

## PROGRAMME OUTLINE: BA DEGREE IN MULTIMEDIA DESIGN

<b>Policy Name:</b>	BA Multimedia Design Programme Outline	<b>Policy Number:</b>	011a
<b>Approving Body:</b>	Head of Academic Planning	<b>Version:</b>	3
<b>Custodian:</b>	Head of Graphic/Multimedia Design	<b>Storage:</b>	I:Institutional/InstitDocs/Current/
<b>Relevant Legislation:</b>	Higher Education Qualifications Subframework	<b>Related Documents:</b>	Programmes Offered Assessment Policy Teaching and Learning Policy



## 1. Qualification Specifications

<b>Title</b>	Bachelor of Arts Degree in Multimedia Design
<b>NQF Level</b>	7
<b>Qualification Type</b>	Bachelor Degree (3 years) Non-professional
<b>Classification of Educational Subject Matter</b>	030201: Design and Visual Communications, General
<b>Total Credits</b>	360 (96 credits at NQF 5, 120 credits at NQF 6, 144 credits at NQF 7)
<b>SAQA Number</b>	71672
<b>CHE Number (HEQC Ref)</b>	CHED-31 (H/PR315/K006CAN)
<b>Mode of delivery</b>	Contact
<b>Minimum time to complete qualification</b>	3 years full time
<b>Articulation</b>	In vertical articulation, completion of the programme allows for entry into postgraduate BA Honours programmes in Multimedia Design. In a horizontal articulation, the programme is equivalent in terms of credits and time to those of other Bachelor of Arts Degrees. Partial credit may be recognised for related specialisations such as visual art or fine art.

## 2. Purpose of the Programme

The purpose of the programme is to develop competent and employable professional designers that specialise in digital screen-based communication, which covers the field of motion based visual communication systems, and interactive design. The programme emphasises the ability to form, create and rationalise both design and theoretical argument; as well as the ability to implement and critique digital design processes, and realise the potential of technologies as a tool for communication. The programme further provides a theoretical and practical foundation in digital communication for further study.

## 3. Programme Structure

Year of Study	Credit Points for the Year	Subjects and Credit Weightings
First Year	120	Principles and Theory of Design I 30
		Communications I 30
		Technology and Professional Practice I 30
		Critical Studies I 30
Second Year	120	Principles and Theory of Design II 30
		Communications II 30
		Technology and Professional Practice II 30
		Critical Studies II 30
Third Year (Exit Level)	120	Principles and Theory of Design III 30
		Technology and Professional Practice III 30
		Communications III 30
		Critical Studies III 30



The BA Multimedia Design Degree is a 360 credit point qualification at NQF level 7 and comprises of three academic years of study. The number of credit points that are awarded to each subject relates to the number of hours per subject per year, with 1 credit point equaling ten hours. This in turn is related to the weighting of each subject which is expressed as a percentage.

The programme is structured to facilitate in students an awareness of the interrelationship of the many facets that lead to professional and responsible design. The various subjects (Principles and Theory of Multimedia Design, Communication, Technology and Professional Practice and Critical Studies) are aimed to develop specific abilities, skills and bodies of knowledge, and are therefore integrated into projects supported by research and formal lectures. Projects/assignments become successively more complex, demanding increasing breadth and depth of research and analysis, and higher levels of perspicuity and sophistication in meeting the criteria of the set task. Critical Studies, although largely structured as a linear programme, supports the theory and practice of design by locating it within contemporary discourses. Students are also exposed to the working environment in each level of study.

The first year offered by Design Center serves as a foundation in design. It acquaints students with holistic principles common to various design disciplines and develops communication skills and allows for experimentation in a wide variety of media. Multimedia design students are offered a foundation specific to graphic/multimedia design. Towards the end of the year students begin to learn in a more focused way the structure of the multimedia design field to prepare them for the demands of second year. The second year is more Multimedia design specific by comparison in that students are exposed to design methodologies and problems pertinent to the field. In the third year, students are taught to critique and challenge more complex Multimedia design problems.

#### 4. Learning Activities

CHE Framework	GDC Activities	Hours	Percent Learning Time
Lectures	Lectures and project briefings	192	16%
Tutorials	Critical Studies tutorials, studio consults, supervised studio class for less than 30 students	256	21%
One-on-One consultation	Consultation times, portfolio reviews	4	1%
Practical academic sessions	Supervised studio for more than 30 students, computer classes, illustration classes	160	13%
Practical work-based experience	Experiential learning, precedent studies, on-site analysis	28	2%
Individual self-study of prescribed material	Critical studies and studio tasks requiring study of college notes / prescribed readings	64	5%
Independent self-study of recommended resources	Critical studies and studio tasks requiring study of recommended resources	64	5%
Assessment	Essay writing for Critical Studies and unsupervised project development	432	36%

#### 5. Programme Aims and Learning Outcomes

The programme aims:

- To develop competent and employable multimedia design students;
- Form, create and rationalise design and theoretical arguments;
- To provide a theoretical and practical foundation in digital communication, for further study.
- Implement, evaluate and critique digital design processes;
- Locate the role of the multimedia designer within the professional and workplace arena.

