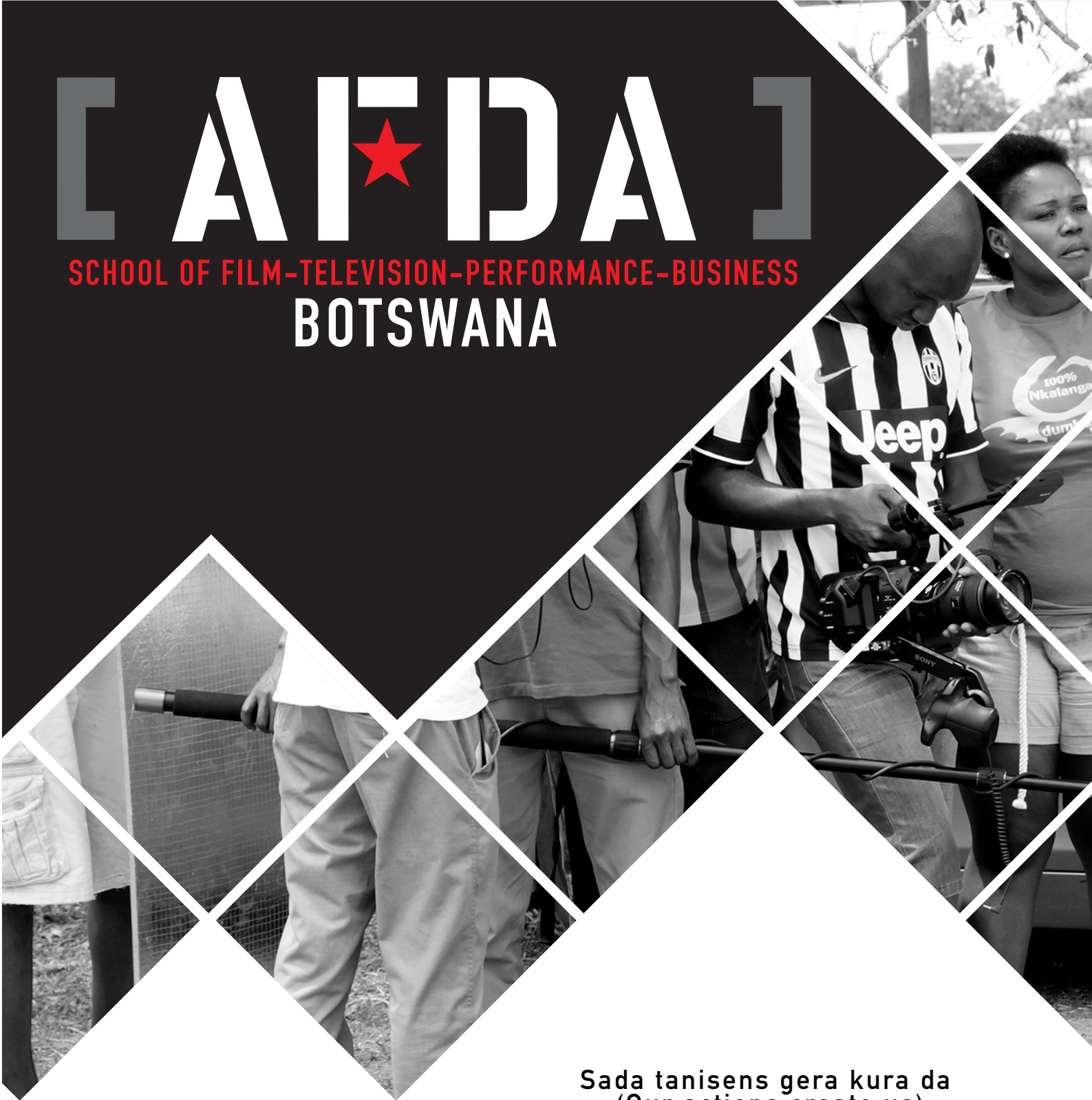


# [AFDA]

SCHOOL OF FILM-TELEVISION-PERFORMANCE-BUSINESS  
BOTSWANA



Sada tanisens gera kura da  
(Our actions create us)

## 2019/20 ACADEMIC YEAR BOOK

[WWW.AFDA.AC.BW](http://WWW.AFDA.AC.BW)



## AFDA BOTSWANA

<b>DEGREE PROGRAMME</b>	
Term	Dates
<b>1<sup>st</sup></b>	22 July – 13 September 2019
<b>2<sup>nd</sup></b>	02 October – 22 November 2019
<b>3<sup>rd</sup></b>	20 January – 13 March 2020
<b>4<sup>th</sup></b>	13 April – 05 June 2019

<b>HIGHER CERTIFICATE PROGRAMME</b>	
Term	Dates
<b>1<sup>st</sup></b>	No intake
<b>2<sup>nd</sup></b>	No intake
<b>3<sup>rd</sup></b>	No intake
<b>4<sup>th</sup></b>	No intake

AFDA Botswana (Pty) Ltd is a recognised institution, as has registered and accredited by Botswana Qualifications Authority (BQA). The BQA registration number is 004445.

# CONTENT

1. Goals
  - 1.1 AFDA Goal
  - 1.2 AFDA Educational promise & constitution
2. Our Programmes
3. Contact Details
4. Management Structures
  - 4.1 Campus Senate
  - 4.2 Academic Standards Council
  - 4.3 Organogram
5. Full-time Academic Staff
  - 5.1 Botswana Campus
6. Support and Administrative Staff
  - 6.1 Botswana Campus
7. Admission Requirements and Procedures
  - 7.1 Admission Procedures
  - 7.2 Admission: Higher Certificate
  - 7.3 Admission: Undergraduate Degrees
  - 7.4 Recognition of Prior Learning (RPL)
  - 7.5 Honours Programme

7.6 Master of Fine Arts in Motion Picture Medium Programme

7.7 Honours RPL

7.8 MFA RPL

8. Language Policy

9. Instruction

12.1 Mode of Instruction

12.2 Lecture & Assessment Standards

10. Description of Programmes

10.1 Higher Certificate in Film, Television & Entertainment Production

10.2 BA Undergraduate Course Modules

10.3 BIT Course Modules

10.4 BA Honours in Degree Programmes

11. Rules of Combination for Programmes

11.1 Bachelor of Arts in Motion Picture Medium

11.2 Bachelor of Arts in Live Performance

11.3 Bachelor of Arts Honours in Motion Picture Medium

11.4 Bachelor of Arts Honours in Live Performance

11.5 Bachelor of Commerce in Business Innovation and Entrepreneurship

11.6 Master of Fine Arts in Motion Picture Medium

12. Course Guidelines

13. Assessment and Promotion Rules

13.1 Assignments

- 13.2 Credit Deficit Policy
- 13.3 Projects and Productions
- 13.4 Plagiarism and Harvard Referencing
- 13.5 Individual Marks and Group Marks
- 13.6 Discipline Selection Policy
- 13.7 Pass Requirements Undergraduate
- 13.8 Pass Requirements for Undergraduate Year Groups
- 13.9 Pass Requirements for Postgraduate Students
- 13.10 Absenteeism and Duly Performed
- 13.11 Eligibility to Degree and Certificate Status and Privileges
- 13.12 Internal and External Assessment

#### 14. Accumulation of Credits

#### 15. Finances

- 15.1 Fees and Refunds
  - 15.1.1 Registry Services
    - 15.1.1.1 Re-issue of Degree Certificates
    - 15.1.1.2 Re-issue of Academic Transcripts
    - 15.1.1.3 Re-issue of Awards Certificates
    - 15.1.1.4 Re-issue of Student Cards
- 15.2 Withdrawal Procedure and Cancellation Policy
- 15.3 Financial Aid
- 15.4 Rebate Same Household
- 15.5 Fee Deduction on Merit

#### 19. Equipment & Facilities

20.

## Student Life

### 20.1 Student Wellness

#### 20.1.1 Disability Policy

16.

### 20.2 Support Services

#### 20.2.1 Communication Channels

#### 20.2.2 Lecturers

#### 20.2.3 Student Academic Mentorship

#### 20.2.4 Student Affairs

#### 20.2.5 Resource Centre

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

### 20.4 Code of Conduct

## Annexures

ANNEXURE A:	Fee Structures: BA and BA Hons Students
ANNEXURE B:	Fee Structures: BCom Students
ANNEXURE C:	Fee Structures: Higher Certificate
ANNEXURE D	Student FAQ

## 1. GOALS:

### 1.2 AFDA GOAL

To develop a relevant educational institution that contributes to Batswana nation building and rewards all stakeholders by providing a stimulating, rigorous and globally integrated learning experience that empowers students with productive innovative skills, enabling graduating learners to grow sustainable creative industries.

## **1.2 AFDA EDUCATIONAL PROMISE & CONSTITUTION**

### AFDA Educational Goal:

To provide students with the conceptual, perceptual and concrete skills that will enable them to originate meaningful narrative concepts and human behaviors that are relevant to target audiences and to truthfully and accurately deliver these narratives through appropriate use of medium and aesthetic form and the employment of resources to accurately and economically produce and sell the completed production.

### AFDA Educational Objectives

- ▶ To provide conceptual, perceptual and concrete skills that will enable students to originate meaningful narrative concepts and to understand why these might be relevant and the impact they may have on target audiences and society in general.
- ▶ To understand why human behavior and culture are the agent through which narratives are embodied and made emotionally relevant to target audiences.
- ▶ To understand how their chosen medium of expression can be considered and used to truthfully and accurately produce their narrative.
- ▶ To understand how aesthetic elements might be used to establish and produce the appropriate form of the world in which the narrative is set.
- ▶ To understand how to plan and employ resources to economically produce and sell a production to achieve return on investment.

## **2. OUR PROGRAMMES:**

**AFDA BOTSWANA** offers the following programmes:

<b>NAME</b>	<b>CAMPUS</b>	<b>BQA ID</b>	<b>NQF LEVEL</b>	<b>CREDITS</b>	<b>STATUS</b>
Higher Certificate in Film, Television and Entertainment Production	Gaborone	Pending	5	120	Provisional Approval
Bachelor of Arts in Motion Picture Medium	Gaborone	Pending	7	360	Provisional Approval
Bachelor of Arts in Live Performance	Gaborone	Pending	7	360	Provisional Approval
Bachelor of Arts (Honours) in Motion Picture Medium	Gaborone	Pending	8	120	Provisional Approval
Bachelor of Arts (Honours) in Live Performance	Gaborone	Pending	8	120	Provisional Approval

### **3. CONTACT DETAILS:**

#### **Botswana Campus**

Plot 136, International Finance Park

Gaborone

PO Box 26456,

Gaborone

+267 3102586 (Tel)

+267 3102405 (Fax)

[info@afda.ac.bw](mailto:info@afda.ac.bw)



## **4. MANAGEMENT STRUCTURES**

### **4.1 CAMPUS SENATES**

Operational matters are dealt with by Senate. Each campus has its own Senate which is Chaired by the Provost, 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.

### **4.4 ACADEMIC STANDARDS COUNCIL**

Academic matters are dealt with by the Academic Standards Council (ASC).

It co-opts members from all four campuses, and meets once a quarter. ASC quality assures the implementation of the curriculum framework by the Deans and their campuses. Curriculum content is developed by academic staff within the curriculum framework as designed by the AFDA Institutional Senate. It proposes policy for academic matters to the Institutional Senate. Ratified academic policies form part of the institution's

Course Guidelines or Institutional Policy Document (IPD). The ASC also meets annually after the end of year festival, to analyse the Critics' Panel and Audience Response results and identify curriculum trends.

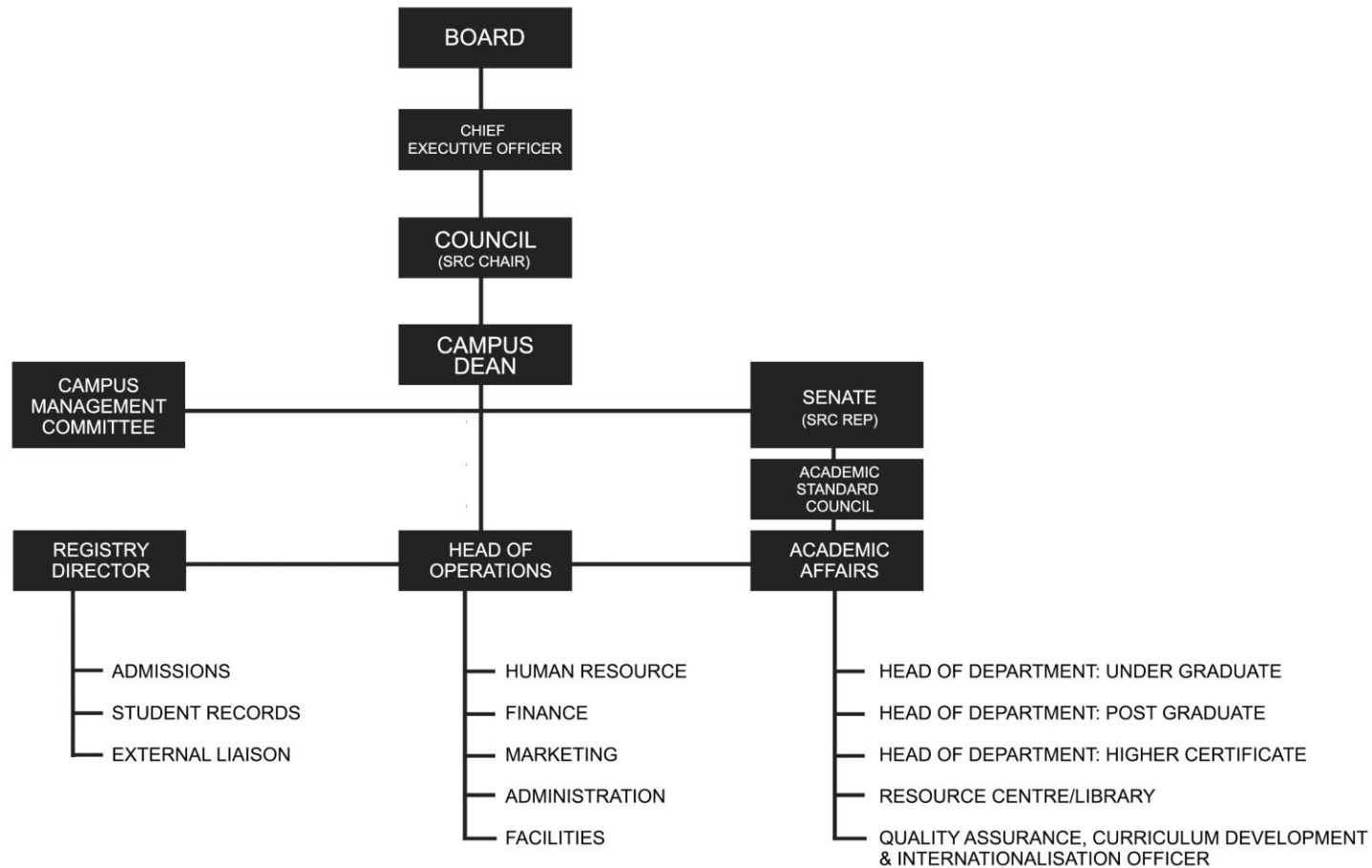
The Academic Standards Council comprises of the following Sub-Committees:

- ASC Sub-Committee (CEO, Chair of ASC and Secretary of ASC)
- Postgraduate Sub-Committee (Chair and Secretary of the ASC, Heads of Postgraduate Schools, Campus Deans on invitation)
- Academic Research Committee (Chair and Secretary of the ASC, CEO and Executive Chairman)
- Deans' and Registrars' ASC Sub-Committee (Chair and Secretary of the ASC, Campus Deans and Registrars).

