

MA Film & Television Production Course Specification

Name of the final enrollable award(s):	MA		
Course title:	Film and Television Production		
Level:	7	Credits:	180
Exit awards, level and credits:	PG Cert	Level 7	60 credits
	PG Dip	Level 7	120 credits
	MA	Level 7	180 credits

School:	Met Film School
Subject:	Media

Document version:	1
Date document completed:	04.07.18
Document completed by:	Steve Pinhay, Deputy School Director

1. Awarding body/Institution
University of West London

2. Teaching institution
Met Film School

3. Admissions criteria

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

The MA Film & Television 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)	IELTS 6.5, with a 6.5 in writing and no less the IELTS 5.5 in all other elements.
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4. Codes

JACS Code	W600
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5. Career and progression opportunities and employability skills

The MA in Film and Television Production is designed to give students a broad range of industry relevant skills and professional attributes and an understanding of the screen industries. The course equips students with a systematic understanding of the creative storytelling skills and technical or business knowledge that lie at the heart of successful production and their place in the evolving screen industries. Further, students will be able to demonstrate a comprehensive understanding of the principles, issues, and professional debates that inform the global film, television and online industries.

MA Film and Television Production 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 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 MetFilm School and the professional credentials of its teaching staff means there is direct industry involvement in the design and delivery of the MA Film and Television Production 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 in Film and Television Production would potentially be qualified to enter the industry in a number of roles, including:

- Freelance Producer or Director for film, TV or online content
- Multi-skilled 'preditor' working across platforms
- Crew or team member on film or TV project
- TV Researcher, Assistant Producer or Production Manager
- Camera assistant or cameraperson

- Edit Assistant or Editor
- Script Reader or Script Editor
- Entry level position with sales, distribution or marketing companies

6. Location of delivery

St Mary's Road

Brentford

Reading

Partner

Include address of partner delivery site: Met Film School (Ealing campus)

7. 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: _____

8. Planned course duration (number of years)

1 Year

9. 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: _____

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

February 2019

11. Language of study

English

12. 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.



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 and Berlin, 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 Film and Television Production Programme with industry expertise from a variety of sources, including current course leaders and tutors who are practising industry professionals, our industry partners and Met Film School's Advisory Board. MetFilm 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 Bonnelly (*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).

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 gives high profile to films and videos made by our students and attracts industry guests from film, television, advertising and online.

CILECT Membership

In 2012, Met Film School was designated membership into the prestigious organisation 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.

Industry Expertise in Teaching

The MA Course leadership and tutors are comprised of industry practitioners and educators with award-winning experience across the disciplines of directing, screenwriting, producing, editing, post production, visual effects and animation, distribution, marketing and sales. Members of the teaching team also hold individual membership in a variety of leading external organizations such as WGGB (Writers Guild of Great Britain), PACT (Producers Alliance for Cinema and Television), BFI (British Film Institute), BAFTA (British Academy of Film and Television Arts), GBCT (Guild of British Camera Technicians), BECTU (Broadcasting, Entertainment, Cinematography and Theatre Union), BSC (British Society of Cinematographers), Women in Film, and a network that includes production companies, talent agencies, and broadcasters. The majority of tutors hold a Master's degree in relevant fields, have received various awards and critical acclaim for their work, and have at least 5 years' industry experience.

Jonny Persey, the Met Film School Director, also 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.

13. Student support arrangements

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 Film and Television Production Course Leader or 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 Film and Television Production Course. 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 Producing Programme (3 times per year). 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 Film and Television Production students will also be able to elect one member of their cohort to represent them as part of 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 Film and Television Production 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 includes the following services:

- Library Services
- Student Union

14. Aims of the course

The MA Film and Television Production Programme aims to:

- Provide students with a deep and systematic understanding of industry relevant skills, knowledge and practice needed to work in the film, television and new media industries.
- Enable students to critically evaluate the collaborative nature of production within the screen industries and develop industry relevant skills in creative project development, production, production management and editing
- Encourage students to innovate and experiment with form, structure, language, and genre to produce distinctive and original work.
- Provide students with a broad understanding of the business of film, television and online content, including development and commissioning structures, production logistics, financing, marketing and career development.
- Prepare capable and professionally astute graduates who will contribute to the skill base of the screen industries globally.
- Equip students to become life-long, independent and reflective learners.

