be in English. It is expected that all students who enrol in AFDA are proficient enough in English to be able to achieve the expected outcomes of a higher education qualification.

AFDA allows the use of any language in all student productions provided that the source material is translated into English and in the case of motion picture productions these are subtitled in English.

## 10 MODE OF INSTRUCTION

All AFDA programmes are offered as contact mode programmes which include some elements of online engagement for theory classes. Practical workshops and projects are offered in a contact mode.



# 11 DETAILS OF REGISTERED PROGRAMMES

## 11.1 PROGRAMME DESIGN PRINCIPLES

The design of AFDA's programmes is premised on the following pedagogical principles:

- Experiential learning
- Inquiry based learning
- Discovery learning
- Peer led learning
- Problem-based learning
- Project-based learning
- Scenario learning
- Simulated work-integrated learning
- Project-based research.
- Action Research
- Critical citizenry
- 21<sup>st</sup> Century skills

As a result AFDA's examinations takes the form of project based learning in simulated work-environments. All individual written assignments are done in the context of both conceptually or practically preparing for projects, as well as critically reflecting on the learning process.

In the Higher Certificate programmes, students are equipped to fulfil a series of apprenticeship roles on film sets, in theatre productions or in a podcast or radio studio.

In the BA undergraduate and postgraduate programmes in Motion Picture Medium and Live Performance, students receive a variety of simulated industry briefs for entertainment productions, and are required to conceptualise, produce and exhibit these works.

In the BCom Entrepreneurship programme, students have to conceptualise, plan and test a lean start-up entrepreneurial business idea for the creative industries.

In the Postgraduate Diploma in Innovation, students have to develop, implement and take a business idea through a series of iterations with the intent to launch into the world of work upon graduation.

All AFDA exit level examination productions are exhibited in a professional environment where entertainment productions are exhibited to paying, public audiences; business prototypes are presented to prospective panels of simulated, or real, potential investors; and creative writing texts to potential buyers or prospective clients.

This pedagogic approach aligns with the values of "graduateness, employability and civic responsibility" (The HE Monitor No. 12 of August 2011: *Work-Integrated Learning: Good Practice Guide*, Page 4)

## 11.2 HIGHER CERTIFICATE PROGRAMMES

### 11.2.1 Higher Certificate: Film, Television & Entertainment Production

PROGRAMME NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Higher Certificate in Film, Television and Entertainment Production	Johannesburg Cape Town Durban Port Elizabeth	90741	5	132	Registered

### 11.2.1.1 Programme Overview

The Higher Certificate in Film, Television and Entertainment Production (HC) Course has a dual function. First and foremost, it is a one-year foundation course designed to offer students access into the first year of undergraduate degree studies at AFDA. In addition it is an exit level Higher Certificate equipping students with skills allowing them to be placed in the entertainment industry in positions of assistants to key crew.

This course lays the foundation for students keen to gain an understanding in a wide range of practical training, audio-visual, sound, studio sets and light rigging.

### 11.2.1.2 Subjects

In the Higher Certificate course there are 3 subjects, students are required to take all three. Each of these subjects can be approached from a more technical standpoint or a production & art related standpoint and these options are described in the term booklets for projects and assessments.

#### 11.2.1.2.1 Film Production Literacy (FPL)

In Film Production Literacy students enhance their general academic and computer literacies through research assignments and presentations on topics aligned to the content of the other two subjects.

#### 11.2.1.2.2 Film Production Analysis (FPA)

In Film Production Analysis students engage in research and the analysis of industry related texts for production purposes. Examples of these texts include scripts, call sheets, production schedules, and prop lists. The purpose of this analysis is to equip students with skills required to manage and generate these in the world of work.

#### 11.2.1.2.3 Film Production Technical (FPT)

In Film Production Technical students attend practical workshops in the modules on offer. The workshops teach students assistant skills in the gear and facilities associated with a variety of disciplines in the entertainment industries. Such as camera equipment, prop stores, make-up kits, and multi-camera studios.

### 11.2.1.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.2.1.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

### 11.2.1.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### 11.2.1.4 Academic Credits

At the end of the programme a student will have earned 132 Credits.

### 11.2.1.5 Progression and Qualification

At the end of this programme students will have earned a Higher Certificate on NQF5. This allows them access to degree programmes or access to industry in assist capacities.

In order for a student to pass the Higher Certificate in Film, Television and Entertainment Production, they must pass all three compulsory modules.

This means that, by the end of the year, a student must:

- ▶ Achieve 50% or more in Film Production Literacy (FPL) over the year
- ▶ Achieve 50% or more in Film Production Analysis (FPA) over the year
- ▶ Achieve 50% or more in Film Production Technical (FPT) over the year

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.2.2 Higher Certificate in Radio and Podcasting

PROGRAMME NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Higher Certificate in Radio and Podcasting	Johannesburg Cape Town Durban	99532	5	120	Registered

### 11.2.2.1 Programme Overview

The Higher Certificate in Radio and Podcasting (HC RP) Course has a dual function. First, it is a one-year foundation course designed to offer students access into the first year of undergraduate degree studies at AFDA. In addition it is an exit level Higher Certificate equipping students with skills allowing them to enter the radio industry as radio assistants.

This course lays the foundation for students keen to gain technical experience in studio and field recording and production and in producing live and recorded programmes and items for transmission. It also teaches them to function optimally in a studio environment through understanding managerial requirements and its associated processes.

### 11.2.2.2 Subjects

In the Higher Certificate course there are 3 subjects, students are required to take all three.

#### 11.2.2.2.1 Radio and Podcasting Literacy (RPL)

In Radio and Podcasting Literacy students enhance their general academic and computer literacies through research assignments and presentations on topics aligned to the content of the other two subjects.

### 11.2.2.2 Radio and Podcasting Analysis (RPA)

In Radio and Podcasting Analysis students engage in research and the analysis of industry related texts for the production of podcast and radio programmes. Examples of these texts include hot clocks, interview formats, interview questions, pre-scripted ads, promos, and publishing protocols. The purpose of this analysis is to equip students with skills required to manage and generate these in the world of work.

### 11.2.2.3 Radio and Podcasting Technical (RPT)

In Radio and Podcasting Technical students attend practical workshops in the modules on offer. The workshops teach students assistant and production skills in the gear and facilities associated with podcasting and radio.

## 11.2.2.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

### 11.2.2.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

### 11.2.2.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

## 11.2.2.4 Academic Credits

At the end of the programme a student will have earned 120 Credits.

## 11.2.2.5 Progression and Qualification

At the end of this programme students will have earned a Higher Certificate on NQF5. This allows them access to degree programmes or access to industry in assist capacities.

In order for a student to pass the Higher Certificate in Radio and Podcasting, they must pass all three compulsory modules

This means that, by the end of the year, a student must:

- ▶ Achieve 50% or more in Radio and Podcasting Literacy (RPL) over the year
- ▶ Achieve 50% or more in Radio and Podcasting Analysis (RPA) over the year
- ▶ Achieve 50% or more in Radio and Podcasting Technical (RPT) over the year

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

### 11.2.3 Higher Certificate in Performing Arts

PROGRAMME NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Higher Certificate in Performing Arts	Johannesburg Cape Town Durban	111403	5	120	Registered

#### 11.2.3.1 Programme Overview

The Higher Certificate in Performing Arts (HC PA) Course has a dual function. First and foremost, it is a one-year foundation course designed to offer students access into the first year of undergraduate degree studies at AFDA. In addition it is an exit level Higher Certificate equipping students with skills allowing them to be placed in the entertainment industry in basic assist roles to key areas of production and backstage crew.

This course lays the foundation for students keen to gain technical experience & knowledge of the performance industry at an assistant level. This includes a focus on practical training acting techniques and theatre production.

#### 11.2.3.2 Subjects

In the Higher Certificate course there are 3 subjects, students are required to take all three.

##### 11.2.3.2.1 Critical Thinking and Writing (CTW)

In Critical Thinking and Writing students enhance their general academic and computer literacies through research assignments and presentations on topics aligned to the content of the other two subjects.