The ARC has as its goal to stimulate research amongst academic staff members. This research finds its way into the appropriate course packs, whether Production Course or Disciplines.

#### **4. Organogram**

# AFDA BOTSWANA GOVERNANCE/ORGANISATIONAL STRUCTRE



**NOTE:**

BOARD - Is focusing on business development and strategies

COUNCIL- It deals with the governance

CAMPUS MANAGEMENT COMMITTEE- It oversees institution 's daily operational activities

SENATE- it deals with academic affairs

ACADEMIC STANDARD COUNCIL - It oversees quality assurance and academic affairs

## **5. Manager of the Academic Standards Council:**

Anton Basson, MA (Wits)

### **Campus Dean, Botswana:**

Dr. Phuthego Mothusi, PGDE (UB), MMUS (UK), DMUS (Pretoria)

### **Head of School Postgraduate Studies, Botswana:**

Mr Isaac Chidaura, MA, PHD candidate

## **6.7 SENATE - BOTSWANA**

Campus Dean/ Director: Dr Mothusi Phuthego

Student Affairs Officer/ Acting Registrar: Esther Pholoa

Film Production Department: Thabiso Ranthoyakgale

Production Course: Vacant

Screen Design Department: Tebogo Sebigi

Image Production Department and Head Film School: Moarabi Makutu

Live Performance Department and Head of Live Performance: Jessica Lejowa      Postproduction Department: Luke Sello

## **6.8 ACADEMIC STANDARDS COUNCIL (ASC)**

Gerda Dullaart - CAO – Chair

Anton Basson – ASC Manager

Clement Didimalang- External Academic Standards Manager

Dineo Ramatsui- External Academic Standards Manager

Professor Brothers Malelma- External Academic Standards Manager

Dr Mothusi Phuthego- Campus Dean

## 7. FULL-TIME ACADEMIC STAFF

### 7.1 BOTSWANA CAMPUS

**Campus Dean:** Mothusi Phuthego, BA, PGDE (UB), MA(Reading), MMUS (London), DMUS (Pretoria)

#### **Production Course**

Production Course Administrator: Vacant

#### **Film School**

**Head of Film School:** Moarabi Makutu, Masters in Mass  
Communication & Journalism

#### **Live Performance School**

**Head of Live Performance School:** Jessica Lejowa, MADA (WITS)

#### **Postgraduate Studies**

**Head of Postgraduate School:** Mr Isaac Chidaura MA (WITS)

## 8. SUPPORT AND ADMINISTRATIVE STAFF

### 8.1 BOTSWANA CAMPUS

Director /Campus Dean:

Mothusi Phuthego

Registrar:

Esther Pholoa

Marketing Officer:

Kudzani Winter Jr Ngwenya

Tebogo Machimuka &

Keabetswe Motisi

Academic Affairs Officer:

Kitso Ramogwera

Operations Officer:

Thato Gaongalelwe

Finance Officer:

Vacant

Librarian:

Lorraine Bale

Receptionist:

Kemmony Mooketsa

## 10. ADMISSION REQUIREMENTS AND PROCEDURES

**AFDA Botswana Admission procedure:** In accordance with the Minimum Admission Requirements for a Bachelor Degree Programme, only the best six subjects (One must be English) are selected. The following are the BGCSE subjects:

- Accounting
- Agriculture

- Art
- Business Studies
- Commerce
- Computer Studies
- Design & Technology
- Development Studies
- English
- English Literature
- Geography
- History
- Home Economics
- Mathematics
- Religious Education
- Sciences
- Setswana

#### 10.1.1 **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 at the discretion of the Registrar.

#### 10.1.2 **Documentation**

All students who apply at AFDA for the first time must submit the documentation as indicated. All documents must be certified true copies of the original by either a commissioner of oaths:

- Completed application form obtainable from the AFDA website or the AFDA prospectus.
- Certified copy of National Senior Certificate or equivalent (BGCSE)
- Certified copy of certificate of degree obtained (If applying for Postgraduate Studies)
- Certified copy of academic transcript (If applying for Postgraduate Studies)

- Two letters of reference(If applying for Postgraduate Studies)
- Two Passport/ID photographs(non-citizen)
- Certified copy of ID document
- Motivation letter: One-page document on three films (When applying for BA MP-RPL)
- One-page document on three performances (When applying for BA LP- RPL)

### **10.1.2.2 International Students**

All the relevant documentation mentioned above must be submitted, as well as a study visa.

### **10.1.3 Registration**

If provisionally accepted, the student will receive an Enrolment and Tuition contract. This needs to be completed and submitted personally or by mail along with the non-refundable registration fee and any outstanding documentation. This may be done at any time of the year, but not after the enrolment window has closed.

Once AFDA has received proof of the registration payment as well as the form, position in the class will be confirmed. AFDA has a limited intake of students into the first year class of the Bachelor of Arts in Motion Picture Medium and the Bachelor of Arts in Live Performance Degrees. If the registration fee is not paid, AFDA automatically assumes that the prospective student has chosen not to enrol for the next year. We strongly recommend that students who are applying for loans or visas ensure processing of these documents well in advance of the enrolment window.

### **10.1.4 Enrolment**

The student will be required to come to their chosen campus during the enrolment window – August.



The academic fees (according to the chosen payment plan) are due during the enrolment window. Failure to pay during this period may result in the loss of the reservation on the class list. Refer to Section 18 for more information on Finances and Fees.

Please note that candidates on the waiting list will be considered at the end of the enrolment window period. Any outstanding documentation and certified copies must be submitted during this period.

All payment plans excluding Plan A Upfront will be subject to the above verification. This process will take place during the enrolment window.

### **10.2 Admission: Higher Certificate Programmes**

Applicants must have at least four passes at Botswana General Certificate Education (BGCSE) level or its equivalent including English Language at grade D. Students who study and successfully pass the Higher Certificate programme at AFDA, are then eligible to progress the following year into the 2<sup>nd</sup> year of the AFDA BA degree programme.

### **10.3 Admission: Undergraduate Degrees**

Applicants must have five credits at Botswana General Certificate of Secondary Education (BGCSE) or its equivalent including English language at grade D or better

### **10.4. Recognition of Prior Learning (RPL)**

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

#### **Procedure for Applicants of RPL**

Applicants wishing to go into 2nd year of a Degree programme have to clearly indicate the major and two sub-majors, (or in the case of Television, the three 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:

- Two passport size photographs (for non-citizens) and ID (for Citizens).
- 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 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 coordinator 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 learning co-ordinator and if needed, intervention is recommended.

Discipline-specific RPL requirements are available upon application.

## **10.5 Honours Programmes**

Students who studied at AFDA and have completed either the BA MPM or BA LP programme can apply to enter the Honours programmes, provided they have passed with an average of 65% or higher.

For admission of students from other institutions please refer to information supplied in 10.7.

## **10.6 Master of Fine Arts in Motion Picture Medium**

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

For admission of students from other institutions please refer to information supplied in 10.8.

## **10.7 Honours Programme RPL**

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; or

**Five** years of related experience in the industry in a key conceptual capacity if a prospective student does not have a degree;

Can apply to the Head of Postgraduate Studies School for RPL acceptance

## **10.8 Master of Fine Arts in Motion Picture Medium RPL**

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; or

**Eight to ten** years of related experience in the industry in a key conceptual capacity if the student does not have a degree;

Can apply to the Head of Postgraduate Studies School for RPL acceptance

## **11. LANGUAGE POLICY**

All instructions, as well as all curriculum material in 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 any production provided that all productions are subtitled and correctly translated in English.

## **12. INSTRUCTION**

### **12.1 MODE OF INSTRUCTION**

The Higher Certificate, Bachelor and Honours programmes are offered as full-time contact programmes and students need to attend the required number of lectures and workshops. The programmes are offered through lectures and workshops in all relevant subjects and disciplines.

The Production Course component of the undergraduate programme is offered through a series of lectures and tutorials during specified timetabled weeks of each term. Individual research and self-study form an integrated part of the assessment of lectured information.

The Disciplines are taught by a series of workshops and lectures, from during each term, running throughout the year. These workshops can be theoretical or practical and are designed to offer the wide range of knowledge and skills needed in each discipline. Disciplines are assessed through a series of assignments and treatments during this period.

The Master of Fine Arts in Motion Picture Medium is offered as a two-year, part-time programme only.

## **12.2 ASSESSMENT & LECTUER STANDARDS**

### **ASSESSMENT at AFDA**

AFDA employs diagnostic, formative and summative assessments to measure what students already know, mastered and ultimately learnt.

<b>Purpose</b>	To identify student's strengths and weaknesses so that teaching inputs can be appropriately aligned to the student's needs	Continually evaluating students' academic needs and development within the classroom; opportunities for immediate feedback and preparation for summative assessments. Formative assessments will ensure that students at risk of underperforming are timeously identified for remedial action.	Final assessment at the end of a tuition or project/production cycle that assess students' capacity to demonstrate a set of skills that they have learnt.  Summative assessments are used to evaluate a student's capacity to progress into the next year of study and to continue in a given school or discipline.
<b>Timing</b>	Often at the beginning of a tuition cycle, before teaching starts.  Can also happen during a tuition cycle before a new topic is introduced.	Throughout a tuition cycle.  Duly scheduled to assist with monitoring a student's performance	At the end of the tuition or project/production cycle.
<b>Marks</b>	These are not formally assessed	These may or may not be formally assessed and credit bearing	These are formally assessed and credit bearing.
<b>Examples</b>	Questions on a topic to be taught before the teaching starts.  Competency exercises on equipment or software programs before lecturers teach the lesson	Treatment tasks *Group Doc Concept pitches	**Audience and critics response at Graduation Festival.

\*Group Doc Concept pitches – Student Crew pitches for faculty based on their group document assessment detailing their creative planning and preparation for their term/semester projects.

\*\*Audience and critics response – applicable to exit level students who have a panel of audience members and a panel of industry critics who assess the final graduation productions of the students.

**There are three broad categories for discipline assessments** that are valid for all disciplines, schools and year groups. Each project/production cycle will include each of these categories.

All discipline assessments are individually assessed but discipline group marks can form part of an assessment category but this mark then needs to be supplemented with further individual assessments.

The categories described below are equally weighted over the project/production cycle. Work allotted to each category should therefore be comparable in scope.

- **Treatment Category**

Discipline treatments consolidate a number of written and practice assessments set over the project/production cycle. This assesses the students understanding of the theoretical content of the discipline, and their capacity to translate critical thinking within their discipline in developing and planning the student's outcome project/production.

The treatment category can also include tasks that form part of a term's generic learning inputs which might not directly pertain to every student's project but do form part of the theoretical understanding of the given discipline.

It is advisable to apply the principle of continuous assessment, where students are required to hand in smaller and more regular assessments more frequently over the entire project/production cycle, rather than handing in one big assessment near the end of the tuition cycle.

- **Discipline Pre-Production (DPP)**

Discipline Pre-Production is a verbal presentation backed up by a variety of written and practice assessments set before the project/production. Discipline Pre-Production assesses a student's capacity or potential and preparedness to enter into production.

The Discipline Pre-Production category might include tasks that do not directly pertain to every student's specific upcoming project but do form part of a student's general production capabilities.

As with the treatment category, it is advisable to apply the principle of continuous assessment.

- **Discipline Review**

Discipline Review is an assessment of the student's discipline contribution to the final project/production (after completion). Discipline Review assesses a student's execution of their planning as presented in the above two assessment categories.

The Discipline Review category might also include tasks that are in addition to the actual entertainment product which offer a reflection of the student's contribution/experience.

These assessment categories are each made up of different assessments/ projects/ assignments, each weighted differently in each term. This information is summed up on the Assessment Registration Form (ARF). ARFs are the national declaration of what assessments will be administered in each discipline on each campus. These are agreed to by the lecturers in each discipline from all campuses and then collectively signed off as the official assessments for the term.

**Production Course (PC)** aims to address conceptual and perceptual thinking while empowering you to do so in a culturally relevant manner. Production Course is a compulsory component, which runs throughout the three years of your undergraduate degree.

**Production Course is assessed in the following categories:**

- Group Document: Student project team will develop a Group Document, which outlines the conceptual and perceptual approach to the term project. The Group Document consists of answers to the Production Course questions for each term.
- Final Pre-Production: FPP assesses the team's readiness to go into production through an assessment of the team's shared conceptual and perceptual vision for your term project.
- Final Review: FR assesses the team's final term project.

**A student's Production Course mark consists of the following**

- Individual marks for your individual group document contribution.
- A combination of the average of all of the project team members' essay contributions to reach a Group Document mark
- Final Pre-Production pitch
- Final Pre-Production/VALA

AFDA uses rubrics to assess students in order to ensure reliability, validity, fairness and a level of parity across the different campuses. Rubrics are also used as it provides guidance to students regarding performance expectations as well as greater transparency and efficiency in grading.



## **Assessment Administration**

AFDA employs a variety of internal policies to govern how academic staff ensure academic discipline and how to address students are at risk of performing poorly:

- Student Affairs Policy No. 36 - Student Academic Mentorship
  - Support is offered to students to overcome identified problems, academic and other. This support takes the form of consultation with the Student Academic Mentorship office, tutoring with a peer, consultation with a lecturer or phoning parents to discuss the concern of academic risk. This policy describes how the above is regulated.
- Learning Policy No. 49 - Academic Credit Deficit Policy
  - Students who have performed poorly academically have opportunities to do catch up work by means of resubmission or attending Summer/Winter school. This policy governs the student's eligibility for catch up opportunities.
- Learning Policy No. 58 - Summer and Winter School Procedure
  - This policy governs the procedures for attending and completing Summer/Winter school which provides opportunities for students to catch-up on credits/ assignments or evaluations that they failed to pass.
- Learning Policy No. 62 - Academic Discipline
  - This policy governs the procedures for issuing warnings to non-performing students, the consequences thereof, and lecturers' responsibilities in this regard. Remember that it is your responsibility to identify these students, follow-up with them, alert the Registry and suggest remedial solutions to help them pass your discipline.