15. Content of the course

The MA Film and Television Production Programme has been developed to empower the next generation of multi-skilled screen professionals. The programme aims to provide insight into and mastery of creative development, physical production and industry context in the creative screen industries. Specific topics will range from story craft and script analysis to directing actors, use of cameras, editing and delivering screen products as well as budgeting and scheduling and audience engagement.

The programme is delivered through lectures, seminars, practical workshops, individual and group tutorials, and self-directed study. Students will be encouraged to be both collaborative and self-directed in their approach to project work and knowledge acquisition. They will examine the issues of practice across a range of screen artefacts and platforms, theories and debates. Students will be engaged in a programme that is truly interdisciplinary in its approach to other filmmaking crafts. The MA Film and Television Programme's outlook is decidedly trans-media and includes production for film, TV, and online.

This programme puts the students at the heart of the learning process, offering them a series of physical and academically supportive materials to develop craft skills, intellectual understanding and continuous feedback aimed at enabling the student to understand the industrial and creative context so that they can enter the screen industries upon graduation. This programme is for students who are passionate about the moving image, love to create, think outside of the box and have the ambition to become professionals in the screen trade.

16. Summary of the Course for the HEAR transcript

A one year MA for the post-Netflix generation of producers, screenwriters, directors, camerapeople, editors and predators. Through intensive production work and reflective thought, the MA Film and Television Production aims to deliver employable and thoughtful graduates ready for today's screen industries and aware of the issues that making content for screens big and small entail. Unlike a traditional

film MA, this course recognises the evolution of screen content and a new kind of screen professional – a creative, flexibly-minded and skilled individual able to collaborate and commit – we are looking for students who embrace multiple screen platforms and working environments, bringing their ‘A’game to the most exciting industries in the world.

Taught by industry professionals throughout and supported by industry in the delivery of its curriculum, the course is built around a screen storytelling boot camp and three specialist stages – short form drama, series television made to a broadcaster brief and creative entrepreneurship which includes visits to screen industry companies. The Master’s Project is collaborative and explicitly audience focussed – students will engage in productions for which they will be assessed on their chosen role and the awareness of the market and consumers of the proposed content.

At each stage of the course, students are supported by a combination of in-person tutoring and mentoring, online resources and self-directed learning. Seminars and Presentations set the agenda with advice for a wide range of production activities. MetFilm School’s innovative student and graduate support system – MetFilm Futures and MetFilm Production – offer enhancements to the course experience and job opportunities for graduates. We are looking for pro-active MA students whose passion and drive will lead to dynamic and self-fulfilling outcomes.

Each module is built around the development of an understanding of screen storytelling craft and creative skillsets, understanding of industries and employment and background research and will result in the production of a number of filmed artefacts all relevant to the students’ career ambitions – 2 short films or videos, television episodes and online profile pages and showreels. The final Master’s Project will consist of a collaborative short form production with students assessed on chosen roles.

17. Module list (including pre-requisites for PSRBs only)

If a module is new, please enter ‘New’ in the *Code* column, otherwise use existing module codes

Module Title	Code	Level	Credits	Pre-requisites	Core	Optional
Screen Induction Lab		7	10	N/A	✓	
Screen Storytelling Boot Camp		7	20	N/A	✓	
Dramatising the Now		7	30	N/A	✓	
New Age Television		7	30	N/A	✓	
Creative Entrepreneurship		7	20	N/A	✓	
Research in Screen Practice		7	20	N/A	✓	
Master’s Project		7	50	All Film and TV Production Modules	✓	

Course Structure Diagram

Postgraduate

Level 7

Screen Induction Lab
(10 credits, 3 weeks)

Screen Storytelling Boot Camp
(20 credits, 5 weeks)

Dramatising the Now
(30 credits, 9 weeks)

EXIT AWARD
Post Graduate Certificate in Film and Television Production

New Age Television
(30 credits, 9 weeks)

Creative Entrepreneurism
(20 credits, 5 weeks)

Research in Screen Practice
(20 credits, 12 weeks concurrent)

EXIT AWARD
Post Graduate Diploma in Producing

Master's Project – Engaging Audiences
(50 credits, 12 weeks)

EXIT AWARD
Masters Degree in Film and Television Production

Summary of Modules

PHASE I: Foundations

Screen Induction Lab

10 Credits

3 Weeks

This module looks at the life cycle of screen content from conception to delivery including a practical production exercise. 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 the screen industries.

