

# Course Guide

Bachelor of Arts  
Screen: Production

2022

AFTRS

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# Section 1: Key Information

# Course Welcome

Welcome to AFTRS and the BA Screen: Production! The screen industries, both in Australia and around the globe, are experiencing a period of rapid and exciting change. Driven by technological innovations, new forms, platforms and business models, stories are increasingly shaping the way we think, feel and engage. As a result, there has never been greater demand for screen content – and people to make that content – than there is right now.

This course is about enabling you to seize those opportunities and build a sustainable career in the screen industries. It's been developed in consultation with those industries, many of whom partner with AFTRS in creating adaptive, entrepreneurial content creators and entry-level specialists.

AFTRS has a unique place in the Australian cultural landscape. Tasked with developing the next generation of Australian screen storytellers, we understand that this takes not only craft and creativity, but also ideas on what it means to be Australian and an awareness of the cultural diversity and multiple perspectives that make up Australia, including those of our First Nations peoples. The BA Screen: Production course also actively attempts to widen participation and representation in the screen industries by reducing barriers to entry, providing flexible learning experiences and, when necessary, academic and pastoral support to all students.

To achieve these outcomes, we employ practice-based learning, blending theory and practice to explore and experiment with ideas. A rich network of reflective learning cycles binds the course together, scaffolding your learning from one concept to the next.

And finally, we understand that at the heart of all of our work is you – the Student. Students have played a pivotal role in the evolution of the course and continue to challenge and inspire us, every bit as much as I hope we challenge and inspire you. As you put your trust in us for the next three years, we also put ours in you. We are starting out on a journey together, as partners in your learning. We are here as guides and champions in this adventure, but ultimately it is you who must navigate your own learning needs and take the necessary steps into the unknown. It will not be easy, it will take commitment, initiative and hard work, but I hope it will also be inspiring, collaborative and enable you to produce great work.

# Overview of This Course Guide

This Course Guide is structured in five sections and is intended to cover all aspects of the BA Screen: Production. The guide provides transparency on the structure of the course, expectations of students and staff and support through to graduation and employability in the industry.

Section 1 provides key information on the course including contact details of the BA staff and expectations of the course, such as time commitment, learning responsibilities and the AFTRS Charter.

Section 2 focuses on the structure and content of the degree program. Here you will be able to gain a clear understanding of the three-year degree and how and why we teach the way we do.

The AFTRS approach to assessment is covered in Section 3. Here, there is a detailed explanation of AFTRS' assessment strategy, policy and process. Employability is a key component of the BA program. In Section 4, there is an outline of graduate capabilities, definitions, career guidance and links with industry.

# Other Key Documents

This Course Guide is designed to complement several other documents that are also important to familiarise yourself with. These are:

- *Student Handbook*: This document sets out the course study rules for all students. It is your responsibility to read and be familiar with the information outlined in the Student Handbook. Topics include: Student Code of Conduct; Progress Rules; Managing your Course; Academic Support; Referencing; Complaints; and Academic Policies.
- *Semester Outlines*: These outlines are produced for each semester of the course and include details of your subjects, including session titles, assessment tasks, deadlines and reading lists.
- *BA Production Bible*: This contains all the information you need about the briefs, processes and guidelines around production on the BA. Due to the number of productions made each year, these processes and guidelines are at times complicated but important. Please refer to this document for all information about production.

# Key Course Information

## Course Name

Bachelor of Arts Screen: Production

## Course Level

Undergraduate (AQF Level 7)

## Credit Points

144

## Course Duration

3 Years full-time, 6 Semesters

## Weeks per Year

32

## Mode of Delivery

On campus, blended and online delivery

# Graduate Capabilities

## Frameworks & Perspectives

Knowledgeable in the frameworks and perspectives that contextualise the screen industries.

## Industry Forms & Practice

Aware of industry forms, formats and perspectives and the associated commercial considerations.

## Creativity

Distinctive storytellers, able to define and realise a creative approach to screen storytelling.

## Business Acumen

Enterprising and adaptive, able to use a range of business, planning and organisational strategies.

## Analysis

Reflective and analytical practitioners, able to constructively evaluate their own and others' practice.

## Cultural Competency

Culturally Competent and socially responsible citizens able to adapt to diverse populations.

## People Skills

Positive and committed individuals, equally capable of leading and collaborating

## Craft Skills

Innovative thinkers, embracing technology to find solutions and create new ways of doing things.

# Course Learning Outcomes

## Frameworks & Perspectives

Make active and informed use of a range of key screen storytelling frameworks and perspectives to evaluate the relationship between historical and theoretical contexts and the development of their own screen stories.

## Industry Forms & Practice

Develop and execute industry-focused projects which consider audience, commercial viability, and their place within the screen industries as well as the conventions, practices and processes involved.

## Creativity

Generate original form-appropriate ideas that demonstrate a clear creative vision and deep understanding of screen storytelling in order to engage an audience.

## Business Acumen

Devise strategies that identify and capitalise on opportunities across the screen industries, including enterprising and adaptive approaches to organising and managing a variety of business models and projects.

## Analysis

Synthesise a range of critical, analytical and reflective approaches to resolve problems and enhance their own practice.