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

- Research, conceptualise, analyse and produce creative and conceptual design solutions to complex design problems;



- b) Communicate design messages critically, using a variety of visual communication methodologies and predominantly digital technologies;
- c) Create and present a professional multimedia design portfolio which critically reflects a personal design philosophy and a socially responsible engagement;
- d) Operate industry related computer hardware and software at an industry level.
- e) Articulate and represent ideas and arguments, which reflect an understanding of the contribution of multimedia design practices to the professional arena.
- f) Conduct and evaluate research in order to create logical design arguments
- g) Locate multimedia design within the larger disciplines of design and the creative industries.

## **6. Level-of-study descriptors**

### **6.1. First Year Multimedia Design**

#### **6.1.1. Overview**

The first year of study is largely concerned with the fundamentals of two and three dimensional design common to the Graphic and Multimedia design disciplines. The first set of projects are designed to develop a creative process of problem solving, visual communication skills and design principles, which structure visual elements into cohesive statements, students explore the underlying principles of design. From the onset, students will be exposed to projects with both a multimedia and graphic design orientation. This is intended to allow students to make a more informed decision around which specialisation they want to pursue in their career at Greenside Design Center. Students choose their specialisation in the 4th term where they are offered a more focussed foundation in multimedia design. This elucidates the more concrete conventions associated with the practice of multimedia design. The Critical Studies component of the course extends the students' personal explorations of visual communication and design principles into a broader perspective through analysis and interpretation of art and design as a response to social, cultural and technological considerations such as new media discourse. This programme is integrated thematically into both the generic and multimedia studio work projects on a termly basis. The Technology and Professional Practice component of the programme serves as an introduction to the world of working as a professional multimedia designer. When not incorporated into a project, assignments dealing with specific issues like time/resource management, presentation or workplace procedures are interspersed between projects. The professional finish, navigability and legibility of a design product is emphasised in the design process. Students are also gradually introduced to the relevant technology and to the relevant computer software and hardware.

#### **6.1.2. Aims**

- a) To introduce students to the skills and knowledge base pertinent to visual culture in general and design in particular;
- b) To introduce students to the necessary skills, abilities and practices to allow them to study further in Multimedia Design.
- c) To introduce students to important concepts such as interactivity, immersion, commodity culture and integrate their understanding of such concepts into considered design products.

#### **6.1.3. Learning Outcomes for the First Year of Study**

On completion of this year of study students should:

- a) Demonstrate an understanding of the application of lateral and alternative thought to visual problems;
- b) Have developed an understanding of basic design elements and principles and their application within, Graphic and Multimedia design, and reflect this through a portfolio of print based and digital work;
- c) Be able to make informed choices as to specific electives within design, following an holistic introduction to graphic and multimedia design theory and application.
- d) Demonstrate an understanding of a range of technologies, including software programmes, such as Photoshop, Illustrator and Flash, available to multimedia designers.
- e) Demonstrate an understanding of a range of media available to graphic and multimedia designers, for mark making, print, and digital execution.
- f) Be able to communicate ideas visually, verbally and in writing.
- g) Be able to find and understand texts relevant to projects set



6.1.4.	Curriculum	
	Subjects	Credit Points
	Principles and Theory of Design I	30
	Communications I	30
	Technology and Professional Practice 1	30
	Critical Studies I	<u>30</u>
	Total credit points for the year of study	120

#### 6.1.5. Subject Descriptions

##### 6.1.5.1. Principles and Theory of Design I

###### Aims

- i) To introduce students to basic formal elements, design principles and the design process;
- ii) To provide the necessary information about Graphic and Multimedia design so as to enable students to make informed choices as to their future careers

###### Subject Learning Outcomes

On completion of this subject at this level students should:

- i) Demonstrate conceptual and creative abilities, and reflect these through a visual diary and/or concept book
- ii) Be able to draw on and demonstrate basic design principles and design elements in solving specific visual problems. Such as in the production of posters, corporate identities and fundamental character development,
- iii) Demonstrate comprehension of context specific design (such as a socially, visually and/or culturally relevant logo or storyboard)
- iv) Provide evidence, through concept work, of exploring a number of design solutions to a specific to a print-based or digital problem.
- v) Record a process of precedent analysis in graphic and/or multimedia design practice
- vi) Investigate and implement an awareness of socially responsible and sustainable design.

###### Teaching and Learning Methods

- i) Formal lectures
- ii) Slides and notes to explain formal elements of design
- iii) Tutorials: discussion groups to debate current and/or historical issues
- iv) Studio work and workshops for the application and interpretation of design principles pertinent to particular projects
- v) Independent research and analysis of given topics
- vi) Critiques of student work in process and at completion

###### Indicative Syllabus

- i) Methods and vocabulary for the manipulation of basic design elements toward, *inter alia*, stylistic and communicative ends
- ii) Methods and vocabulary for the composition and organisation of design elements (focal points, balance etc.)
- iii) The study of appropriate design methods and techniques
- iv) Project examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the execution of posters, corporate identities, editorial design, fundamental character development & animation, illustration and basic interactive design

###### References

- Behrens, R. 1984. Design in the Visual Arts. California: Prentice Hall
- Edwards, B. 1988. Drawing on the Artist Within; How to release your hidden creativity. Fontana/COLLINS
- Kress, G, Van Leeuwen, T. 2006. Reading Images: The grammar of visual design. Routledge
- MacGarry. M. 2008. Graphic Design. David Krut Publishing. SA



#### 6.1.5.2. Communications I

##### Aims

- i) To develop visual communication skills;
- ii) To demonstrate an understanding of the range of descriptive and metaphorical associations that different media may evoke;
- iii) To expose students to as many different media as possible.

