

AFTRS

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Australian Film Television  
and Radio School

BACHELOR OF ARTS  
SCREEN: PRODUCTION

COURSE GUIDE 2024

# AFTRS

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## SECTION 1: KEY INFORMATION

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## OVERVIEW OF THIS COURSE GUIDE

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This Course Guide is structured in four sections and is intended to cover all aspects of the Bachelor of Arts Screen: Production (BAARTSSP). 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 BAARTSSP 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.

**Section 3** covers the AFTRS approach to assessment. Here, there is a detailed explanation of AFTRS' assessment strategy, policy and process.

**Section 4** addresses employability. This includes an outline of graduate capabilities, definitions, career guidance and links with industry.

## OTHER KEY DOCUMENTS

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This Course Guide is designed to complement several other documents that are also important to familiarise yourself with. In addition to [Student Policies and Forms](#), all students should familiarise themselves with;

**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.

**Schedule of Fees:** This document provides a summary of all higher education fees and associated information (study periods, census dates, credit points and EFTSL values) for subjects undertaken in courses of study at AFTRS.

**Subject 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.

**Production Code of Practice:** This contains all the information you need about the briefs, processes and guidelines around production learning activities 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.

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## KEY COURSE INFORMATION

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|                                       |                                     |
|---------------------------------------|-------------------------------------|
| Award                                 | Bachelor of Arts Screen: Production |
| Course Code                           | BAARTSSP                            |
| AQF Level                             | Level 7 - Undergraduate             |
| Total Credit Points                   | 144                                 |
| Standard Full-time Duration           | 6 semester (3 Years)                |
| Maximum Duration (Candidature Period) | 6 years                             |
| Study Load Conditions                 | Full-time only                      |
| Minimum Credit Points per semester    | 24 credit points (4 subjects)       |
| Maximum Credit Points per semester    | 24 credit points (4 subjects)       |
| Delivery Mode                         | Internal (face to face)             |

## GRADUATE CAPABILITIES

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Graduates of AFTRS are:

1. Storytellers who possess the courage and integrity to embrace and reflect Australian perspectives
2. Practitioners skilled for the screen and audio industries
3. Creators who can effectively communicate ideas, problem-solve and collaborate inclusively
4. Cultural-leaders able to apply positionality and ethics in their practice

## COURSE LEARNING OUTCOMES

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- **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

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- **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 COMPLETION REQUIREMENTS

Students are expected to actively engage in their learning in a positive and respectful manner by attending all scheduled sessions, completing coursework, assessments, and projects in good time.

Students must attempt all submission tasks in each subject, noting here that some assessments are split into multiple tasks. For avoidance of all doubt, students cannot skip or ignore a task; each task for each assessment must be attempted. Students must achieve a passing grade (50% and above) in all subjects in one academic semester to be eligible for completion.

### Year 3 Elective rules

Semester 1: 2 discipline electives may be selected from the available list (as below)

Semester 2: 1 discipline elective may be selected from the available list; and students also have the option to choose between Graduation Project (production) or Industry Placement as their 12CP elective.

Refer to the Student Handbook for progression rules and assessment regulations.

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## CREDIT POINT STRUCTURE

| Subject Code      | Subject Name        | Mode of Delivery 1 | Mode of Delivery 2 | Type | Credit Points | Total hours | Directed hours | Self-directed hours |
|-------------------|---------------------|--------------------|--------------------|------|---------------|-------------|----------------|---------------------|
| SCRN1026          | Screen Business 1   | Internal           | n/a                | Core | 6             | 144         | 72             | 72                  |
| SCRN1027          | Story 1             | Internal           | n/a                | Core | 6             | 144         | 72             | 72                  |
| SCRN1028          | Image 1             | Internal           | n/a                | Core | 6             | 144         | 72             | 72                  |
| SCRN1029          | Visual Storytelling | Internal           | n/a                | Core | 6             | 144         | 72             | 72                  |
| <b>Semester 1</b> |                     |                    |                    |      | <b>24</b>     | <b>576</b>  | <b>288</b>     | <b>288</b>          |