## Cultural Competency

Devise creative and interpersonal strategies that address the importance of social and cultural influences on the values, beliefs and behaviours of clients, colleagues and audiences

## People Skills

Create positive, committed and collaborative approaches within professional environments by using a range of leadership, teamwork and communication skills.

## Craft Skills

Synthesise well-developed screen storytelling craft skills to generate engaging content

# Course Rules

This guide should be read in conjunction with other key AFTRS documents:

- Semester Outlines
- Student Handbook
- Fees Schedule

Student policies, procedures and forms can also be found on the AFTRS website.

# Credit Point Structure

Subject Name	Subject Code	Credit Point	Face to Face Hours	Structured Self-Directed Hours	Unstructured Self-Directed Hours
<b>Year 1</b>					
Screen Business 1	SCRN1026	6	72	24	32
Story 1	SCRN1027	6	72	24	32
Image 1	SCRN1028	6	72	24	32
Visual Storytelling	SCRN1029	6	33	63	105
<b>Semester 1 Total</b>		<b>24</b>	<b>240</b>	<b>135</b>	<b>201</b>
Character & Performance 1	SCRN1030	6	72	24	32
Rhythm & Juxtaposition 1	SCRN1031	6	72	24	32
Sound 1	SCRN1032	6	72	24	32
Short Form Production	SCRN1033	6	33	63	105
<b>Semester 2 Total</b>		<b>24</b>	<b>240</b>	<b>135</b>	<b>201</b>
<b>Year 2</b>					
Screen Business & Story 2 (Non-Fiction)	SCRN2032	6	72	24	32
Image & Rhythm & Juxtaposition 2 (Non-Fiction)	SCRN2033	6	72	24	32
Character & Performance & Sound 2 (Non-Fiction)	SCRN2034	6	72	24	32
Non-Fiction Production	SCRN2023	6	21	75	105
<b>Semester 3 Total</b>		<b>24</b>	<b>228</b>	<b>147</b>	<b>201</b>
Screen Business & Story 2 (Episodic)	SCRN2035	6	72	24	32
Image & Rhythm & Juxtaposition 2 (Episodic)	SCRN2036	6	72	24	32
Character & Performance & Sound 2 (Episodic)	SCRN2037	6	72	24	32
Episodic Production	SCRN2030	6	21	75	105
<b>Semester 4 Total</b>		<b>24</b>	<b>228</b>	<b>147</b>	<b>201</b>
<b>Year 3</b>					
Discipline Elective 1*	SCRN3016	6	72	24	32
Discipline Elective 2*	ELECTIVE	6	72	24	32
Screen Business 3	ELECTIVE	6	72	24	32
Long Form Production	SCRN3017	6	21	75	105
<b>Semester 1 Total</b>		<b>24</b>	<b>228</b>	<b>147</b>	<b>201</b>
Discipline Elective 3*	ELECTIVE	6	72	24	32
Creative Development	SCRN3018	6	48	48	32
Graduation Project	SCRN3019	12	21	171	137
<b>Semester 2 Total</b>		<b>24</b>	<b>123</b>	<b>243</b>	<b>201</b>
<b>Course Total</b>		<b>144</b>	<b>1287</b>	<b>954</b>	<b>1,206</b>

NB: The BA Screen: Production is a full-time course calculated at an average of 36 hours per week commitment.

\*Year 3 electives include:

Elective One	Elective Two	Elective Three
Directing (SCRN 3022), Editing (SCRN 3023)	Directing (SCRN 3028), Screen Studies (SCRN 3025), Cinematography (SCRN 3020), Editing (SCRN 3023), Production Design (SCRN 3024)	Screenwriting (SCRN 3026)
Screenwriting (SCRN 3026), Sound Design (SCRN 3027), Cinematography (SCRN 3022)		Screen Studies (SCRN 3025)
Motion Design (SCRN 3021)		

# Alternate Exit Qualifications

Enrolled students have the option of exiting the course early with a lower level qualification. This is known as an 'Alternate Exit'. The following are the alternate exit qualifications in this course:

- o Upon successful completion of all 1st and 2nd semester subjects (48 credit points), you may exit with a Diploma. Example study pattern as follows:

	Subject Code	Name	Credit Points
Semester 1	SCRN1026	Screen Business	6
	SCRN1027	Story 1	6
	SCRN1028	Image 1	6
	SCRN1029	Visual Storytelling	6
Semester 2	SCRN1030	Character & Performance 1	6
	SCRN1031	Rhythm & Juxtaposition 1	6
	SCRN1032	Sound 1	6
	SCRN1033	Short Form Production	6

- o Upon successful completion of all 1st, 2nd and 3rd and 4th semester subjects (96 credit points), you may exit with an Advanced Diploma. Example study pattern as follows:

	Subject Code	Name	Credit Points	
Semester 1	SCRN1026	Screen Business	6	
	SCRN1027	Story 1	6	
	SCRN1028	Image 1	6	
	SCRN1029	Visual Storytelling	6	
Semester 2	SCRN1030	Character & Performance 1	6	
	SCRN1031	Rhythm & Juxtaposition 1	6	
	SCRN1032	Sound 1	6	
	SCRN1033	Short Form Production	6	
	SCRN2032	Screen Business & Story 2: Non-Fiction	6	
Semester 3	SCRN2033	Image, Rhythm & Juxtaposition 2: Non-Fiction	6	
	SCRN2034	Sound, Character & Performance 2: Non-Fiction	6	
	SCRN2023	Non-Fiction Production	6	
Semester 4	SCRN2035	Screen Business & Story 2: Episodic	6	
	SCRN2036	Image, Character & Performance 2: Episodic	6	
	SCRN2037	Sound, Rhythm & Juxtaposition 2: Episodic	6	
	SCRN2030	Episodic Production	6	
				Total: 96