Screen Storytelling Boot Camp

20 Credits

5 Weeks

At its heart, film and video making is about telling stories whether in a 20 second advertisement or two hour feature. This module explores the fundamentals of screen storytelling from idea to script to screen and beyond into the marketplace. What are the keys to crafting compelling stories and characters, the differing demands of single or serial formats, and the responsibilities of the storytellers with regard to

ethics, diversity and audiences? Students develop their Say Something videos into longer form pitches which are presented to an industry panel

PHASE II: Production and Context

Dramatising the Now

30 Credits

9 Weeks

This module focuses on the craft skills and content as well as industry contexts, associated with the creation and production of filmed drama. Through seminars and practical workshops students will explore the fundamentals of visual storytelling and directing actors, basics of operating cameras and offline editing. Additionally students will explore the industry contexts for dramatic screen stories and the fundamentals of managing productions and working in a crew. Students will collaborate on the making of a 3-5 minute dramatic short film reflecting a current topic or news story.

New Age Television

30 Credits

8 Weeks

This module focuses on the contexts and creative challenges of post-Netflix, post-YouTube television and web content. Through seminars and practical workshops students will develop an understanding of the demands of serial drama production including story and character development, storylining, shooting on two cameras and character editing. Students will examine the traditional and SVOD television industrial models and the understanding of audiences via ratings, categorisation and algorithms. Students will collaborate on the production of 5 minute episodes of a web series drama or comedy.

Creative Entrepreneurship

20 Credits

7 Weeks

This module focuses on contemporary screen industries, business models and evolving career paradigms. Through seminars and practical exercises, students will look at commercial and non-commercial screen sectors, the evolution of the multi-skilled 'preditor' and entrepreneurial creative and their own futures in industry. Students will learn about freelancing and setting up a business and create business plans and online profiles including, if appropriate, showreels.

Research in Screen Practice

20 Credits

12 Weeks

This module is delivered in a 'long and thin' delivery pattern comprising three hours per week. During this module, students 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: Master's Project

Master's Project

50 Credits

12 Weeks

This is a largely self-directed module during which students will work collaboratively on the production of a short form film or video for a platform of their collective choice. A key to their choices will be the identification of audiences and strategies for reaching them. Students will be assessed in their role as screenwriter, producer, director, cameraperson, editor or marketing campaign manager. Students are supported by a project advisor throughout.

18. Course Learning Outcomes

	Level 7	Relevant modules
A – Knowledge and understanding	<ul style="list-style-type: none"> ○ Demonstrate a comprehensive grasp of contemporary film and television industry and production and their role in relation to historical perspectives, key theories and debates. 	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now

	<ul style="list-style-type: none"> ○ Demonstrate an advanced understanding of the evolution of screen content from idea to screen with specific reference to storytelling, forms, format and delivery systems. ○ Critically evaluate creative, cultural and business theories within the creative industries. ○ Critically articulate creative ideas with an in-depth awareness of global industries and audiences. ○ Critically evaluate how established techniques of research and enquiry are used to create and interpret knowledge in the discipline of film and television production. ○ 	<ul style="list-style-type: none"> ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
B – Intellectual skills	<ul style="list-style-type: none"> ○ Critically evaluate moving image projects in relation to the core themes of physical production, creative development, and business potential. ○ Engage critically with contemporary industry practice across the filmmaking spectrum, recognising how creative and aesthetic choices impact on audiences and the exploitation of creative screen content in today's marketplace. ○ 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. 	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
C – Subject practical skills	<ul style="list-style-type: none"> ○ Demonstrate a deep analysis of moving image stories in relation to the creative, technical and business considerations that drive the process from script to screen. ○ Engage in professional collaboration with other creative and technical networks within the filmmaking process. ○ 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. ○ 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. ○ 	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
D – Key / Transferable skills	<ul style="list-style-type: none"> ○ Design industry standard presentations and communicate to an advanced level. ○ Critically apply self-direction and originality in tackling and solving problems, and the 	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp

	<p>ability to act autonomously in planning and implementing tasks at a professional level.</p> <ul style="list-style-type: none"> ○ Demonstrate advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional, and ethical considerations. ○ Demonstrate advanced methodologies for independent, self-directed learning and continued professional development. 	<ul style="list-style-type: none"> ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
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19. Course Level Skills Development