## **Reporting assessment results to the Registry**

It is the responsibility of the registry on each campus to monitor the overall performance of the student body at large to ensure acceptable throughput rates. The Registry also ensures that students performing poorly are identified and the appropriate remedial action is taken.

The above is ensured through Learning Policy No. 46 - Assessment Statistics.

- This policy ensures that results that deviate from the historical and recognized passing standards are investigated prior to the issuing of reports.

In this regard lecturers have the following responsibilities:

- Ensure that marking is done timeously for marks submission to the Registry for moderation (the careful scoping and planning of assessment's size and hand in dates as per this document will assist in making this possible)
- To be critically aware of their discipline's pass rates (and reasons for this), if this pass rate is below 70% they have two options:
  - Apply moderation internally if the lecturer feels that this is reasonable and fair based on factors such as assessment scope, hand-in timelines and the term's curriculum delivery
  - Report the circumstances for the poor pass rate using the Registry's Moderation Template for lecturers and showing the necessary remedial steps.

### **Academic and Assessment Parity**

AFDA confirms Academic and Assessment Parity on its campuses by ensuring all academic staff across campuses agree on assessments and rubrics through the use of a termly Assessment Registration Form (ARF) which lists all assessments/ assignments/ projects to be assessed under each assessment category. This ensures that assessment is always aligned to the curriculum and through implementing notions of Work Integrated Learning AFDA warrants academic relevance to the needs of the creative industries.

AFDA also ensures curriculum parity across campuses through centralised curriculum components, blocks and units, lesson plans, termly task sheets, course guidelines and term booklets .

## 13. DESCRIPTION OF PROGRAMMES / MODULES

### 13.1 Higher Certificate in Film, TV & Entertainment Production

PROGRAMME NAME	CAMPUS	BQA ID	NQF LEVEL	CREDITS	STATUS
Higher Certificate in Film, Television and Entertainment Production	Gaborone, Botswana	Pending	5	120	Under construction

#### 13.1.1 Higher Certificate in Film, TV & Entertainment Production

The Higher Certificate (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 technical experience in rigging in the performance industry at an assistant level. Emphasis on a wide range of practical training in stage, audio-visual, sound, studio sets and lighting rigging, with grounding in safety standards. Focus of internship/off campus experience will be with rigging companies and/or in film or television studios in a trainee rigging position.

In the Higher Certificate course there are eight modules available across two streams of study. Each stream offers four modules, one in each term. Higher Certificate students do four of the eight modules.

The four modules in the *Technical* stream are:

Term 1: The Camera Assistant \*

Term 2: Lighting Assistant and Grips Assistant \*

Term 3: The Multi-camera TV Studio Assistant

Term 4: The Live Performance Rigger \*

The four modules in the *Production and Art Department* stream are:

Term 1: The Production Co-ordinator

Term 2: The CMS Assistant (Costume, Make-up and Styling)

Term 3: The Art Department Assistant \*

Term 4: The Assistant Stage and Production Manager

The course is broken up into 4 (six-week) modules of inputs. On completion of all four modules, the student will receive a Higher Certificate.

### **Benefits of the Course:**

- 13.1.1.1 Gives you access to the AFDA degree programme as well as learning institutions. enhancing your access to other tertiary
- 13.1.1.2 Learn to collaborate, build your social skills, learning capacity and self-confidence.
- 13.1.1.3 Gain insight into the various disciplines and career options in the entertainment arts.
- 13.1.1.4 Discover and test your aptitude for a potential career in the entertainment arts.
- 13.1.1.5 Prepare yourself for the rigours of the degree experience

### **13.1.2 NQF Five Level Descriptors for the Higher Certificate Programme**

**Knowledge**, after completing the course a learner must be able to demonstrate the acquired broad technical knowledge and understanding of underlying concepts and principles as well as standard codes of practice within a field of work or study.

**Skills**, after completing the course a learner must be able to demonstrate the capacity to apply a broad range of cognitive and practical skills required to solve abstract problems in a relevant occupation or profession.

**Competence**, after completing the course a learner must be able to demonstrate the performs complex work and demonstrates autonomy, self-direction, accountability, and responsibility for related work outputs with potential to supervise work / learning of others.

<http://www.bqa.org.bw/framework>

## **13.2 BA Undergraduate Degree Programmes**

NAME	CAMPUS	BQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts in Motion Picture Medium	Botswana	Pending	7	360	Under construction
Bachelor of Arts in Live Performance	Botswana	Pending	7	360	Under construction

### **13.2.1 Programme Fundamentals: Undergraduate Bachelor of Arts**

- i. AFDA offers an outcomes based learning system which requires a hands-on approach, focusing on leadership, creativity, innovation and entrepreneurship. This mimics the entertainment industry and takes place in an authentic learning environment.

- ii. AFDA students do not write traditional exams. Students are assessed on an individual basis *and* team/group focused research. An application of theory and research in the creation and exhibition of entertainment content or in development and monetisation of entrepreneurial business and disruptive technologies is what primarily constitutes assessment at AFDA.
- iii. To this end the programmes at AFDA are designed to combine theory and practice and are characterized by a component of team orientated, practical assessments where students from various disciplines form crews/teams and produce a film/television/live performance production from beginning to end for assessment.
- iv. Mode of Instruction is contact full time.
- v. All instruction, as well as all curriculum material in AFDA is in English.
- vi. Production Course (considered as the programme core course) draws from the humanities, arts, and commerce to form a cohesive picture of entertainment production. It aims to address conceptual and perceptual thinking while empowering students to do so in a culturally relevant manner. Production Course is a compulsory component, which runs throughout the three years of the undergraduate degree and intends to run in a complementary manner to the discipline (subject) choices – ensuring that theoretical learning is socialized and applied.
- vii. Disciplines are the elective subjects as chosen by the students, with the number of disciplines taken per year decreasing from 1<sup>st</sup> to 3<sup>rd</sup> year when a student settles on their final Major.
- viii. Disciplines provide practical training for the practitioners of Film, Television and Live Performance crafts. They are practical and theoretically specific components to the programme distilled from the jobs and/or functions most commonly found on a Film set, within a Television studio and in a Performing Space.

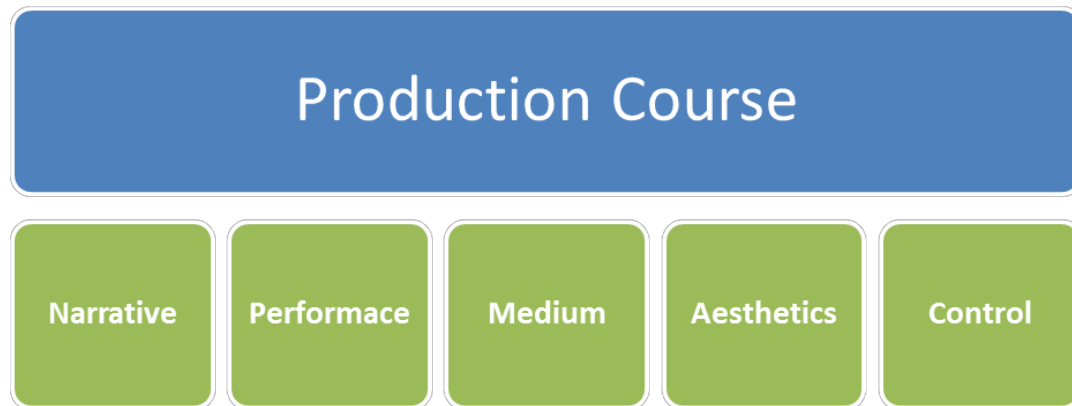
### 13.2.2 NQF Seven Level Descriptors for the BA Undergraduate Programme

- I. **Knowledge**, after completing the course a learner must able to demonstrate the acquired specialized Knowledge in a field of work or study including understanding of methods of enquiry and established codes of practice and capacity for critical analysis and interpretation of information.
- II. **Skills**, after completing the course a learner must able to demonstrate the capacity to carry out processes that require the use of specialized basic and applied research skills to solve problems, manage processes within broad parameters for specified activities and work outputs.
- III. **Competence**, after completing the course a learner must able to demonstrate the Applies a range of advanced technical processes and skills to generate solutions to unpredictable and complex problems; Demonstrates considerable responsibility and accountability for own work output and of others within a field of work or study.

**13.2.2 Production Course Modules:**

Compulsory to all Undergraduate degree programmes in the Schools of Film, Television and Live Performance.

Production Course draws from the humanities, arts, and commerce to form a cohesive picture of entertainment production.



Production Course consists of five components: Narrative, Performance, Medium, Aesthetics and Control. These components form the foundation of any successful entertainment production. They can be described as follows:

**Narrative**                      Topics that inform the event narrative of entertainment products.

**Performance**                Topics that inform the character narrative of entertainment products by analysing human behaviour.

Medium	Topics that inform translation styles into various entertainment products.
Aesthetics	Topics that inform the visual and aural design of entertainment products.
Control	Topics that inform the management, production, promotion, exhibition, and trade of entertainment products.

### 13.2.2.1 AFDA Botswana First Year Production Course Modules:

- **Analysing Films:** The five components that are used to critically analyse films. They are narrative, performance, aesthetics, medium and control.
- **ICT Development:** An introduction to computers that includes basic concepts of computers in both theory and practice.
- **Academic Development:** Introduces students to academic writing. Topics include paraphrasing, plagiarism, critical thinking, active listening, presenting skills and essay writing.
- **Portal Training:** Teaches students to use the inter campus social network and student teacher online communication skills.
- **Presentation Exercises:** Preparing students for pitching.

### 13.2.2. 2 Second Year Production Course Modules:

**Narrative 2** introduces students to the basic concepts of narrative studies, and deals with topics such as narrative structure and character development.

**Performance 2** provides an introduction to psychoanalysis and filmmaking. It then focuses on a range of theorists who explore human character, emotions, and motivation.

**Medium 2** focuses on the use of audio-visual media in film, television and animation production, as well as in stage and musical performance productions. It also provides an introduction to visual semiotics.



**Aesthetics 2** introduces students to the basic concepts of mise-en-scene and visual design with topics such as lighting, colour, music and sub-cultural style as it pertains to film, television, animation, stage and musical performance.

**Control 2** looks at the entertainment industry with topics such as the pitching and management of a film, or a television, stage or musical production, an introduction to market research, and government's relationship with the entertainment industry.

### **13.2.2.3 Third Year Production Course Modules:**

**Narrative 3** offers students a deeper understanding of narrative concepts through topics such as alternative and non-linear narrative structure, character development and the enneagram, and advanced concepts in psychoanalysis.

**Performance 3** analyses various theoretical approaches to acting and character development, and uses sociology to further explore human character, emotions, and motivation.

**Medium 3** further explores the audio-visual media conventions of film, television, animation, stage and musical performance. Medium 2 builds on the first year introduction to semiotics through media studies and the analyses of media texts.

**Aesthetics 3** provides an intermediate understanding of visual design in topics such as visual amplification, the illusion of three dimensional space, and perspective. Visual style is examined through case studies of film movements, television productions, and stage and musical events.

**Control 3** further investigates topics such as strategies for film release, market research, and promotional strategies for film, television stage and music. It introduces concepts around product placement and advertising, and explores management concepts like project and resource management.

### **13.2.2.4 Fourth Year Production Course Modules:**

#### **Narrative 4**

**Film:** Locates narrative concepts in the context of both South African and International cinema, including Hollywood cinema, independent cinema, and experimental film. This enables students to apply advanced narrative concepts in their own creative projects.

**Live Performance:** Locates narrative concepts in the context of both South African and international non-realistic, representational, experimental theatre and music performance work. This enables students to apply advanced narrative concepts in their own creative projects.

**Performance 4** Consolidates student's understanding of psychoanalytic theory and representation theory, with the intent of informing characterisation, character representation, and performance, for a variety of mediums. Performance studies and performance theory are covered. This enables students to apply advanced characterisation in their own creative projects.

**Medium 4** Elaborates on media studies - students learn about media texts, semiotics, critical thinking, and audience theory. Media such as film, web content, television, theatre productions and music videos, are also analysed in depth. This enables students to explore advanced translation styles in their own creative projects.

**Aesthetics 4** Considers advanced topics in visual design in the fields of film, animation, television, stage and musical concerts. It includes in-depth case studies of the work of acclaimed entertainment practitioners. This enables students to apply novel to their own creative projects.

**Control 4** Deals with advanced concepts in finance, entertainment law, event management, and marketing. It concludes with a module on entrepreneurial skills, which aims to equip students with the skills they need to find and create work opportunities in the fields of film, television, theatre and musical performance productions.

**13.2.3 AFDA Botswana Film School Modules:**

# Film School

Film  
Production  
Department

Screen Design  
Department

Image  
Production  
Department

Film Post-  
Production  
Department

Screenwriting  
Department

Production  
Design

Cinematography

Editing

Film  
Producing  
Department

Costume  
Make-up &  
Styling

Data  
management &  
Grading

Sound Design

The following electives are available:

#### **13.2.3.1 AFDA Botswana First Year Electives:**

- **Screen Design Department:** Skills in preparation for disciplines in the production design and the costume, make-up and styling of characters
- **Image Production Department:** Skills in preparation for disciplines in cinematography; in Image Enhancement and in Data & Grading
- **Film Postproduction Department:** Skills in preparation for disciplines in editing, visual effects and sound design
- **Live Performance Department:** Skills in preparation for disciplines in screen and stage performance

#### **13.2.3.2 Second Year Electives:**

##### **Costume, Make-up and Styling 2**

Introduction to costume design, pattern technology, garment construction technology, styling, and make-up design. The theoretical inputs in Costume, Make-Up and Styling result in the dressing and styling of actors in a 2-2'30" minute film production. All students are required to purchase a basic kit. Take note of the following when registering for Costume, Make-up, and Styling:

To pass Costume, Make-up, and Styling 2 students must achieve a minimum of 50% average across all Costume, Make-up, and Styling assignments in the semester.

##### **Cinematography 2**

An introduction to shooting, composition, and lighting, dealing with the following specific topics: camera technology, image exposure, continuity, and lenses. The theoretical inputs in Cinematography result in the shooting of a 2-2'30" minute production. Take note of the following when registering for Cinematography:

To pass Cinematography 2 students must achieve a minimum of 50% average across all Cinematography assignments in the semester.