##### 11.2.3.2.2 Basic Assist Roles in Theatre (BART)

In Basic Assist Roles in Theatre students engage in practical training in theatre production assist roles including stage props, costumes, sound and light rigging and operation - with grounding in safety standards and theatre protocols - foundational elements of community theatre, theatre collectives, theatre business and management.

##### 11.2.3.2.3 Basic Performance Skills (BPS)

In Basic Performance Skills students learn and apply a number of foundational performance techniques that culminate in setting up short performance pieces based on community and collective theatre practices using existing texts.

#### 11.2.3.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

### 11.2.3.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

### 11.2.3.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### 11.2.3.4 Academic Credits

At the end of the programme a student will have earned 120 Credits.

### 11.2.3.5 Progression and Qualification

At the end of this programme students will have earned a Higher Certificate on NQF5. This allows them access to degree programmes or access to industry in assist capacities.

In order for a student to pass the Higher Certificate in Performing Arts, they must pass all three compulsory modules

This means that, by the end of the year, a student must:

- ▶ Achieve 50% or more in Critical Thinking and Writing (CTW) over the year
- ▶ Achieve 50% or more in Basic Assist Roles in Theatre (BART) over the year
- ▶ Achieve 50% or more in Basic Performance Skills (BPS) over the year

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.3 UNDERGRADUATE DEGREE PROGRAMMES

### 11.3.1 Bachelor of Creative Writing

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Creative Writing	Johannesburg Cape Town Durban	112550	7	360	Registered

### 11.3.1.1 Programme Overview

The Bachelor of Creative Writing programme provides students with all the required conceptual, technical, craft, attitudinal, and concrete skills to originate texts that can be produced in a variety of recognized industry formats.

Students use their theoretical and practical knowledge in work simulated environments to create formats that can be offered to students in the other AFDA programmes for production and exhibition.

Through regular experiential learning cycles, the scope and complexity of the student work increases in every year of study. On a 1<sup>st</sup> year level students are introduced to the skill sets of the programme on a basic level, on a 2<sup>nd</sup> year they practice these to an intermediate level and, progress to a comprehensive level in 3<sup>rd</sup> year. This culminates in students demonstrating their industry readiness by producing graduation works that can be sold to intended markets for publication or production.

### 11.3.1.2 Modules

#### 11.3.1.2.1 Year 01

There are 5 areas of study that are grouped into three key modules namely: Research, Discipline and Project. All three modules are compulsory for all students.

##### 11.3.1.2.1.1 Research

###### 11.3.1.2.1.1.1 *Research Studies*

Research Studies equips students to develop conceptually relevant ideas through the critical analysis of reference texts. Students are taught to align these ideas with the practical competencies taught in Discipline Studies, in order to realise their project outcomes.

Research Studies are a combination of philosophical notions, which address the human condition, and discipline theories, which inform professional practice in the Creative Industries.

Research Studies are comprised of five focus areas, namely: Concept, Character, Structure, Format & Style, and Business.

##### 11.3.1.2.1.2 Discipline

###### 11.3.1.2.1.2.1 *Discipline Studies*

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline Studies. Students learn a variety of formats and associated technical competencies through the means of discovery and peer-led learning under the guidance of a tutor.

The Discipline Centre hosts the software required to achieve the required discipline competencies, namely:

- Short Story
- Play Writing
- Screen Writing (TV and Film)
- Promotional Writing

###### 11.3.1.2.1.2.2 *Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.



### 11.3.1.2.1.3 Projects

#### 11.3.1.2.1.3.1 Contextual Studies

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### 11.3.1.2.1.3.2 Project Studies

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Project Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects.

## 11.3.1.2.2 Year 02

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Project. All three modules are compulsory for all students.

### 11.3.1.2.2.1 Research

#### 11.3.1.2.2.1.1 Research Studies

Research Studies equips students to develop conceptually relevant ideas through the critical analysis of reference texts. Students are taught to align these ideas with the practical competencies taught in Discipline Studies, in order to realise their project outcomes.

Research Studies are a combination of philosophical notions, which address the human condition, and discipline theories, which inform professional practice in the Creative Industries.

Research Studies are comprised of five focus areas, namely: Concept, Character, Structure, Format & Style, and Business.

### 11.3.1.2.2.2 Discipline

#### 11.3.1.2.2.2.1 Discipline Studies

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline Studies. Students learn a variety of formats and associated technical competencies through the means of discovery and peer-led learning under the guidance of a tutor.

The Discipline Centre hosts the software required to achieve the required discipline competencies, namely:

- Short Story
- Play Writing
- Screen Writing (TV and Film)
- Promotional Writing

In Semester 2 Discipline Studies focuses on more advanced technical and craft skills and also on the theory that informs these skills. As such students narrow their focus from 4 disciplines to 3 disciplines of which Short Story and Promotional writing remains compulsory. Students may choose between Screen Writing and Play Writing as their 3<sup>rd</sup> discipline.

#### 11.3.1.2.2.2.2 Reflection Studies

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

In Semester 2 Reflection studies become learner led.



### 11.3.1.2.2.3 Projects

#### 11.3.1.2.2.3.1 *Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

In Semester 2 Contextual studies become learner led.

#### 11.3.1.2.2.3.2 *Project Studies*

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Project Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects.

### 11.3.1.2.3 Year 03

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Project. All three modules are compulsory for all students.

#### 11.3.1.2.3.1 Research

##### 11.3.1.2.3.1.1 *Research Studies*

Research Studies equips students to develop conceptually relevant ideas through the critical analysis of reference texts. Students are taught to align these ideas with the practical competencies taught in Discipline Studies, in order to realise their project outcomes.

Research Studies are a combination of philosophical notions, which address the human condition, and discipline theories, which inform professional practice in the Creative Industries.

Research Studies are comprised of five focus areas, namely: Concept, Character, Structure, Format & Style, and Business.

#### 11.3.1.2.3.2 Discipline

##### 11.3.1.2.3.2.1 *Discipline Studies*

Students continue with their elected disciplines from 2<sup>nd</sup> year where they are further equipped to realise the concepts, as developed in Research Studies, through the theoretical underpinning, technical and craft skills offered in Discipline Studies. Students select two formats for their graduation project outcomes from the variety of formats they have learnt in their first two years of study.

##### 11.3.1.2.3.2.2 *Reflection Studies*

In Reflection Studies students are expected to critically reflect on their learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work. Towards the end of their third year they are expected to be ready to position themselves for potential employment.

#### 11.3.1.2.3.3 Projects

##### 11.3.1.2.3.3.1 *Contextual Studies*

Contextual Studies expects students to utilize 21st Century skills, such as critical and creative thinking, good ethical practices, and the ability to collaborate. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### 11.3.1.2.3.3.2 Project Studies

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, Contextual Studies, and Reflection Studies; together with the skills learned in Discipline Studies, to effectively produce their projects.

In Project Studies teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects. Towards the end of their third year students are sufficiently equipped to deliver at an industry ready level.

### 11.3.1.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.3.1.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### 11.3.1.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### 11.3.1.4 Academic Credits

At the end of the programme a student will have earned 360 Credits. Some students can earn additional credits in a given year, although these credits are not transferable to the following year.

### 11.3.1.5 Progression and Qualification

At the end of this programme students will have earned a Bachelor Degree on NQF7. This allows them access to the postgraduate degree programmes or access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

#### 11.3.1.5.1 Progression from Year 1 to Year 2

In order to progress from year 1 into year 2 a student must pass all 3 modules.

### 11.3.1.5.2 Progression from Year 2 to Year 3

In order to progress from year 2 into year 3 a student must pass all 3 modules.

### 11.3.1.5.3 Progression from Year 3 to Graduate

In order to graduate from year 3, a student must pass all 3 modules.

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.3.2 Bachelor of Arts in Motion Picture Medium

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts in Motion Picture Medium	Johannesburg Cape Town Durban Port Elizabeth	35934	7	360	Registered

### 11.3.2.1 Programme Overview

The Bachelor of Arts in Motion Picture Medium programme provides students with all the required conceptual, technical, craft, attitudinal, and concrete skills to originate, produce and exhibit a variety of entertainment productions in recognized industry formats.

