

BBA

Bachelor of Arts Screen:
Production

Course Guide 2025

AFTRS

Lead the Next Generation of
Content Creators

Table of Contents

SECTION 1: KEY INFORMATION.....2

OVERVIEW OF THIS COURSE GUIDE 2

OTHER KEY DOCUMENTS..... 2

KEY COURSE INFORMATION..... 3

GRADUATE CAPABILITIES 3

COURSE LEARNING OUTCOMES 3

COURSE COMPLETION REQUIREMENTS..... 4

PROGRESSION 4

CREDIT POINT STRUCTURE (SEMESTER PROGRESSION) 5

ALTERNATE EXIT QUALIFICATIONS..... 6

SECTION 2: STRUCTURE & CONTENT7

COURSE RATIONALE 7

SCREEN CONTENT CREATORS 7

COURSE PHILOSOPHY 8

SPECIALISATIONS 9

SCREEN STUDIES..... 9

PROFESSIONAL SKILLS 9

STATEMENT OF COMMITMENT: AFTRS FIRST NATIONS STRATEGY 10

MENTORING SYSTEM 10

PRODUCTION LEARNING ACTIVITIES 10

INHERENT REQUIREMENTS 11

MANDATORY ONLINE TRAINING..... 11

SECTION 3: TEACHING & ASSESSMENT12

OVERVIEW 12

VOLUME OF LEARNING (VOL)..... 13

CLASS FORMATS 13

ASSESSMENT STRATEGY 13

TYPES OF ASSESSMENT..... 14

LEARNING OUTCOMES & MARKING CRITERIA..... 14

ASSESSMENT STRATEGY: PRODUCTION 14

SECTION 4 ASSESMENT MODERATION & ASSESSMENT PANELS15

MODERATION 15

ASSESSMENT PANEL..... 15

SECTION 5: EMPLOYABILITY..... 16

GRADUATE PROFILES 16

CAREER GUIDANCE..... 16

MENTORING..... 16

MASTERCLASSES..... 16

INTERNSHIPS..... 17

LINKS WITH INDUSTRY 17

LEARN MORE.....18

Section 1: Key Information

Overview of this Course Guide

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

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.

Fees Schedule for Domestic and International Students:

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. [Access via the AFTRS website.](#)

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.

BA Production Manual: 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.

Key Course Information

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)
Candidature Period	6 years
Study Load Conditions	Full-time
Minimum Credit Points per semester	24 credit points (4 subjects)
Maximum Credit Points per semester	24 credit points (4 subjects)
Delivery Mode	Multi Modal

Graduate Capabilities

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

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 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

Progression

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.

Elective Subjects

Elective subjects are offered in the third year of the course. Three elective blocks contain offerings from the main pool of subjects, and one elective block contains a choice between two subjects.

Students will be presented with their elective options prior to each semester. Elective availability is subject to enrolment numbers.

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).

Credit Point Structure (Semester Progression)

Table 1 identifies the course progression structure by year and semester, and the total volume of learning (VOL) that is required in each semester. VOL is the total in person contact hours and self-directed learning hours.

Table 2 identifies the individual subject structures and when each subject is offered in the course. This table also identifies the available elective choices in each of the four elective blocks.

Table 1: Standard progression per/ year

Level	Semester	Credit Points	EFTSL	Total VOL	Contact Hours	SDL
Year 1	1	24	0.5000	576	328	248
	2	24	0.5000	576	328	248
Year 2	1	24	0.5000	576	328	248
	2	24	0.5000	576	328	248
Year 3	1	24	0.5000	576	328	248
	2	24	0.5000	576	288	288
		144	3.0000	3456	1928	1528