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to use appropriate techniques and media to communicate a desired message
- ii) Show an ability to effectively explain a concept or idea, visually
- iii) Show an ability to effectively explain a concept or idea to a given recipient. (such as through the substantiation of the appropriate colour and typeface choices in a historically stylised poster design)
- iv) Show evidence of an understanding of the application of colour theory, design processes, principles and elements, as they pertain to the respective graphic and multimedia programme.
- v) Be able to use language effectively to communicate observations and ideas

##### Teaching and Learning Methods

- i) Lectures with visual aids covering methods, techniques and terminology.
- ii) Demonstration and discussion of techniques and media.
- iii) Experimentation with and use of various media.
- iv) Studio work and workshops.
- v) Critiques of student work in process and at completion.

##### Indicative Syllabus

- i) The "meaning" of visual form
- ii) The manipulation of typography and visual imagery
- iii) Drawing (observational, perspective, concept) in a variety of media
- iv) Rendering/illustration techniques in a variety of media
- v) Corporate Identity Design
- vi) Colour theory
- vii) The principles of advertising
- viii) Storyboarding
- ix) Digital interactive design
- x) Project examples: The clarity of the communicative strategies as defined by design principles, elements and technologies applied to posters, corporate identities, editorial design, fundamental character development & animation, illustration and basic interactive design..
- xi) Communications I, as a subject, will be integrated into most of the projects specified for Principles and Theory of Multimedia Design I and Technology and Professional Practice I. Students will also be required to build up a portfolio of drawing, through class drawing, and specified exercises

##### References

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- Dalley, T. 1984. The Complete Guide to Illustration and Design. London: Book Club Ass.
- Reekie, F. 1976. Draughtsmanship. London: Edward Arnold
- Robertson, B. 1981. Designing with Letters. London: Bruce Robertson
- Gardner, B & Fishel, C. 2003. Logo lounge: 2000 international identities by leading designers. Rockport Publishers, Inc.
- Mollerup, P. 1994. Marks of excellence: History and taxonomy of trademarks, the. Phaidon Press Limited
- Greco, N. 1995. 3-Dimensional illustration awards annual 5: Best in 3-D advertising and publishing worldwide, the. Rockport Publishers, Inc.
- Adams, S, Morioka, N, Stone, T. 2004. Logo design work book: Hands-on guide to creating logos, a. Rockport Publishers, Inc.



Tumminello. W. 2005. Exploring storyboarding: In - depth guide to the art and techniques of contemporary storyboarding. an. Thomson – Delmar Learning

#### 6.1.5.3. Technology and Professional Practice I

##### Aims

- i) To instil an awareness of the importance of the design process;
- ii) To develop time/resource management skills;
- iii) To develop professional presentation skills.
- iv) To effectively apply time/resource management skills;
- v) To effectively apply professional presentation skills.

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- a) Demonstrate a professional attitude to different forms of presentation and delivery (such as physical presentation of printed work)
- b) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc) developed throughout the year
- c) Demonstrate understanding of technologies available to specific design application (such as computer hardware, available to the students)
- d) Demonstrate basic practical literacy in specific computer software applications (including Photoshop, Illustrator, and Flash)
- e) Demonstrate competent observational skills using a variety of technologies and media (such as still life drawing, basic digitization of illustrations, etc)
- f) Demonstrate an understanding of the importance of craft to professional design delivery (attention to detail in final presentations, including spelling, image quality, grammar, and finish)

##### Teaching and Learning Methods

- i) Formal lectures with back-up notes.
- ii) Discussion and analysis of the suitability of materials and processes
- iii) Exercises in written documentation
- iv) Verbal presentations of project work.

##### Indicative Syllabus

- i) Time/Resource management.
- ii) Verbal communication and presentation skills
- iii) Information concerning the properties and application of materials pertinent to design projects set for the year
- iv) A study of basic photographic techniques and image manipulation
- v) The practical execution and professional presentation of projects as applied through exercises in specialised computer software, oral presentations, written rationales, storyboard presentations, animation and basic programming. Such application would be incorporated into projects such as posters, corporate identities, editorial design, fundamental character development & animation, illustration and basic interactive design

##### References

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Porter, Greenstreet and Goodman. Manual of Graphic Techniques 1, 2 and 3.  
Sanders and Breeuer. 1982. Graphic Designers Production Hand Book. London: Astragal Books  
Phillips. R. 2001. Packaging - graphics and design. Rockport Publishers, Inc.  
Kozak. G, Weidemann. Julius. 2008. Package design now. Taschen GmbH

#### 6.1.5.4. Critical Studies I

##### Aims

- i) To enable critical and analytical skills.
- ii) To develop competent research and writing skills.
- iii) To stimulate independent and discursive and applied thinking.
- iv) To stimulate independent thought.



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info@designcenter.co.za  
www.designcenter.co.za

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### Learning Outcomes

On completion of this subject the student should:

- i) To initiate students into a personalised engagement with critical and analytical skills in response to relevant discourse in the visual arts.
- ii) To develop competent research and writing skills.
- iii) To develop and demonstrate an appropriate vocabulary in relation to focussed visual analysis
- iv) Comprehend the course work discussed and researched in class in its application to appropriate theoretical constructs.
- v) Explain personalized interpretations and observations of the course work orally and integrate this as part of a written essay format.
- vi) Retrieve, recognise and summarise information from various sources as part of a thorough, critical research process.
- vii) Formulate and structure a visual or written argument in an informed and coherent way.
- viii) Express an informed, critical opinion while understanding and applying the relevant GDC referencing techniques.

