

## MA Cinematography Course Specification

<b>Name of the final enrollable award(s):</b>	MA		
<b>Course title:</b>	Cinematography		
<b>Level:</b>	7	<b>Credits:</b>	180
<b>Exit awards, level and credits:</b>	PG Cert	Level 7	60 credits
	PG Dip	Level 7	120 credits
	MA	Level 7	180 credits

<b>School:</b>	Met Film School
<b>Subject:</b>	Media

<b>Document version:</b>	5
<b>Date document completed:</b>	15/02/2022
<b>Document completed by:</b>	Rachel Wood, Deputy School Director

<b>1. Awarding body/Institution</b>
University of West London

<b>2. Teaching institution</b>
Met Film School

### 3. Admissions criteria

#### Application Process (UK, EU and Non-EU Students)

The MA Directing Programme is open to candidates (21+ years of age) who possess a Bachelors Degree (2.1 minimum) from a UK university or overseas equivalent.

Ideal candidates will demonstrate a passion for screen content, and will have strong communication skills. They will be persuasive in their reasons for studying their chosen specialism and demonstrate the skills, talent, knowledge and aptitude for studying at MA level.

#### Candidates should supply in their application:

- A completed MetFilm School application form
- A personal statement of at least 750 words
- A CV
- Copies of degree certificates and academic transcripts
- Examples of creative work that will contribute towards a portfolio eg. Creative writing, business proposal, film work, photography etc.
- An Academic essay (750 - 1000 words) in response to a film related question to enable us to assess their level of critical and analytical skills such that they are able to study at level 7;

#### For candidates without a Bachelors Degree or overseas equivalent

In the case of candidates without a Bachelors degree (Non Cognate Applicants), we would look for significant and relevant work experience, and the ability to complete and benefit from the course by requiring the following:

- An Academic essay (750 - 1000 words) in response to a film related question to enable us to assess their level of critical and analytical skills such that they are able to study at level 7;
- Portfolio of work demonstrating experience in the specialist area they are applying for (films, storyboards, business plans, scripts, photography, VFX work, etc.);
- A professional industry reference

Each application is considered on its individual merits

#### Language

EU students – if English is not the candidate's first language, or if the candidate's previous education was not conducted fully in English, the candidate will need to provide documented evidence of their English language competence to study a course with us.

Non-EU students – We only accept the 'IELTS for UKVI' English language test for Non-EU candidates. Candidates need to achieve an overall IELTS 6.5, with a 6.5 in writing and no less than IELTS 5.5 in all other elements.

#### Recognition of Prior Learning (RPL)

If students have studied before or hold a professional qualification, they may be able to get exemption from certain modules of the course.

This process is called RPL – Recognition of Prior Learning.

It is possible to assess past experience and / or qualifications and where possible allow them to count against a new course of study.

Students may be able to get exemptions from part of the chosen course if they have:

- Relevant work or voluntary experience
- Passed a credit-rated module at a college or university
- Have a professional qualification
- Participated in other courses or training

### Recognition of Prior Experiential Learning (RPEL)

If students have work experience in the field of their prospective studies, they may be able to demonstrate that they have achieved the learning requirements for some of the modules of the course.

Students may be able to combine credit for learning (RPL) and credit for learning from experience (RPEL) to be able to start the course at a higher level.

All requests for recognition of prior learning are referred to the appropriate UWL University Accreditation Committee (UAC) and will be decided in accordance with their criteria. If eligible, exemptions will be granted as per module on the basis that the applicant has clearly demonstrated the attainment of all learning outcomes of that module through prior learning.

RPL of up to 60 credits may be awarded for work submitted in suitable portfolio format evidencing continuous professional development at Master's level.

IELTS Score for International Students (including the minimum score in all elements)	6.5 with a 6.5 in writing and no less than IELTS 5.5 in all other elements.
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## 4. Codes

JACS Code	W600
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## 5. Professional, Statutory and Regulatory Body accreditation (if applicable)

This course – when delivered in London - is industry recognised by ScreenSkills, the industry-led skills body for the UK's screen-based industries, and carries the ScreenSkills Select quality-mark which indicates courses best suited to prepare students for a career in the screen industries.



## 6. Career and progression opportunities and employability skills

The MA Cinematography Programme is designed to give students a broad range of industry relevant skills within the discipline of cinematography. Beyond specialist training that will equip students with a systematic understanding of the creative and craft skills behind the role of the camera department, students will also be able to demonstrate a comprehensive understanding of the principles, issues, and professional debates that inform the practice of cinematography within the UK as well as the larger global arena.

MA Cinematography graduates will have the necessary creative, technical and industry skills needed for work in today's film, television and new media industries. The global nature of the skills they develop will also prepare them for a variety of career options, while also facilitating the cycle of on-going professional practice and life-long learning. They will also possess the qualities and transferable skills necessary for employment requiring the exercise of initiative and personal responsibility and complex decision-making processes.