Table 2: Credit point structure per/year and semester

Year	Semester	Course Rule	Subject Code	Subject Name	Type	CP	Total VOL	Contact Hours	SDL
Year 1	One and two	3 each semester (all must be completed)	SCRN1040	Story 1	Core	6	144	72	72
			SCRN1042	Sound 1	Core	6	144	72	72
			SCRN1041	Image 1	Core	6	144	72	72
			SCRN1043	Character & Performance 1	Core	6	144	72	72
			SCRN1044	Rhythm & Juxtaposition 1	Core	6	144	72	72
		SCRN1045	Screen Business 1	Core	6	144	72	72	
	One	Must enrol	SCRN1048	Audio Visual Storytelling Production	Core	6	144	112	32
Two	Must enrol	SCRN1049	Short Form Production	Core	6	144	112	32	
Year 2	One	Must enrol	SCRN2042	Screen Business & Story 2: Non-Fiction	Core	6	144	72	72
			SCRN2044	Sound, Character & Performance 2: Non-Fiction	Core	6	144	72	72
			SCRN2043	Image, Rhythm & Juxtaposition 2: Non-Fiction	Core	6	144	72	72
			SCRN2048	Non-Fiction Production	Core	6	144	112	32
	Two	Must enrol	SCRN2045	Screen Business & Story 2: Episodic	Core	6	144	72	72
			SCRN2046	Image, Character & Performance 2: Episodic	Core	6	144	72	72
			SCRN2047	Sound, Rhythm & Juxtaposition 2: Episodic	Core	6	144	72	72
		SCRN2051	Episodic Production	Core	6	144	112	32	
Year 3	One	Must enrol	SCRN3016	Screen Industries	Core	6	144	72	72
			SCRN3033	Proof of Concept	Core	6	144	112	32
		Choose one (Elective # 1)	SCRN3022	Directing	Elective	6	144	72	72
			SCRN3023	Editing	Elective	6	144	72	72
			SCRN3029	Producing	Elective	6	144	72	72
			SCRN3026	Screenwriting	Elective	6	144	72	72
			SCRN3025	Screen Studies	Elective	6	144	72	72
			SCRN3027	Sound Design	Elective	6	144	72	72
		Choose one (Elective # 2)	SCRN3020	Cinematography	Elective	6	144	72	72
			SCRN3022	Directing	Elective	6	144	72	72
			SCRN3024	Production Design	Elective	6	144	72	72
			SCRN3031	Short Form Screenplay Development	Elective	6	144	72	72
		SCRN3027	Sound Design	Elective	6	144	72	72	
	Two	Must enrol	SCRN3018	Creative Development	Core	6	144	72	72
		Choose one (Elective #3)	SCRN3020	Cinematography	Elective	6	144	72	72
			SCRN3022	Directing	Elective	6	144	72	72
			SCRN3032	Documentary	Elective	6	144	72	72
SCRN3024			Production Design	Elective	6	144	72	72	
SCRN3025			Screen Studies	Elective	6	144	72	72	
		SCRN3026	Screenwriting	Elective	6	144	72	72	
Choose one (Elective #4)	SCRN3019	Graduation Project	Elective	12	288	144	144		
	SCRN3030	Industry Placement	Elective	12	288	144	144		

Alternate Exit Qualifications

If you choose to exit the course prior to completion, you may be eligible for an alternative exit qualification. Advice about how to take an alternative exit can be found in the Student Handbook. The following are the alternate exit qualifications in this course:

Diploma of Arts Screen: Production (DIAARTSSP)

Upon successful completion of all level 1 subjects (48 credit points) in the first year of the course, you may exit with a Diploma.

Table 3: DIAARTSSP alternative exit requirements

Level	Semester	Subject Code	Name	Credit Points
Year One	One or two	SCRN1040	Story 1	6
		SCRN1041	Sound 1	6
		SCRN1042	Image 1	6
		SCRN1048	Audio Visual Storytelling Production	6
		SCRN1043	Character & Performance 1	6
		SCRN1044	Rhythm & Juxtaposition 1	6
	One	SCRN1045	Screen Business 1	6
	Two	SCRN1049	Short Form Production	6
	TOTAL:			48

Advanced Diploma of Arts Screen: Production (ADARTSSP)

Upon successful completion of all levels 1 and level 2 subjects (96 credit points) in the first and second years of the course, you may exit with an advanced Diploma.