|                   |                           |          |     |      |           |            |            |            |
|-------------------|---------------------------|----------|-----|------|-----------|------------|------------|------------|
| SCRN1030          | Character & Performance 1 | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN1031          | Rhythm & Juxtaposition 1  | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN1032          | Sound 1                   | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN1033          | Short Form Production     | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| <b>Semester 2</b> |                           |          |     |      | <b>24</b> | <b>576</b> | <b>288</b> | <b>288</b> |

|                   |  |          |     |      |           |            |            |            |
|-------------------|--|----------|-----|------|-----------|------------|------------|------------|
| SCRN2023          | Non-Fiction Production                       | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2030          | Episodic Production                          | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2032          | Screen Business & Story 2: Non-Fiction       | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2033          | Image, Rhythm & Juxtaposition 2: Non-Fiction | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| <b>Semester 3</b> |  |          |     |      | <b>24</b> | <b>576</b> | <b>288</b> | <b>288</b> |

|                   |   |          |     |      |           |            |            |            |
|-------------------|---|----------|-----|------|-----------|------------|------------|------------|
| SCRN2034          | Sound, Character & Performance 2: Non-Fiction | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2035          | Screen Business & Story 2: Episodic           | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2036          | Image, Character & Performance 2: Episodic    | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| SCRN2037          | Sound, Rhythm & Juxtaposition 2: Episodic     | Internal | n/a | Core | 6         | 144        | 72         | 72         |
| <b>Semester 4</b> |   |          |     |      | <b>24</b> | <b>576</b> | <b>288</b> | <b>288</b> |

|                   |                   |          |     |          |           |            |            |            |
|-------------------|-------------------|----------|-----|----------|-----------|------------|------------|------------|
| SCRN3016          | Screen Business 3 | Internal | n/a | Core     | 6         | 144        | 72         | 72         |
| SCRN3017          | Proof of Concept  | Internal | n/a | Core     | 6         | 144        | 72         | 72         |
| SCRNXXXX          | Elective 1        | Internal | n/a | Elective | 6         | 144        | 72         | 72         |
| SCRNXXXX          | Elective 2        | Internal | n/a | Elective | 6         | 144        | 72         | 72         |
| <b>Semester 5</b> |                   |          |     |          | <b>24</b> | <b>576</b> | <b>288</b> | <b>288</b> |

|                   |                      |          |     |          |           |            |            |            |
|-------------------|----------------------|----------|-----|----------|-----------|------------|------------|------------|
| SCRN3018          | Creative Development | Internal | n/a | Core     | 6         | 144        | 72         | 72         |
| SCRNXXXX          | Elective 3           | Internal | n/a | Elective | 6         | 144        | 72         | 72         |
| SCRNYYYY          | Elective 4           | Internal | n/a | Elective | 12        | 288        | 144        | 144        |
| <b>Semester 6</b> |                      |          |     |          | <b>24</b> | <b>576</b> | <b>288</b> | <b>288</b> |

|                            |            |             |             |             |
|----------------------------|------------|-------------|-------------|-------------|
| <b>Electives Total</b>     | <b>30</b>  | <b>720</b>  | <b>360</b>  | <b>360</b>  |
| <b>Core Subjects Total</b> | <b>114</b> | <b>2736</b> | <b>1368</b> | <b>1368</b> |
| <b>Course Total</b>        | <b>144</b> | <b>3456</b> | <b>1728</b> | <b>1728</b> |

