

PART A: About the Course and/or Apprenticeship

1. Course details

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| Qualification (award and course title) | BA (Hons) Practical Filmmaking |
| Type of Apprenticeship | Choose an item. |
| Document version, approval process, and date document completed | Version 3, August 2022 reapproval |
| Awarding Institution | University of West London. |
| UWL School/College | LSFMD |
| Subject Area within UWL School/College | Media |
| Course Leader | Reshel Shah, Programme Leader |
| Academic Partner(s) and type of arrangement | Validated Provision |
| Course recognised by | N/A |
| External Examiner | Kate Iles |
| Sites of delivery | Ealing Studios Ealing Green London W5 7EP Berliner Union Film Studios Oberlandstraße 26-35 12099 Berlin Germany |

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| Modes and duration of delivery | <p>Full-time Two-year (programme) OR Three-year (programme) Both deliveries present the same curriculum map/plan, including content, module aims, learning outcomes and assessments.</p> <p>The difference between the two-year and three-year programme is based on breaks. The three-year programme provides students with longer breaks between semesters while the two-year path provides students a short break during marking and feedback turnover of two weeks. The Berlin campus only offers the two-year accelerated degree programme.</p> |
| Delivery date(s) | <i>September only start</i> |
| Final enrollable award(s) | BA (Hons) Practical Filmmaking |
| Level of final award | 6 |
| Credit for final award (CATS and ECTS) | 360 CATS, 180 ECTS |
| Exit awards including titles and credits | <p>BA Practical Filmmaking (300 CATS, 150 ECTS) Cert HE, 120 credits Dip HE, 240 credits</p> |
| UCAS code(s) (UG programmes) | <p>Institution Code: M73 Course Code (2 Year): WW60 Course Code (3 Year): J2A7</p> |
| QAA Subject Benchmarking Statement | <p>The course has been mapped against the following QAA Subject Benchmark Statements: Communication, Media, Film and Cultural Studies (2019, see here).</p> <p>As with all UWL and MFS courses, has been developed in accordance with the FHEQ (2014, see here). It has specifically been mapped against the Level Descriptors as articulated in the University of West London Qualifications and Curriculum Framework (see here).</p> <p>The course has also been mapped against the OfS sector recognised standard (see here)</p> |

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| Course-specific Regulations | UWL Academic Regulations |
| Language of study | English |

2. Course Description: *a short descriptive statement used for publicity (max. 250 words):*

The BA (Hons) Practical Filmmaking programme is designed for students to explore, develop and manage a variety of creative, technical and entrepreneurial skills to produce empowering and cinematic screen productions that resonate with a global, as well as a local audience.

The programme will develop students' knowledge in a broad range of creative practices, from concept ideation, pitching, production and distribution, providing students with industry focused experience. Throughout the programme, students will examine their professionalism within several key roles and disciplines in collaborative settings, developing their self-reflection and critical thinking. Career preparation and employability skills are integrated throughout the course to develop their online profiles and portfolios across an array of screen productions.

Students will be taught and guided by experienced industry screen practitioners from around the world, providing students with an abundance of knowledge in all areas of film and screen production. Throughout the programme, students will be trained on the most up-to-date film and TV equipment, software and recourses in developing a foundation of knowledge and skills to showcase in the ever-growing film and screen industries. Alongside the delivery of screen productions, students will explore historical approaches, reflecting on creating sustainable productions and analyse equality, inclusivity and diversity in film and media.

Throughout their learning journey, students will develop core transferable skills ('power skills'), technical and practical skills in order to succeed in an industry that is constantly evolving. They will develop their own creative voice as active citizens of the world, to be able to strive for knowledge and innovation for themselves and others to create change in the world, and to be of service to humankind, wider society and the environment.