The close industry contacts of Met Film School and the professional credentials of its teaching staff means there is direct industry involvement in the design and delivery of the MA Cinematography Programme. Our

graduate opportunities programmes, MetFilm Futures and MetFilm Creative supports graduates in finding their roles in industry by offering paid production work, career advice and mentoring, support for their work in film festivals and elsewhere, and tracking employment and successes.

Graduates of the MA Cinematography Programme would potentially be qualified to enter the industry in a number of roles, including:

- Freelance Cinematographer
- Freelance Camera Operator
- Freelance 1<sup>st</sup> Assistant Camera
- Clapper Loader
- Camera Trainee

## 7. Location of delivery

St Mary's Road

Brentford

Reading

Partner

Include address of partner delivery site: Ealing Studios, London W5 4SP and  
BUFA Studios, Berlin and  
Prime Studios, Kirkstall Road, Leeds  
LS3 1HD

## 8. Mode of delivery

(Copy and paste this symbol - ✓ into all the following that apply)

Full time  Part time  Part time intensive  Work-based element of learning\*

Distance Learning  With Placement Year  Other

If other, please specify: \_\_\_\_\_

## 9. Planned course duration (number of years)

1 Year

## 10. Sequencing within the academic calendar

(Copy and paste this symbol - ✓)

September only start  February only start  September and February start

Other  If other, please specify: \_\_\_\_\_

## 11. First date of delivery of the course (month and year)

February 2014

## 12. Language of study

English

## 13. Formalised Links with External Organisations/Industrial Partners

**MetFilm** brings together passionate, experienced and creative specialists at the forefront of the screen industries. It is comprised of individual but mutually supported teams, united by a collective interest in the growth and development of the screen industries.



**MetFilm School** has campuses in **London** and **Berlin**. Under the tuition of experienced, award-winning tutors, students learn how to become employable and engaged professionals within a wide range of contemporary media.



**MetFilm Futures** is our student and graduate opportunities team, focused on providing support, industry advice, and employment opportunities within the curriculum and after graduation.



**MetFilm Production** is an award-winning production company creating high quality fiction and documentary films for theatrical audiences worldwide.



**MetFilm Sales** is a boutique agency, specialising in the financing and sales of single documentaries and series, in close collaboration with MetFilm Production.

### Unique Educational Approach

MetFilm School has taken the lead in screen education by bringing learning into an industry setting, encouraging smart storytelling and technical excellence. MetFilm School's goal is to select students with the passion and tenacity to succeed in the creative screen industries, and to prepare them for the opportunities that lie ahead.

MetFilm School's education is complemented by:

- Our location – a working studio with historic and contemporary significance
- Dedicated tutors who are industry practitioners
- An innovative graduate opportunity programme

### Feeding the Creative Economy

The creative industries are the fastest growing sector in the UK economy, generating over £100 billion a year, with employment in the sector increasing annually at twice the rate of other industries. In 2019 more than 1 in every 11 UK jobs is in the creative economy. Television and online video have seen spectacular growth with the rapid rise of SVOD platforms like Netflix and Amazon Prime leading to a new "golden age of television" and online giant Facebook predicting that content created by its 2.4 billion users will be close to 100% video within 3 years. Inward investment from major American studios and the ever-expanding television and games sectors sees UK studios and production at an all-time high. At the heart of this growth are smart creative individuals. The appetite for skilful, entrepreneurial, flexible screen making talent has never been greater.

9,000  
MetFilm School  
graduates to date

82% of MetFilm School  
graduates working in  
the creative industries<sup>1</sup>

UK Creative sector worth  
£84 billion per year,  
with job market growing  
by 20% in 5 years

### Industry Links

MetFilm School has strong industry links through its integrated production company, Met Film Production, its film sales company, MetFilm Sales, industry links at every level of the organisation from Board, to staffing and tutors, through its location in working film studios in London, Berlin, and Leeds and through its graduate opportunities programme MetFilm Futures.

### MetFilm Production and MetFilm Sales

Since 2006, MetFilm School has benefitted from its association with MetFilm Production and that impact has grown significantly over the last few years, such as:

- Over 60 film credits for students / graduates across the last 6 MetFilm Production films, in roles including producer, production assistant, runner, director's assistant, edit assistant, EPK production)
- Around 50 graduates have completed MetFilm Production internships to date
- Majority of former interns / assistants are now employed in the industry with MetFilm Production's assistance.
- Two graduates now working at MetFilm Sales, one fulltime and one in a freelance capacity.
- Numerous masterclasses, pitch forums, mentoring, ad hoc teaching and guidance.