| <b>Electives (6 Credit Points)</b>  |                                   |                    |                    |          |               |             |                |                     |
|-------------------------------------|-----------------------------------|--------------------|--------------------|----------|---------------|-------------|----------------|---------------------|
| Subject Code                        | Subject Name                      | Mode of Delivery 1 | Mode of Delivery 2 | Type     | Credit Points | Total hours | Directed hours | Self-directed hours |
| SCRN3022                            | Directing                         | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3023                            | Editing                           | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3027                            | Sound Design                      | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3029                            | Producing                         | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3031                            | Short Form Screenplay Development | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3020                            | Cinematography                    | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3024                            | Production Design                 | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3025                            | Screen Studies                    | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| SCRN3026                            | Screenwriting                     | Internal           | n/a                | Elective | 6             | 144         | 72             | 72                  |
| <b>Electives (12 Credit Points)</b> |                                   |                    |                    |          |               |             |                |                     |

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|          |                    |          |     |          |    |     |     |     |
|----------|--------------------|----------|-----|----------|----|-----|-----|-----|
| SCRN3019 | Graduation Project | Internal | n/a | Elective | 12 | 288 | 144 | 144 |
| SCRN3030 | Industry Placement | Internal | n/a | Elective | 12 | 288 | 144 | 144 |

## 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:

- 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             |
| TOTAL:     |              |                           | 48            |

- Upon successful completion of all 1st, 2nd and 3<sup>rd</sup> and 4<sup>th</sup> 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             |
| Semester 3 | SCRN2032     | Screen Business & Story 2: Non-Fiction        | 6             |
|            | SCRN2033     | Image, Rhythm & Juxtaposition 2: Non-Fiction  | 6             |
|            | SCRN2034     | Sound, Character & Performance 2: Non-Fiction | 6             |



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|            |          |  |    |
|------------|----------|--|----|
|            | 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 |

## PROGRESSION

All core subjects must be completed in the sequence prescribed in the Credit Point Structure table above. If a student fails a core subject in any given semester, they must take a leave of absence and return to re-take that subject next time it is offered. They are not able to undertake any future core subjects until the one they failed has been successfully completed.

If students fail an elective subject in Year 3 Semester 1, they may progress into the next semester to complete core subjects and an alternative elective in Semester 2, however must return in Semester 1 the following year to re-take the failed elective (or whenever that subject is next offered).

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## SECTION 2: STRUCTURE & CONTENT

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## COURSE RATIONALE

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The BAARTSSP 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 Discipline Leads 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, streaming and cinema. 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 easily-accessible 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.

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## 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 prepare students to adapt stories for an almost endless number of formats and deal with emerging 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.

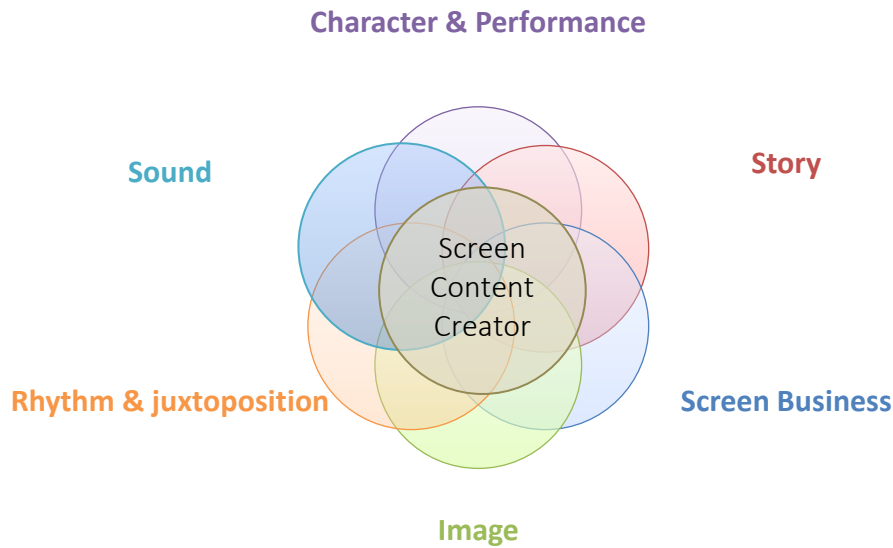
By their nature, concepts are broad, abstract knowledge areas and therefore adaptive. They can be applied across disciplines, forms, formats and platforms and, generally speaking, are themselves future-proofed.