##### **Data & Grading 2**

Data & Grading deals with the process of encoding and transferring data, to facilitate the requirements of post-production and to optimise the compatibility of footage for the intended display platform for the final production.

Image Enhancement deals with the process of colour grading in a post-production environment for purposes of enhancing the directors visual appeal of the final production as well as ensuring accurate colour balance and colour continuity.

To pass Data & Image Enhancement 2 students must achieve a minimum of 50% average across all Data & Image Enhancement 2 assignments in the semester.

### **Film Directing 2**

Introduction to directing for actors, rehearsals, and improvisation. Theory of film language and storytelling. The theoretical inputs in Directing result in the direction of a 2-2'30" minute film production. Take note of the following when registering for Directing.

To pass Directing 2 students must achieve a minimum of a 50% average across all Directing assignments in the semester.

### **Film Editing 2**

Understanding how picture and sound are combined in the edit to tell a story, and learning how this may be achieved using editing software. The theoretical inputs in Editing result in the cutting of a 2-2'30" minute film production. Take note of the following when registering for Editing:

To pass Editing 2 students must achieve a minimum of a 50% average across all Editing assignments in the semester.

### **Film Producing 2**

An introduction to budgeting, scheduling, production management, Labour law, promotion and exhibition, film and television distribution. The theoretical inputs in Producing result in a 2-2'30" minute film production. Take note of the following when registering for Producing:

To pass Producing 2 students must achieve a minimum of 50% average across all Producing assignments in the semester.

### **Production Design 2**

Function of the art department, how to analyse a script, understanding colour and texture, researching locations. The theoretical inputs in Production Design result in the construction of sets or dressing of a location for a 2-2'30" minute film production. Take note of the following when registering for Production Design:

To pass Production Design 2 students must achieve a minimum of 50% average across all Production Design assignments in the semester.

### **Screenwriting 2**

Developing characters, basics of narrative structure and format pitching. The theoretical inputs in Screenwriting result in the origination of two 2-2'30"minute scripts for productions. Take note of the following when registering for Screenwriting:

To pass Screenwriting 2 students must achieve a minimum of 50% average across all Screenwriting assignments in the semester.

Students registering for Directing must register for Screenwriting 1 at the same time. To enter Directing 2 a student must pass Screenwriting 1.

## **Sound Design 2**

An introduction to on-set recording and to editing and mixing post-production sound. In 1<sup>st</sup> year students learn about various uses of sound in film for dramatic effect and for plausibility. The theoretical inputs in Sound Design result in the recording, editing and mixing of a 2-2'30" minute film production. Take note of the following when registering for Sound Design:

To pass Sound Design 2 students must achieve a minimum of 50% average across all Sound Design assignments in the semester.

### 13.2.3.1.1 Discipline Selection Policy

The policy is to assist students with application of their aptitude, marks, passion in best preparing them for future career opportunities.

This policy is to be applied in the streaming process of discipline selection of 1<sup>st</sup> year students going into 2<sup>nd</sup> year, and 2<sup>nd</sup> year students choosing their major discipline in 3<sup>rd</sup> year, where classes are limited in certain disciplines, and where more opportunities exist in other disciplines.

This streaming process is based on an internal moderation process leading to the final selection of students into the following years' disciplines. This is based on the student's own marks and his/her **relative position in the class list of all his disciplines**. This is done collectively in the school with the learning department and under the supervision of the Head of School and Campus Dean, and where there is lack of consensus and where an arbitrator is needed, the Registrar will assist. The Registrar will also spot check the meetings and the documents, and that correct process is being followed as laid out in the policy.

The following will then be taken into consideration to then reorder and stream the top students on the list:

- Marks of other disciplines and their alignment to each other.
- Attendance at inter-disciplinary workshops
- Attendance and involvement in the assist programme
- Attendance and evidence of one-on-one consultations
- Production Course marks
- Reflective essay done at end of production cycle
- Letters of motivation from discipline lecturers, PCA and class controller

### **13.2.3.3 Third Year Electives:**

#### **Costume, Make-up and Styling 3**

Intermediate figure illustration, technical drawing, pattern technology, styling, garment construction, history of make-up, and historical overview of style. The theoretical inputs in Costume, Make-Up and Styling result in the dressing and styling of actors in four 5-5'30" minute productions. Take note of the following when registering for Costume, Make-Up and Styling 3:

To pass Costume, Make-Up and Styling 3 students must achieve a minimum of 50% average across all Costume, Make-Up and Styling assignments in the year.

#### **Cinematography 3**

An intermediate understanding of shooting, composition and lighting is gained. The following specific topics are dealt with in 3<sup>rd</sup> year: Working with high definition and digital video, cinematic lighting, special effects cinematography. The theoretical inputs in Cinematography result in the shooting of four 5-5'30" minute productions. Take note of the following when registering for Cinematography 3:

To pass Cinematography 3 students must achieve a minimum of 50% average across all Cinematography assignments in the year.

#### **Data & Grading3:**

##### **Cognate to Cinematography 3, and the two disciplines must be taken together**

Data & Grading deals with the process of encoding and transferring data, to facilitate the requirements of post-production and to optimise the compatibility of footage for the intended display platform for the final production.



Image Enhancement deals with the process of colour grading in a post-production environment for purposes of enhancing the directors visual appeal of the final production as well as ensuring accurate colour balance and colour continuity.

To pass Date & Image Enhancement 3 students must achieve a minimum of 50% average across all Date & Image Enhancement assignments in the year.

### **Film Directing 3**

Intermediate concepts in film language. Blocking and on-set protocol, script interpretation. The theoretical inputs in Directing result in the direction of four 5-5'30" minute productions. Take note of the following when registering for Directing 3:

To pass Directing 3 students must achieve a minimum of 50% average across all Directing assignments in the year.

Students registering for Directing must register for Screenwriting 3 at the same time.

### **Film Editing 3**

Applying narrative structure for the amplification of events and characters when telling the story in the edit, and developing a sense of timing, and developing technical skills. The theoretical inputs in Editing result in the cutting of four 5-5'30" minute productions. Take note of the following when registering for Editing 3:

To pass Editing 3 students must achieve a minimum of 50% average across all Editing assignments in the year.

### **Film Producing 3**

An intermediate understanding of budgeting, scheduling, production management, Labour law, promotion and exhibition. Specific topics dealt with in 3rd year include: sales forecasting, team building, production financing, line production, content management. The theoretical inputs in Producing result in four 5-5'30" minute productions. Take note of the following when registering for Producing 3:

To pass Producing 3 students must achieve a minimum of 50% average across all Producing assignments in the year.

### **Production Design 3**

Visual language, composition, scales and 3D, creating mood and atmosphere, set design. The theoretical inputs in Production Design results in the construction of sets or dressing of a location for four 5-5'30" minute productions. Take note of the following when registering for Production Design 3:

To pass Production Design 3 students must achieve a minimum of 50% average across all Production Design assignments in the year.

### **Screenwriting 3**

Advanced script formatting and style, genre conventions, introduction to adaptation, unconventional writing techniques. The theoretical inputs in Screenwriting result in the origination of four 5-5'30" minute scripts for productions. Take note of the following when registering for Screenwriting 3:

To pass Screenwriting 3 students must achieve a minimum of 50% average across all Screenwriting assignments in the year.

Students registering for Directing 3 must register for Screenwriting 3 at the same time. To enter Directing 3 student must pass Screenwriting 3

### **Sound Design 3**

Students gain an intermediate understanding of on-set recording and editing and mixing post-production sound with topics such as cleaning and enhancing sound, dubbing and foley. The theoretical inputs in Sound Design result in the recording and mixing of four 5-5'30" minute productions. Take note of the following when registering for Sound Design 3:

To pass Sound Design 3 students must achieve a minimum of 50% average across all Sound Design assignments in the year.

#### **13.2.3.4 Fourth Year Electives:**

### **Costume, Make-up and Styling 4**

Advanced figure illustration, pattern technology, styling, an extended history of style in the early 20<sup>th</sup> century, and theories in character exposition through make-up and costume. The theoretical inputs in Costume, Make-Up and Styling results in the dressing and styling of actors in two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film, both inclusive of all titles. Take note of the following when registering for Costume, Make-Up and Styling 4:

To pass Costume, Make-Up and Styling 4 students must achieve a minimum of 50% average across all Costume, Make-Up and Styling assignments in the year.

### **Cinematography 4**

Advanced shooting, composition, and lighting, dealing with the following specific topics: clapper loading, camera movement and motivation. The theoretical inputs in Cinematography result in the shooting of two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Cinematography 4:

To pass Cinematography 4 students must achieve 50% average across all Cinematography assignments in the year.

#### **Data & Grading 4:**

Data & Grading deals with the process of encoding and transferring data, to facilitate the requirements of post-production and to optimise the compatibility of footage for the intended display platform for the final production.

Image Enhancement deals with the process of colour grading in a post-production environment for purposes of enhancing the directors visual appeal of the final production as well as ensuring accurate colour balance and colour continuity.

To pass Date & Image Enhancement 4 students must achieve 50% average across all Date & Image Enhancement assignments in the year.

#### **Film Directing 4**

Advanced concepts in film language, using computer software to assist in direction, collaboration in rehearsals, and developing scenes through improvisation. The theoretical inputs in Directing results in the direction of two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Directing 4:

To pass Directing 4 students must achieve a minimum of 50% average across all Directing assignments in the year.

Students registering for Directing 4 must also register for Screenwriting 4.

#### **Film Editing 4**

Exploring alternative story structures, advanced mise-en-scene for event and character anticipation, out-of-order placement of scenes, troubleshooting and remedying problematic scenes, and honing technical skills. The theoretical inputs in Editing results in the cutting of two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Editing 4:

To pass Editing 4 students must achieve a minimum of 50% average across all Editing assignments in the year.

#### **Film Producing 4**

Advanced budgeting, scheduling, production management, Labour law, promotion, exhibition, distribution. Topics in 4<sup>th</sup> year include: Cash flow management, post production concepts, and case studies of successful producers. The theoretical inputs in Producing results in two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Producing 4: To pass Producing 4 students must achieve a minimum 50% average across all Producing assignments in the year.

#### **Production Design 4**

Abstract design concepts, construction techniques for set design, theories of visual design to enhance storytelling. The theoretical inputs in Production Design results in the construction of sets or dressing of a location for two 12 minute productions. Take note of the following when registering for Production Design 4:

To pass Production Design 4 students must achieve a minimum of 50% average across all Production Design assignments in the year.

#### **Screenwriting 4**

Advanced visual screenwriting, role of research in writing, advanced plot design. The theoretical inputs in Screenwriting results in the origination of two scripts for productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Screenwriting 3:

To pass Screenwriting 4 students must achieve a minimum of 50% average across all Screenwriting assignments in the year.

Students registering for Directing 4 must also register for Screenwriting 4.

Note that students may complete a degree with only Screenwriting as a Major.

#### **Sound Design 4**

Advanced on-set recording and mixing post-production sound. In 4<sup>th</sup> year students learn about Mixing 5.1 surround sound, creating subtext with music, sound analysis, theories in interpreting the screenplay. The theoretical inputs in Sound Design results in the recording and mixing of two productions, a 7-10 minute Experimental Film and a 12 minute Graduation Film. Take note of the following when registering for Sound Design 4:

To pass Sound Design 4 students must achieve a minimum of 50% average across all Sound Design assignments in the year

### **13.2.4 Live Performance School Modules:**

# Performance School

Acting

Music  
Performance

All first year disciplines in the School of Live Performance are semester-based. The following electives are available for students:

## **13.2.5.2 Second Year Electives:**

In 2<sup>nd</sup> year students choose two disciplines in Live Performance where they spend one semester. LP disciplines in this year are Stage Acting and Screen Acting. Each discipline has 24 hours of contact time per term in addition to 18 - 24 hours of Technique class.

### **Screen Acting 2**

This is a fundamental level course that explores and develops conceptual, perceptual and concrete skills needed to demonstrate authentic performances for screen and television acting and television presenting. This includes textual analysis, character analysis, understanding psychological profiles of characters, as well as the physiological development of the actors' body and voice.

Take note of the following when registering for Screen Acting 2:

To pass Screen Acting 2 students must achieve a minimum of 50% average across all Screen Acting assignments in the semester. To be read together with 13.5.1.1 (Discipline Selection Policy) below.

## Stage Acting 2

This is a foundation level course in theatre-making with an acting focus. Students explore and develop conceptual, perceptual and concrete skills needed for theatre performance. They develop the voice as an instrument and the body through movement exercises. Through the creation of short plays and through improvisation they develop their knowledge and skills of stage acting.

Take note of the following when registering for Stage Acting:

To pass Stage Acting 2 students must achieve a minimum of a 50% average across all Stage Acting assignments in the semester. To be read together with 13.5.1.1 (Discipline Selection Policy) below.

### 13.2.5.1.2 Discipline Selection Policy

The policy is to assist students with application of their aptitude, marks, passion in best preparing them for future career opportunities.

This policy is to be applied in the streaming process of discipline selection of 1<sup>st</sup> year students going into 2<sup>nd</sup> year, and 2<sup>nd</sup> year students choosing their major discipline in 3<sup>rd</sup> year, where classes are limited in certain disciplines, and where more opportunities exist in other disciplines, and where more opportunities exist in other disciplines in which a student has demonstrated an aptitude.

This streaming process is based on an internal moderation process leading to the final selection of students into the following years' disciplines. This is based on the student's own marks and his/her **relative position in the class list of all his disciplines**. This is done collectively in the school with the learning department and under the supervision of the Head of School and Campus Dean, and where there is lack of consensus and where an arbitrator is needed, the Registrar will assist. The Registrar will also spot check the meetings and the documents, and that correct process is being followed as laid out in the policy.

The following will then be taken into consideration to then reorder and stream the top students on the list:

- Marks of other disciplines and their alignment to each other.

- Attendance at inter-disciplinary workshops
- Attendance and involvement in the assist programme
- Attendance and evidence of one-on-one consultations
- Production Course marks
- Reflective essay done at end of production cycle
- Letters of motivation from discipline lecturers, PCA and class controller

### **13.2.5.3 Third Year Electives:**

In 3<sup>rd</sup> year students enrol in the disciplines of either Acting or Music Performance. They receive 72 hours of contact time in their respective disciplines per term.

#### **Acting 3**

In order to gain access to 3<sup>rd</sup> Year Acting, students must have passed both of their 2<sup>nd</sup> Year Live Performance Disciplines (Stage Acting, Screen Acting, or Music Performance). Students that have only done Stage Acting or Screen Acting in 2<sup>nd</sup> year with Music Performance can register for Acting as long as they have passed two 2<sup>nd</sup> year Live Performance disciplines. To be read together with 13.5.1.1 (Discipline Selection Policy) below.