Students collaborate in multi-disciplinary teams to produce engaging works using their theoretical and practical knowledge in work simulated environments.

Through regular experiential learning cycles, the scope and complexity of the student work increases in every year of study. On a 1<sup>st</sup> year level students are introduced to the skill sets of the programme on a basic level, on a 2<sup>nd</sup> year they practice these to an intermediate level and, progress to a comprehensive level in 3<sup>rd</sup> year. This culminates in students demonstrating their industry readiness by producing graduation works that are exhibited publicly, on professional platforms to their intended audiences.

## Modules

### 11.3.2.1.1 Year 01

There are 5 areas of study that are grouped into three key modules namely: Research, Discipline and Production. All three modules are compulsory for all students.

#### 11.3.2.1.1.1 Research

##### 11.3.2.1.1.1.1 Research Studies

Research Studies equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies are a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Research Studies are comprised of focus areas, namely: Narrative, Performance, Medium, Aesthetics, and Business

### 11.3.2.1.1.2 Discipline

#### 11.3.2.1.1.2.1 *Discipline Studies*

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline. Students learn a broad variety of technical competencies through the means of lectures, discovery and peer-led learning under the guidance of a tutor.

The Motion Picture Discipline Studies Centre is comprised of Four Stations, each of which hosts the software and gear required to achieve the discipline competencies, namely:

- Screen Production: Writing, Producing, Directing
- Image Production & Sound Design: Cinematography, Image Grading & Data Management, Sound Design, Virtual Reality
- Screen Design: Production Design, Character Design & Styling
- Post-Production: Editing, Visual Effects, Media Music Production, Virtual Reality

#### 11.3.2.1.1.2.2 *Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

### 11.3.2.1.1.3 Production

#### 11.3.2.1.1.3.1 *Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### 11.3.2.1.1.3.2 *Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Production Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

## 11.3.2.1.2 Year 02

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Production. All three modules are compulsory for all students.

### 11.3.2.1.2.1 Research

Research Studies continues to equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies is a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Broad theoretical frameworks are addressed in the 5 focus areas of: Narrative, Performance, Medium, Aesthetics, and Business. Research Studies focuses on the critical analysis of a number of prescribed written or audio-visual reference texts in these five areas. Prescribed texts are selected from a canon of established works in the Arts and Humanities. Texts are not only analysed for the ways in which they were constructed or crafted, but also for the philosophical notions that underpin them. Students are required to inform the creative choices they make in their own productions with their analyses of one or more of the prescribed texts.

### 11.3.2.1.2.2 Discipline

Whereas students are equipped with a broad skill set in Year 1, by having to complete the competencies in all discipline stations, their skills are honed towards specialisation, by focusing on 1 station in Term 1, and then on a different station in Term 2.

The Motion Picture Discipline Studies Centre is comprised of Four Stations, each of which hosts the software and gear required to achieve the discipline competencies, namely:

- Screen Production: Writing, Producing, Directing
- Image Production & Sound Design: Cinematography, Image Grading & Data Management, Sound Design, Virtual Reality
- Screen Design: Production Design, Character Design & Styling
- Post-Production: Editing, Visual Effects, Media Music Production, Virtual Reality

In Semester 2 students further refine their specialization choices by selecting 2 discipline focuses from one of the 1<sup>st</sup> semester stations. Students can also select complimentary discipline focuses from different stations provided that the campus permits the combination.

#### *11.3.2.1.2.2.1 Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

In Semester 2 Reflection studies become learner led.

### **11.3.2.1.2.3 Production**

#### *11.3.2.1.2.3.1.1 Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

In Semester 2 Contextual studies become learner led.

#### *11.3.2.1.2.3.1.2 Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Production Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

In the second semester these studies are learner-led. Students are expected to set and agree to their production team's own project goals and performance objectives during the semester production. All assessments are peer-led and submitted to staff for review.

## **11.3.2.1.3 Year 03**

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Production. All three modules are compulsory for all students.

### **11.3.2.1.3.1 Research**

#### *11.3.2.1.3.1.1 Research Studies*

Research Studies continues to equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies is a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Broad theoretical frameworks are addressed in the 5 focus areas of: Narrative, Performance, Medium, Aesthetics, and Business. Research Studies focuses on the critical analysis of a number of prescribed written or audio-visual reference

texts in these five areas. Prescribed texts are selected from a canon of established works in the Arts and Humanities. Texts are not only analysed for the ways in which they were constructed or crafted, but also for the philosophical notions that underpin them. Students are required to inform the creative choices they make in their own productions with their analyses of one or more of the prescribed texts.

### 11.3.2.1.3.2 Discipline

#### 11.3.2.1.3.2.1 *Discipline Studies*

Students continue with their elected disciplines from 2<sup>nd</sup> year where they are further equipped to realise the concepts, as developed in Research Studies, through the theoretical underpinning, technical and craft skills offered in Discipline Studies. Students select two project formats for their outcomes during the year which they have learnt in their first two years of study.

#### 11.3.2.1.3.2.2 *Reflection Studies*

In Reflection Studies students are expected to critically reflect on their learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work. Towards the end of their third year they are expected to be ready to position themselves for potential employment.

### 11.3.2.1.3.3 Production

#### 11.3.2.1.3.3.1 *Contextual Studies*

Contextual Studies expects students to utilize 21st Century skills, such as critical and creative thinking, good ethical practices, and the ability to collaborate. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### 11.3.2.1.3.3.2 *Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their projects.

In Production Studies teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects. Towards the end of their third year students are sufficiently equipped to deliver at an industry ready level.

## 11.3.2.2 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.



### 11.3.2.2.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

### 11.3.2.2.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### 11.3.2.3 Academic Credits

At the end of the programme a student will have earned 360 Credits. In some year groups students can earn additional credits, although these credits are not transferable to the following year.

### 11.3.2.4 Progression and Qualification

At the end of this programme students will have earned a Bachelor of Arts Degree on NQF7. This allows them access to the postgraduate degree programmes or access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

#### 11.3.2.4.1 Progression from Year 1 to Year 2

In order to progress from year 1 into year 2 a student must pass all 3 modules.

#### 11.3.2.4.2 Progression from Year 2 to Year 3

In order to progress from year 2 into year 3 a student must pass all 3 modules.

#### 11.3.2.4.3 Progression from Year 3 to Graduate

In order to graduate from year 3, a student must pass all 3 modules.

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.3.3 Bachelor of Arts in Live Performance

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts in Live Performance	Johannesburg Cape Town Durban Port Elizabeth	35936	7	360	Registered

### 11.3.3.1 Programme Overview

The Bachelor of Arts in Live Performance programme provides students with all the required conceptual, technical, craft, attitudinal, and concrete skills to originate and deliver performances in a variety of live and recorded entertainment productions.

Students collaborate in multi-disciplinary teams to produce engaging works using their theoretical and practical knowledge in work simulated environments.

Through regular experiential learning cycles, the scope and complexity of the student work increases in every year of study. On a 1<sup>st</sup> year level students are introduced to the skill sets of the programme on a basic level, on a 2<sup>nd</sup> year they practice these to an intermediate level and, progress to a comprehensive level in 3<sup>rd</sup> year. This culminates in students demonstrating their industry readiness by producing graduation works that are exhibited publicly, on professional platforms to their intended audiences.

### 11.3.3.2 Modules

#### 11.3.3.2.1 Year 01

There are 5 areas of study that are grouped into three key modules namely: Research, Discipline and Production. All three modules are compulsory for all students.

##### 11.3.3.2.1.1 Research

###### 11.3.3.2.1.1.1 *Research Studies*

Research Studies equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies are a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Research Studies are comprised of focus areas, namely: Narrative, Performance, Medium, Aesthetics, and Business

##### 11.3.3.2.1.2 Discipline

###### 11.3.3.2.1.2.1 *Discipline Studies*

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline. Students learn a broad variety of technical competencies through the means of lectures, discovery and peer-led learning under the guidance of a tutor.