Table 4: ADARTSSP alternative exit requirements

Level	Semester	Subject Code	Name	Credit Points
Year One	One or two	SCRN1040	Story 1	6
		SCRN1041	Sound 1	6
		SCRN1042	Image 1	6
		SCRN1048	Audio Visual Storytelling Production	6
		SCRN1043	Character & Performance 1	6
		SCRN1044	Rhythm & Juxtaposition 1	6
	One	SCRN1045	Screen Business 1	6
	Two	SCRN1049	Short Form Production	6
Year Two	One	SCRN2042	Screen Business & Story 2: Non-Fiction	6
		SCRN2044	Image, Rhythm & Juxtaposition 2: Non-Fiction	6
		SCRN2043	Sound, Character & Performance 2: Non-Fiction	6
		SCRN2047	Non-Fiction Production	6
	One	SCRN2045	Screen Business & Story 2: Episodic	6
		SCRN2046	Image, Character & Performance 2: Episodic	6
		SCRN2047	Sound, Rhythm & Juxtaposition 2: Episodic	6
		SCRN2051	Episodic Production	6
	TOTAL:			96

Section 2: Structure & Content

Course Rationale

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 can craft stories for a specific platform, format and audience as well as for multiple devices and time periods. This includes digital 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 non-specialist, 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?

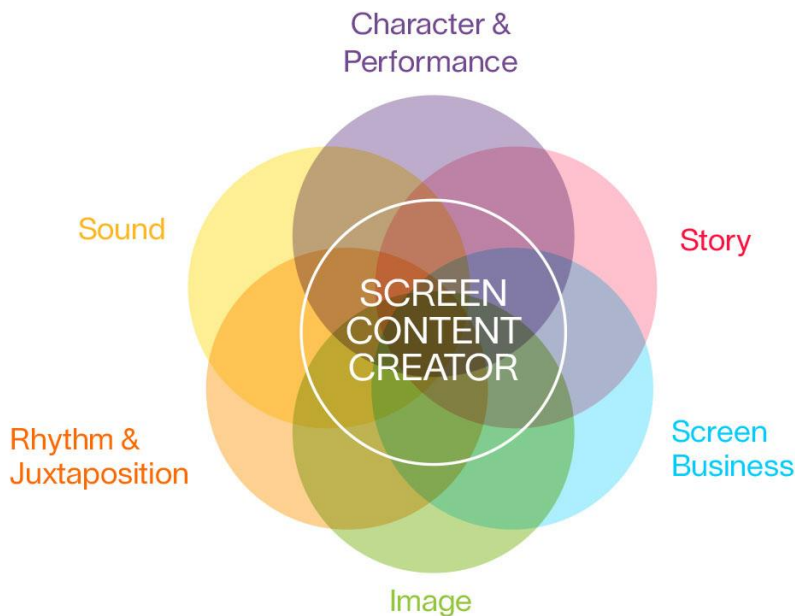
The answer to all of these questions is through an approach that is conceptual.

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 is a departure 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 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 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 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.

Screen Studies

Screen Studies is vital in enhancing your historical and theoretical understanding of your 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.

You should be able to place your 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 your practice.

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 Integrity

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.

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 contribute to 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.

- 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 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 Manual.

Inherent Requirements

An Inherent Requirement is an academic or non-academic requirement that is essential for students to demonstrate 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
- 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

Technological tasks

- Engage with school technological platforms as required
- Check student email account regularly
- Complete all required online orientation modules

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 (IIMEA)
- WHS Regulatory Framework
- Site Induction
- Studio Safety Induction: Video and Quiz
- Lighting Safety: Video & Quiz
- Academic Integrity module

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 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.