### Teaching and Learning Methods

- i) Formal Lectures: lectures and power point presentations covering terminology, concepts, historical, social, cultural, philosophical and visual contexts;
- ii) Discussion Groups: encouraging observation, verbal skills, analysis and personal response;
- iii) Research Projects: These will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations
- iv) Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression

### Indicative Syllabus

- i) 1st year students problematise the interrelations of art, craft and design with in the South African and more broadly, the African social and cultural landscape. The programme focuses on developing the student's unique and individual awareness of their pending practice as visual arts producers and designers within the broader professional community. In the first term Student work with the theme: "150 Years Of Design: Mapping Out The Historical Development Of Design" and focus on strategies for reading and unpacking texts. Students use a variety of reading strategies to unpack academic texts by identifying key words, conducting predictive analysis, skimming and scanning texts, close reading of texts and contextualised reading. The development of writing skills in this term enables students to paraphrase and summarise given academic texts and make connections between summaries. In the written assignment, students identify the work of one local artist and one local designer that blurs the boundaries between art, craft and design. In the second term students continue studies in art, craft and design in a unit called "Boundary Disputes: Arguing For The Social Significance Of Art, Craft And Design". In a critical essay students evaluate the argument that in a Postmodern cultural context the boundaries between forms of cultural production are becoming more porous. Here students will explore differences between what is traditionally defined as art, craft and design become particularly important in recognizing indigenous knowledge and practices. In the third term, students engage with the task of " Finding The Elusive African "Voice": Problems With Identifying "African-Ness" In Current (South) African Design". Students are asked to write a visual analysis, using their caricature from a South African celebrity. Their writing must outline a specific strategy for identifying elements that make for a typically "African" design identity. Though this analysis, they will argue for their choices made within their caricature design by analysing their own design example as well as at least 5 specific visual criteria. In the final term students continue studies in art, craft and design in a unit called "Boundary Disputes: Arguing for the Social Significance of Art, Craft and Design". In critical essay students evaluate the argument that in a postmodern cultural context the boundaries between forms of cultural production are becoming more porous. Here students will explore differences between what is traditionally defined as art, craft and design become particularly important in recognizing indigenous knowledge and practices.





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- Friedl, F. & Ott, N. & Stein, B. 1998. *Typo; When, Who, How*. Milan: Konemann.
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- Counts, E.L. 2004. *Multimedia Design And Production: For Students And Teachers*. Boston: Pearson.
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- Thissen, F. 2004. *Screen Design Manual: Communicating Effectively Through Multimedia*. Berlin: Springer.
- Tidwell, J. 2006. *Designing Interfaces: Patterns for Effective Interaction Design*. California: O'Reilly Media

## 6.2. Second Year Multimedia Design

### 6.2.1. Overview

This programme is a progression from the first year of study in that it extends the understanding and application of abilities acquired in the first year towards a greater sophistication and a more professionally directed orientation in terms of Multimedia Design. It continues to operate on the basis of studio project work with supporting formal lectures and excursions pertinent to the course (Multimedia Design companies, suppliers, etc.). Some subjects pursue a linear course delivery. In relation to the first year more emphasis is placed on developing the students' analytical and critical abilities and on independent development and research.

### 6.2.2. Aims

- To apply a knowledge base pertinent to multimedia design which can be used to inform solutions to design problems;
- To apply conceptual, perceptual and creative skills;
- To apply research and communication skills;
- To apply problem solving skills.
- To apply technical skills pertinent to the industry

### 6.2.3. Learning Outcomes for the Second Year of Study

On completion of this level students should:

- Apply research and conceptualise a range of ideas to solve design problems;
- Apply design principles pertinent to the integration of visual, auditory and textual elements as these pertain to multimedia design



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- c) Be able to apply a broad range of technology pertinent to multimedia design and be able to use selected hardware and software to communicate design solutions.
- d) Communicate design concepts visually through the production of predominantly digital design output.
- e) Communicate design decisions through verbal articulation and in writing.
- f) Operate multimedia design related computer hardware and software;
- g) Be able to present themselves and their work in a professional manner.
- h) Provide evidence, through written assignments, concept work and finished design solutions, of growing research, conceptual and creative skills.

#### 6.2.4. Curriculum

Subjects	Credit Points
Principles and Theory of Interior Design II	30
Communications II	30
Technology and Professional Practice II	30
Critical Studies II	<u>30</u>
Total	120

#### 6.2.5. Subject Descriptions

##### 6.1.5.5. Principles and Theory of Design II

###### Aims

- i) To provide students with the skills to develop the design process and to apply their ideas into successful design solutions;
- ii) To develop students' ability to use design elements in a creative and functional way;
- iii) To introduce the concepts of time and sequence in Multimedia design;
- iv) To develop students' understanding of interactivity and navigation routes.

###### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Apply established design principles and elements creatively, to the production of interactive and animated designs
- ii) Produce experimental design solutions using a variety of digital media
- iii) Apply a process of precedent analysis involving historical, cultural and practical reference and relevance, to the digital design process
- iv) Plan and organise the various stages within a design process, from conceptualisation to design production (such as research, plan and execute a film titling sequence)
- v) Produce context specific design (client based website, culturally relevant graphic novel), located within a social, visual, and cultural framework
- vi) Show understanding of digital design terminology and methodology, through appropriate documentation and application (screen based and interactive)
- vii) Develop and implement an awareness of socially responsible and sustainable design.