The Live Performance Discipline Studies Centre include the facilities and equipment required to achieve the discipline competencies, namely:

- Theatre space for Stage Acting
- A Studio for Screen Acting
- A Movement Room for Integrated Voice and Movement
- Vlogging kits for Media Presenting
- A Recording Studio for Music Performance (selected campuses only)

###### 11.3.3.2.1.2.2 *Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

##### 11.3.3.2.1.3 Production

###### 11.3.3.2.1.3.1 *Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.



### *11.3.3.2.1.3.2 Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Production Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

## **11.3.3.2 Year 02**

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Production. All three modules are compulsory for all students.

### **11.3.3.2.1 Research**

#### *11.3.3.2.1.1 Research Studies*

Research Studies continues to equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies is a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Broad theoretical frameworks are addressed in the 5 focus areas of: Narrative, Performance, Medium, Aesthetics, and Business. Research Studies focuses on the critical analysis of a number of prescribed written or audio-visual reference texts in these five areas. Prescribed texts are selected from a canon of established works in the Arts and Humanities. Texts are not only analysed for the ways in which they were constructed or crafted, but also for the philosophical notions that underpin them. Students are required to inform the creative choices they make in their own productions with their analyses of one or more of the prescribed texts.

### **11.3.3.2.2 Discipline**

#### *11.3.3.2.2.1 Discipline Studies*

Whereas students are equipped with a broad skill set in Year 1, by having to complete the competencies in all discipline stations, their skills are honed towards specialisation, by focusing on their disciplines of choice.

Students select two Discipline from the list below and continue these for the remainder of their studies.

- Media Presenting
- Screen Acting
- Stage Acting

Should a campus offer Music Performance, as student may choose Music Performance as an alternate to the two disciplines above.

#### *11.3.3.2.2.2 Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

In Semester 2 Reflection studies become learner led.

### **11.3.3.2.3 Production**

#### *11.3.3.2.3.1.1 Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

In Semester 2 Contextual studies become learner led.

#### *11.3.3.2.3.1.2 Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Production Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

In the second semester these studies are learner-led. Students are expected to set and agree to their production team's own project goals and performance objectives during the semester production. All assessments are peer-led and submitted to staff for review.

### **11.3.3.2.3 Year 03**

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Production. All three modules are compulsory for all students.

#### **11.3.3.2.3.1 Research**

##### *11.3.3.2.3.1.1 Research Studies*

Research Studies continues to equip students to develop conceptually relevant ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies is a combination of philosophical notions, which address the human condition, and Discipline theories, which inform professional practice in the Creative Industries.

Broad theoretical frameworks are addressed in the 5 focus areas of: Narrative, Performance, Medium, Aesthetics, and Business. Research Studies focuses on the critical analysis of a number of prescribed written or audio-visual reference texts in these five areas. Prescribed texts are selected from a canon of established works in the Arts and Humanities. Texts are not only analysed for the ways in which they were constructed or crafted, but also for the philosophical notions that underpin them. Students are required to inform the creative choices they make in their own productions with their analyses of one or more of the prescribed texts.

#### **11.3.3.2.3.2 Discipline**

##### *11.3.3.2.3.2.1 Discipline Studies*

Students continue with their elected disciplines from 2<sup>nd</sup> year where they are further equipped to realise the concepts, as developed in Research Studies, through the theoretical underpinning, technical and craft skills offered in Discipline Studies. Students will do project outcomes in one or both of their disciplines during the year.

##### *11.3.3.2.3.2.2 Reflection Studies*

In Reflection Studies students are expected to critically reflect on their learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work. Towards the end of their third year they are expected to be ready to position themselves for potential employment.

#### **11.3.3.2.3.3 Production**

##### *11.3.3.2.3.3.1 Contextual Studies*

Contextual Studies expects students to utilize 21st Century skills, such as critical and creative thinking, good ethical practices, and the ability to collaborate. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

##### *11.3.3.2.3.3.2 Production Studies*

In Production Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their projects.

In Production Studies teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects. Towards the end of their third year students are sufficiently equipped to deliver at an industry ready level.

### **11.3.3.3 Assessment Rules**

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty of 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### **11.3.3.3.1 Absenteeism and Duly Performed (DP)**

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### **11.3.3.3.2 Internal and External Assessment**

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### **11.3.3.4 Academic Credits**

At the end of the programme a student will have earned 360 Credits. In some year groups students can earn additional credits, although these credits are not transferable to the following year.

### **11.3.3.5 Progression and Qualification**

At the end of this programme students will have earned a Bachelor of Arts Degree on NQF7. This allows them access to the postgraduate degree programmes or access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

#### **11.3.3.5.1 Progression from Year 1 to Year 2**

In order to progress from year 1 into year 2 a student must pass all 3 modules.

#### **11.3.3.5.2 Progression from Year 2 to Year 3**

In order to progress from year 2 into year 3 a student must pass all 3 modules.

### 11.3.3.5.3 Progression from Year 3 to Graduate

In order to graduate from year 3, a student must pass all 3 modules.

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.3.4 Bachelor of Commerce in Business Innovation & Entrepreneurship

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Commerce in Business Innovation & Entrepreneurship	Johannesburg Cape Town	94705	7	360	Registered

### 11.3.4.1 Programme Overview

The Bachelor of Commerce in Business Innovation & Entrepreneurship programme provides students with all the required conceptual, technical, craft, attitudinal, and concrete skills to collaborate in the development of a variety of start-up concepts for small entrepreneurial businesses.

Through regular experiential learning cycles, the scope and complexity of the student work increases in every year of study. On a 1<sup>st</sup> year level students are introduced to the skill sets of the programme on a basic level, on a 2<sup>nd</sup> year they practice these to an intermediate level and, progress to a comprehensive level in 3<sup>rd</sup> year. This culminates in students demonstrating their industry readiness by producing graduation works that are evaluated by simulated investors and client focus groups. By doing so students are equipped to either develop these ideas into fully fledged small businesses or to use their entrepreneurial skills to follow other business opportunities.

### 11.3.4.2 Modules

#### 11.3.4.2.1 Year 01

There are 5 areas of study that are grouped into three key modules namely: Research, Discipline and Project. All three modules are compulsory for all students.

##### 11.3.4.2.1.1 Research

###### 11.3.4.2.1.1.1 Research Studies

Research Studies equip students to develop conceptually relevant business ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies are a combination of Business Commerce, which address the needs of Entrepreneurship and Digital Information Societies through Discipline theories, which inform professional practice in Creative Industries.

Research Studies are comprised of 5 focus areas, namely: Dissipating Value, Market, Business Modelling, Appeal, and Control.

In these 5 focus areas students receive the required inputs to identify business opportunities with a potential market, to structure their business in a feasible way, to attract potential customers to their product/service, and to manage this effectively.

### 11.3.4.2.1.2 Discipline

#### 11.3.4.2.1.2.1 *Discipline Studies*

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline. Students learn a broad variety of technical competencies through the means of lectures, discovery and peer-led learning under the guidance of a tutor.

The Discipline Studies Centre hosts the software required to achieve the discipline competencies, namely:

- Business Strategy & Management
- Marketing & Sales
- Start-Up Finance
- U(I)X Design & Operations

#### 11.3.4.2.1.2.2 *Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

### 11.3.4.2.1.3 Projects

#### 11.3.4.2.1.3.1 *Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### 11.3.4.2.1.3.2 *Project Studies*

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Production Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

## 11.3.4.2.2 Year 02

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Production. All three modules are compulsory for all students.

### 11.3.4.2.2.1 Research

#### 11.3.4.2.2.1.1 *Research Studies*

Research Studies continues to equip students to develop conceptually relevant business ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies are a combination of Business Commerce, which address the needs of Entrepreneurship and Digital Information Societies through Discipline theories, which inform professional practice in Creative Industries.

Research Studies are comprised of 5 focus areas, namely: Dissipating Value, Market, Business Modelling, Appeal, and Control.

In these 5 focus areas students receive additional inputs to identify business opportunities with a potential market, to structure their business in a feasible way, to attract potential customers to their product/service, and to manage this effectively.