# Section 2: Structure & Content

# Course Rationale

The BA Screen: Production is designed specifically to enable graduates to exploit the opportunities that have opened up in the Australian screen industries. It has been developed and reviewed with close engagement with those industries, including through the AFTRS commissioned Industry Skills Surveys, the AFTRS Industry Advisory Panels, the AFTRS Indigenous Advisory Group and our Heads of Department and other teaching staff who are all experienced industry practitioners.

A very clear picture is developing of an industry that needs to be future-focused and technologically savvy. An industry where there are many more storytelling forms and formats, developing at a fast pace, on platforms as diverse as web, mobile, aps and television. An industry that is exploiting social media and reaching audiences directly.

An increasing demand for content has also led to shrinking budgets, faster production times and a focus on short, bite-sized, easily-digestible story forms.

This convergence of industry, technology and platforms has also blurred the boundaries of those producing this content. It has led to a demand for high-level generalists, capable of creating an idea, shooting and editing it and getting it out into the world. In other words, these factors have led to the rise of the Screen Content Creator.

# Screen Content Creators

The generalist Screen Content Creator is adaptive, versatile and able to tailor their approach depending on the story, budget, form, format, platform or production context. They are enterprising and they are problem-solvers. A generalist is not a sub-standard specialist.

Rather, their adaptability, working across multiple roles, allows them to build sustainable careers, taking an entrepreneurial approach to identifying and exploiting opportunities. They are also savvy enough to know when and how to delegate to specialists.

A generalist has creative and business skills in equal measure. They are capable of conceptual thinking and a forward-looking approach to storytelling. They appreciate and understand changing technology, but in a fast-changing environment, understand that the focus is on ideas over equipment that will soon be out of date.

They have a multi-screen awareness and are able to craft stories for a specific platform, format and audience as well as for multiple devices and time periods. This includes emerging story forms like VR and interactive. They know how to sell a story as well as they tell a story. This means they understand the marketplace, who the story is for, their viewing habits and how to reach them.

# Course Philosophy

Key to our idea of a generalist is that they are fully-rounded creatives in their own right. We are not simply training with a series of single-function uses in mind, capable, for example, of sound recording on one production and editing on another. This is what distinguishes the generalist content creator from the multi-skilled content creator.

In the same way, students are not simply dipping into incomplete discipline pathways (directing, cinematography, etc), but instead exploring and experiencing different knowledge and skill areas in a way that is conceived and structured to constantly inform and expand their understanding of the whole creative.

There is also no hierarchy between the generalist and the specialist and no sense that the generalist is someone unable to break into a specialisation. Rather than being a Jack of all- trades and master of none, the generalist is viewed as having a different skillset and mindset to a specialist, but mastery of this is every bit as possible.

The other aspect informing our pedagogical approach is the question of adaptability. How do you create students who can work across multiple story forms? How do you prepare students to adapt stories for an almost endless number of formats? How do you future-proof students to deal with new and developing platforms? And how can our graduates be industry leaders in this change, rather than industry followers?

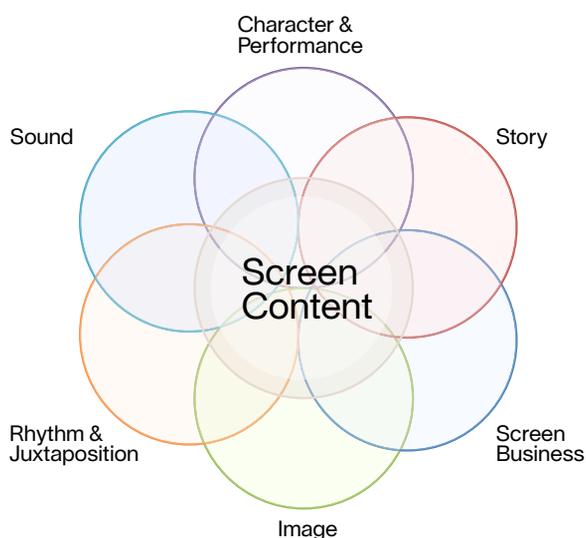
The answer to all of these questions is through an approach that is conceptual.

By their nature, concepts are broad, abstract knowledge areas and therefore adaptive. They can be applied across disciplines, forms, formats and platforms and, generally speaking, are themselves future-proofed.

For example, the concept of juxtaposition, traditionally thought of as the purview of the editor, can have a profound impact on story, image, sound, performance, and is therefore equally relevant whether you are writing, directing, designing sound and so on. In other words, concepts are cross-disciplinary, much like the generalist.

Likewise, students are able to apply these concepts to understand (and develop) a whole range of formats and adapt them according to the appropriate platform(s).