###### Teaching and Learning Methods

- i) Formal lectures supported by visual aids
- ii) Design projects and applied exercises
- iii) Group discussion and presentations
- iv) Independent research (historical precedent and field research)
- v) Critique of work in progress and final presentation
- vi) Group tutorials in technology-based training

###### Indicative Syllabus

- i) This subject aims to further develop students' visual literacy into a repertoire of design principles and techniques that are essential for effective visual communication. The subject teaches the student to use and manipulate imagery and typography to communicate to a targeted audience. The student is trained in



conceptual planning and thought processes of design as an introduction to a variety of Multimedia Design fields. Students learn interactive and motion graphics skills and are introduced to audio design. Emphasis is also placed on storyboarding and navigational skills.

- ii) Project examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the execution of multimedia campaigns, interactive websites, interactive cd's and presentations, interface designs, information design, video editing, and animated sequences

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- Edelson, D. C. 2002. *Design Research: What we learn when we engage in design*. The journal of the learning sciences 11(1): 105-121

#### 6.1.5.6. Communications II

##### Aims

- i) To apply the student's observational ability;
- ii) To apply visual, verbal and written communication skills;
- iii) To develop students' ability to create and apply imagery in a creative and functional way.
- iv) Apply communication strategies through a range of media

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Contextually apply relevant visual, written and verbal communication to coherent Multimedia design practice
- ii) Experiment with and apply appropriate analog/digital techniques and media to communicate relevant subject matter and a developed personal style
- iii) Demonstrate competent observational illustration skills using a variety of media and/or technologies.
- iv) Demonstrate a practical understanding of design principles and design elements as they pertain to Multimedia design practice (including sequence, sound, motion, digitisation, print, etc)
- v) Demonstrate a practical understanding of the difference between readability and legibility in multimedia design application (such as the implications of the speed at which type moves across the screen)

##### Teaching and Learning Methods

- i) Workshop demonstrations
- ii) Practical projects
- iii) Formal lectures
- iv) Group debates/discussions
- v) Critique of work
- vi) Group consults/tutorials

##### Indicative Syllabus

- i) The students will explore the anatomy of typefaces and their communicative value. They will explore the relationship between visual and linguistic meaning in order to perceive and record proportion, outline, shape and telling details. Drawing skills will be taught aimed at developing a means of conceptual communication, as well as various rendering techniques and colour in order to further the visual vocabulary of Multimedia Design. Photography as a Multimedia Design tool will be taught to help supplement the conceptual and manual



processes of image making. The students will develop an understanding of computer technology, hardware and software to aid the communication process.

- ii) Communications II, as a subject, will be integrated into most of the projects specified for Principles and Theory of Multimedia Design II and Technology and Professional Practice II. Students will also be required to build up a portfolio of drawing, through class drawing, and specified exercises
- iii) Project examples: The clarity of the communicative strategies as defined by design principles, elements and technologies applied to multimedia campaigns, interactive websites, interactive cd's and presentations, interface designs, information design, video editing, and animated sequences

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#### 6.1.5.7. Technology and Professional Practice II

##### Aims

- i) To apply the technologies necessary for creative and functional solutions to basic multimedia design problems;
- ii) To conduct in a professional manner;
- iii) To begin to develop interpersonal skills and be able to work as part of a team.
- iv) To introduce students to verbal, written and visual presentations which communicate the design intention and appeal.
- v) To apply time/resource management skills

##### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Competently produce digital designs using industry related software and/or technologies
- ii) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc) developed throughout the year
- iii) Reflect an understanding of the value of being an effective and participatory member of a working group or team (such as reconciling sound, type, interactivity skills in a website design project)
- iv) Demonstrate a professional attitude towards different forms of presentation and delivery (such as physical presentation of printed work and oral articulation)
- v) Critically craft design output according to the stipulated professional level (attention to detail in final presentations, including spelling, image quality, grammar, and finish)

##### Teaching and Learning Methods

- i) Formal lectures
- ii) Excursions to relevant industry practices
- iii) Group and personal presentations
- iv) Written reports
- v) Drawing training
- vi) Computer training



#### Indicative Syllabus

- i) This subject will introduce the students to materials and mediums pertinent to the production of design solutions. Students will also be introduced to photography techniques, the processes and manipulation of digital imagery and sound. Students will be required to present their design solutions to the class and will be guided in the development of presentation skills. Perceptual skills for presentation focus and technical finish are exercised in the development of multimedia presentations. The students will liaise with the communications industry by means of visits to multimedia and design companies, production houses, suppliers, etc. The students will be introduced to various technical and logistical constraints of electronic production. A basic knowledge of terminology and methodology should acquaint the student with future specialist practice
- ii) Project examples: The practical execution and professional presentation of projects as applied through exercises in specialised computer software, oral presentations, written rationales, storyboard presentations, animation and motion graphics and exercises in programming languages such as Actionscript and HTML. Such application would be incorporated into projects such as multimedia campaigns, interactive websites, interactive cd's and presentations, interface designs, information design, video editing, and animated sequences.