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:

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## SPECIALISATIONS

While the main focus of the BAARTSSP is focused on generalist screen content creators, we recognise that a proportion of students will be interested in specialising and that some level of specialisation will accelerate their industry pathway. Even if an 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 after graduation.

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 Discipline Lead 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 subjects.

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.

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## 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 discrete 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.

## VFX, ANIMATION AND GAMING

Another example of how traditional disciplines are seeded across the course in this conceptual, generalist approach is the treatment of animation, VFX and gaming. 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.

## 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

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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.

## STATEMENT OF COMMITMENT: AFTRS FIRST NATIONS STRATEGY

1. We recognise First Nations people's sovereignty and self-determination as dynamic, diverse and place-based.
2. We recognise the ethics, values, and knowledges of First Nations communities.
3. We honour and uphold the commitment to First Nations education and media training.
4. We respect, value, and apply First Nations knowledges, knowledge systems, technologies, and the development of culturally responsive pedagogies and practices.
5. We are committed to efforts and initiatives that build intercultural relationships, ethical relationality, and the collective approach to prioritise First Nations community governance.
6. We are committed to ongoing mutual learning and growth and understanding that this living process will have no 'finish' or 'end' date.
7. We acknowledge that First Nations knowledge systems are dynamic, living, and undergo constant processes of renewal.
8. We will use project-based approaches to explore engagements between Eurocentric and First Nations Knowledges to create, inspire and generate awareness and appreciation across knowledge systems.
9. We recognise the centrality of relationships of First Nations kinship systems, extending into the biosphere, known as 'kincentric ecologies'.

## MENTORING SYSTEM

The mentoring system is primarily meant to help develop your end of semester production learning activities 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.

## PRODUCTION LEARNING ACTIVITIES

Students have the opportunity to complete at least one production learning activity 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 production learning activities that reinforce the overall aim as described above.

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- **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 production activities themselves are 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 BAARTSSP Production processes and guidelines, please see the *BA Production Code of Practice*.

## INHERENT REQUIREMENTS

An Inherent Requirement is an academic or non-academic requirement that is essential for students to demonstrate in order to successfully complete their course. Inherent Requirements refer to the abilities, knowledge and skills required 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



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- Understand and respond to verbal and written communication at a high level
- Respectfully communicate 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
- Undertake long shoot days (up to 10 hours/day during shoot blocks)
- Comply with all WH&S requirements for production activities
- Complete mandatory inductions
- Take responsibility for the hire and return of gear

## Intellectual tasks

- Organise and collect information
- Synthesise theory and practice
- Accurately recall information
- Demonstrate appropriate time management in the delivery of tasks

## 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. These adjustments should be formalised through a Learning Access Plan (LAP), which is facilitated by Student Centre.

## 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.

- An Introduction to Indigenous Media Ethics and Aesthetics (Dili Bags)
- WHS Regulatory Framework
- Site Induction
- Studio Safety Induction: Video and Quiz
- Lighting Safety: Video & Quiz
- Academic Integrity module