This conceptual approach adds up to an epistemological shift away from the traditional discipline-based boundaries of knowledge, which refer to specific job roles (Directing, Screenwriting etc.). Instead, these concepts of screen content are grouped together to form key conceptual areas – or subjects - that transcend disciplines:



# Specialisations

While the main focus of the BA Screen: Production is focused on generalist screen content creators, we recognise that a proportion of students will be interested in specialising. Even if end goal is a specialism within a particular discipline, the generalist approach offered on the course allows for sustainable careers, maximising opportunities for gaining paid employment to support themselves in the short-term, while developing craft, contacts and credits in a specialist role.

But being able to map the content and delivery of these subjects to meet the requirements of a discipline-based specialist is an important aspect of the course. Whilst discipline skills may fall primarily within one subject (screenwriting skills in Story, for example) the broader knowledge and understanding required to perform each specialist or discipline role is seeded across the whole course, rather than in a single subject called “Screenwriting”, “Cinematography” etc.

This means that the Head of Directing, for example, is not merely concerned with Character & Performance, but takes an interest in every subject where the concepts and skills required to be a director are being delivered. Concepts like visual language may be introduced in Image but delivered as a collaboration between the Directing, Cinematography and Screenwriting departments.

All of this results in a complex and rich web of interlinking concepts, reinforced and scaffolded across the course that binds together the learning journey and allows students to build a complete picture of the whole.

# Screen Studies

Screen Studies is vital in enhancing students’ historical and theoretical understanding of their craft as well as developing communication and critical thinking skills. It is only when we are introduced to new ideas and ways of doing things that we fully understand the range of possibilities open to us, beyond the dominant models, and can unlock innovation.

Students should be able to place their work within a historical, cultural, economic and technological context, critically evaluating the status quo and effectively arguing for a new way of doing things. This is crucial to enhancing their practice.

Screen studies is often taught as a discreet subject. However, because of the practice-based learning approach that the course takes, this content is woven through all subjects across the course. This is intended to signal the importance of the role that screen studies has, forming the backbone of the course.

The blending of theory and practice means closing the gap between what is traditionally thought of as screen studies and the disciplines, who teach their own contextualising history and theory. While maintaining its own narrative through the course, the screen studies content contributes to students’ understanding of each weekly concept and therefore being able to directly apply it to their practice.

# Animation, Vfx, Interactive, Vr And Gaming

Another example of how traditional disciplines are seeded across the course in this conceptual, generalist approach is the treatment of animation and visual effects. It also highlights the difference between the teaching of knowledge and the teaching of skills.

While animation is not typically a skill required of a generalist, a knowledge of the medium and its potential is a key understanding. So are the moves towards interactive, Virtual Reality and Games. As such, the Head of Animation maps content across the course, embedding it in the most relevant subject areas (as a medium rather than a discipline, animation touches on all of our subject areas).

While an understanding of animation may be sufficient for a generalist, an understanding of Visual Effects may also be accompanied by some basic skills. Again, these fall across the course, seeded into image (graphic design and compositing), Rhythm & Juxtaposition (motion graphics) and Character & Performance (motion capture).

# Professional Skills

Building a sustainable career in the creative industries requires more than just a sound conceptual grounding and craft skills. A crucial part of developing content creators is the development of professional skills (sometimes called transferable or soft skills). These are a core set of competencies that employers look for and which transcend specific job roles.

We break down these professional skills into the following categories:

- Self-management
- People skills
- Critical thinking
- Communication
- Creativity
- Cultural Competency

While skills are taught at specific points across the course, particularly in the Professional Skills Seminars, they are utilised throughout, in every subject at every level. It is important to note that many of the skills required to develop great content can be utilised in multiple contexts and, by developing a deeper awareness of these, can be demonstrated to make you more employable and open doors to opportunities creating great content.

# Cultural Competency

Becoming a student at AFTRS, you are placing yourself among the next generation of creative and cultural leaders. As a storyteller and content creator, you are helping to amplify the nations story to the world and leave a lasting cultural legacy.

This is both a privilege and a responsibility.

Any national storyteller must first understand the rich diversity of peoples and communities that make up that country – as well as how that country is positioned in relation to the rest of the world. This means that to tell stories that represent Australia and what it is to be Australian, means developing an awareness of the cultural diversity and multiple perspectives that make up Australia.

This is why Cultural Competency is one of the key course learning outcomes.

Cultural competency refers to the necessary attitudes and skills required to work in culturally diverse situations and with people from diverse backgrounds. The 'cultural' aspect of cultural competency is used to include many aspects of life in Australia that we may sometimes take for granted, including but not limited to: race, gender, age, religion, sexuality, socioeconomic status, and disability.

More broadly, cultural competency refers to the ability to contribute to an inclusive and respectful work environment, whether that be in an office, classroom or on-set and often manifests itself as the capacity to empathise and communicate with those whose attitudes, beliefs and values differ from our own.

Cultural competency, then, is vital when working for clients, with colleagues and in creating content for audiences both nationally and internationally. This is because of the way we find and tell stories and represent people is important – and never more so than in the 21st century media industries.

# Indigenous Content

Because of the place that Aboriginal and Torres Strait Islanders hold as the First Peoples of Australia, special attention is paid to weaving Indigenous content throughout the BA Screen: Production course. Our aim is not to place one or two sessions into the course that tick boxes, but to blend this content into everything we do.