The second year serves to cement the necessary craft skills required for performing in entertainment industry. This is an intermediate and practical level elective focused on the applications of acting within the mediums of theatre, film, and television. Assessments include two assessments of actor technique, a stage medium assessment and a screen medium assessment, and two project assessments (one in each medium). Assessments across the 3<sup>rd</sup> year equate to 4 scene studies and two plays in the medium of stage, 4 in-class screen scenes, 4 film/TV projects, and written treatments. Stage plays are rehearsed over the mid-semester break (i.e. Between Term 1 & 2, and Term 3 & 4). In addition, each term Live Performance students complete 1 Production Course Outcome. They must complete at least 1 Production Course Outcome in TV and at least 1 Production Course Outcome in Film across the year. In Term 3 all students complete their Production Course Outcome in the medium of Stage. The outcomes in Film and TV will form part of the discipline marks.

The 3<sup>rd</sup> year serves to cement the necessary craft skills required for performing in the entertainment industry.

Take note of the following when registering for Acting 3:

To pass Acting 3 students must achieve a minimum of 50% average across all Acting assignments in the year.

#### **13.2.5.4 Fourth Year Electives:**

In 4<sup>th</sup> year students enrol in the discipline that they passed in 3<sup>rd</sup> year; either Acting. Students will enrol in two of the following three disciplines: Screen Acting, Stage Acting. They receive 72 hours of contact time in their respective disciplines per term.

#### **Acting 4**

This is a high-end delivery level elective with an expectation that the student delivers work in the mediums of Theatre and / or Film and / or Television. The expectation is that, by the end of the year, their work meeting entry level professional industry standards.

In workshops students refine and strengthen their understanding and skill level.

Over and above meeting the discipline assessment requirements which include assessments in the mediums of theatre, film, and television, the student must complete performances in a minimum of two productions across the year. Each student must complete 2 Production Course Outcomes across the year; one Experimental Production (Film or TV or Theatre) and one Graduation Production (Film or TV or Theatre)

Summary of Production Course project presentations (VALAs) in Live Performance:

- Term 1 – VALA for Experimental Stage production or Experimental TV production or Experimental Film production.
- Term 2 – VALA for Experimental Festival based on a production they are involved in.
- Term 3 – VALA for Graduation Stage production or Graduation TV production or Graduation Film production.
- Term 4 – VALA for Graduation Festival based on a production they are involved in.



The first production they perform in must be presented as part of the Experimental Festival. The second production will be evaluated by a paying audience and critics as part of the Annual Graduation Festival. To meet Discipline requirements for Acting, students must participate in additional productions. If both their Production Course Outcomes are in the same medium then they must perform in a different medium to meet their remaining Discipline requirements (E.g. A student could be completing 2 Film Productions but will be getting Acting Discipline marks for playing roles (leading or supporting) in two TV and / or theatre productions).

Many of these productions get national exposure through local broadcasters and arts festivals. Inputs are based on thorough preparation and a focus on creating effective characters to be presented in performance.

Take note of the following when registering for Acting 4:

To pass Acting 4 students must achieve a minimum of 50% average across all Acting assignments in the year.

### **13.3 BIT Undergraduate Degree Programmes**

NAME	CAMPUS	BQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Commerce in Business Innovation and Entrepreneurship	Botswana	Pending	7	360	Under construction

#### **13.3.1 Bachelor of Commerce in Business Innovation and Entrepreneurship**

##### **13.3.1.1 BCom Core Course**

Like the Bachelor of Arts degrees, the course modules for the BCom are an integrated and progressive approach to deal with the expanse of knowledge and theories that are accessible today related to the field of business innovation and entrepreneurship. More importantly it is an approach to learning that is designed to stimulate innovation and conceptual and perceptual thinking; in doing so, allowing students

to model and align existing knowledge to their integrated production outcomes. The programme acts as a “glue” allowing various degrees and disciplines to integrate and share creativity and innovation in a concrete manner. The course modules run over 3 years and include the following core components:

1. Value Dissipation (Opportunity)
2. Market (Value Need)
3. Business modelling
4. Appeal (Selection)
5. Control (Delivery)

### **13.3.1.2      BCom Disciplines**

The following disciplines are available. Students will take these disciplines throughout their four years of study.

- **Business Leadership**  
In this discipline students will be exposed to core theories of leadership and will investigate the role of leadership in society, organisations large and small, mature and start-up enterprises, with the focus being on leadership in the business context. Students will be encouraged to explore and experiment with different styles of leadership throughout the discipline, using their Project Teams and the challenges they will face working with their peers as practice in handling scenarios they will likely face as leaders later in their careers and lives. This discipline will help the student develop not only an understanding of leadership but an understanding of leadership style and approach.
  
- **Marketing and Sales**  
In this discipline students will be exposed to the world of marketing and sales. They will explore marketing strategy and analysis, advertising and communication, digital and social media, market research, takes an in-depth look at how the sales process has changed in the last decade. The discipline contrasts traditional marketing and sales techniques against modern approaches, with a strong emphasis on digital marketing, and the future of marketing and sales (4<sup>th</sup> year). In addition, the critically important role and influence of the customer focus and associated concepts like customer focus and customer-centricity fall within the ambit of this

discipline.

- Finance  
In this discipline students will be introduced to the basics of economics and finance and accounting, as they apply to the finance function in a business. The tenets of financial planning and management will also be covered. Students will be exposed to budgets and budgeting, basic accounting and management; students, in their Finance roles within their Project Teams, will then apply these concepts.
- Management and Operations  
Management & Operations is the broadest and most functional of the Disciplines, although it often includes challenges that require highly complex and technical thinking to successfully overcome operational barriers. Management & is about ensuring a business/organisation functions as efficiently, safely, smoothly, and cost-effectively as possible.
- Digital Technology  
Digital Technology is all about introducing the student to the broad world of Tech; whether it is exploring new technologies, developing applications and games or understanding and translating the business language of clients into the business language of the service/product provider. Students will be able to understand requirements, creating documentation reflecting these requirements to various departments within an organization and also explore the fundamentals of programming, data, networks and computers as we know it.

### **Discipline Topics:**

#### **Business Leadership**

- Organisational Behaviour (Leadership, groups, negotiations, creativity, culture and identity, business ethics)
- Project Management, Internet, Entrepreneurship and Innovation

## **Marketing and Sales**

- Social Media Marketing
- Digital Strategic Marketing
- IT and Business Transformation
- Entrepreneurship and Innovation
- Technology's Impact on Media and Entertainment

## **Finance**

- Introduction to Economics
- Introduction to Finance (Financial regulation, corporate finance, capital markets)
- Accounting (Accounting risk, regulation of standards, corporate governance)
- Early Stage Capital
- Entrepreneurial Finance

## **Management and Operations**

- Managing the Innovation Process
- Disruptive Technologies
- Designing and Leading the Entrepreneurial Organisation
- Management Science and Operations (Decision modelling, service operations, e-business)
- Law for the Entrepreneur and Manager
- Introduction to Television Management:

Network, Cable and Satellite in the USA

- Project Management, Internet Entrepreneurship and Innovation
- IT and Business Transformation

### **Digital Technology**

- Big Data, Data Warehouses and Databases
- Analysing, assessing and reporting on Data
- Programming for desktop, mobile devices and websites
- Design documentation (UML Diagrams, ER Diagrams, Requirement Specifications, Business Specifications, etc.)
- Security (Secure Coding, Programming for Security, Cybersecurity, ISO Standards, etc.)
- Introduction to Industrial Psychology and understanding clients

### **13.4 BA Honours Degree Programmes**

NAME	CAMPUS	BQA ID	NQF LEVEL	CREDITS	STATUS
Bachelor of Arts (Honours) in Motion Picture Medium	Botswana	Pending	8	120	Under construction
Bachelor of Arts (Honours) in Live Performance	Botswana	Pending	8	120	Under construction

### **13.4.1 BA Honours in Motion Picture Medium**

The AFDA Honours degrees in Motion Picture Medium and Live Performance build on the undergraduate degrees by intensifying the learning experience of Practice-Led Research/Research-Led Practice.

The degrees are divided into three equally important components: **Core Course**, **Research Development** and **Discipline**. In the creative arts there is an accelerating recognition that creative practice is a form of research. For the purposes of these degrees, the idea that the practical component and research inform each other and go hand in hand is implemented by applying the ideas of Research-led-Practice / Practice-led-Research.

**Core Course**, also called core curriculum, refers to a series or selection of courses that all students are required to complete. The general educational purpose of a CC of study is to ensure that all students take and complete courses that are considered to be academically and culturally essential. This course covers aspects of the Humanities which are essential when pursuing a degree in the creative economies.

Students will be introduced to academic methodologies and research practice in the **Research Development** (RD) stream. The Research Development will result in the completion of a dissertation at the end of the academic year.

Students will also engage in **Interdisciplinary workshops** in their chosen field of discipline as well as engaging with their peers in their own specific disciplines. These workshops will enhance their competence in their disciplines and will culminate in an entertainment production. These productions take the form of either a 24-minute live action film, a documentary, or four music videos and/or commercials or a combination thereof.

### **13.4.2 BA Honours in Live Performance**

The AFDA Honours degrees in Motion Picture Medium and Live Performance build on the undergraduate degrees by intensifying the learning experience of Practice-Led Research/Research-Led Practice.

The degrees are divided into three equally important components: **Core Course**, **Research Development** and **Discipline**. In the creative arts there is an accelerating recognition that creative practice is a form of research. For the purposes of these degrees, the idea that the practical component and research inform each other and go hand in hand is implemented by applying the ideas of Research-led-Practice / Practice-led-Research.

**Core Course**, also called core curriculum, refers to a series or selection of courses that all students are required to complete. The general educational purpose of a CC of study is to ensure that all students take and complete courses that are considered to be academically and culturally essential. This course covers aspects of the Humanities which are essential when pursuing a degree in the creative economies.

Students will be introduced to academic methodologies and research practice in the **Research Development** (RD) stream. The Research Development will result in the completion of a dissertation at the end of the academic year.

Students will also engage in **Interdisciplinary workshops** in their chosen field of discipline as well as engaging with their peers in their own specific disciplines. These workshops will enhance their competence in their disciplines and will culminate in an entertainment production. These productions take the form of either a 24-minute live action film, a documentary, or four music videos and/or commercials or a combination thereof.

## 14. COMBINATION RULES OF PROGRAMMES

### Statement of Offering:

AFDA reserves the right not to offer an elective discipline or a degree should there not be enough numbers to sustain the year group of that discipline or degree. AFDA also reserves the right to limit numbers in oversubscribed disciplines, based on performance.

### **14.1 Bachelor of Arts in Motion Picture Medium (BA MPM)**

**First Year:**

For a student to progress to the next year of study both the pass requirement and the departmental requirement must be met. However, Departmental Performance in the 1<sup>st</sup> year will not impact on Discipline Selection in the 2nd year (students can enter a Department in 3<sup>rd</sup> year only if they have passed that particular department in their 2<sup>nd</sup> year).

**Departmental Requirement:**

Students must select one department per term and complete four of the five departments during the academic year. The five departments are as follows:

- Film Production Department
- Screen Design Department
- Image Production Department
- Film Postproduction Department
- Live Performance Department

**Pass Requirements: AFDA Botswana 1st year**

Students must meet both the following pass requirements with regards to the following:

- Students must pass Production Course with an average of 50% as an aggregate over four terms.
- Students must pass their Departmental courses with a combined aggregate of 50% at year end. Each Departmental course will constitute 25% of the final mark.
- Students must pass both Production Course and Departmental Courses to progress to the next year of study.
- Note:
  - Both the above requirements must be met in order to progress into the next year.
  - Departmental Performance in 1st year will not impact on Discipline Selection in 2nd year (one can enter a Department in 2nd year even if you haven't been exposed to, or failed it in 1st year).



## **Second Year:**

### Production Course

All Production Course subjects are compulsory for all second year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 2	Nar2
Performance 2	Per2
Aesthetics 2	Aes2
Medium 2	Med2
Control 2	Con2

### Elective Disciplines (School of Film)

A Motion Picture Medium student may spend one or two semesters studying in the School of Film. A student must choose 2 disciplines from the same department for each term spent in the School of Film. A student who studies in the School of Film for a single semester will take 4 disciplines over the course of that semester. A student who studies in the School of Film for a full year (two semesters) will take eight disciplines over the course of the year.

All second year disciplines in the School of Film are term-based.

Elective Disciplines:

Department

Subject Names

Film Production  
Department

Film Directing  
Screenwriting (compulsory cognate for  
Directors and Producers)  
Film Producing

Screen Design  
Department

Production Design  
Costume, Make up and Styling

Image  
Production  
Department

Cinematography  
Data & Grading

Film Post-  
production  
Department

Editing  
Sound Design

**Third Year:**

Production Course

All Production Course subjects are compulsory for all third year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 3	Nar3
Performance 3	Per3
Aesthetics 3	Aes3
Medium 3	Med3
Control 3	Con3

### Elective Disciplines

#### Film Production Department:

Directing  
Screenwriting (compulsory cognate to Directing)  
Producing

#### Screen Design Department:

Production Design  
Costume, Make-up and Styling

#### Image Production Department:

Cinematography  
Data & Grading

#### Film Postproduction Department:

Editing  
Sound Design

## **Fourth Year:**

### Production Course

All Production Course subjects are compulsory for all fourth year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 4	Nar4
Performance 4	Per 4
Aesthetics 4	Aes4
Medium 4	Med4
Control 4	Con4

### Elective Disciplines

#### Film Production Department:

Directing  
Screenwriting (compulsory cognate to Directing)  
Producing

#### Screen Design Department:

Production Design  
Costume, Make-up and Styling

#### Image Production Department:

Cinematography

Data & Grading

Film Postproduction Department:

Editing

Sound Design

**14.2 Bachelor of Arts in Live Performance (BA LP)**

**First Year:**

For a student to progress to the next year of study both the pass requirement and the departmental requirement must be met. However, Departmental Performance in the 2<sup>nd</sup> year will not impact on Discipline Selection in the 3<sup>rd</sup> year (students can enter a Department in 3<sup>rd</sup> year only if they have passed in 2<sup>nd</sup> year).

**Departmental Requirement:**

Students must select one department per term and complete four of the five departments during the academic year. The five departments are as follows:

- Film Production Department
- Screen Design Department
- Image Production Department
- Film Postproduction Department
- Live Performance Department

**Pass Requirements: AFDA Botswana 1st year**

Students must meet both the following pass requirements with regards to the following:

- Students must pass Production Course with an average of 50% as an aggregate over four terms.