The MA in Film and Television Production is built from an initial engagement with screen storytelling in Screen Induction Lab and Screen Storytelling Bootcamp and an evolving understanding of industry and screen craft that establish the foundations for engagement with specific production and industrial contexts in the three specialist modules: Dramatising the Now, New Age Television and Creative Entrepreneurship. A cycle of active engagement in practical exercises including productions and reflection through formative and summative assessment and feedback, creates a knowledge cycle, informed by both pedagogical theory (notably David Kolb's Experiential Learning Cycle) and industry practice. Specifically, the video created for the Say Something film exercise in Screen Induction Lab is re-visited in Screen Storytelling Boot Camp where it is dissected from a directing perspective and re-edited as well as forming the basis of an ideas pitch to an industry panel.

Again, the skills in directing, camerawork and editing as well as scripting and collaborative working gained in creating the short form film in Specialist Module 1 are amplified in Specialist Module 2 where serialised narrative is explored from a creative and industrial perspective. Here, the individual voice is that of the writer and/or producer rather than the director, a challenge to many pre-conceptions. This module feeds into the next by providing a basis for career choices and a deeper exploration of the ways in which the fundamentals of storytelling underpin evolving short format screen content as well as more traditional film and television.

Throughout the Specialist Module cycle, Research in Screen Practice is used to reflect on the issues and ideas relating to the production of screen content in a rapidly changing business, cultural and creative context.

The Master's Project is a final synthesis of the skills and knowledge gained across the course – students work together to create an audience aware, collaboratively produced screen artefact that asks them to identify and engage specific audience(s) in whatever format the students choose and on to reflect on questions of diversity, screen storytelling ethics, explored in Research in Screen Practice.

20. Teaching and Learning Approaches

Our Approach

The MA Film and Television Production 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 Film and Television Production centres on active participatory, critical and reflective learning embedded in the unique delivery of this course, which strategically combines key creative disciplines with an understanding of industrial and intellectual context. The course is built on collaborative work which reflects the inter-dependence of filmmaking practice and the evolution of the multi-skilled screen professional.

MA Film and Television Production students will develop their own creative skills and understand as well as collaborating on multi-discipline production and development projects – the aim of the course is for the students to discover their key strengths and abilities and to learn both from their own performance in role – director, producer, cameraperson etc – but from the work of their fellow students. Frequent peer-to-peer feedback will be enabled and encouraged throughout the course and production process. This will be evidenced in the development diaries that each student will keep as a record of their engagement and learning.

Model of Delivery

The MA Film and Television Production 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 film and video making language and knowledge amongst students. During Phase I (Screen Induction Lab and Screen Storytelling Boot Camp) there will be a greater number of student contact hours than in Phase II (Specialist Film and Television Production 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 the Course Leader and/or Master's Project Advisor. This model recognizes the importance of practical film and video making 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, that is specifically designed to create a common practical and conceptual framework around film and video making 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 Screen Storytelling Boot Camp and the specialist modules beyond.

During the programme, MA Film and Television Production students will develop knowledge and skills across various aspects of screenmaking 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 Film and Television Production 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 inform the final Master's Project.

The Learning Cycle

Students are encouraged to reflect on their screen 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 module has been designed to facilitate the interdependence of theory and practice, and enable students to locate their 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 40 credits. Students must successfully pass 180 credits in order to receive the MA Film and Television Production award. A Postgraduate Diploma in Film and Television Production may be awarded upon passing 120 credits, and a Postgraduate Certificate in Film and Television Production may be awarded upon passing 60 credits.

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

MA Film and Television Production Programme Team

The MA Film and Television Production Programme Team consists of the MA Course Leader and the MA Film and Television Production Programme Leader, who oversee the delivery of the programme. The MA Film and Television Production 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.

21. 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

22. Assessment Approaches

A mix of continuous formative feedback and end of module Summative Assessment throughout the course 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 pedagogical approach of the course – 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 individual disciplines and the screen industries as a whole.

As an example, the films produced during Screen Induction Lab are subject to peer and tutor review in the subsequent Storytelling Boot Camp module and lead into developing understanding of narrative structure, use of image and sound and audience engagement. Students take the ideas in the Say Something films as the starting point for the development of short film pitches which are delivered to an industry panel. The pitches then receive formative feedback from the panel and tutor and are assessed summatively at the end of the module.