The Indigenous content we deliver on the course has been consulted on with the Indigenous Unit, as is best practice to do. Students are also required to contact and consult with the Indigenous Unit when dealing with Indigenous content, for example, in their productions.

# BA Mentoring System

The mentoring system is primarily meant to help develop your end of semester productions but it can be used for multiple reasons. You can book a mentoring session to get help with assessments, out of school projects and support on career-related topics. The system is designed to give you control over your learning and allow you to get the type of support you want.

# Course Structure

## Year One

		Semester	Subject		
Concepts and Skills		Visual Storytelling	<ul style="list-style-type: none"> <li>○ Story 1</li> <li>○ Image 1</li> <li>○ Screen Business 1</li> <li>○ Visual Storytelling Exercise</li> </ul>	Fundamentals	
		Short Form	<ul style="list-style-type: none"> <li>○ Character &amp; Performance 1</li> <li>○ Rhythm &amp; Juxtaposition</li> <li>○ Sound 1</li> <li>○ Short Form Production</li> </ul>		

## Year Two

		Semester	Subject		
Forms & Formats		Non-Fiction	<ul style="list-style-type: none"> <li>○ Screen Business &amp; Story 2</li> <li>○ Image &amp; Rhythm &amp; Juxtaposition 2</li> <li>○ Character &amp; Performance &amp; Sound 2</li> <li>○ Non-Fiction Production</li> </ul>	Integration	
		Episodic	<ul style="list-style-type: none"> <li>○ Screen business &amp; Story 2</li> <li>○ Image &amp; Character &amp; Performance 2</li> <li>○ Rhythm &amp; Juxtaposition &amp; Sound 2</li> <li>○ Episodic Production</li> </ul>		

## Year Three

		Semester	Subject		
Creative Practice		Long-Form	<ul style="list-style-type: none"> <li>○ Screen Business 3</li> <li>○ Discipline Elective 1</li> <li>○ Discipline Elective 2</li> <li>○ Long Form Production</li> </ul>	Synthesis	
		Graduation Project	<ul style="list-style-type: none"> <li>○ Creative Development</li> <li>○ Discipline Elective 3</li> <li>○ Graduate Project</li> </ul>		

NB: Timetables are subject to change. For a list of electives, see Course Structure.

# Course Progression

Each year of the course plays a specific role in the student journey.

- Year One: Offers a foundation in the concepts and skills required in the telling of screen stories. This includes the historical and industrial contexts for their practice.
- Year Two: Allows students the opportunity to integrate their foundational knowledge and skills by applying them to a range of different forms, formats and genres in order to deepen their understanding.
- Year Three: Provides students with the time and space to explore their own creative and career ambitions by synthesising their knowledge and skills through career- focused practice. This year is designed to help students bridge the gap between education and industry.

This structure is designed to nurture a more flexible, principles-based approach to screen storytelling.

# Forms & Formats

Structuring the conceptual subject areas from one semester and year to the next are various forms and formats.

It is not our aim to attempt to teach everything that a student needs to know about short form, non-fiction, episodic and long-form. Rather, the course attempts to take the concepts and skills and deepen the students understanding of them by applying them in different ways and to achieve different creative ends. In doing so, students start to develop the ability to adapt their knowledge and skills to meet whatever future challenge they are presented with.

For example, it would be impossible within a 16-week semester to cover long-form in depth. Instead, the aim is to give students a basic understanding of how the concepts and skills covered across the course apply to long-form, giving them a knowledge rather than the developed skills to produce (or master) it. The aim is to set students up with a basis from which to explore long-form through their own practice upon graduation.

# Productions

Students have the opportunity to complete at least one production at the end of each semester. The aim of the production subjects is to synthesise the concepts and skills that students have learned in the individual subjects into one coherent piece of screen storytelling.

Each year of the course provides a focus to the productions that reinforces the overall aim as described above.

- Year One: Experimentation and risk taking. Creative freedoms, carefully targeted parameters and low assessment weightings are designed to encourage experimentation and risk taking in the production of personal and / or unique screen stories while at the same time understanding how to engage a specific audience.
- Year Two: Working to brief. Briefs are supplied by industry partners to allow students the experience of balancing individual creative aspirations with meeting specific client requirements. The non-fiction and episodic semesters also provide contrasting production processes.
- Year Three: Career-focused practice. Projects are directly linked to career ambitions and are designed to provide students with both long-term and short-term opportunities as they take their first steps into industry.

While the focus of the production subjects is on students exploring their own creative practice, the importance of professional practice and adherence to policy, process and guidelines are also prioritised.

For most production subjects, students are offered a choice of briefs or project to put their learning into practice. They are designed to mirror industry practice and replicate real world experience within a safe learning environment, receiving tailored mentoring support at key moments.

While the end goal of any screen content creator is to create great screen stories, it is important to note that the productions themselves are primarily learning experiences. Students are encouraged to see themselves – rather than their productions – as the ultimate artefact that they are crafting. Students can often times put themselves under pressure to produce perfect content, which in turn, stifles creativity. AFTRS provides the perfect opportunity to take risks and make mistakes as, ultimately, it is the student who learns the most rather than creates the best content, who will succeed.