In 2019, 17 students and graduates worked and were credited on 23 *Walks* in roles ranging from associate producer to runner and all points in between. 10 students and graduates worked and were credited on *The Reason I Jump*.

### MetFilm Futures

MetFilm Futures is dedicated to developing the careers and employability of MetFilm School graduates. Its activities include weekly Career Surgeries, a daily jobs board, work experience and internship opportunities, CV and showreel advice sessions, Industry Seminars and Masterclasses, support for student films at festivals and beyond and publications including the recent 'Career Guide: How to Get a Job'

The symbiotic relationship between all three companies works to the benefit of students in many ways, including student access to working professionals as tutors and mentors on a formal and informal basis; the opportunity to work on professional "live" projects brought into the teaching environment; cutting edge technology; and professional networking.

### Industry Links

Met Film School has developed the MA Cinematography Programme with industry expertise from a variety of sources, including current course leader and tutors who are practising industry professionals, our industry partners and Met Film School's Advisory Board. Met Film School engages with our industry partners and relationships in a variety of ways. Industry professionals teach on our accredited courses, and we invite distinguished screen professionals to give master classes at the school on a regular basis. Guests have included actor Bryan Cranston (*Breaking Bad*, *Trumbo*), actor/director Noel Clarke (*Casualty*, *Kidulthood*), directors James Marsh (*Man on Wire*, *Theory of Everything*), Sarah Gavron (*Brick Lane*, *Suffragette*), writer/showrunner Armando Iannucci (*The Thick of It*, *Veep*), writer Nicole Taylor (*The C Word*, *Scott and Bailey*), editor Valerio Bonelli (*Philomena*, *Darkest Hour*) and leading online industry figures including Bruce Daisley (VP Europe, Twitter), Rob Newlan (EMEA Head of Creative, Facebook), Lucy Banks (EMEA Head of Content, Google/YouTube). Jonny Persey, the Met Film School Director, sits on PACT's Film Policy Group, is a member of ACE, and both he and the other key personnel in the development of the programme are all engaged in the practice of the business and arts they are teaching.

In 2016, we launched the *Smart Screen Creative Awards*, a unique new celebration of our students' work, supported by Twitter, The Imaginarium, BBC Studios, Picturehouse Cinemas and YouTube, which gave high profile to films and videos made by our students and attracted industry guest from film, television, advertising and online.

### **CILECT Membership**

In 2012, Met Film School was voted membership in CILECT (Centre International de Liaison des Ecoles de Cinéma e de Télévision), the global organization of leading film and television schools, for its exceptional level of educational provision. Founded in 1955, CILECT now comprises over 160 audio-visual educational institutions from sixty countries across every continent. CILECT remains committed to maintaining the highest possible educational standards of audio-visual teaching and learning in its member schools, and strives to be a key factor in the contribution to the major cultural and communication processes around the world. Over 75% of the world's award winning and highest box-office film and TV creators are graduates of CILECT member schools. Our relationship with CILECT offers us an arena for global engagement and evaluating academic quality and standards, but also includes the opportunity to submit our best student work in the annual CILECT PRIZE student film competition which is voted on by the full organizational membership.

## **14. Student support arrangements**

### **Postgraduate courses**

Throughout their course of study, each student will have access to a variety of sources of support depending on individual circumstances and needs.

In addition to the Cinematography Course Leader who will be their personal tutor, each student will have opportunities to discuss academic progress, learning and career objectives with relevant teaching staff.

Apart from the school's support framework, which encompasses course leaders, module leaders and personal tutors, the school has a registered counsellor who is on site one day per week at the Ealing campus and available for Skype tutorials.

In exceptional cases students may be referred to UWL to access welfare and wellbeing services. These services and programmes are coordinated through the Education Team. In addition, Met Film School works regularly with local, external organisations to provide resources to students and training to teaching staff.

All students on the course will be invited to participate in a 5 week **Pre-Induction Online Course** delivered via Moodle, which provides pre-course information and enables students to become familiar with our VLE platform. In addition, students will also be able to contribute to online discussion forums on selected films and readings. During the first week of the programme students will go through a formal orientation to Met Film School and the MA Courses. At this time, students will be given all relevant course materials, as well as an induction to school resources, staff and relevant departments.

There will be scheduled Student Programme Meetings during each phase of the MA Cinematography Programme. The purpose of these meetings is to share information about the programme, garner student feedback on specific aspects of the course, address any issues or concerns, and develop an action plan around the meeting outcomes. MA Cinematography students will also be able to elect one member of their cohort to sit on the MA Course Committee, as well as the wider undergraduate and post graduate Student Representative Committee, which meets every eight weeks. Student representatives also sit on our wider governance structure including the Academic Board and the Academic Quality Committee.