## SECTION 3: TEACHING & ASSESSMENT

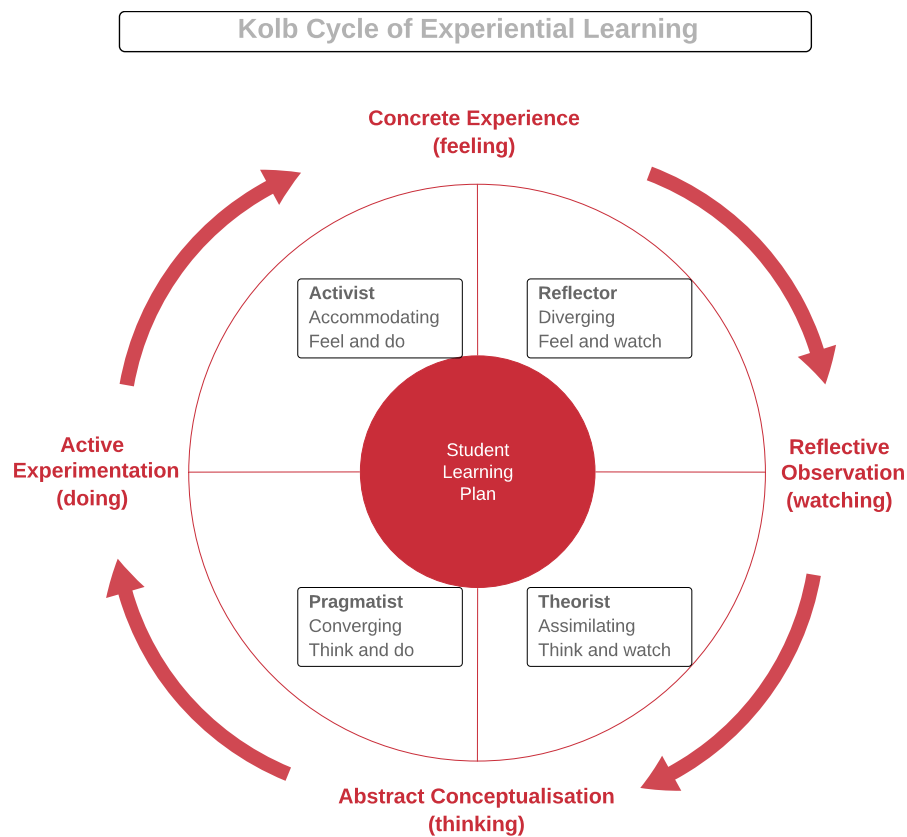
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## OVERVIEW

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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.



*Illustration modified from Kolb's learning cycle (Dennison and Kirk, 1990)*

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

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approach also means that there is never a choice between teaching theory or craft skills, because each constantly reinforces the other.

## REFLECTIVE LEARNING CYCLES

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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 DAY (SDL) | SCREENING ANALYSIS |
| WORKSHOP | WORKSHOP            |                                  | 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 around 20 students.

**Self-Directed Learning (SDL):** A crucial component of your BAARTSSP 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.

**Seminar:** These explorations aim to develop your ideas about yourself, your values, and your practice. Seminar sessions will be in small groups of around 20, led by a tutor, and will involve structured discussion and debate.

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**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

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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

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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 two parts that mirror the learning cycle described above. These are:

- Preparation (formative)
- Artefact (summative)

However, while students will be expected to go through each of these stages, the balance of assessment weightings are tailored according to individual subjects as students’ progress through the course.

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

## ASSESSMENT STRATEGY: PRODUCTION

The overall Production subject assessment works to emphasise the importance of the *whole* process of project creation and not just the completed artefact. Secondly, the artefact is split into two parts, again signalling what we believe are important elements to keep in mind:

1. Craft Skill
2. Onset Practice

The balance of formative and summative assessment for Production subjects change as students’ progress through the course. 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 Onset Practice. Having embedded the whole learning cycle into

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students' practice, by third year the weightings shift to focus on the artefact to reflect and prepare students for industry.

For further detail on the Production Assessment Strategy, please consult the BA Production Bible.

## ASSESSMENT MODERATION & ASSESSMENT PANELS

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### 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 Program Convenor, 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.

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## SECTION 4: EMPLOYABILITY

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## GRADUATE PROFILES

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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 Master of Arts Screen program.

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.

## CAREER GUIDANCE

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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



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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:

- Industry Placement Elective in Year 3
- Graduate Program
- 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

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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.