For more information on the specific production briefs, as well as the BA Screen: Production processes and guidelines, please see the BA Production Bible.

# Inherent Requirements

An Inherent Requirement is an academic or non-academic requirement that is essential for students to demonstrate for the successful completion of a course. Inherent Requirements demonstrate the abilities, knowledge and skills to achieve the core learning outcomes of the course while preserving the academic integrity of the school's learning, assessment and accreditation processes.

For this course you are required to be able to undertake:

## Communication tasks

- Presentations to peers, academics and industry representatives
- Understand and respond to verbal and written communication at a high level
- Respectful communication with diverse cohorts on diverse topics

## Reflective/creative tasks

- Create and reflect upon a range of practical creative projects
- Originate ideas and actualise artefacts within disciplinary contexts

## Physical tasks

- Attend 80% of classes
- production studio inductions and associated activities including shoots of 10-hour continuous blocks (up to 50 hours in a week)
- Follow OH&S requirements for indoor and outdoor filming activities including appropriate clothing and footwear
- Complete mandatory inductions
- Tidy and clean up before and after each activity

## Intellectual tasks

- Organise and collect information
- Synthesise theory and practice
- Accurately recall information
- Complete tasks in a safe a timely manner

## Interpersonal tasks

- Comply with the AFTRS Charter of Conduct
- Demonstrate respectful and safe behaviour at all times
- Manage conflict and moderate emotions
- Contribute to a positive learning culture

Students with disability or a chronic health condition may be able to have reasonable adjustments made to enable them to meet these requirements.

# Mandatory Online Training

All students are required to undertake specific learning modules as part of their course. The online modules are to be completed as a condition of your enrolment.

- Indigenous Cultural Competency Program (ICAP)
- WHS Regulatory Framework
- Site Induction
- Studio Safety Induction: Video and Quiz
- Lighting Safety: Video & Quiz

# Section 3: Teaching & Assessment

# Overview

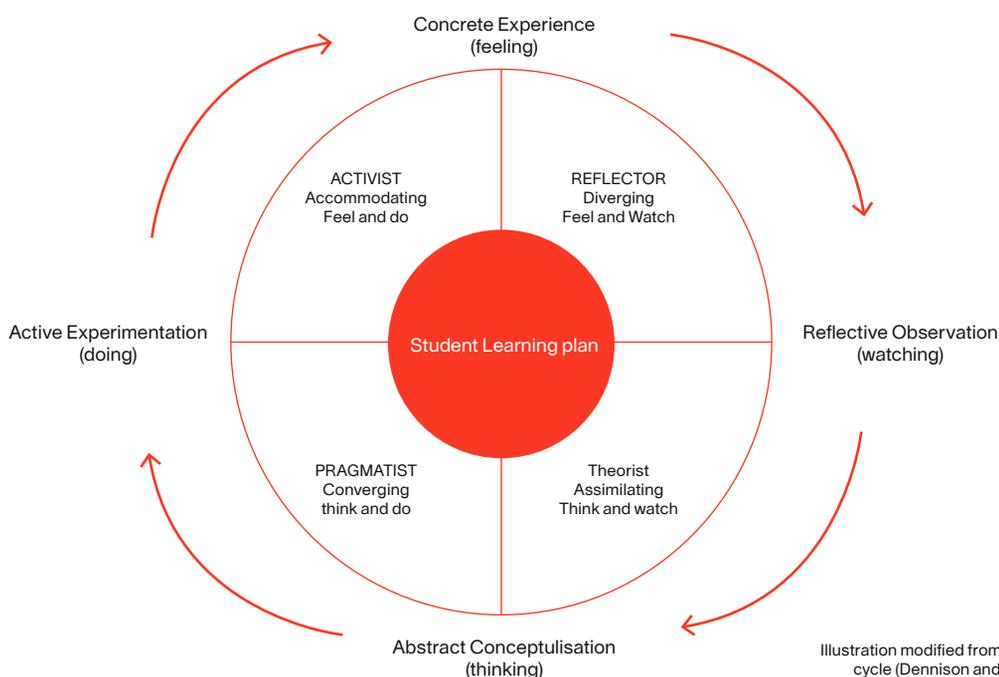
Section 2 of this Course Guide details the importance of students developing a deep conceptual understanding of screen content creation in order to become the type of adaptable generalist that the screen industries are demanding.

Following the Kolb Cycle of Experiential Learning, we believe that the best way of developing skills, knowledge and understanding is through practice-based learning. At the heart of practice-based learning is the idea that theories (in our context, concepts) are best learnt through testing and experimenting.

## Kolb Cycle of Experiential

The course utilises one particular model of practice-based learning, Kolb's experiential learning cycle (1984), as the foundation of its teaching and learning strategy. Experiential learning comprises of a reflective cycle involving a Concrete Experience, Reflective Observation, Abstract Conceptualisation and Active Experimentation. This approach is fostered by both the subject design and industry-based teaching staff and is embedded into the structure of each week (see below).

This process of experience, reflective observation, conceptualisation and experimentation form learning cycles through the course, linking one concept to another, scaffolding learning and developing the ability to adapt key principles and theories in different ways. This As at 12 August 2021 approach also means that there is never a choice between teaching theory or craft skills, because each constantly reinforces the other.