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#### 6.1.5.8. Critical Studies II

##### Aims

- i) To further develop critical and analytical skills in response to relevant discourse in the visual arts.
- ii) To further develop competent research and writing skills.
- iii) To develop and demonstrate an appropriate vocabulary in relation to focussed visual analysis
- iv) To further develop effective theoretical positioning strategies in relation to focussed visual analysis and purposeful reading.
- v) To hone independent and discursive and applied thinking

##### Subject Learning Outcomes

On completion of this subject at this level students should be able to:

- i) Demonstrate an understanding of visual culture theory as it relates to design and media specific theory and practice
- ii) Source, analyse and implement research data to inform a critical argument
- iii) Create logical arguments based on design theory, cultural theory, visual cultural theory and practice
- iv) Structure and communicate information clearly and logically in writing following prescribed GDC referencing style format
- v) Demonstrate an internalization of theory in their design practice

##### Teaching and Learning Methods:

- i) Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the



recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

#### Indicative Syllabus

- i) Marxism, commodity culture and branding are the main focus in term 1, which serves to grow understanding in students of concepts such as class, commodity fetishism, base and superstructure, use and exchange value, mass media, brands and ideology. The aim is to identify and critically interpret media texts within a Marxist framework; to show how narratives and media texts reveal class struggles, how individual characters are part of such struggles, that images encode ideologies and that economic forces determine products and actions. Also, to observe and study consumerist behaviour, branding strategies and the production of commodities from a critical Marxist perspective. Term 2 & 3 semiotic theory is divided into 2 parts. In term 2 Part 1 of semiotic s entitled: 'SEMIOTICS AND VISUAL CULTURE – Brand History in South African Advertising' further explores Marxist theoretical concepts via in-depth visual analysis of selected SA brands. Students are introduced to the basic principles of semiotic theory in its application to visual research and analysis. To identify, examine and analyse how signs reflect meaning through a system of arbitrary social, linguistic and cultural conventions. To introduce students to basic theories on semiotics as propounded by Saussure, Peirce and Barthes as well as more contemporary theorists such as Kress and van Leeuwen. To familiarize students with semiotic analysis as it is applied to the media and advertising industry; as well as developing in students a competent and appropriate vocabulary to be able to conduct appropriate written visual analysis in their essays. To apply this knowledge to the broader context of visual culture, as reflected in the urban domain and the dominant codes, referent systems and mythologies which underlie these structures. Part 2 entitled: 'PART 2: FILM THEORY AND VISUAL CULTURE: History of SA film, utilise film theory to address issues around gender representation and stereotyping. The omnipresence of gender and related issues historically related through SA film forms the focus for Term 3's brief. Unquestionably designers and all visual practitioners need to consider how gender and sexuality are historically utilised in South African films to reinforce or question stereotypes of gender and related ideologies of race, class and sexual orientation as they are portrayed in the selected films. The theme for term 4's brief 'BINARY OPPOSITIONS' introduce students to postcolonial theory in relation to colonial tropes of looking, with particular emphasis on African colonialism. This serves as a ground work for further study in the field; as well as to sensitise students in their handling of cultural discourse in visual scenarios. Students will critically interpret visual images employing a postcolonial framework that critiques colonial perspectives; and problematises the Western ideological construction/ representation of the "other". The colonial 'baggage' of the photographic medium will also be demonstrated and explored through visual and textual sources.

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### 6.3. Third Year Multimedia Design

#### 6.3.1. Overview

The year of study is structured to facilitate an increased confidence in the application, critique and evaluation of knowledge, experience and skills gained in the earlier modules of study in an exploratory, creative and personal manner. An individual design philosophy is encouraged. As Multimedia is a tool for creativity, the students will be taught to think around and conceptualise solutions and strategies for the new media, as well as the potentials that new media may have in their field or work. Students will be trained further in the technology, conceptualisation, planning and implementation of Multimedia Design. They will also be encouraged to research this constantly developing field in terms of style, media, content and application. A portfolio of work that is representative of the student's skills and creative and intellectual abilities will be assembled for assessment.

The subjects pertinent to Multimedia Design are incorporated into projects which question, develop and address a specific set of criteria for each project. These criteria aim to prepare students for the workplace and for further study, as well as providing them with both intellectual and creative challenges. Both the Critical Studies and the practical design components of the programme address design within a responsible framework of cultural and sociological relevance.

#### 6.3.2. Aims

- a) To develop competent and employable multimedia design students;
- b) Form, create and rationalise design and theoretical arguments;
- c) To provide a theoretical and practical foundation in digital communication, for further study.
- d) Implement, evaluate and critique digital design processes;
- e) Locate the role of the multimedia designer within the professional and workplace arena.

#### 6.3.3. Learning Outcomes for the Third Year of Study

On completion of this level students should:

- a) Research, conceptualise, analyse and produce creative and conceptual design solutions to complex design problems;
- b) Communicate design messages critically, using a variety of visual communication methodologies and predominantly digital technologies;
- c) Create and present a professional multimedia design portfolio which critically reflects a personal design philosophy and a socially responsible engagement;
- d) Operate industry related computer hardware and software at an industry level.
- e) Articulate and represent ideas and arguments, which reflect an understanding of the contribution of multimedia design practices to the professional arena.
- f) Conduct and evaluate research in order to create logical design arguments
- g) Locate multimedia design within the larger disciplines of design and the creative industries

#### 6.3.4. Curriculum

Subjects	Credit Points
Principles and Theory of Design III	30
Communications III	30
Technology and Professional Practice III	30
Critical Studies III	<u>30</u>
Total	120