Research Studies focuses on the critical analysis of a number of case studies of successful businesses in these five areas. Students are required to analyse what made these case studies effective businesses and to identify key aspects or strategies which can be applied to their own context and business ideas.

### 11.3.4.2.2.2 Discipline

#### 11.3.4.2.2.2.1 *Discipline Studies*

Students are equipped to realise the concepts, as developed in Research Studies, through the technical and craft skills offered in Discipline Studies.

In Semester 1 students are required to take the following four disciplines:

- Business Strategy & Management
- Marketing & Sales
- Start-Up Finance
- U(I)X Design & Operations

In Semester 2 Discipline Studies focuses on more advanced technical and craft skills and also on the theory that informs these skills. As such students narrow their focus from 4 disciplines to 2 disciplines.

#### 11.3.4.2.2.2.2 *Reflection Studies*

In Reflection Studies students are taught to critically reflect on their term's learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work.

In Semester 2 Reflection studies become learner led.

### 11.3.4.2.2.3 Projects

#### 11.3.4.2.2.3.1.1 *Contextual Studies*

Contextual Studies teaches students the required 21st Century skills, such as critical and creative thinking, good ethical practices, the ability to collaborate, and to use a variety of general software applications. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

In Semester 2 Contextual studies become learner led.

#### 11.3.4.2.2.3.1.2 *Project Studies*

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their term projects.

Project Studies is delivered through a series of small learning group activities and peer-led workshops, where project teams work towards achieving a set of project goals and performance objectives during the preparation, production and presentation of their projects.

In the second semester these studies are learner-led. Students are expected to set and agree to their project team's own project goals and performance objectives during the semester project.

### 11.3.4.2.3 Year 03

There are 5 areas of study that are grouped into three key modules, namely: Research, Discipline and Project. All three modules are compulsory for all students.

#### 11.3.4.2.3.1 Research

##### 11.3.4.2.3.1.1 *Research Studies*

Research Studies continues to equip students to develop conceptually relevant business ideas. Students are taught to align these ideas with the practical competencies taught in Discipline, in order to realise their project outcomes.

Research Studies are a combination of Business Commerce, which address the needs of Entrepreneurship and Digital Information Societies through Discipline theories, which inform professional practice in Creative Industries.

Research Studies are comprised of 5 focus areas, namely: Dissipating Value, Market, Business Modelling, Appeal, and Control.



In these 5 focus areas students receive additional inputs to identify business opportunities with a potential market, to structure their business in a feasible way, to attract potential customers to their product/service, and to manage this effectively.

Research Studies focuses on the critical analysis of a number of case studies of successful businesses in these five areas. Students are required to analyse what made these case studies effective businesses and to identify key aspects or strategies which can be applied to their own context and business ideas.

### 11.3.4.2.3.2 Discipline

#### *11.3.4.2.3.2.1 Discipline Studies*

Students continue with their elected disciplines from 2<sup>nd</sup> year where they are further equipped to realise the concepts, as developed in Research Studies, through the theoretical underpinning, technical and craft skills offered in Discipline Studies. Students will do project outcomes in both of their disciplines during the year.

#### *11.3.4.2.3.2.2 Reflection Studies*

In Reflection Studies students are expected to critically reflect on their learning. As such, Reflection Studies is designed to assist students in cultivating life-long learning skills that enables them to monitor, develop and understand their performance in relation to the requirements of the world of work. Towards the end of their third year they are expected to be ready to position themselves for potentially starting their own entrepreneurial business or finding employment.

### 11.3.4.2.3.3 Projects

#### *11.3.4.2.3.3.1 Contextual Studies*

Contextual Studies expects students to utilize 21st Century skills, such as critical and creative thinking, good ethical practices, and the ability to collaborate. These skills enable students to navigate opportunities that could emerge from a rapidly expanding, and evolving media economy.

#### *11.3.4.2.3.3.2 Project Studies*

In Project Studies, students learn to systematically apply the concepts and theories explored in Research Studies, and Contextual Studies; together with the skills learned in Discipline Studies, to produce their projects.

In Project Studies teams work towards achieving a set of goals and performance objectives during the preparation, production and presentation of their projects. Towards the end of their third year students are sufficiently equipped to deliver these for entrepreneurial start-up businesses.

## 11.3.4.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.3.4.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### 11.3.4.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

### 11.3.4.4 Academic Credits

At the end of the programme a student will have earned 360 Credits.

### 11.3.4.5 Progression and Qualification

At the end of this programme students will have earned a Bachelor of Commerce Degree on NQF7. This allows them access to the postgraduate programmes or access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

#### 11.3.4.5.1 Progression from Year 1 to Year 2

In order to progress from year 1 into year 2 a student must pass all 3 modules.

#### 11.3.4.5.2 Progression from Year 2 to Year 3

In order to progress from year 2 into year 3 a student must pass all 3 modules.

#### 11.3.4.5.3 Progression from Year 3 to Graduate

In order to graduate from year 3, a student must pass all 3 modules.

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

## 11.4 POSTGRADUATE PROGRAMMES

### 11.4.1 Postgraduate Diploma in Innovation



NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Postgraduate Diploma in Innovation	Johannesburg Cape Town	111396	8	120	Registered

### 11.4.1.1 Programme Overview

The Post Graduate Diploma in Innovation (PGDI) equips students with the required theoretical and practical skills to originate, design, prototype a business model, and develop a business plan for an effective creative innovation which can be applied to a new or existing business venture.

Students are guided through various phases of market research, business modelling and business iterations to develop a viable and socially responsible business innovation. The programme concludes with a presentation to potential investors for funding with the intent to launch their innovation into the world of work.

Students work in multidisciplinary teams which may include students admitted from a variety of undergraduate programmes to diversify the skill sets. Inter-programme collaboration with students from other AFDA programmes is also encouraged. The aim of the PGDI is to deliver graduates who can serve the needs of the creative economies in innovative ways.

### 11.4.1.2 Subjects

In the Postgraduate Diploma in Innovation there are 3 modules. In each of these modules there are 3 core areas of study namely: Creativity & Innovation, Entrepreneurship, and 21st Century Citizenship.

Creativity & Innovation provides students with a clearly defined rigorous set of processes to execute effective creative innovations.

Entrepreneurship provides students with the knowledge and insights required to become responsible entrepreneurs as well as sufficient leadership and business management skills to build a successful start-up venture.

21<sup>st</sup> Century Citizenship provides students with the insight, tools and practises needed to act as responsible global 21<sup>st</sup> century citizens, which will be a demand of effective leaders within a globalised economy.

#### 11.4.1.2.1 Research

In the Research module students critically investigate aspects of the 3 core areas of study and how these relate to their business innovation.

#### 11.4.1.2.2 Project

In the Project module students are formally guided to come up with an innovative business idea, and develop this idea through various phases into a viable refined business plan that can be formally presented to potential investors and customers.

#### 11.4.1.2.3 Reflection

In the Reflection module students reflect and report on the integrated and applied learning experience as they go through each phase of their development.

### 11.4.1.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid

reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.4.1.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### 11.4.1.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

#### 11.4.1.4 Academic Credits

At the end of the programme a student will have earned 120 Credits.

#### 11.4.1.5 Progression and Qualification

At the end of this programme students will have earned a Postgraduate diploma on NQF8. This equips them to engage with professional stakeholders to either launch and develop their business or enter the workplace with a number of entrepreneurial skills.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

In order to graduate, a student must achieve all criteria below

- ▶ Pass the Research module
- ▶ Pass the Project module
- ▶ Pass the Reflection module

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.

### 11.4.2 Bachelor of Arts (Honours) in Motion Picture Medium

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts (Honours) in Motion Picture Medium	Johannesburg Cape Town Durban Port Elizabeth	35935	8	120	Registered

## 11.4.2.1 Programme Overview

The Bachelor of Arts (Honours) in Motion Picture Medium programme further refines students' conceptual, technical, craft, attitudinal, and concrete skills to originate, produce and exhibit a variety of entertainment productions in recognized industry formats.