- Students must pass their Departmental courses with a combined aggregate of 50% at year end. Each Departmental course will constitute 25% of the final mark.
- Students must pass both Production Course and Departmental Courses to progress to the next year of study.
- Note:
  - Both the above requirements must be met in order to progress into the next year.
  - Departmental Performance in 1st year will not impact on Discipline Selection in 2nd year (one can enter a Department in 2nd year even if you haven't been exposed to, or failed it in 1st year).

## **Second Year:**

### Production Course:

All Production Course subjects are compulsory for all second year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 2	Nar2
Performance 2	Per2
Aesthetics 2	Aes2
Medium 2	Med2
Control 2	Con2

### Elective Disciplines (School of Live Performance)

A Live Performance (LP) student may study in the School of Live Performance for one semester of the year. An LP student must study in the School of Film or School of Television Production for the other semester.

In the semester that a student studies in the School of Live Performance, they must take two of the two LP subjects listed below.

They must also take the compulsory module in Integrated Voice & Movement without a production outcome throughout all three years.

All second year disciplines in the School of Live Performance are semester based.

<u>Name</u>	<u>Code</u>
Screen Acting 2	Act2
Stage Acting 2	Stg2

### **Third Year:**

#### Production Course:

All Production Course subjects are compulsory for all third year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 3	Nar3
Performance 3	Per3
Aesthetics 3	Aes3
Medium 3	Med3
Control 3	Con3

A choice of one of the two disciplines is compulsory in third year. The selection of discipline will be informed by marks achieved during the first year.

Voice and Movement is a compulsory module throughout all 3<sup>rd</sup> years.

<u>Name</u>	<u>Code</u>
Acting 3 (Screen & Stage)	Act 3

#### **Fourth Year:**

##### Production Course:

All Production Course subjects are compulsory for all fourth year students.

<u>Subject Name</u>	<u>Subject Code</u>
Narrative 4	Nar4
Performance 4	Per4
Aesthetics 4	Aes4
Medium 4	Med4
Control 4	Con4

A selection of one discipline is compulsory in four year. Selection of discipline will be informed by marks achieved during the third year. Voice and Movement is a compulsory module throughout all fourth years.

<u>Name</u>	<u>Code</u>
Acting (Screen & Stage) 4	Act4

### **14.3 Bachelor of Arts Honours in Motion Picture Medium (BA MPM (Honours))**



### Core Course

<u>Name</u>	<u>Code</u>
Narrative 5	Nar5
Performance 5	Per5
Aesthetics 5	Aes5
Medium 5	Med5
Control 5	Con5

Discipline Master Classes

## **14.4 Bachelor of Arts Honours in Live Performance (BA LP (Honours))**

### Core Course

<u>Name</u>	<u>Code</u>
Narrative 5	Nar5
Performance 5	Per5
Aesthetics 5	Aes5
Medium 5	Med5
Control 5	Con5

Discipline Master Classes

## 14.5 Bachelor of Commerce in Business Innovation and Entrepreneurship

### First Year:

#### Core Course:

Name:	Code:
Intro Value Dissipation 1	101-VDIS-CC
Intro Market (Value Need) 1	101-MAR-CC
Intro Business modelling 1	101-MOD-CC
Intro Appeal (Selection)1	101-APP-CC
Intro Control (Delivery) 1	101-CON-CC

#### Disciplines:

Name:	Code:
Intro Business Leadership 1	101-LED-DP
Intro Marketing and Sales 1	101-SAL-DP
Intro Finance 1	101-FIN-DP
Intro Management & Operations 1	101-MAN-DP
Intro Digital Technology 1	101-DIT-DP

## **Second Year:**

### Core Course:

Name:	Code:
Value Dissipation 2	201-VDIS-CC
Market (Value Need) 2	201-MAR-CC
Business modelling 2	201-MOD-CC
Appeal (Selection)2	201-APP-CC
Control (Delivery) 2	201-CON-CC

### Disciplines:

Name:	Code:
Business Leadership 2	201-LED-DP
Marketing and Sales 2	201-SAL-DP
Finance 2	201-FIN-DP
Management & Operations 2	201-MAN-DP
Digital Technology 2	201-DIT-DP

## **Third Year:**

Core Course:

Name:	Code:
Value Dissipation 3	301-VDIS-CC
Market (Value Need) 3	301-MAR-CC
Business modelling 3	301-MOD-CC
Appeal (Selection) 3	301-APP-CC
Control (Delivery) 3	301-CON-CC

Disciplines:

Name:	Code:
Business Leadership 3	301-LED-DP
Marketing and Sales 3	301-SAL-DP
Finance 3	301-FIN-DP
Management & Operations 3	301-MAN-DP
Digital Technology 3	301-DIT-DP

**Fourth Year:**

Core Course:

Name:	Code:
Value Dissipation 4	401-VDIS-CC
Market (Value Need) 4	401-MAR-CC
Business modelling 4	401-MOD-CC
Appeal (Selection) 4	401-APP-CC

Control (Delivery) 4

401-CON-CC

Disciplines:

Name:

Business Leadership 4

Marketing and Sales 4

Finance 4

Management & Operations 4

Digital Technology 4

Code:

401-LED-DP

401-SAL-DP

401-FIN-DP

401-MAN-DP

401-DIT-DP

### **14.5.1 Rules of Combination BCom**

#### **First Year:**

##### Core Course

- All students must complete the five compulsory Core Course Components throughout the year.

#### **Second Year:**

##### Core Course

- All students must complete the five compulsory Core Course Components throughout the year.

#### Discipline Courses

- Students must complete four discipline courses throughout the year.
- In each term students will complete one of the four disciplines as a Portfolio Discipline. This means that a given student will represent that discipline in the Business Plan Pitch and Final Review of the term.
- By the end of the year students will have represented at least four disciplines in a portfolio capacity.

### **Third Year:**

#### Core Course

- All students must complete the five compulsory Core Course Components throughout the year.

#### Discipline Courses

- Students must complete four discipline courses during the year.
- Students must complete a minimum of two disciplines as Portfolio Disciplines, but may do more at this level, provided that they have passed these disciplines in a portfolio capacity in first year. This means that a given student will represent at least his/her 2 portfolio disciplines in the Business Plan Pitch and Final Review during the year.

### **Fourth Year:**

#### Core Course

- All students must complete the five compulsory Core Course Components throughout the year.

## Discipline Courses

- Students must complete four discipline courses during the year.
- Students must complete a minimum of one discipline as portfolio discipline, but may do more at this level, provided that they have passed these disciplines in a portfolio capacity in first and second year. This means that a given student will represent at least one portfolio discipline in the Business Plan Pitch and Final Review during the year.

### **14.5.2 Rules of Progression BCom**

To achieve a Pass status, in Core Course or a given Discipline, a student must achieve a minimum of a 50% average over the year.

#### **First Year:**

Minimum requirements to pass into 2<sup>nd</sup> year:

To achieve a Pass status, in Core Course or a given Discipline, a student must achieve a minimum of a 50% average over the year.

#### **Second Year:**

Minimum requirements to pass into 3<sup>rd</sup> year:

- Pass Core Course
- Achieve an average of 50% over the 4 selected disciplines
- Pass at least two of the 4 Disciplines
- Pass at least two Disciplines to Portfolio level

#### **Third Year**

BCom without Digital Technology as a Discipline

- Pass Core Course
- Achieve an average of 50% over the 4 selected disciplines
- Pass at least two of the 4 Disciplines
- Pass at least one Discipline to Portfolio level

BCom with Digital Technology as a Discipline

- Pass Core Course
- Achieve an average of 50% over the 3 selected disciplines
- Pass at least two of the 3 Disciplines
- Pass at least one Discipline to Portfolio level

#### **Fourth Year**

BCom without Digital Technology as a Discipline

- Pass Core Course
- Achieve an average of 50% over the 4 selected disciplines
- Pass at least two of the 4 Disciplines
- Pass at least one Discipline to Portfolio level

BCom with Digital Technology as a Discipline

- Pass Core Course
- Achieve an average of 50% over the 3 selected disciplines
- Pass at least two of the 3 Disciplines
- Pass Digital Technology to Portfolio level

#### **14.6 MASTER OF FINE ARTS IN MOTION PICTURE MEDIUM( SOUTH AFRICA ONLY)**



Part-time two year degree  
Retreats  
Core Course and Master Classes

## **15. COURSE GUIDELINES**

Course Guidelines are detailed curriculum documents that outline in detail the structure and content of each year, in each degree programme per module.

These Course Guidelines are published and available to all students on the student portal – <http://my.afda.co.za>

The linked “Term Booklets” and “Semester Booklets” detailing each term’s/semester’s projects, known as “learning narratives” are published on the student portal by each school the week before each term starts.

## **16. ASSESSMENT AND PROMOTION RULES**

### **16.1 Assignments**

If a student requires an extension for a particular assignment, they must discuss the matter with the relevant lecturer/discipline champion a minimum of 3 days before the hand-in deadline. If they do not receive an extension in writing, the assignment must be submitted on the due date.

Five percent (5%) will be deducted from a student's mark for every day that an assignment is late. After the 3<sup>rd</sup> day, late submissions will not be accepted, and the student will receive a zero grade for the assignment. Exceptions to this rule will only be made in cases where you provide a valid medical certificate or where AFDA policy is followed which allows for opportunities for students to catch-up individual academic assignments during any term, where this can be accommodated by the relevant discipline lecturer. AFDA encourages students who have not submitted assignments timeously to approach the relevant lecturer for a credit catch-up opportunity.

## **16.2 Credit Deficit Policy**

If a student has an average of less than 50% for any course, they are in danger of failing the course, and have opportunities to submit additional assignments that count towards the credit value of the course. AFDA has developed a Credit Deficit Policy, which specifies the circumstances under which students are eligible to submit additional assignments in order to earn credits for a course, which they have completed but did not pass. Students will be informed on the AFDA Portal of the procedure to catch up credits in every semester, or in Winter and Summer School.

## **16.3 Projects and Productions**

The AFDA programme is characterised by a component of team orientated, practical assessments where students from the various disciplines form crews/teams each term/semester, and acting students are cast according to AFDA casting protocols.

Each term's/semester's project – referred to as the term's/semester's learning narrative – is published in the term's/semester's booklet and briefed to students at the end of each prior term. These projects form the term's/semester's main assessment integrating discipline skills and Production Course theory.

## **16.4 Plagiarism and Harvard Referencing**

All assignments are formal presentations of knowledge or skills and must be set out according to academic conventions.

AFDA holds the integrity of all written assignments and assessments in high esteem and has a zero tolerance policy on cheating and plagiarism. Students are not allowed to copy assignments.

Plagiarism is an offence punishable by law. Any student suspected of plagiarising his/her work will automatically receive a zero grade for the assignment. In addition, he/she may be subjected to a disciplinary hearing. The outcome of this hearing may be expulsion according to the Code of Conduct.

AFDA expects that the correct referencing method is used when referencing to or quoting from the work of other people. AFDA uses the combined Harvard referencing system. This is fully explained in the document entitled called “Making Sure You Get Your Degree: Tertiary Learning, Plagiarism and Harvard Referencing”, available on the AFDA portal. No student will be excused on the basis that he/she did not have knowledge of the correct use of referencing methods or not understanding the principles of academic writing.

## **16.5 Individual Marks and Group Marks**

AFDA programmes are designed to combine the theory and practice required for a sustainable career in the film industry. To provide a learning environment which simulates the industry, students receive marks for individual and group assignments.

Production Course:

Students receive individual marks for Production Course Research assignments. Students receive group marks for Production Course Projects. Production Course Project assignments include the development of Group Documents, Final Pre-production, and Final Review in relation to the term’s group project.

Discipline Assignments:

Students receive individual marks for discipline assignments.

### **16.6 Limited class sizes for discipline electives**

Discipline Selection Policy.

The policy is to assist students with application of their aptitude, marks, passion in best preparing them for future career opportunities.

This policy is to be applied in the streaming process of discipline selection of 1<sup>st</sup> year students going into 2<sup>nd</sup> year, and 2<sup>nd</sup> year students choosing their major discipline in 3<sup>rd</sup> year, where classes are limited in certain disciplines, and where more opportunities exist in other disciplines. The streaming process for a set number of students for a particular discipline will avoid crew problems in the following year.

This streaming process is based on an internal moderation process leading to the final selection of students into the following years' disciplines. This is based on the student's own marks and his/her **relative position in the class list of all his disciplines**. This is done collectively in the school with the learning department and under the supervision of the Head of School and Campus Dean, and where there is lack of consensus and where an arbitrator is needed, the Registrar will assist. The Registrar will also spot check the meetings and the documents, and that correct process is being followed as laid out in the policy.

The following will then be taken into consideration to then reorder and stream the top students on the list:

- Marks of other disciplines and their alignment to each other.
- Attendance at inter-disciplinary workshops

- Attendance and involvement in the assist programme
- Attendance and evidence of one-on-one consultations
- Production Course marks
- Reflective essay done at end of production cycle
- Letters of motivation from discipline lecturers, PCA and class controller

Students need note that the number of students who can be accommodated in an elective discipline is limited in every year group. Students who progress from first to second year, will be placed in the department where they achieve their highest marks, and from second to third year, in the discipline where they achieve their highest marks. If a student wishes to appeal, s/he may submit a motivation to the Registrar to access a different department/discipline, if s/he has passed that discipline/department. The Registrar's decision depends amongst other things on whether the class size is such that AFDA can accommodate the student in that department / discipline. The Registrar's decision in this regard will be final and no further correspondence will be entered on the matter. Therefore students may need to choose another option in cases where the maximum number of students have already been admitted to the discipline of their first choice. Where applicable, in disciplines with high numbers, students who meet the pass requirements during the term will have preferential access to a discipline, above students who meet the pass requirements in Winter School or Summer School.

- a. A student must apply for this opportunity to the Registrar, after which a review of their discipline studies will take place in order to determine whether they will be eligible to attend.
- b. Apply to the Registrar, after which a review of production course/ discipline studies will take place in order to determine whether the above requirements have been met.

### **16.7 Pass Requirements for Undergraduate Students**

Pass requirements for all Schools:

1. A student must achieve the following to progress to the next year of study:

- a. A minimum of 50% in their Production Course studies. This 50% is determined by the combined average of their Production Course marks that they achieved for the 4 terms (Group Document, individual submission to the Group Document, the Final Pre-production mark and Final Review of the term project).
- b. A minimum of 50% for a discipline. This 50% is determined by the combined average of (individual treatment, discipline pre-production and discipline review) their discipline marks that they achieved for the 4 terms.