### **University of West London**

Students enrolled in the MA Cinematography Programme will be jointly enrolled with University of West London, and will be introduced to UWL during their first week when they visit the St. Mary's Road campus to tour the main facilities and visit the library. Students have access to some of UWL's student support framework, which include the following services:

- Library Services
- Student Union

## 15. Aims of the course

The MA Cinematography Programme aims to:

- Provide students with a deep and systematic understanding of industry relevant skills, knowledge and practice needed to work as a cinematographer in the film, television and new media industries.
- Enable students to critically evaluate the collaborative role of the cinematographer within the industry as it relates to other creative and technical roles in the filmmaking process.
- Encourage students to innovate and experiment with form, structure, language, and genre to produce distinctive and original work.
- Enable students to develop a critical and self-directed approach to filmmaking practice and learning.
- Prepare capable and professionally astute graduates who will contribute to the skill base of the film industry, both locally and globally.
- Equip students to become life-long, independent and reflective learners.

## 16. Content of the course

The MA Cinematography Programme offers students a unique opportunity to develop the advanced level craft and creative skills required to be a cinematographer in today's creative industries. Through seminars, practical workshops, individual and group tutorials, and self-directed study students will examine the issues of practice across a range of cinematography principles, theories and debates. This programme will cover a variety of topics and equip students with the necessary skills and techniques to work professionally within the camera department, employ a range of technical and creative techniques to maximise visual storytelling, and explore a range of film formats and processes. Students will look at the role of the cinematographer within the wider filmmaking process, and develop their skills towards the completion of a final Master's project as a cinematographer.

Students will be exposed to the creative and craft skills as well as the practical and industrial context of cinematography today and what it takes to carve out a professional career. This programme is for students who are passionate about the moving image, love working with cameras, and have the ambition to become professional cinematographers and camerapeople. In addition to the specialist modules in cinematography, students will have the opportunity to work collaboratively with students from the other programmes, e.g. Directing, Producing, and Post Production at key points during the year.

The MA Cinematography Programme is built on a tried and tested learning cycle which puts the student at the centre of their learning experience, and offers a series of resources to support them in their learning journey – these resources are encapsulated in the environment, the physical resources, the peer and tutor support structure, and the well-being of students across their academic, pastoral, personal and professional experiences.

17. Module list						
Module Title	Code	Level	Credits	Pre-requisites	Core	Optional
Screen Induction Lab		7	20	N/A	✓	No
Cinematography Boot Camp		7	20	N/A	✓	No
Cinematography and Creative Choice <i>Module name change to: Cinematography and Creative Choice</i>		7	20	N/A	✓	No
Commercial Cinematography; Short Form Storytelling		7	20	N/A	✓	No
Crafting Narrative Through Cinematography <i>Module name change to: Crafting Narrative Through Cinematography</i>		7	20	N/A	✓	No
Research in Screen Practice		7	20	N/A	✓	No
Master's Project		7	60	N/A	✓	No

### PHASE I: Cinematography

#### Screen Induction Lab

**20 Credits 3 Weeks**

A combined learning experience across all five programmes covering key aspects of the filmmaking process, this module explores the life cycle of a screen content from conception to delivery. Through seminars and practical workshops, students will also engage with critical analysis of key theoretical and conceptual frameworks, and explore cultural, historical, ethical and aesthetic perspectives on filmmaking.

#### Cinematography Boot Camp

**20 Credits 5 Weeks**

An immersive module that covers the core craft skills a cinematographer needs in today's screen industries, including the roles and function of the camera department, fundamentals of camera movement and lighting techniques, the role of the cinematographer in realising the director's vision, and the various creative tools to aid visual storytelling.

### PHASE II: Cinematography

#### Cinematography and Creative Choice

**20 Credits 7 Weeks**

This module will focus on the mechanics of lighting and camera movement across a range of shooting scenarios, with emphasis on depth of field, depth of focus, and how to use these techniques to tell the story.

#### Commercial Cinematography; Short Form Storytelling

**20 Credits 8 Weeks**

This module looks at the wider relationship between the cinematographer and the production process. Through the Industry Project this module synthesises the knowledge and skills of the previous modules. This exercise in practical production sees cinematography students working collaboratively with students from the other MA pathways to deliver short-form content to commercial and non-commercial businesses.

#### Crafting Narrative Through Cinematography

**20 Credits 8 Weeks**

will include workshops in advanced aspects of cinematography, including night shoots, and a more sophisticated look at lighting and camerawork. This module will also look at the relationship between the cinematographer and professional filmmaking practice as well as emphasising the complex technical and creative principles of cinematography in preparation to working professionally as a cinematographer in today's creative industries.