Students continue to collaborate in multi-disciplinary teams to produce engaging works using their specialised theoretical and practical knowledge in work simulated environments. The intent of the Honours programme is to deliver graduates with advanced levels of theoretical and practical expertise to meaningfully participate in the world of work in a professional capacity.

## 11.4.2.2 Modules

In the Honours degree programmes, there are 3 modules that students need to take, research, core course and a discipline elective.

### 11.4.2.2.1 Research

Students apply the methodology of project based research to achieve the required specialisation in their discipline to meaningfully enter the professional world of work.

### 11.4.2.2.2 Core Course

Students advance their critical and analytical skills in a variety of knowledge domains to find a meaningful synthesis between their research and discipline focus areas.

### 11.4.2.2.3 Discipline

Students select a discipline elective in which they focus on specializing in a key aspect with the intent of being able to use this expertise in their preferred field of work.

The following electives are on offer (some electives are only available on certain campuses):

- Animation
- Character Design and Styling
- Cinematography
- Data & Grading
- Directing
- Editing
- Film Producing
- Media Music Production
- Production Design
- Screen Writing
- Sound Design
- Visual Effects

## 11.4.2.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.4.2.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### 11.4.2.3.2 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

#### 11.4.2.4 Academic Credits

At the end of the programme a student will have earned 120 Credits.

#### 11.4.2.5 Progression and Qualification

At the end of this programme students will have earned a Bachelor of Arts Honours Degree on NQF8. This allows them access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

In order to graduate, a student must achieve all criteria below

- ▶ Pass Research
- ▶ Pass Core Course
- ▶ Pass their Discipline Elective

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

Students must have an average between 75% and 79% in order to graduate *with Distinction*

Students must have an average of 80% or more in order to graduate *Cum Laude*.

### 11.4.3 Bachelor of Arts (Honours) in Live Performance

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts (Honours) in Live Performance	Johannesburg Cape Town Durban Port Elizabeth	35937	8	120	Registered

### 11.4.3.1 Programme Overview

The Bachelor of Arts (Honours) in Live Performance programme further refines students' conceptual, technical, craft, attitudinal, and concrete skills to originate and deliver performances at a professional level.

Students continue to collaborate in multi-disciplinary teams to produce engaging works using their specialised theoretical and practical knowledge in work simulated environments. The intent of the Honours programme is to deliver graduates with advanced levels of theoretical and practical expertise to meaningfully participate in the world of work in a professional capacity.

### 11.4.3.2 Modules

In the Honours degree programmes, there are 3 modules that students need to take, Research, Core Course and a Discipline elective.

#### 11.4.3.2.1 Research

Students apply the methodology of project based research to achieve the required specialisation in their discipline to meaningfully enter the professional world of work.

#### 11.4.3.2.2 Core Course

Students advance their critical and analytical skills in a variety of knowledge domains to find a meaningful synthesis between their research and discipline focus areas.

#### 11.4.3.2.3 Discipline

Students select a discipline elective in which they focus on specializing in a key aspect with the intent of being able to use this expertise in their preferred field of work.

The following electives are on offer (some electives are only available on certain campuses):

- Screen Acting
- Stage Acting
- Music Performance

### 11.4.3.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Breakdowns of these assessments are provided per subject in the course guidelines and /or term booklets for project and assessment.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.4.3.3.1 Absenteeism and Duly Performed (DP)

The AFDA programme is structured in such a way that non-attendance of lectures and workshops can easily lead to failing assignments, assessments and eventually not being promoted to the next level/year. As such AFDA employs a

rule of Due Performance (DP), where students' attendance is monitored. The lack of the required attendance, without a valid reason, could impact on student access to project work or catch-up opportunities.

#### 11.4.3.3 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

#### 11.4.3.4 Academic Credits

At the end of the programme a student will have earned 120 Credits.

#### 11.4.3.5 Progression and Qualification

At the end of this programme students will have earned a Bachelor of Arts Honours Degree on NQF8. This allows them access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

In order to graduate, a student must achieve all criteria below

- ▶ Pass Research
- ▶ Pass Core Course
- ▶ Pass their Discipline Elective

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status. Students must have an average between 75% and 79% in order to graduate *with Distinction*. Students must have an average of 80% or more in order to graduate *Cum Laude*.

### 11.4.4 Master of Fine Arts in Motion Picture Medium

NAME	CAMPUS	SAQA ID	NQF LEVEL	CREDITS	STATUS
Master of Fine Arts in Motion Picture Medium	Johannesburg Cape Town	96800	9	180	Registered

#### 11.4.4.1 Programme Overview

The Master of Fine Arts in Motion Picture Medium presents students with the opportunity to master the knowledge of creating and monetising high quality, engaging narratives that entertain local audiences. In addition to developing students' capacity on a feature-length scale, the MFA provides the film, television and entertainment industries with research results on the development of local audience groups, production systems, and strategies to grow the market.

The Master of Fine Arts also allows staff members of the institution to do Research projects that allow them to apply their extensive industry experience to the pedagogical practices in their given discipline.

#### 11.4.4.2 Modules

In the Masters there are 2 areas of study of which students are required to take both.

#### 11.4.4.2.1 Research Studies

Students apply the methodology of project led research to achieve mastery in a specialised domain of motion picture.

#### 11.4.4.2.2 Project Studies

Students produce a feature length motion picture production or equivalent which serves as the vehicle for their research projects.

#### 11.4.4.3 Assessment Rules

This programme includes diagnostic, formative and summative assignments for individual and group work.

AFDA's assessments cover a wide variety of theoretical and practical learning activities. These include written assignments, practical demonstrations of technical competencies, presentations, and projects.

Students are expected to hand in assignments on due dates. If a due date cannot be met, a student will receive a late hand in penalty or 0%. Exceptions will be made for students who have timeously requested an extension, or have a valid reason, such as illness, for missing a deadline. All students have the option to apply for catch up opportunities to complete missed assignments.

AFDA upholds the integrity of all assignments by not allowing plagiarism and by requiring students to use the Harvard convention for referencing.

To provide a learning environment which simulates the industry, AFDA employs strategies that not only assess a student's individual performance but also the capacity to contribute to group work. As such group marks are awarded for project work.

#### 11.4.4.3.1 Internal and External Assessment

All assessments and moderation are done by internal assessors, with the exception of exit level outcomes, which are moderated by external assessors.

#### 11.4.4.4 Academic Credits

At the end of the programme a student will have earned 180 Credits.

#### 11.4.4.5 Progression and Qualification

At the end of this programme students will have earned a Master of Fine Arts Degree on NQF9. This allows them access to industry in various capacities.

For a student to pass a module the student needs to achieve a minimum of 50% unless otherwise stated. The percentage is determined by combining all assessments across all terms to create a weighted average called the year to date mark.

In order to graduate, a student must achieve all criteria below

- ▶ Pass all Research Studies modules
- ▶ Pass all Project Studies modules

No qualification shall be conferred by AFDA on any student who has not attended as a student of AFDA for such period and satisfied all other requirements as determined by the Academic Standards Committee.

Any student graduating from AFDA will be eligible for the status and privileges of the specific qualification immediately upon receiving an original report card that indicates a pass.

AFDA uses a weighted average calculated over all the modules taken in order to determine a merit pass status.

- Students must have an average between 75% and 79% in order to graduate *with Distinction*
- Students must have an average of 80% or more in order to graduate *Cum Laude*.



## 12 PROJECT / TERM BOOKLETS

"Project / Term Booklets/Semester Booklets" detailing each term's/semester's projects, known as "learning narratives" are shared with the students for the given term / project cycle.

## 13 FINANCES

### 13.1 FEES AND REFUNDS

**PLEASE NOTE:** AFDA is a private, independent, self-funded institution that does not receive any form of government or other subsidy.

All fees are payable per contract and on schedule. These schedules are available on request and are provided with the acceptance letter. The fee is fully inclusive and the student will be provided with all the necessary materials, facilities and equipment to realise all workshops, projects and productions. This will include course packs with academic essays and discipline resources, course guidelines and study support.