#### 6.3.5. Subject Descriptions

##### 6.1.5.9. Principles and Theory of Design III

###### Aims

- i) Plan, implement, monitor and evaluate the design process to solve complex design problems in a creative and functional way;
- ii) Analyse and evaluate design solutions;
- iii) To critically engage with user experience
- iv) Compile a professional design portfolio
- v)



### Subject Learning Outcomes

On completion of this subject at this level the student should:

- i) Be able to critique personal conceptual and creative abilities
- ii) Identify, modify and challenge existing digital design terminology and methodology, through appropriate documentation (visual diary/concept book) and application, (associated with an understanding of animation, character development, digital photography, interactive design, motion based design, design for the internet, etc)
- iii) Produce designs which reflect creative manipulation of interactive and animated design principles and elements
- iv) Critically analyse and integrate precedent into design practice
- v) Synthesise practical and conceptual application of content specific design (such as brand communication through digital typographic application and image manipulation)
- vi) Identify, make judgement on, and demonstrate an awareness of socially responsible and sustainable design

### Teaching and Learning Methods

- i) Formal lectures
- ii) Design campaigns and projects
- iii) Seminars and group presentations
- iv) Field research and reports
- v) Critique of work in progress and final presentation
- vi) Group tutorials in technology based training

### Indicative Syllabus

- i) The intellectual and creative skills of each student will be developed relative to the project content of the specialist Multimedia subject matter. Students will be given projects where they will be required to combine their knowledge and skills into the development of a body of work that is strong in content, technological skill and craft. Students will be conducting projects where they will use video and film image, sound, computer animation and interactive environments (digital, physical and augmented).. The students will be encouraged to take a critical approach to established Multimedia Design styles.
- ii) Project examples: Problem solving techniques and methodologies, ideas generation, conceptual development and research towards the critical execution of multimedia campaigns, interactive websites, interactive cd's and presentations, physical computing, interface designs, information design, video editing, and animated sequences.

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#### 6.1.5.10. Communications III

##### Aims

- i) Manipulate and justify visual communication skills;
- ii) Critically engage with descriptive and metaphorical associations that different media may evoke;
- iii) Communicate design ideas and messages to an Industry standard;
- iv) Evaluate and justify communication strategies through a range of media and technologies

### Subject Learning Outcomes

On completion of this subject at this level the student should be able to:

- i) Justify and apply appropriate analog/digital techniques and media to communicate relevant subject matter and a developed personal style



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- ii) Demonstrate a practical understanding of the difference between readability and legibility in digital design application
- iii) Critically engage with, and justify application of design principles and design elements as they pertain to Multimedia design practice
- iv) Critique and justify experimentation with established digital technologies and media, in order to communicate a desired message
- v) Demonstrate refined observational and interpretation skills in illustration, using a variety of media and/or technologies

#### Teaching and Learning Methods

- i) Workshop demonstrations
- ii) Practical projects
- iii) Formal lectures
- iv) Group debates/discussions
- v) Critique of work

#### Indicative Syllabus

- i) Exploration of typefaces and their communicative value.
- ii) The semiotic relationship between visual and linguistic meaning.
- iii) The exploration of the psychology of colour to further the visual vocabulary of graphic communication in interactive and motion design.
- iv) Illustration strategies aimed at developing a means of conceptual and visual communication.
- v) Photography, video and illustration techniques as visual communication tools used to supplement the conceptual and manual processes of image making.
- vi) Communications III, as a subject, will be integrated into most of the projects specified for Principles and Theory of Multimedia Design III and Technology and Professional Practice III. Students will also be required to build up a portfolio of illustration, through class drawing, and specified exercises.
- vii) Clarity of communication of concept and relevance of association to a desired target audience
- viii) Project examples: The clarity of the communicative strategies as defined by design principles, elements and technologies applied to multimedia campaigns, interactive websites, interactive cd's and presentations, physical computing, interface designs, information design, video editing, and animated sequences

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#### 6.1.5.11. Technology and Professional Practice III

##### Aims

- i) To realise the potentials of existing and other relevant technologies
- ii) To provide students with the skills necessary for entry into the industry.
- iii) Use industry related technologies and have an understanding of technical troubleshooting
- iv) To effectively apply time/resource management skills;
- v) To effectively apply professional presentation skills

##### Subject Learning Outcomes

On completion of this subject at this level the student should:



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- i) Demonstrate a professional attitude towards, and engage critically with, presented design output (such as content managed websites and animated corporate identity systems)
- ii) Critically craft and manipulate digital/interactive design output according to professional level expectations (with special attention to detail in final presentations, including spelling, image quality, grammar, and finish)
- iii) Demonstrate practical competence in design applications relevant to chosen design industry (including Flash, Photoshop and AfterEffects)
- iv) Research and apply existing technologies which reflect an understanding of professional design practice (such as the scope and limitations of augmented reality application in physical environments)
- v) Organise, document and apply resource management strategies (time management, team work, contact with lecturers, use of library facilities and computers, etc) developed throughout the year
- vi) Locate own design practice within the Multimedia design profession and other creative production industries, and reflect on its implications on personal development

#### Teaching and Learning Methods

- i) Formal Lectures
- ii) Excursions
- iii) Computer Training
- iv) Individual and Group Presentations