#### Research in Screen Practice

**20 Credits 12 Weeks (0.5 day per week)**

This module is delivered alongside the modules in Phase II in a 'long and thin' delivery pattern comprising three hours per week. During this module, students from all five programmes will explore key research methods including: defining problems, identifying areas of academic enquiry, formulating hypotheses, collecting, organising and evaluating data; developing and assessing conclusions as well as theoretical frameworks and discourse related to their practice.

## PHASE III: Cinematography

### Master's Project

60 Credits

12 Weeks

This is a largely self-directed module during which students will work under the guidance of the Course Leader and/or a project advisor towards the development and completion of a final film project for which they perform the role of cinematographer.

### 19a Course Structure Diagram



## 18. Course Learning Outcomes

	Level 7	Relevant modules
A – Knowledge and understanding	<ul style="list-style-type: none"> <li>○ Demonstrate a comprehensive grasp of the creative and technical responsibilities of cinematographers today within a cultural, historical and industrial context.</li> <li>○ Critically evaluate contemporary practices and technological developments as they relate to the role of the cinematographer.</li> <li>○ Demonstrate an advanced understanding of the principles of camera and lighting principles in relation to the visual language of cinema.</li> <li>○ Critically articulate creative ideas with an in-depth awareness of local and global industries.</li> <li>○ Critically evaluate how established techniques of research and enquiry are used to create and interpret knowledge in the discipline of filmmaking.</li> </ul>	<ul style="list-style-type: none"> <li>○ Screen Induction Lab</li> <li>○ Cinematography Boot Camp</li> <li>○ Cinematography and Creative Choice</li> <li>○ Commercial Cinematography; Short Form Storytelling</li> <li>○ Crafting Narrative Through Cinematography</li> </ul>
B – Intellectual skills	<ul style="list-style-type: none"> <li>○ Demonstrate a deep analysis of how theoretical approaches to the cinematographer's craft can be applied to both product and process.</li> <li>○ Engage critically with contemporary industry practice across the filmmaking spectrum, recognising how creative and aesthetic choices impact on business and exploitation of entertainment content in today's marketplace.</li> <li>○ Make an informed approach to practice based theory, utilising the theoretical and conceptual frameworks as well as current cultural, political and ethical perspectives to create innovative content.</li> <li>○</li> </ul>	<ul style="list-style-type: none"> <li>○ Cinematography Boot Camp</li> <li>○ Commercial Cinematography; Short Form Storytelling</li> <li>○ Crafting Narrative Through Cinematography Research in Screen Practice</li> <li>○ Master's Project</li> </ul>
C – Subject practical skills	<ul style="list-style-type: none"> <li>○ Employ to an advanced level a variety of creative and technical methods in relation to the cinematographer's process.</li> <li>○ Apply advanced creative and technical skills required to communicate complex ideas to the director and camera department.</li> <li>○ Employ a comprehensive range of creative and technical skills to experiment with form, structure, language, genre and visual narrative in relation to market considerations.</li> <li>○ Engage in professional collaboration with other creative and technical networks within the filmmaking process.</li> </ul>	<ul style="list-style-type: none"> <li>○ Cinematography and Creative Choice</li> <li>○ Commercial Cinematography; Short Form Storytelling</li> <li>○ Crafting Narrative Through Cinematography</li> <li>○ Master's Project</li> </ul>

D – Key / Transferable skills	<ul style="list-style-type: none"> <li>○ Design industry standard presentations and communicate to an advanced level.</li> <li>○ Critically apply self-direction and originality in tackling and solving problems, and the ability to act autonomously in planning and implementing tasks at a professional level.</li> <li>○ Demonstrate advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional, and ethical considerations.</li> <li>○ Demonstrate advanced methodologies for independent, self-directed learning and continued professional development.</li> </ul>	<ul style="list-style-type: none"> <li>○ Cinematography Boot Camp</li> <li>○ Commercial Cinematography; Short Form Storytelling</li> <li>○ Cinematography and Creative Choice</li> <li>○ Master’s Project</li> </ul>
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## 19. Teaching and Learning Approaches

### Our Approach

The MA Cinematography Programme incorporates an integrated teaching and learning strategy that demonstrates the appropriateness of the learning, teaching and assessment methods used in relation to the intended Programme Learning Outcomes (Table 18). The programme delivery will comprise a variety of teaching and learning methods appropriate for each module in order to meet the needs of a variety of learners with different backgrounds and varying levels of previous experience.

The teaching and learning strategy for MA Cinematography centres on active participatory, critical and reflective learning embedded in the unique delivery of this course, which strategically combines cinematography specialist curriculum with orchestrated opportunities for collaborative work across the five programmes. This approach reflects the inter-dependence of filmmaking practice within the wider industry by replicating industry practice of working alongside one another in clearly defined roles. Not only do students gain valuable cinematography skills and knowledge, but they also gain additional insight and professional practice from working with students from other disciplines.