Please note that the following items are excluded:

- ▶ Personal stationery, photocopies and printing
- ▶ Duplication costs on DVD, video tape or printing
- ▶ Any other costs where the student chooses to operate outside of minimum criteria of course requirements.
- ▶ Camera consumables
- ▶ Light meters for third year cinematographers
- ▶ Transport to the student's film set
- ▶ Catering on the student's film set.

Course pricing covers all lectures, workshops, course packs or learning material, a limited number of computer stations for general application, stipulated production costs, equipment, and portfolio material for senior LP students, studios, rehearsal space and all post productions facilities. These include edit stations and sound stations for recording and mixing.

Third year student crews will be responsible for purchasing their own productions' consumables (i.e. make-up, dust-off, lens cleaner, velvet cloth, and gaffer tape). Third year Cinematography students are welcome, but not required, to purchase their own light meters. Students who are registered for Costume, Make-up and Styling may draw make-up kits from the stores.

All AFDA programmes require access to online content and online participation from time to time, students must ensure that they have the necessary internet connection, appropriate device and sufficient data to engage in this content. If a student doesn't already have a suitable device, the student can consult with our operations department to get advice on suggested devices and suppliers.

**PLEASE NOTE:** AFDA strongly encourages undergraduate students NOT to spend additional and personal funds on their productions.

### 13.2 REGISTRY SERVICES COSTS

#### 13.2.1 Re-issue of Degree Certificates

For the re-issuing of Degree Certificates, please process your request through the campus Learning Administrator. Please note, due to the printing, warranting and authenticating the certificates, there is a Fee of R500 per certificate and a process period of 21 working days.



## 13.2.2 Re-issue of Academic Transcripts

For the reissuing of Academic Transcripts, please process your request through the campus Learning Administrator. Please note, there is an administrative fee of R100 per transcript and a process period of 5 working days.

## 13.2.3 Re-issue of Awards Certificates

For the reissuing of Awards Certificates, please process your request through the campus Learning Administrator. Please note, there is an administrative fee of R150 per award certificate, and a process period of 5 working days.

## 13.2.4 Re-issue of Student Cards

For the reissuing of Student Cards, please process your request through Student Affairs and/or Operations Department. Please note, there is an administrative fee of R100 per student card, and a process period of 3 working days.

# 13.3 WITHDRAWAL PROCEDURE AND CANCELLATION POLICY

- Registered students are responsible for the full year's academic fees.
- Students or their legal guardians as well as the fee payer must give notice of intention to discontinue studies in writing by completing the Withdrawal Form (available from the Student Affairs Office) and submitting this to the Student Affairs Officer.
- A refund on the academic fees may be considered, depending on when the written Withdrawal Form is received by the Student Affairs Office. No refunds will be made if the student does not return AFDA property before withdrawing.
- All applications for cancellation of studies are managed through the AFDA REFUND POLICY, Finance Policy 11.

## 13.3.1 Financial Liability upon Cancellation of Studies

On cancellation of the studies, a student must note which fees are non-refundable and the conditions for a refund to be considered.

### 13.3.1.1 Non-Refundable Fees:

The following fees are not refundable under any circumstances:

- Registration fees;
- Enrolment fees;
- International levies;
- Deposit and Balance of fees are only refundable if the conditions are met and adhered to.

### 13.3.1.2 Refundable Fees:

The deposit and balance of the fees are refundable to a student that enrolls within the enrolment window as follows:

#### 13.3.1.2.1 First time Students

100% if a first time student withdraws on or before twenty-one (21) consecutive days from the first day of the AFDA academic year (i.e. the first day of Term 1).

#### 13.3.1.2.2 Returning Students

100% if a returning student withdraws on or before seven (7) consecutive days from the first day of the AFDA academic year (i.e. the first day of Term 1).

The deposit and balance of the fees are refundable to a student that enrolls after the enrolment window as follows:

### 13.3.1.2.3 Late Enrollee Student

100% if the late enrolled student withdraws on or before seven (7) consecutive days from the date of enrolment, which is the date the enrolment agreement is duly signed.

## 13.4 FINANCIAL AID

AFDA does not offer undergraduate bursaries from its own funds. Honours Development Bursaries for AFDA students are available through an application and selection process. Information on organisations offering bursaries in the fields of Film, Television and Live Performance is obtainable from the Student Affairs office. These are however very limited and prospective students should enquire about student loans well in advance. Please take note that the NSFAS bursary scheme is not applicable for studying at a private institution.

Students wishing to apply for bursaries are urged to do so well in advance of the various institution deadlines and to observe all application criteria strictly. The study funds of each and every registered and prospective student of the institution are the responsibility of the individual student. The institution will not enter into funding agreements or negotiations for funding on behalf of prospective students. AFDA helps registered students of the institution get onto possible funding lists of a few funders who prefer to work through the institution. This also is subject to the availability of funders, as well as the current student meeting set criteria.

## 13.5 REBATE SAME HOUSEHOLD

If family members from the same household study at AFDA in the same annual calendar year the fee payer can apply for rebate per enrolled child on full payment of fees.

If siblings study at AFDA in the same calendar year, it is their responsibility to inform the Finance Department. When the siblings' fees are fully paid for the year, the fee payer must apply for the rebate in writing. The fee payer will then be reimbursed per enrolled child at the discretion of management.

## 13.6 FEE REBATE ON MERIT

AFDA attracts top applicants and recognizes and awards Grade 12 students who obtained distinctions in their final Grade 12 exam, and who apply first year through discount of fees.

- Only students with 3 and more "A" symbols (Level Indicator 7) will be eligible for the merit award.
  - Life Orientation is not considered when counting "A" symbols, as it has a lower credit count than other subjects.
- Students only qualify for this merit award if they wrote matric in the year before they wish to enter AFDA; and have matric exemption to study a Bachelor degree.
- The merit award is available as fee rebate only.
- The merit award is only applicable in the first year of study.

## 14 EQUIPMENT & FACILITIES

The AFDA enrolment plan allocates equipment and facilities according to a ratio of student numbers. This ensures that the required gear and facilities for teaching, assessments and assignments are readily available for a given year group, discipline class and project team, when required for assessment.

Gear and facility allocation is equivalent for all AFDA campuses and are managed by Programme Coordinators and Campus Deans. The Campus Dean reports quarterly to the AFDA Institutional Senate on quality assurance of gear and facility allocation and maintenance.

The available gear and ratios are published in the Course Guidelines and thus known to the student and staff body.

# 15 STUDENT LIFE

Please see annexures for the “Who-to-go-to-Guide” – Student Query FAQ

## 15.1 STUDENT WELLNESS

AFDA is committed to the South African Constitution and section 27(a) of the Bill of Rights in order to ensure that everyone has access to health care services.

In this spirit, AFDA provides:

- ▶ Educational workshops on health and wellness in each annual orientation week
- ▶ Access to professional medical and counselling services to deal with mental health issues as well as the management of physical illness

In addition, AFDA will provide staff and students with information to provide access to:

- ▶ Additional educational workshops on health and wellness
- ▶ Disease screenings to help identify some preventable illness

AFDA provides a number of health and wellness activities, including:

- ▶ Access to off-campus providers of services for mental & physical health through Student Affairs and Registry,
- ▶ Timetabled workshops relating to health and wellness matters such as drug abuse, stress management, financial management, time management, goal setting, team work, cultural sensitivity, safety and crime prevention
- ▶ Support structures for staff and student wellness through the offices of the Dean, Registrar, Student Affairs and CLVA.
- ▶ Information on “who-to-go-to” in the Academic Yearbook, for students.

### 15.1.1 Support Services for student wellness

#### 15.1.1.1 Student Affairs

The Student Affairs Officer on every campus is the hub for any queries related to studies or relevant issues. He/she can also refer a student to the relevant department or bring him/her into contact with psychologists or other professionals (including SADAG) should this be needed.

#### 15.1.1.2 Student Affairs officer

- The Student Affairs officer is qualified to refer any personal counselling need of a student to a professional off campus.
- The Student Affairs officer is available to provide students with career guidance and conflict resolution.
- The Student Affairs officer liaises with all other channels and can direct students for further follow-up for external providers of health and wellness services.
- If a student's parents want to phone or visit the school, they must contact the Student Affairs officer.