#### Indicative Syllabus

- i) This subject teaches the students to locate themselves within the professional industry and brings them up to the industry standards and expectations. The projects demand technological skills that are appropriate to the market they are entering. Specific Multimedia training will mean that the students enter the industry with the appropriate knowledge and practice that is demanded of them and be able to troubleshoot technical problems. As the industry largely dictates the software with which the students will be working, the specific software programmes will be reassessed each year. Students will be producing finished projects using the following software programmes: Adobe Flash; Adobe Dreamweaver; Audacity; Adobe Soundbooth; Adobe Illustrator; Adobe Photoshop; Adobe After Effects; Blender
- ii) Project examples: The practical execution and professional presentation of projects as applied through exercises in print and specialised computer software, oral presentations, written rationales, storyboard presentations, animation and motion graphics and exercises in programming languages appropriate to project development such as Actionscript, PHP, ASP and JAVA. Such application would be incorporated into projects such as multimedia campaigns, interactive websites, interactive cd's and presentations, physical computing, interface designs, information design, video editing, and animated sequences

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#### 6.1.5.12. Critical Studies III

##### Aims:

- i) Demonstrate an understanding of advanced visual culture theory as it applies to traditional discourse on Marxian media studies; feminist and post-colonial and post-human theory discourses in relation to design and



visual culture. Evaluate and critique tradition visual culture discourse in emerging theoretical dialogs, effects and affects.

- ii) Source, analyse and implement research data to inform a critical argument
- iii) Be able to situate an argument within various discourses addressing design and visual culture
- iv) Structure and communicate knowledge clearly and logically in writing following GDC prescribed referencing style format
- v) Demonstrate an internalization of theory in their design practice

#### Learning Outcomes

By the successful completion of this subject, the student should:

- i) Demonstrate an understanding of advanced visual culture theory as it applies to Marxian media studies; feminist and post colonial discourses as well as post humanist theories in relation to design and visual culture
- ii) Source, analyse and implement research data to inform a critical argument
- iii) Be able to situate an argument within various discourses addressing design and visual culture
- iv) Structure and communicate knowledge clearly and logically in writing following GDC prescribed referencing style format
- v) Demonstrate an internalization of theory in their design practice

#### Teaching and Learning Methods

- i) Two hour lecture slots will center primarily around lecturer prepared PPPs. Each lecture covers a specific area of study relating directly to the thematic focus in this module. A weekly one hour tutorial slot will enable smaller group discussions and focused study of prescribed learning material. Discussion Groups will encourage observation, verbal skills, analysis and personal response. Students are required to complete compulsory preparatory reading for the weekly tutorial slots which will be submitted for assessment. Research Projects will take the form assignments (written, oral and work-shopped) projects requiring reading, research, observation and analysis of selected examples of visual culture manifestations. Students must look beyond the recommended tutorial work and reading list for appropriate resource material to augment and personalise the research process. Additionally students will develop skills in the exposition of hermeneutic textual analysis as well as guidance in referencing style, argument development and written expression.

#### Indicative Syllabus

- i) The 3rd year syllabus orientates students towards the theoretical consequences of the Marxian media, postcolonial visualality and gender studies that they undertake in second year. The themes, as outlined below, critically investigate and debates traditional and current discourse in relation to design practices, methodology and theory.
- ii) Theme 1: Visual Culture Studies, Art history and Critical Studies. As an introduction to level III critical studies this theme request developing designers to critically reflect on positions of design practises/methodology within the discourse of art history or visual culture. This entails investigation of inherent and destabilised hierarchies of art, popular culture (design) and consumer culture specifically in the advent of digital reproduction. Thereby this theme consults seminal text of Theodor Adorno, Walter Benjamin and Deborah Cherry
- iii) Theme 2: Post-colonial theory: The notions of post colonialism are grounded within South African visual culture as a post apartheid milieu. This theme stresses critical awareness of design practices as they produce functions in a specific context, with its own history, beliefs and responsibilities. Notions of the 'other' are discussed in relation to the 'voice' of the traditional Eurocentric subject, the oriental and primitive. The key precepts of this theme are contextualised in reference to key works of Gayatri Spivak, Edward Said as well as South African postcolonial theorist.
- iv) Theme 3: Gender: The history of gendering is rooted in the medical and psychoanalytical diagnoses. This anthology is influential and prescriptive to the gendering process of visual culture and design practices. This entails investigation pertaining to gazing practices – as outlined by Laura Mulvey - and requires critically reflection upon design practises as vehicles of mobilising objectified images. Gender discourse contextualises feminist methodology and visualise as well as alternative dialogs. As such this theme consults theorist such as Jill Doland and Judith Butler.



- v) Theme 4: Modernism and Postmodernism: This theme contextualises Modernist and Postmodernist movements as manifest in society with emphases placed on visual arts movements and design practices. The theme establishes the importance as well as implications of key concepts such as the project of modernity and the dialectic of enlightenment post-modernism. This theme consults the texts by Jürgen Habermas Ferrari and Adorno. Within this theme visual culture, post colonialism and feminism are charted within a modernist to postmodern discourse. Finally this theme opens dialog to emerging discourse which are contextualised in theme 5.
- vi) Theme 5: Post humanism: Post humanism explains the differences and overlaps between society& technology. This theme provides insight to socially responsible design in computer mediated communication. As an introduction to cyber culture and post human discourse the theme required to contextualisation of previously knowledge of visual culture studies, post-colonial discourse, gender studies and postmodernism. As such this theme consults seminal text by Dona Haraway as well as theorist such as Fred Turner and Kathryn Hayles

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