MA Cinematography students will have the opportunity to develop collaborative projects with students from the other five programmes at structured points in the programme – during Phase I (Screen Induction Lab) and Phase II (Research in Screen Practice, the Industry Project). This cross-pollination affords students a greater opportunity for networking, the ability to produce work collectively at key intervals across the course, and a broader understanding of the collaborative nature of filmmaking.

### Model of Delivery

The MA Cinematography Programme is built on a model of delivery that gives the intensive contact teaching hours at the beginning of the programme in order to build a common skillset filmmaking language and knowledge amongst students on all five MA programmes. During Phase I (Screen Induction Lab and Cinematography Boot Camp) there will be a greater number of student contact hours than in Phase II (Specialist Cinematography modules and Research in Screen Practice), culminating with the Master’s Project in Phase III where students are expected to be largely self-directed under the guidance of their Course Leader and/or Master’s Project Advisor. This model recognizes the importance of practical filmmaking skills and the corresponding intensive delivery that will prepare students to work with increasing independence as they progress through the programme.

For this reason, we have designed Screen Induction Lab, which brings together students from each programme into an interactive learning experience that is specifically designed to create a common practical and conceptual framework around filmmaking and the screen industries amongst different levels of learning. Knowledge and experience gained during Screen Induction Lab will provide a foundation for further learning in Cinematography Boot Camp and the specialist modules beyond.

During the programme, MA Cinematography students will develop knowledge and skills across various aspects of cinematography practice, and assemble a portfolio of practical work designed to enhance their technical and craft skills, as well as sharpen their ability to think critically, problem solve both creatively and pragmatically, work independently and collaboratively, and reflect on the process and product to an advanced degree. The cinematography modules are designed within a progressive framework, where the skills and understanding acquired in each module are consolidated towards more advanced levels of professional practice. The learning, research and practical work on these modules will culminate in the final Master's Project.

### **The Learning Cycle**

Students are encouraged to reflect on their storytelling experiences and to use that reflection to direct their learning as the programme offers them access to further resources and information. As the student progresses through the programme this learning cycle repeats, stretching the student further with each iteration while the scale and ambition of their learning experience grows commensurately. At every stage students reflect on the skills and knowledge they have learned, as well as their own personal and professional development. Through a blend of seminars, lectures, practical workshops, industry guest speakers, tutorials and self-directed study, students will become equipped with the critical understanding that comes from being analytical, open-minded and curious learners. Each cinematography module has been designed to facilitate the interdependence of theory and practice, and enable students to locate their cinematography work within a historical, cultural, theoretical and industrial framework.

### **Pre-Induction and Course Orientation**

New students will have the opportunity to complete a 5-week Pre-Induction Course online via Moodle, our virtual learning environment, which comprises readings and exercises designed to prepare students for MA level work. The Pre-Induction Course gives students the opportunity to meet each other virtually, set up online identities, engage in discussion forums, and explore reading and viewing mini-assignments. Assignments will include an analysis of a short film, two short film essays, a visual exercise in which students create an image inspired by a poem or painting, and a synoptic essay based on academic articles.

By the end of the Pre-Induction Course we hope that students will have an idea of the philosophy of Met Film School as well as an understanding of the level of reading and creative thinking involved in the MA. The work for the Pre-Induction Course is not formally assessed but we hope to encourage a debate on the forum where students share and comment on their own work and that of others.

The formal induction and enrolment of students will take place at the school during the first week of the programme during which students will be assigned a personal tutor, meet the teaching team and key staff, and learn about the school's facilities.

The Met Film School Student Handbook offers a range of resources and support for our diverse student body. We recognize that many of our international students may come from different teaching and learning traditions. We have experience teaching students from diverse backgrounds, and the 5-week Pre-Induction Programme before the start of the course will further complement these resources.

Each module in Phase I and Phase II of the programme is worth 20 credits. The Master's Project in Phase III is worth 60 credits. Students must successfully pass 180 credits in order to receive the MA Cinematography award. A Postgraduate Diploma in Cinematography may be awarded upon passing 120 credits, and a Postgraduate Certificate in Cinematography may be awarded upon passing 60 credits.

Where applicable, students will have access to Met Film School equipment and facilities

## MA Cinematography Programme Team

The MA Cinematography Programme Team consists of the MA Course Leader and the MA Cinematography Programme Leader, who oversee the delivery of the programme. The MA Cinematography Course Leader participates in the wider MA Course Committee meetings three times a year to discuss curriculum, assessment, module delivery and improvements, and student feedback.

Tutors on the programme are experienced industry practitioners and/or academic teaching staff, and hold individual membership in a variety of leading external organizations such as BFI, BSC (British Society of Cinematographers), BECTU, BAFTA, Women in Film, and a network that includes production companies, talent agencies, and broadcasters.