Progression into disciplines in the next year of study:

- c. In order to enter given disciplines a student must achieve an average of 50% across disciplines. A student will be allocated to the disciplines in which they have achieved the highest mark.
- Note: In 1<sup>st</sup> year students in Film School will take 2 disciplines per term within a department. In addition 2<sup>nd</sup> year students may take disciplines outside of their department.

Summer/Winter School Requirements:

In order to be eligible for Summer or Winter School you must:

- d. Have achieved below 40% in the 1st semester and between 30% and 49% in the 2nd semester in other Production Course or disciplines, regardless of attendance or hand-in rate.

a. Production Course requirements for Summer and Winter School:

- i. Group Document submissions:
  - Students must write and submit 1 individual group document contribution, which addresses all 5 questions in relation to an imagined project.
  - Students must present their group document contribution in a pre-production tutorial in and relate this to a proposed discipline execution.

b. Discipline requirements:

- iii. Treatment failure:
  - Students must resubmit a full discipline treatment that serves their completed project.
- iv. Technical competency failure in Discipline Pre-Production:
  - Students must participate as an assistant to the discipline they failed on their term project for that term's production cycle.
  - Students must redo their competency tests during Summer or Winter School.
- v. Students must pass all these aspects in order to progress to the next year of discipline study. Students need to fulfil the following requirements to be promoted to the next level/year of study:

### **16.8 Pass Requirements for Undergraduate Year Groups**

#### **NQF Level 5 (Higher Certificate)**

Each module of the Higher Certificate Course is divided into three disciplines or areas of learning: Film Production Literacy (FPL); Film Production Analysis (FPA); and Film Production Technical (FPT). Each term students complete assignments and/or practical assessments for each of these disciplines. To achieve their Higher Certificate students must pass each discipline, in each of the four modules with a minimum average of 50% by the end of the year: 50% for FPL and 50% for FPA and 50% for FPT.

#### **NQF Level 7 (BA degrees first to fourth year)**

### **Discipline Options made available to Students**

Related disciplines are grouped on the time table and discipline choices are determined by these groupings

#### **First Year:**

- Students must do Production Course plus four departments of their choice in a year but per term students must do Production course plus one department.

#### **Second Year number of disciplines:**

1. A student taking all subjects in Film School: 8 Disciplines

2. A student taking one semester Film and one semester LP: 6 Disciplines

**Third Year number of disciplines:**

1. A student taking disciplines in Film School: 2 Disciplines
  - a. If the student chooses Directing , he or she must take Film Writing
  - b. If the student chooses Cinematography, he or she must take Data & Grading
2. A student taking disciplines in LP School: 1 Discipline

**Fourth Year number of disciplines:**

1. A student taking disciplines in Film School: 1 Discipline
  - a. If the student chooses Directing, he or she must take Film Writing as a 2<sup>nd</sup> Discipline
  - b. If the student chooses Film Writing as a Major he or she must have achieved a minimum average of 70%
2. A student taking disciplines in LP School: 1 Discipline

**Passing requirements**

To achieve a Pass status, in Production Course or a given Discipline, a student must achieve a minimum of a 50% average over the year.

**First Year:**

- Students must pass Production Course with an average of 50% as an aggregate over 4 terms.
- Students must pass their Departmental courses with a combined aggregate of 50% at year end. Each Departmental course will constitute 25% of the final mark.
- Students must pass both Production Course and Departmental Courses to progress to the next year of study.
- Note:
- Both the above requirements must be met in order to progress into the next year.
- Departmental Performance in 1st year will not impact on Discipline Selection in 2nd year (one can enter a Department in 2nd year even if you haven't been exposed to, or failed it in 1st year).



## **Second Year:**

### **Minimum requirements to pass into LP 3<sup>rd</sup> year:**

- Pass Production Course
- Pass both LP disciplines

### **Minimum requirements to pass into Film 3<sup>rd</sup> year:**

- Pass Production Course
- Meeting one of the following criteria:
  - 4 disciplines in Film School, provided that a student can take 2 of them in 2<sup>nd</sup> year OR
  - 3 disciplines provided that a student can take 2 of them in 3<sup>rd</sup> year, and one of the following:
    - 1 or more LP Discipline
  - 2 disciplines provided that a student can take both of them in 3<sup>rd</sup> year, and one of the following:
    - 1 or more LP Discipline

## **Notes**

- Students who wish to take Film Directing in second year must also pass Screenwriting.
- Students who wish to take Cinematography in second year must also pass Data & Grading

## **Third Year:**

### **Minimum requirements to pass into LP 4<sup>th</sup> year:**

- Pass Production Course
- Pass 1 LP discipline

### **Minimum requirements to pass into Film 4<sup>th</sup> year:**

- Pass Production Course
- Pass a minimum of 1 discipline in Film School, with the following exceptions:
  - Students who wish to take Directing or Animation must also pass Film Writing
  - Students who wish to take Cinematography must also pass Data & Grading

- Students who wish to take Film Writing as a Major must pass the discipline with a minimum average of 70%

#### **Fourth Year:**

##### **Minimum requirements to pass LP 4<sup>th</sup> year:**

- Pass Production Course
- Pass 1 LP discipline

##### **Minimum requirements to pass Film 4<sup>th</sup> year:**

- Pass Production Course
- Pass 1 LP discipline

#### **16.9 Pass Requirements for Postgraduate Students( South Africa only)**

##### NQF Level 8 (Honours):

- Students must pass Core Course with an average of 50% over the year.
- Students must pass one discipline course with an average of 50%.

#### **16.10 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.

It is the responsibility of the student to ensure that his/her presence in discipline workshops and Production Course lectures is noted down in the class register.

A student has to attend a minimum of 80% of Production Course lectures and discipline workshops and discipline components in order to obtain duly performed (DP) status.

It is the student's duty to notify the Learning Coordinator/Student Affairs of any illness that affects DP and to supply the Learning Coordinator/Student Affairs with a sick note to verify absence WITHIN ONE WEEK after the student has returned to school. If this is not done, it will not be taken into consideration when DP is calculated.

It is the student's responsibility to note the timetable requirements of each term and to check the class noticeboard or website regularly to ensure that he/she is up to date with all class activities and assignments. He/she has to attend all relevant timetabled activities and discipline workshop activities.

Please note that in Live Performance a set number of discipline hand-ins, short tasks and valid rehearsals are mandatory DP requirements.

### **16.11 Eligibility to Degree and Certificate Status and Privileges**

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 Council.

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.

This is applicable to graduates on NQF Levels 5, 7, 8 and 9.

## **16.12 Internal and External Assessment**

All assessments on first, second , third year levels are done by the relevant internal lecturers of the component that is being assessed.

Assessments and moderation on certificate, third year and postgraduate levels are done by internal assessors too, but external assessors and moderators form part of panels and also assess written assignments and treatments.

All theoretical and practical assignments must therefore be completed to satisfy moderation of external academics too and not only that of the AFDA lecturers.

External assessors on the VALA panels and the Critics' panel during the festivals are the most visible forms of external assessments in fourth year.

## **17. CREDIT ALLOCATION**

Credits measure the workload required for the successful completion of a qualification or degree. Each credit represents about ten hours of study. This includes the time that that a student spends attending class, and the time spent in self-study. Credits are allocated to defined outcomes within each programme as per the requirements and definitions of BQA. Credits are allocated on successful completion of all assignments in a course, which is evidence that the student has completed the required work to the required standard.

To complete an undergraduate degree, students must accumulate a minimum of 360 credits. These credits will be earned over a minimum of three years, by successfully completing assignments in Production Course and selected disciplines.

Every assignment or assessment carries a specific number of credits. Students receive no credits for a course if they fail that course. Please take note that students must have an average of 75% or more to graduate *with Distinction* and an average of 80% or more to graduate *Cum Laude*.

Students in the Higher Certificate programme must earn a minimum of 120 credits.

Students in the BA undergraduate programmes must earn a minimum of 360 credits

Students in the Bcom undergraduate programme must earn a minimum of 360 credits.

Students in the BA Honours programmes must earn a minimum of 120 credits

## 18. FINANCES

### 18.1 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:

- o personal stationery, photocopies and printing
- o duplication costs on DVD, video tape or printing
- o any other costs where the student chooses to operate outside of minimum criteria of course requirements
- o camera consumables
- o light meters for third year cinematographers
- o transport to the student's film set
- o 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 years 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-ip and Styling may draw make-up kits from the stores.

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

### **18.1.1. Registry Services**

#### **18.1.1.1 Re-issue of Degree Certificates**

For the re-issuing of Degree Certificates, please process your request through the campus Learning Coordinator. Please note, due to the printing, warranting and authenticating the certificates, there is a Fee of P180 per certificate and a process period of 21 working days.

#### **18.1.1.2 Re-issue of Academic Transcripts**

For the reissuing of Academic Transcripts, please process your request through the campus Learning coordinator. Please note, there is an administrative fee of P80 per transcript and a process period of 5 working days.

#### **18.1.1.3 Re-issue of Awards Certificates**

For the reissuing of Awards Certificates, please process your request through the campus Learning coordinator. Please note, there is an administrative fee of P80 per award certificate, and a process period of 5 working days.

#### **18.1.1.4 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 P80 per student card, and a process period of 3 working days.

## **18.2 Withdrawal Procedure and Cancellation Policy**

- 18.2.1 Registered students are responsible for the full year's academic fees.
- 18.2.2 Students wishing to cancel their studies, must submit a completed and signed Withdrawal Form available from the Student Affairs Office, (together with such supporting documents as may be necessary) to the Student Affairs Office in person, or by prepaid registered post to AFDA Student Affairs, at the relevant campus.
- 18.2.3 Upon receipt of a duly completed and signed Withdrawal Form, AFDA will officially acknowledge receipt thereof and may request additional documentation/information, where after AFDA will consider granting a rebate on the academic fees
- 18.2.4 **Financial Liability Upon Cancellation Of Studies**

All applications for cancellation of studies are managed through the AFDA REFUND POLICY, Finance Policy 11 of October 2012.

### 18.2.4.1 **Non-Refundable Fees:**

The following fees are not refundable under any circumstances:

- 18.2.4.1.1 Registration fees;
- 18.2.4.1.2 Enrolment fees;
- 18.2.4.1.3 International levies;
- 18.2.4.1.4 Cancellation of studies after the expiry of 21 days from the start of the AFDA academic year.

#### 18.2.4.2 **Refundable Fees:**

The following fees are refundable in respect of the fully paid up full year's academic fees only:

18.2.4.2.1 100% if a student withdraws on or before twenty one (21) days from the first (1st) day of the AFDA academic year (i.e. the 1st day of term 1).

### **18.3 Financial Aid/ Government Sponsorship**

AFDA Botswana offers bursaries from its own funds. Honours Development Bursaries for AFDA students are available through an application and selection process. These are however very limited and prospective students should enquire about student bursaries well in advance.

Students wishing to apply for bursaries and government sponsorship 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.

## **19. 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 Heads of School 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.



## 20. STUDENT LIFE

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

### 20.1 STUDENT WELLNESS

AFDA is committed 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.

### Support Services

#### 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 should this be needed. On campuses where there is no Student Affairs officer, please contact the Registrar.

#### 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.

#### **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:

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

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

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 (ref: Student Affairs Policy 36 §2.v).
- Where remediation is recommended, students are referred to an external specialist who would identify the learning problem area and will prescribe remedial therapy (ref: Student Affairs Policy 36 §9).

- 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 communication is done by lecturers, and collated and tracked by Registrar, at the end of every quarter (ref: Student Affairs Policy 36 §Communication / b)..
- 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 §3.6g).
- 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 §3.7e).

### **20.1.1 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.

## **20.2 Support Services**

### **20.2.1 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 his / her question three times should he / she 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 him / her first. A student should not expect to be helped by the staff member immediately if he / she just 'pops in' without an appointment.

Neither students nor their parents may phone a lecturer on his / her private phone numbers without the permission of the lecturer.

#### 20.2.1.1 Student Representatives:

Producers:

Every project team is headed by a producer. This producer is a student's most immediate port of call for any concern.

These producers report to the workgroup head producer. The workgroup head producer is elected by his / her fellow students. This is the next link in the communication chain.

The head producer of the class is elected in the Producing workshop. All the workgroup head producers will report to the class head producer. The class head producer represents all the students in a given year group. A student may speak to him / her about any issue or question.

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

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

#### 20.2.1.2 Student Affairs Officer:

Johannesburg and Cape Town campuses have a Student Affairs officer. On the other campuses, students should contact the Registrar for this support.

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.

#### 20.2.1.3 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 Head of School.

#### 20.2.1.4 Class Mentors

The Class Mentors are assigned to help students with other matters throughout the year.

The Class Mentors assess the students' projects and conduct the sessions at the beginning and end of every term. During these sessions the Class Mentors provide important information and orientation on the upcoming term and its outcome criteria. Do not miss these sessions.

Class Mentors can also call for meetings or hearings to be held if necessary.

Class Mentors are available for consultation sessions on an appointment basis.

Producers and / or head producers should arrange regular meetings with Class Mentors.

Class Mentors will report student concerns and problems to the Head of School if that type of intervention is deemed necessary.

#### 20.2.1.5 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.

#### 20.2.1.6 Student Feedback

Each term students are required to complete course and lecturer evaluation surveys. Failure to do so will result in blocked reports.

#### 20.2.2 Lecturers

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.

#### 20.2.3 Student Academic Mentorship

For all academic problems, students can approach their relevant lecturers, who will either provide academic support themselves or refer the student.

Such referrals are to the office of the Registrar and the Student Academic Mentorship programme.

Students who need academic support on the AFDA Botswana campus may approach their lecturer or the Acting Registrar, Esther Pholoa.

Here the nature of their academic problem will be identified. They could then be channelled to participate in a peer tutor programme, monitored by the Registrar. 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.

**Students who volunteer to act as tutors and offer academic support to other students are invited to contact the office of the Registrar.**

#### 20.2.4 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 should this be needed. On campuses where there is no Student Affairs Officer, please contact the Registrar.

A student should read the section below on Communication Channels carefully to ensure that he/she understands the correct way of addressing any problems, even before going to the Student Affairs Officer.

#### 20.2.5 Resource Centre

Each one of the campuses has a resource centre with access to books and DVD's. Versions of material are available electronically and in hard copies.

The computers in each resource centre also hold the electronic versions of all course material. 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. He/she may refer students to a lecturer or to Academic Development for the answers to course specific questions.

### **20.3 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.

#### **20.3.1 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.

### **20.4 Code of Conduct**

Two copies of the Student Code of Conduct are signed by the student during enrolment – a copy for the student, and a copy for the student's file, as acknowledgment of these governing rules.