Through Research in Screen Practice and Academic Tutorials, students explore ethical questions, issues around gender and representation, the implications of data harvesting around online content and other key issues as they relate to the productions and the industrial forms they engage with as part of their learning. In turn, students receive formative feedback on the ways in which these and other issues impact on ideas and projects from their course leaders and tutors and in the written commentary on their summative assignments.

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?

Formative Assessment

Students on the programme receive on-going formative assessment throughout each module, which is designed to help students learn more effectively and find ways to maintain and improve their progress. The formative assessment is embedded into the programme learning in a variety of ways, including in-class discussion and feedback, industry panels, 1:1 tutorials, peer review and written feedback. Formative Assessment is also built into the assignment structure for each module. Formative feedback is a valuable tool to monitor student progress, but also make students more consistently aware of their own practice and progression on the course. The formative assessment on each module is linked to the individual student's personal and professional development.

Summative Assessment

Summative assessment measures student learning at specific points along the programme, and provides students with reliable indicators of their progress as well as school monitoring information towards the formal assessment of student awards. There is a summative assessment point at the end of each module, which typically includes a combination of practice and reflective written work.

Feedback to Students

Feedback to students is a crucial part of the assessment process. Accordingly, tutors will ensure that:

- Feedback is given on all assessed work.
- Feedback includes evaluative commentary and guidance;
- Feedback and assessment guidance are related to marking criteria;
- Students are informed of the feedback procedures, including submission and return dates (end of module assessments normally within 15 days).

Tutors will prepare students for assessments through such means as guidance on assessment criteria, consideration of previous papers, 1-1 tutorials, creative assignments, essay plans, discussion, and peer-assessment.

23. Assessment Matrix

Module Title	Level	Credit	Assessment Type (see definitions below)	Weighting (%)	Overall pass mark	Threshold (%)	Submission: Week Number
Level 7:							
Screen Induction Lab	7	10	Coursework	50	50	50	End of Module + 1 week
Screen Storytelling Bootcamp	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Dramatising the Now	7	30	Practical	50	50	50	End of Module + 1 week
			Portfolio	50	50	50	
New Age Television	7	30	Practical	50	50	50	End of Module + 1 week
			Portfolio	50	50	50	
Creative Entrepreneurship	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Research in Screen Practice	7	20	Practical	50	50	50	End of Module + 1 week
			Coursework	50	50	50	
Master's Project	7	50	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>
<p>*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.</p>	

24. Opportunities for work experience and employer engagement

MA Film and Television Production students experience the screen industries first-hand throughout their course of study. Professional Producers, Directors, Writers and Editors share their knowledge of creative and collaborative expectations and processes. Financiers, Lawyers, Distributors, Sales and Talent Agents, Commissioning Editors, Executive Producers and Company Directors give insight into the business of screen. New Media Entrepreneurs, YouTube Vloggers and Web Creatives bring the new world of screen business and opportunities into the classroom.

First-hand experience of industry is achieved by direct engagement outside of the classroom. Students visit companies to speak first-hand to executives and employees about company structure, creative or business strategies and deliver reports in class and as assignments on their findings.

A key part of their formative feedback comes from pitching to industry panels of high level creatives, executives, commissioning editors and investors in each specialist module.

Specialist Module 1 – Dramatising the Now – gives the opportunity for students to visit the Cannes Film Festival or an alternative UK event via a competition for places.

Specialist Module 2 – New Age Television – is built around a live broadcaster brief, delivered by the broadcaster and given feedback by them.

Specialist Module 3 – Creative Entrepreneurship – includes the production of content for a real world client. In addition, students create their online professional presence via LinkedIn/Facebook etc and learn to maximise the impact of their CV, showreels and personal job pitching.

25. QAA Subject Benchmarks

As there are no suitable QAA Subject Benchmarks for postgraduate film, development of the MA Film and Television Production 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.
Knowledge and Understanding	
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.
Cognitive skills	
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.
Performance and practice	
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.
Personal and enabling skills	
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 Film and Television Production 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	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
a comprehensive understanding of techniques applicable to their own research or advanced scholarship	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Research in Screen Practice
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	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
conceptual understanding that enables the student: to evaluate critically current research and advanced scholarship in the discipline	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement
to evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.	<ul style="list-style-type: none"> ○ Screen Induction Lab ○ Screen Storytelling Boot Camp ○ Dramatising the Now ○ New Age Television ○ Creative Entrepreneurship ○ Research in Screen Practice ○ Master's Project – Audience Engagement ○

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