## 20. Teaching and Learning Tools

MetFilm School has its own Teaching and Learning Policy which students can find [here](#).

MetFilm School's teaching and learning approaches are designed to be inclusive and diverse and include the following types of teaching tools;

- Lectures
- Tutor-led Seminars
- Group work
- Peer review
- Academic Tutorials 1:1
- Workshops
- Practical Exercises
- Oral Presentations
- Discussions led by students and tutors
- Industry immersion
- PBL

## 21. Assessment Approaches

### Assessment Matrix

Assessment is a fundamental part of the teaching and learning process within the MA Cinematography Programme and is constructively aligned alongside the programme learning outcomes. Both formative and summative assessment methods are interwoven throughout the programme. The assessment criteria for each module will be clearly communicated to students at the start of the module, and will be further detailed in the relevant module study guide. The assessment criteria guide the teaching and learning strategy for the module and are informed by the module learning outcomes. The programme and assessment strategy is designed with flexibility so that students can progress at their own pace and receive individual tutorial support as needed.

The mix of continuous formative feedback and end of module Summative Assessment common to the five MA pathways is designed not only to assess individual craft and creative development but also to offer students an opportunity to synthesise developing skill sets and knowledge from module to module. Summative Assessment on this strongly practical degree include practical skills assessment, oral assessment and presentation, written assignments, often in the form of reflective accounts of practical work or experiences of immersive first-hand research in industry and more traditional academic essays. Taken together, they reflect the shared pedagogical approach of the courses – a cycle of action and reflection, of doing and repeating – taking the students from one level of knowledge and understanding via experiential

practice, formative feedback and informed analytical thinking and writing to a deeper understanding of the specifics of their chosen discipline and the screen industries as a whole.

As an example, the films produced at the start of all programmes during Screen Induction Lab are subject to peer and tutor review in the subsequent Boot Camp modules and lead into developing understanding of narrative structure, use of image and sound and audience engagement. Students on the Producing and Screenwriting pathways take the ideas in the Say Something films as the starting point for the development of feature film pitches which are delivered to an industry panel. The pitches are then assessed formatively in both cases via panel and tutor feedback and as a summative assignment on MA Producing.

The craft and business lessons learned in the first specialist modules – The Actor and Story, Advanced Editing, Finance, Commissioning and Production Management, Feature Film Genre and Audience and Cinematography and Creative Choice - and assessed via a range of practical skills assignments, reflective essays and oral presentations – provide a basis for the Industry Project in the subsequent modules. Here the students come together to produce videos for external clients, supported by tutor feedback and drawing together the skills and knowledge gained during Boot Camp and their first Specialist Modules. The challenge of the Industry Project is for students from different pathways to translate the lessons on set discipline and etiquette, collaboration and leadership, short form storytelling and the understanding of light, camera and editing into a real world practical exercise, resulting in the delivery of a short form video to an external client.

This progressive approach to the evolution and development of industry-ready skills in students whilst engendering an enquiring engagement with aesthetics and industrial norms and structures is deliberate. We aim to encourage our students to evolve as smart thinkers as well as creative problem solvers and entrepreneurs. Thus, we encourage students to think about audiences and impacts as well as individual creative ambitions (they are not incompatible) in their choice of Master's Project. To what extent does it draw together their learning and career ambitions. Based on their learning, why choose one form or screen platform over another? And, in their Viva or Critical Project Review, how will they explain those choices?

Evaluation and tracking of student progress will also allow flexibility through a variety of formative and summative assessment methods, which may include written and practical work, in class presentations, peer review and vivas. Met Film School has experience in accommodating reasonable assessment requests for students who may need additional support. In the past this has included the provision of individual examination rooms, additional time to meet deadlines, or the option to record a spoken piece to video in lieu of a written essay but also make students more consistently aware of their own practice and progression on the course.

## 22. Assessment Matrix

Module Title	Level	Credit	Assessment Type (see definitions below)	Weighting (%)	Overall pass mark	Threshold (%)	Submission: Week Number
<b>Level 7:</b>							
Screen Induction Lab	7	20	Coursework	40	50	50	End of Module + 1 week
			Coursework	60	50	50	
Boot Camp	7	20	Practical & Coursework	50	50	50	End of Module + 1 week
			Practical & Coursework	50	50	50	
Mechanics of Creative Control	7	20	Practical & Coursework	50	50	50	End of Module + 1 week
			Practical & Coursework	50	50	50	
Short Form Story telling	7	20	Practical	60	50	50	End of Module + 1 week
			Coursework	40	50	50	
Shaping Narrative	7	20	Practical	60	50	50	End of Module + 1 week
			Coursework	40	50	50	
Research in Screen Practice	7	20	Coursework	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Master's Project	7	60	Practical	60	50	50	End of Module + 1 week
			Coursework	40	50	50	