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

Kolb Cycle of Experiential Learning

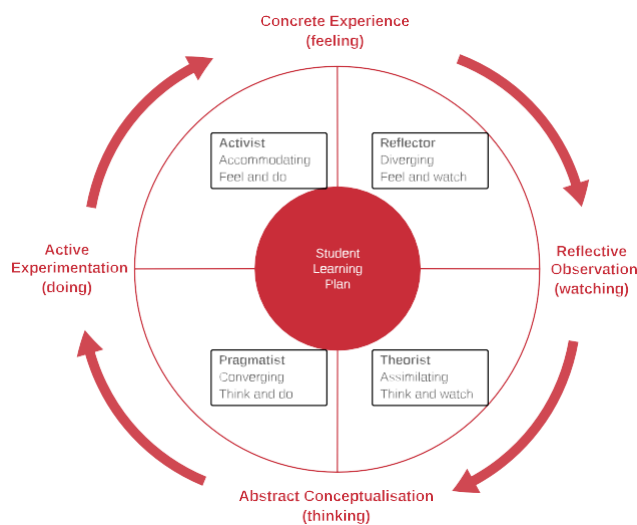


Illustration modified from Kolb’s learning cycle (Dennison and Kirk, 1990)

Volume of Learning (VOL)

Volume of Learning refers to the total number of hours that is required for each subject. VOL is divided between contact hours and self-directed hours (SDL).

Contact Hours: Contact hours are the prescribed hours that a student is required to undertake to meet the attendance and engagement requirements. This will be any time in which students must be on campus, elsewhere, or when they are prescribed guided learning that must be done by a specified time, whether on campus or at home. Assessment work is not considered as contact hours.

Self-Directed Learning (SDL): Self-directed means that you are working independently, testing ideas and techniques and exploring your own practice. This work will often build towards your assessments, or it may include other enrichment that is related to the course content. These hours are mandatory, but each student must take agency to ensure that they utilise SDL to support their scheduled class contact hours and guided learning hours. They play a crucial part in enabling you to develop your understanding, skills and mastery of your craft.

Class Formats

Lecture: A lecture is a formal presentation by an expert in your subject, given in class. 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.

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.

Assessment Strategy

Assessments are designed to ensure that students can 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 because 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 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 Pitch and / or Presentation, Quizzes 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 lecturers 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 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 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 you may discuss with your lecturer to help you “unpack” them.

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. Collaborative Practice

For further detail on the Production Assessment Strategy, please consult the relevant Subject Outline for your Production subject.

Section 4 Assessment Moderation & Assessment Panels

Moderation

Moderation meetings take place prior to the marking your work and is attended by the assessing lecturers, a representative from the Teaching & Learning team and convened by the Discipline Lead. 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 Discipline Lead typically selects three assessments from each assessing lecturer 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 Program Convenor, Discipline Lead 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 5: Employability

Graduate Profiles

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 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 to 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 coordinator, camera assistant, editor assistant and script assessing.

Career Guidance

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:

- 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

Industry contact is hardwired into the course through the extensive use of screen industry professionals as lecturers, 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 lecturers 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.

Learn more

Get in touch for personalised course and admission advice. You can also attend our Open Day, events and campus tours.

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Instagram	@aftrs
X	@aftrs
YouTube	/AFTRSShowcase
TikTok	@aftrsgoodcontent aftrsedu
Snapchat	

Australian Film Television and Radio School

The Entertainment Quarter Moore
Park
Sydney NSW 2021

TEQSA Provider ID: PRV12011
CRICOS Provider Code: 03662D

All information in this course guide is provided for domestic students (Australian Citizens and Permanent Residents, and New Zealand Citizens). International applicants should visit aftrs.edu.au/international for information. The information in this course guide is correct at February 2024 and is subject to change at any time without notice. For the most up to date information, please visit aftrs.edu.au.



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