# Reflective Learning Cycles

A typical week includes three days of classwork and one day of self-directed learning. The following provides a sample of how a typical study week appears and describes how it plays a part in the reflective learning cycle.

Day 1	Day 2	Day 3	Day 4
Lecture	Lecture Or Workshop	Self-Directed Learning	Screening Analysis
Workshop	Workshop	Day (Sdl)	Seminar Reflection

**Lecture:** A lecture is a formal presentation by an expert in your subject, given to the whole cohort. The focus is normally on setting-up the key concepts, often in the form of a number of key questions, that you will explore through your own practice during the rest of the week.

**Workshop:** Workshops focus on hands-on, practice-based learning and give you opportunities to test and experiment with concepts from the lecture as well as generate your own ideas. The focus is on student-centred learning, and group and individual exercises will be used alongside regular review and reflection. They are typically small-group classes of under 18 students.

**Self-Directed Learning (SDL):** A crucial component of your BA course is the work done during SDL days. Self-directed means that you are working independently, testing ideas and techniques and exploring your own practice. This work may be more or less structured and will often build towards your assessments. These days are mandatory. They play a crucial part in enabling you to develop your understanding, skills and mastery of your craft.

**Screening Analysis:** Once a week you will engage in a whole-cohort screening analysis session on campus. These sessions involve a blend of lecture, screening and discussion. Screening analysis sessions are designed to explore the weekly theme or idea through the work of established practitioners while also establishing the historical, social and cultural context within which the work was produced. They are co-delivered by the subject of that week and the Screen Studies, department blending theory and practice.

**Seminar:** In the seminar sessions you will take an issue or debate related to or coming out of the week's concept and explore it in greater depth. These explorations aim to develop your ideas about yourself, your values, and your practice. Seminar sessions will be in small groups of around 18, led by a tutor, and will involve structured discussion and debate.

**Reflection:** Reflection is a key step in a practice-based learning cycle that comes after experience and experimentation. You will engage in many types of reflective activities throughout the week, but this final class is about synthesising all of the sessions you've participated in and creating new understanding about the concepts you've been exploring –as well as how they relate to other areas of screen content creation.

# Assessment Strategy

Assessments are designed to ensure that students are able to demonstrate that they have met the course learning outcomes. Good assessments, however, also form part of the teaching and learning experience as well as provide feedback that aids your continued development.

While assessment and specific grades are important, the ultimate objective is to further your learning. It is not unusual for students to receive a lower mark than another student, but to have learnt more than them as a result of challenging themselves and taking risks. This should be celebrated and is one of the important reasons we place so much emphasis on the reflective elements of our assessment.

It is also worth noting that while your career objective may be to master your craft, your objective at the school is to learn how to master your craft. This is a subtle and important distinction which often demonstrates itself by giving equal consideration to all of your subjects and assessments and not just the final end of semester production.

# Types Of Assessment

There are two main forms of assessment that are used in the Course:

**Formative:** On-going formative assessment is designed to help monitor student learning throughout the subject and provide feedback that enables students to improve their learning. It can occur at any stage of an exercise or project to help identify strengths and weaknesses and address problems. Examples of formative assessment on the Course are: Review Screenings; workshop presentations and Mentoring.

**Summative:** Summative assessment is designed to evaluate student learning at the end of a subject by comparing it against a defined benchmark, such as the Learning Outcomes. It is used to measure student progress at each level and it contributes towards the final grade for the Course. Examples of summative assessment on the Course are: Pre-Production Portfolio; Critical Analysis; Pitch and / or Presentation; Script Report.

# Learning Outcomes & Marking Criteria

Assessments should be viewed as targeted exercises and tutors are primarily looking at how students demonstrate the subject learning outcomes. The way in which students are asked to demonstrate the learning outcomes for that particular assessment are described in the marking criteria and the rubrics that are supplied in the semester outlines.

Because of this, it is important that students familiarise themselves with the marking criteria and rubrics. A piece of work may be excellent, but if it is not demonstrating the learning required, as outlined in the briefs, then it will not receive a good mark.

Learning outcomes and marking criteria are often densely written in order to convey complex concepts and levels of learning. It is important to note that the process of understanding the learning outcomes and marking criteria cannot be separated from the process of learning itself.

If you are unsure about the meaning of learning outcomes and marking criteria, it is your responsibility to discuss with your tutor to help you “unpack” them.

# Assessment Structure

Generally, subjects will require students to progress through three parts that mirror the learning cycle described above. These are:

- Preparation
- Artefact
- Reflection

However, while students will be expected to go through each of these stages, the balance of formative and summative assessment changes as students’ progress through the course.

Year One: Students are required to submit:

- Preparation (40%)
- Artefact (20%)
- Evaluation (40%)

In order to promote risk-taking and the engagement with the whole of the learning cycle, the assessment weightings in the first-year are focused on the Preparation and Evaluation.

Year Two: Students are required to submit:

- Preparation (50%)
- Artefact (50%)

While each subject assesses an artefact, some of those artefacts go on to be preparation for the next subject assessment.

Year Three: Students are required to submit:

- Preparation (20%)
- Artefact (60%)
- Evaluation (20%)

Having embedded the whole learning cycle into students’ practice, the weightings shift to focus on the artefact to reflect and prepare students for industry.