Assessment type	KIS category
Written exam	Exam
Written assignment, including essay	Coursework
Report	Coursework
Dissertation	Coursework
Portfolio	Coursework
Project output (other than dissertation)	Coursework
Oral assessment and presentation	Practical
Practical skills assessment (including OSCE)	Practical
Set Exercise	<i>Varies (see below*)</i>

\*Examples might include data interpretation, data analysis exercises and problem-based or problem-solving exercises. The categorisation of set exercises will depend on the nature of the exercise being set. Typically, set exercises will not be conducted under exam conditions and will therefore normally be coursework. Where the set exercise is performed under exam conditions and does not involve the use of practical skills it should be treated as a written exam. Otherwise it should be a practical exam.

## 23. QAA Subject Benchmarks / Foundation Degree Benchmarks

As there are no suitable QAA Subject Benchmarks for postgraduate film, development of the MA Cinematography Programme has been mapped against the SEEC Credit Level Descriptors for Level 7 (2010)

### Level 7

Setting	
Operational context	Operates in complex and unpredictable and/or specialised contexts, requiring selection and application from a wide range of advanced techniques and information sources.
Autonomy and responsibility for actions	Acts with initiative in decision-making and accessing support, within professional or given guidelines, accepting full accountability for outcomes.
<b>Knowledge and Understanding</b>	
Knowledge & Understanding	Has a deep and systematic understanding within a specialised field of study and its interrelationship with other relevant disciplines. Demonstrates an understanding of current theoretical and methodological approaches and how these affect the way the knowledge base is interpreted.
<b>Cognitive skills</b>	
Conceptualisation and Critical Thinking	Uses ideas at a high level of abstraction. Develops critical responses to existing theoretical discourses, methodologies or practices and suggests new concepts or approaches
Problem Solving, Research & Enquiry	Designs and undertakes substantial investigations to address significant areas of theory and/or practice. Selects appropriate advanced methodological approaches and critically evaluates their effectiveness.
Synthesis and Creativity	Flexibly and creatively applies knowledge in unfamiliar contexts, synthesises ideas or information in innovative ways, and generates transformative solutions.
Analysis and evaluation	Undertakes analysis of complex, incomplete or contradictory evidence/data and judges the appropriateness of the enquiry methodologies used. Recognises and argues for alternative approaches.
<b>Performance and practice</b>	
Adaptation to Context	Autonomously adapts performance to multiple contexts.
Performance	Autonomously implements and evaluates improvements to performance drawing on innovative or sectoral best practice.
Team and organisational working	Works effectively with multiple teams as leader or member. Clarifies tasks and make appropriate use of the capacities of team members resolving likely conflict situations before they arise.
Ethical awareness & application	Incorporates a critical ethical dimension to their practice, managing the implications of ethical dilemmas and works proactively with others to formulate solutions.
<b>Personal and enabling skills</b>	
Personal evaluation and development	Uses personal reflection to analyse self and own actions. Makes connections between known and unknown areas, to allow for adaptation and change.
Interpersonal and communication skills	Identifies, evaluates and maintains capabilities and qualities to support effective communication in a range of complex and specialised contexts.

## 29. QAA Qualification Descriptors

The MA Cinematography Programme design has incorporated the relevant QAA descriptors for a qualification at Level 7: Master's Degree into the Programme Learning Outcomes

Descriptor	Module
a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of their academic discipline, field of study or area of professional practice	Cinematography Boot Camp Cinematography and Creative Choice ( <i>module name change from Cinematographer's Craft: The Mechanics of Creative Control</i> ) Commercial Cinematography – Short Form Storytelling Crafting Narrative Through Cinematography ( <i>module name change from Crafting Narrative Through Cinematography</i> ) Research in Screen Practice Master's Project
a comprehensive understanding of techniques applicable to their own research or advanced scholarship	Cinematography and Creative Choice Commercial Cinematography – Short Form Storytelling Crafting Narrative Through Cinematography Research in Screen Practice Master's Project
originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline	Cinematography Boot Camp Cinematography and Creative Choice Crafting Narrative Through Cinematography Research in Screen Practice Master's Project
conceptual understanding that enables the student: to evaluate critically current research and advanced scholarship in the discipline	Cinematography and Creative Choice Crafting Narrative Through Cinematography Research in Screen Practice Master's Project
to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.	Cinematography Boot Camp Cinematography and Creative Choice Commercial Cinematography – Short Form Storytelling Crafting Narrative Through Cinematography Research in Screen Practice Master's Project

(Taken from *The Framework for Higher Education Qualifications in England, Wales and Northern Ireland*, 2014)