#### **20.4.1 Governing Principles:**



For the purposes of the AFDA Student Code of Conduct comprise all rules, standards, or precepts of behaviour, conduct and attitude, including those contained in the following:

The principles of behaviour and conduct, and all other norms and standards laid down in the code of conduct, the course guidelines and any other institutional documents (including any amendments that might be made from time to time).

Any other rules and regulations pertaining to particular levels, areas, facilities, programmes that might be published from time to time.

Nothing in this Student Code of Conduct or any other rules and policies passed by the institution shall be construed as absolving any student from liability for any misconduct in which he or she is personally involved.

For the purposes of this code of conduct "precinct of the institution" shall include any institutional building, grounds or any other place where the institution conducts its business, including film sets.

There will be no legal representation allowed at a disciplinary hearing.

The students may appeal against the sanction imposed on the recommendation of the Disciplinary Committee. The decision after the appeal will be regarded as final.

Misconduct:

"Misconduct" comprises behaviour, within or outside the precincts of the institution, which:

Constitutes the breach of any statute, regulation or rule of the institution, or

Constitutes the breach of the course guidelines, or

Constitutes a failure or refusal to obey any lawful order given by any academic or support staff of the institution, or

Interferes with or impedes the governance and proper administration of the school, or

Interferes with or impedes the conditions necessary for teaching, learning and research, or

Constitutes a failure or refusal to comply with any punishment or order imposed or made under these rules, or

Constitutes any conduct that tends to bring the institution or any part of it or a member of its staff or student body into contempt or disrepute.

#### 20.4.2 Basic Rules:

A student, must at all times within the precinct of the institution wear his/her student card visibly, and produce it when called to do so by a member of staff. Student cards are required to gain access into the campus, library and lecture halls.

All students shall:

- i. Obey lawful orders given to them by a member of staff.
- ii. Comply with the access control and parking rules of the institution.
- iii. Comply with the Course Guidelines.
- iv. Comply with all rules prescribed for the use of the Resource Centres and other facilities.
- v. Comply with all rules prescribed for the use of institutional equipment.
- vi. Comply with all rules prescribed for the use of computer facilities in the Resource Centre.
- vii. Students are responsible for loss or damage of equipment signed out in their names. In the event of damages or loss, the student must furnish a report detailing the exact circumstances of the event with counter signatures by all the persons present.
- viii. Unless prior arrangements have been made, students whose fees are in arrears according to the schedule of payments will be excluded from the programme of the school.
- ix. All student productions, imaging and audio recordings produced during the student's academic programme at AFDA remain the exclusive property of the institution in perpetuity.
- x. No student may approach a facility house for equipment or personnel outside their project / production team, or any other services pertaining to the activities of the school without written permission from the Head of School.
- xi. Students may not operate any equipment or enter any AFDA facility unless qualified or permitted by a staff member to do so.

### 20.4.3 No student shall:

- i. Bring alcohol or illegal substances within the precincts of the institution.
- ii. Damage, either deliberately or negligently, or attempt to damage institutional property.
- iii. Bring unto the campus any firearm, or mock replica or toy weapon (except with the express permission of a designated senior staff member), nor any dangerous weapons or explosives. The definition of dangerous weapons includes, but is not limited to, knives, daggers, switchblades and martial arts equipment.
- iv. Smoke at any place in the precincts of the institution where smoking is prohibited.
- v. Reproduce or distribute copies of any copyright protected notes or learning material of the institution without the consent of the Head of School.
- vi. Obstruct, disrupt, or interfere with the teaching, research, administrative, custodial or other functions of the institution.
- vii. Commit acts of damage or theft in respect of institutional property or the property of any person on the institutional precinct. For the purposes of this rule, possession of stolen property shall be deemed to constitute theft.
- viii. Commit any act of sale, distribution, use or possession of any illegal drug, as defined by the Drug and Drug Trafficking on the precinct of the institution.
- ix. Threaten or act in any manner that threatens the being and work or study of any student or staff member of the institution.
- x. Abuse or otherwise interfere with any member of the institution's community, in any manner which contributes to the creation of an intimidating, hostile or demeaning environment for staff or students in general and specifically in relation to the person's race, gender, beliefs or sexual orientation.
- xi. Use a cellular telephone for private conversations during any academic period.
- xii. Eat during any academic period.
- xiii. Perform or participate in the performance of, or attempt to perform, or incite, instigate, command, advocate, advise or encourage the performance by any other person of assaulting or threatening any person.
- xiv. Misrepresent himself / herself to an organisation as an agent of the school.
- xv. Furnish false information, including false identification, or fail to provide information to the institution or to any authorised employee of the institution, including campus security.
- xvi. Initiate, cause or contribute to any false report, warning or threat of fire, explosion or other emergency.
- xvii. Use AFDA branding (including letterheads) in a private capacity.

#### 20.4.4 Electronic Resources:

All students acknowledge that the use of the institution's electronic resources is made available to them for academic purposes only.

The following actions or omissions shall constitute misconduct and the institution will be within its rights to initiate appropriate investigation and disciplinary action against students who fail or refuse to abide by these rules:

- i. Sharing network log-on usernames with any third person
- ii. Fabricating an untruthful message or sender of message
- iii. Intentionally bypassing the security mechanisms of the institutions network
- iv. Storing, downloading and propagating, printing, distributing, sending or accessing racist, sexist, politically or religiously derogatory contents or material, or pornographic materials.
- v. Downloading, receiving or installing software applications not approved by the Technical and Maintenance Manager
- vi. The creation, sending and forwarding of unsolicited email
- vii. Knowingly sending or forwarding messages and attachments that could be infected with malicious codes such as viruses
- viii. Using disks that are known to be infected with viruses
- ix. Any disruptive and destructive practices either via email or the Internet

#### 20.4.5 Criminal Conduct:

Any criminal offence, in terms of the criminal law of South Africa, committed by a student of the institution, is an offence deemed to be subject to disciplinary action taken by the institution.

Any student convicted of any criminal offence by a Botswana court with criminal jurisdiction in terms of the Criminal Procedure shall be guilty of an offence in terms of this code of conduct and shall be subject to disciplinary action by the institution.

#### 20.4.6 Rules relating to alcohol consumption and drug-taking:

Students shall at all times refrain from drunken and disorderly behaviour that disturbs the peace of other students or staff.

No student shall consume liquor or sell, serve or assist any other person to consume, serve or sell liquor on institutional property unless the requirements of the liquor act have been met and prior written permission was obtained from a designated senior staff member.

No student shall consume drugs or sell, serve or assist any other person to consume, sell or serve drugs on institutional property.

#### 20.4.7 Sanctions:

The Disciplinary Committee may recommend that the Chief Disciplinary officer impose one or more of the following sanctions for any violation of the Code of Conduct:

- i. **Expulsion:** Permanent separation of the student from the School. The expelled student shall not participate in any School-sponsored activity and will be barred from the School property.
- ii. **Suspension:** Temporary separation of the student from the School for a specified period of time or until specific conditions has been met. Except where prior approval has been granted by the Chief Disciplinary officer, a suspended student will not participate in any School-sponsored activity and will be barred from the School campus.
- iii. **Probation:** Removal of the student from good disciplinary standing. Additional restrictions or conditions may be imposed. Probation will last for a stated period of time and until specific conditions, if imposed, have been met. Any violation of these rules, the conditions of probation or other university rules committed during the probationary period will subject the student to further disciplinary measures, including suspension or expulsion.
- iv. **Warning:** A written statement advising the student that a violation of this Code has been committed and that further misconduct may result in more severe disciplinary action.
- v. **Restricted access to School property:** A student's access to School property, including but not limited to learning, communication and computing resources, may be restricted for a specified period of time or until certain conditions are met.

- vi. **Organisational sanctions:** Sanctions for organisational misconduct may include revocation of the use of School property or privileges for a definite period of time, revocation or denial of recognition or registration, or suspension of social or intramural activities or events, as well as other appropriate sanctions permitted under the Code of Conduct or other rules of the School.
- vii. **Interim action:** Suspension of a student for an interim period prior to resolution of the disciplinary hearing.
- viii. **Other sanctions** that may be deemed appropriate could include remedial action prescribed by the Disciplinary Committee to a student, including letting a student do community service on the precinct of the institution.

#### 20.4.8 Determining Sanctions:

The sanctions imposed will be proportionate to whether the student(s) is (are) found to have contravened the school rules beyond reasonable doubt or on the balance of probabilities.

Mitigating and aggravating factors will be considered. Factors to be considered in mitigation or aggravation may include the individual's prior disciplinary record, the nature of the infringement or offence, the severity of any damage, injury or harm resulting from the violation, the payment of restitution to the School or to any victims, or any other factors deemed appropriate under the circumstances, including but not limited to the individual's participation in an approved counselling programme.

Repeated violations of the Code of Conduct may result in the imposition of progressively more severe sanctions, although any sanction may be imposed as appropriate under the circumstances.

#### 20.4.9 Disciplinary Procedure:

- i. A student will receive written notice of the disciplinary meeting.
- ii. All students involved will have the opportunity to prepare a written and verbal account of the events leading to the disciplinary.
- iii. The meeting will be held with the Disciplinary Committee. This is an inquiry meeting and not a disciplinary hearing.
- iv. A follow-up meeting may be convened to clarify the circumstances. Only when it has been ascertained that there is indeed a strong likelihood that the student has contravened a provision of the code of conduct or course guidelines will this meeting be a disciplinary hearing.

- v. The Disciplinary Committee will determine whether the student(s) contravened the Student Code of Conduct and / or school rules beyond reasonable doubt, failing which, on the balance of probabilities.
- vi. The student will be informed of the Disciplinary Committee's resolution in writing.
- vii. The Disciplinary Committee may decide on remedial action.
- viii. A copy of the relevant documents will be filed accordingly.
- ix. Students will thereafter have the right to appeal the decision of the committee.

---

Disclaimer:

AFDA reserves all rights to the intellectual property contained in the 2018 Academic Yearbook. Every effort has been made to ensure the accuracy of contents of this document are correct at the date of publishing and AFDA waives liability if circumstances change from the date of publishing that causes some information reflected in this Yearbook in becoming outdated in due process. E&OE (Errors and Omissions Excepted) Botswana, January 2018

## Annexures

- ANNEXURE A: Fee Structures: BA and BA Hons Students
- ANNEXURE B: Fee Structures: BCom Students
- ANNEXURE C: Fee Structures: Higher Certificate
- ANNEXURE D Student FAQ

### ANNEXURE A: Fee Schedule for BA and BA Hons Students

Details	BWP
Registration fee	1,650.00
Enrolment fee	14,000.00
Course fee	53,850.00

<b>Total annual fee</b>	<b>69,500.00</b>
-------------------------	------------------

**ANNEXURE B: Fee Schedule for BCom Students**

<b>Details</b>	<b>BWP</b>
<b>Registration fee</b>	<b>4,950.00</b>
<b>Enrolment fee</b>	<b>10,000.00</b>
<b>Course fee</b>	<b>50,000.00</b>
<b>Total annual fee</b>	<b>64,950.00</b>

**ANNEXURE C: Fee Structures: Higher Certificate**

<b>Details</b>	<b>BWP</b>
<b>Registration fee</b>	<b>1,500.00</b>
<b>Enrolment fee</b>	<b>11,000.00</b>
<b>Course fee</b>	<b>45,500.00</b>
<b>Total annual fee</b>	<b>58,000.00</b>

**Further considerations:**

Personal costs ( such as meals, communication and stationery) are for the student's account.

All equipment use during production is inclusive of the course fee. Students are not required to purchase textbooks. Course packs and required reading materials will be made available to them, either as course packs , or on the resource centre or e-library. Students will be held financially liable for wilful or negligent damage to equipment or facilities.



## **ANNEXURE D:**

### **Student FAQ:**

#### **What is the average class day like?**

Students should expect to be busy five days a week in class, in Production Course and Discipline Workshops. Classes typically take place between the hours of 9:00 am and 17:00 pm, though they are not limited to these hours. Hours spent outside of the classroom may include concept planning meetings, preproduction tasks, shooting, writing, rehearsing, location scouting, or casting in school related programs and workshops.

#### **Do I really have to attend Production Course?**

Yes. It is a compulsory component throughout your Undergraduate Degree. The Production Course draws from the humanities, commerce and social sciences to inform the conceptualization of each term's project in every school, in teams and as individuals. The Production Course holds the credits on which the core academic outcomes for the B.A degree are conferred. The skills of researching, analysing and writing are developed in this course; with a view to empowering students' visual literacy in their chosen disciplines.

- This course is also a pre-requisite pass – if you don't pass Production Course you will fail the year, regardless of other marks

#### **May I sit in on a class?**

Yes. We encourage students to sit in as many discipline workshops as long as it does not clash with their registered disciplines as indicated in your timetable.

- Caveat : You may not be registered for this class, nor may you do assessments or get marks for it.

#### **Can I go on holiday during the term break?**

First year students will assist the third year students on their sets during the April and September term break.

The second year students will assist the Fourth Year Productions during the June/July break.

#### **What is Assist and can I assist in more than one discipline?**

Assist is about set production protocol and on set training given by senior students in the discipline of your choice.

#### **I am confused, who is a discipline champion, discipline heads and the lecturer?**

This is the same person

**I want to change my discipline how do I do this?**

Changes to your discipline must be done no later than the last week of each term (applies only to first year students). This may only be done with the approval of the First Year Class Control and consultation with the relevant discipline lecturers.

**Can I miss any lectures/workshops and what are the consequences?**

You are required to attend 80% of all timetabled workshops/lectures/tutorials/presentations (e.g. assist preparation and inter-disciplinary). If you are absent for medical/personal reasons, you must provide proof of this to Student Affairs to obtain condoned attendance.

**Student Affairs**

Changes in contact details, bursaries, and student confirmation letters must please see the Student Affairs Officer.

**Student Cards**

You must always have your student card with you when you are on Campus.

The Student card is not only for personal identity but also for security reasons.

If you have lost your card, you must obtain a new card from the operations department.

If your card does not work when you swipe at the gate, please see operations department.

If you forget your card at home – permission slips can be obtained from the Student Affairs Officer.

- You can only receive 3 permission slips per term

**Semester Progress Report**

Your end of semester report is usually issued two weeks after the semester ends and is uploaded on the MyAfda portal.

**Report Queries**

Please see or email the Learning Coordinators

**Academic Transcripts**

A transcript is a final full academic report for a completed qualification. These are only issued once you have graduated and your account is up to date. The learning Coordinator will issue this.

**Registrar**

Should you wish to see the Registrar regarding any personal or academic issues, please book an appointment with either the Student Affairs Officer or the Learning Coordinator and complete a consultation form at the time of booking the appointment.