# Assessment Strategy: Production

The overall Production subject assessment follows the same three-part preparation, artefact and evaluation structure as other subjects on the BA Screen: Production.

This works to emphasise the importance of the whole process of project creation and not just the completed artefact. Secondly, the artefact is split into three parts, again signalling what we believe are important elements to keep in mind:

1. Craft Skill
2. Audience Feedback
3. Onset Practice

While these assessment parts remain the same throughout production, the weighting of each part changes as students' progress through the course in line with the other subjects. For further detail on the Production Assessment Strategy, please consult the BA Production Bible.

# Assessment Moderation & Assessment Panels

## Moderation

Moderation meetings take place prior to the marking your work and is attended by the assessing tutors, a representative from the Teaching & Learning team and convened by the Subject Leader. The function of this meeting is to discuss how to grade against the rubric and set expectations of what constitutes a high distinction, distinction, etc.

A further moderation takes place once the marking is complete, where the Subject Leader typically selects three assessments from each assessing tutor and reviews the work, mark and feedback to ensure a level of consistency across the assessors.

## Assessment Panel

The assessment panel is a formal part of the academic quality process. Attending are the Course Leader, Subject Leader and typically a representative from Teaching & Learning and Student Centre. The purpose of the panel is to discuss the general effectiveness of the assessment, the quality of the marking and feedback, note students who have failed or not completed the subject and release marks.

# Section 4: Employability

There are countless possible career paths available to students once they graduate the course. However, there are four main graduate profiles for the course:

**Content Creator - Generalist:** These are the proficient all-rounders described above. They are able to conceptualise an idea, produce, shoot, edit and title content. They include the in-house content creators and Shooter / Producer and Predator (Producer / Editor) roles that are much in demand.

**Content Creator - Multi-Skilled:** This is the content creator who is able to work in two or more different (though often complementary) areas, often working in multiple roles on the same project, but not always. These might be a sound recordist / designer or editor with high-level VFX skills etc.

For students who want to capitalise on opportunities to specialise, rather than take the generalist route, there are further opportunities available for those receiving a broad screen education.

**Specialist - Key Creative:** These are students who decide to capitalise on opportunities to specialise in a single discipline or role. These include Cinematographers, Sound Recordists, Editors etc. who typically start work on low or no budget shorts or commercial content and work their way up. It also includes students who may progress directly into the MA.

It also includes the creative entrepreneur, typically the writer / director / producer who is able to develop and realise a low or no budget project, including how to grow audiences and monetise content, but who works with collaborators, particularly during production.

**Specialist - Entry- Level:** These are students who want exploit opportunities to go directly into paid employment, primarily in traditional media and often working in production and post-production companies. These include the researcher, production co-ordinator, camera assistant, editor assistant and script assessing.

With the goal of bridging the gap between the school and industry, AFTRS actively facilitates students and graduates achieve their career goals. We offer a number of sources of advice, training and opportunities that occur outside of everyday classes.

## Mentoring

The mentoring system is not only designed to help develop your end of semester productions but can be used for multiple purposes. You can book a mentoring session to get help with assessments, out of school projects and but also support you regarding career related topics.

You are entitled to 3 hours of mentoring per semester and can book these sessions through Moodle. See the Mentoring Guidelines on Moodle for more information.

## Masterclasses

Masterclasses are delivered by expert practitioners and give students relevant practical skills and knowledge to help progress their careers. Sometimes we will publish details of an upcoming masterclass that you can sign up to, but you can also propose a masterclass and, if enough students sign up, we will run it.

Masterclasses can be registered through the mentoring system.

## Internships

Internships and vocational placements offer AFTRS students and graduates invaluable on-the-job experience, insights, connections and opportunities for career progression in the screen and broadcast industries. AFTRS encourages and facilitates both paid and unpaid internship opportunities, and placements associated with a range of industry organisations, broadcasters and production companies. These opportunities are offered on a competitive basis and can either be part of the curriculum or as an optional extra-curricular activity.

Internship opportunities may become available to AFTRS students and recent graduates in a range of ways. These include:

- Existing AFTRS relationships with broadcasters, film festivals, government departments or production companies;
- New or one-off opportunities, including on specific productions;
- Student-sourced internships or attachments; or
- Opportunities for a specific cohort of students, e.g. Indigenous students, students living with a disability, etc.

In all of these cases, the opportunity should be raised at the earliest opportunity with the AFTRS Internship Manager who can assess whether AFTRS support and insurance cover will apply. The applicability and conditions of such support are determined by the Internship Manager, in line with the Student Placements and Internships Policy.

## Links With Industry

Industry contact is hardwired into the course through the extensive use of screen industry professionals as tutors, teaching the very latest industry practices and placing an emphasis on emerging opportunities. In addition to your regular teaching staff, a variety of specialist guest tutors and guest speakers will share their expertise with you, run masterclasses and Q&A sessions.

The design and delivery of this course has involved our core faculty and educators, most of whom are current industry practitioners, as well as consulting with external industry peers. As a result, the BA Screen: Production content aligns with current industry practice and the learning outcomes are aligned with employer needs across the Screen Industries.

The course content is also reviewed regularly by AFTRS' Industry Advisory Groups to ensure that it remains at the forefront of innovative industry practice.