#### 15.1.1.3 Committee for Learning Value Advantage (CLVA)

Students of every year group, and every programme, select their representatives for this student body. This is an all-inclusive student body with a specific set of objectives which include information on the various communication channels:

- ▶ To channel student needs through the given reporting structures.
- ▶ To create a communication mechanism between the committee and the student body.

Please see the Committee for Learning Value Advantage section for further details and functions on CLVA

CLVA is not a body that only attends to problems of the students. Taking note of student complaints is only one of their objectives.

### 15.1.1.4 Information about health & wellness

Students are informed of the access routes to health & wellness providers through the following channels:

- ▶ The Academic Yearbook provide information on access routes for students.
- ▶ Student Affairs Officer in Registry refers students to affordable and accessible providers in the immediate vicinity of campus: "Students with health problems (incl. psychosocial problems, learning disabilities, victims of crime and addiction) are referred to external counsellors by the Student Affairs office. They may also need academic support and will be referred to the SAM office. Unless students specifically require and motivate confidentiality, their parents are informed of how their learning is affected by their health problems and which interventions are available for them (Student Affairs Policy 36).
- ▶ Where remediation is recommended, students are referred to an external specialist who would identify the learning problem area and will prescribe remedial therapy (Student Affairs Policy 36).
- ▶ If a risk student is unresponsive his/her parents are informed. AFDA asks parents to assist in motivating student and to inform AFDA of any factors that are relevant in assisting student. This is communication is done by lecturers, and collated and tracked by Registrar, at the end of every quarter (Student Affairs Policy 36).
- ▶ If the student is unhappy and unproductive and has DP, there is a problem which should be found and redressed. The first person to see and address this is the lecturer, and from here it can be referred to Registrar and Course Director (Learning Policy 61).
- ▶ AFDA lecturers are expected to understand that not all families have had access to higher learning in the previous generation, and that we are redressing that historical injustice by means of explicating the scaffolding a parent can provide to a student in higher education. AFDA lecturers are expected to refer students who need adjustment to campus life to the Registrar (Learning Policy 61).

## 15.1.2 Disability Policy

AFDA is committed to the promotion of equal opportunity for all persons. It therefore supports the right of people with impairments to be involved in higher education both as employees and students. AFDA disability policy deals specifically with issues of students.

AFDA strives, through a process of continuous improvement, to fully integrate equal opportunity into all aspects of its activities through its decision-making and planning processes and is committed to providing staff, students, contractors and visitors with an environment free from all forms of unlawful discrimination, harassment, vilification and victimization. Accordingly the criteria used by AFDA to screen and admit students (on the basis of academic ability and suitability for course/degree) shall apply equally to impaired students. However, (1) in cases of mental impairment, AFDA retains the right to request a formal assessment of the impairment. (2) In the case of impairment which arise after a student has registered, AFDA may require an evaluation of the student's ability to continue studying and reserves the right to exclude her/him on the basis thereof.

Support systems provided by AFDA to enhance the academic lives of students with impairments will be limited only by their affordability. AFDA anticipates that there may be particular cases where the student may be expected to provide his/her own support systems.

## 15.2 SUPPORT SERVICES

### 15.2.1 Communication Channels

AFDA students must follow the formal communication channels that are in place. The formal communication channels are there to empower students.

The following guidelines will help students make effective use of the formal communication channels:

The communication channels are structured hierarchically. This means that a student has to start addressing issues at the first level before moving on to the next level(s).

A staff member cannot respond to a concern raised by a student unless that student has already attempted three times to find a solution on the student level of communication levels. For example, only after a student's own producer has neglected to respond to their question three times should they take the matter further and address the problem to a staff member.

Students must keep track of all their attempts to address an issue through all the levels in writing, so that they earn the right to move on to the next, higher level of communication channels.

It is imperative that students approaching a staff member make an appointment with them first. A student should not expect to be helped by the staff member immediately if they just 'pop in' without an appointment.

Neither students nor their parents may phone a lecturer on their private phone number/s without the permission of the lecturer.

## 15.2.1.1 Student Representatives

### 15.2.1.1.1 Project Leaders

Every project team is headed by a project leader. This leader is a student's most immediate port of call for any concern regarding their projects. These project leaders report to the academic staff member in their year group who is responsible for their academic progress.

### 15.2.1.1.2 Committee for Learning Value Advantage (CLVA)

(Refer to description of CLVA later in this document.)

## 15.2.1.2 Student Affairs Officer

The Student Affairs Officer is qualified to refer any personal counselling need of a student to a professional off campus. The Student Affairs Officer is available to provide students with career guidance and conflict resolution. The Student Affairs Officer liaises with all other channels and can direct students for further follow-up. If a student's parents want to phone or visit the school, they must contact the Student Affairs Officer.

## 15.2.1.3 Lecturers

Lecturers are available for set weekly consultation sessions on an appointment basis. Lecturers can also help students make decisions, such as discipline choices, and respond to other questions arising from the students' discipline(s). If necessary, the Lecturer will report the concern to Class Mentor or to the relevant Programme Coordinator. Lecturers will be available to consult with students and assist them during campus hours. Each lecturer has an individual consultation schedule for that purpose.

It is the responsibility of every student to take notice of the schedule and plan individual consultations accordingly.

## 15.2.1.4 Tutors

Tutors are responsible for monitoring the progress of their learning circles (small groups of students) and provide the necessary academic and administrative support. Tutors will also report other student concerns and problems to the Lecturers who will redirect these as required.

## 15.2.1.5 Accounts and Finance

For account or payment enquiries, consult the Finance Department on your campus. This includes any questions about the non-activation of a student card.

## 15.2.1.6 Student Feedback

Each term students may be required to complete course and lecturer evaluation surveys.

## 15.2.2 Student Academic Support

For all academic problems, students can approach their relevant tutors or lecturers, who will either provide academic support themselves or help the student identify the appropriate channel. The nature of the academic problem might necessitate external referrals to professionals, e.g. for learning disabilities or with a psychologist, with the help of the Student Affairs Officer.

## 15.2.3 Online Student Portal / Repositories

All students have access to the AFDA student portal or relevant repositories, which contains information for the following:

- Time Tables and Term Booklets
- Course material and student communications on course requirements
- Access to their results
- Links to the online library and external resources
- Posts and comments by their fellow students

## 15.2.4 Resource Centre

Each campus has a resource centre with access to internet, digital online libraries, hardcopy of books and DVD's.

Students will be referred to download relevant information for the purpose of research, assignments and assessments.

The Librarian can also help students with their research questions. They may refer students to a lecturer or to Academic Development for the answers to course specific questions.

## 15.3 COMMITTEE FOR LEARNING VALUE ADVANTAGE (CLVA)

Students of every year group, and every programme, select their representatives for this student body. This is an all-inclusive student body with a specific set of objectives as indicated below:

- ▶ To create a student committee that facilitates and encourages transformation.
- ▶ To develop formal exhibition platforms and events that showcases and rewards the AFDA standard.
- ▶ To create bridging opportunities with the professional entertainment industry.
- ▶ To channel student needs through the given reporting structures.
- ▶ To create a communication mechanism between the committee and the student body.

### 15.3.1 CLVA Functions:

- ▶ CLVA presents information on the learning programme twice a year, to students who attend the timetabled sessions.
- ▶ CLVA arranges social functions.
- ▶ CLVA has a representative on the Senate on every campus. They present the relevant report, which includes the report on completed activities, as well as the projection of activities for the year. The report includes the relevant feedback of students on the AFDA academic programmes, facilities and equipment.
- ▶ CLVA is not a body that only attends to problems of the students. Taking note of student complaints is only one of their objectives.

## 15.4 CODE OF CONDUCT

During the enrolment process, students sign to agree to be familiar with and agree to the Code of Conduct. The latest copy is available at [https://enrol.afda.co.za/files/AFDA\\_Code\\_of\\_Conduct.pdf](https://enrol.afda.co.za/files/AFDA_Code_of_Conduct.pdf)

## 16 DISCLAIMER

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