3. Admissions Criteria: *what qualifications and experience do students need to get onto the course?*

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| Higher Education Course: <ul style="list-style-type: none"> • UCAS Tariff (UG only) • Subject-specific requirements • Additional information | <p>All applicants must be 18 years or older at the time the programme begins.</p> <p><u>Admissions criteria</u></p> <p>Under 21 Students</p> <ul style="list-style-type: none"> • All enquiries pertaining to BA Practical Filmmaking will be fielded by the MetFilm School Admissions |
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Team. Anybody approaching UWL directly will be directed to MetFilm School.

- All students will be directed to apply through UCAS (www.ucas.com) as their first step.
- Students will be required to show that they have achieved (or have the potential to achieve) a minimum of 64 points at A Level or an equivalent academic qualification for BA Filmmaking.
- All students are recommended to take the MetFilm School online pre-induction course to prepare them for academic study at Level 4.
- Once the UCAS application has been received, the MetFilm School Admissions Team will review and arrange an interview. Interviews may also be arranged prior to a student submitting an application to ascertain suitability.
- Applicants will be encouraged to bring to interview a creative project they have worked on to supplement their application material.

Mature Students

- Mature students are aged 21 years or over on the day the course starts.
- Mature students are required to provide evidence of academic qualifications and will be judged based on their application, any experience and the subsequent interview.
- If you do not have academic qualifications, we can assess entry requirements on experiential learning.

Recognition of Prior Learning (RPL) leading to Advanced Standing

- Students who have studied before or hold a professional qualification may be able to start at a stage of the course later than the normal entry point or get exemption from certain modules, so reducing the duration of the course. This is also known as Advanced Standing.
- Students returning to complete the BA Course after exiting MetFilm School with a Cert HE or Dip HE must also apply through the RPL process.
- MetFilm School RPL applications are handled in line with University of West London regulations.

Interviews

- Interviews will be conducted by a member of the Admissions Team and/or Course Leader
- Phone or Skype interviews will be conducted for students unable to visit the school.

The selection processes for the course adhere to MetFilm School's Equal Opportunity Policy, and MetFilm School is committed to the provision of fair and consistent admission procedures that ensure quality of treatment for all applicants.

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| Apprenticeship | N/A |
| Arrangements for Recognition of Prior Learning | RPL applications are handled in line with the UWL Academic Regulations . |
| IELTS Score for International Students | Candidates need to achieve an overall IELTS 6.5, with a 6.5 in writing and no less the IELTS 5.5 in all other elements. |

4. **Course and/or Apprenticeship Structure Diagram:** Include diagrams for all *modes of study, e.g. Part Time, Full Time and all delivery dates e.g. January starts*

TWO-YEAR PROGRAMME LEVEL 4

| Trimester 1 | Module 1 | Module 2 | Module 3 |
|---------------------|--|--|---|
| YEAR ONE | | | |
| Week 1 | Story to Script (20 credits, core) | Visual Approaches in Film (20 credits, core) | Fundamentals of Production Management (20 credits, core) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| WINTER BREAK | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| Trimester 2 | Module 4 | Module 5 | Module 6 |
| Week 1 | Short Film Production (20 credits, core) | World Cinema (20 credits, core) | Director's Lab (20 credits, core) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |

| | | | |
|--|--|--|--|
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| An exit award of a Certificate of Higher Education (Cert HE) in Practical Filmmaking if 120 credits have been achieved | | | |

LEVEL 5

| Trimester 3 | Module 7 | Module 8 | |
|-------------|--|---|---|
| Week 1 | Documentary Development and Production (40 credits, core) | Film Theory and Language (20 credits, core) | |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| YEAR TWO | | | |
| Trimester 1 | Module 9 | Module 10 | Module 11 |
| Week 1 | Developing the Series (20 credits, core) Module code: MA50298O 1 | Commercial Screen Production (20 credits, core) | Cinema Elective (20 credits, students can choose from a variety of optional modules*) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |

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|---|
| SUMMER BREAK |
| An exit award of a Diploma of Higher Education (Dip HE) if 240 credits have been achieved |

**Optional modules may not run if there are too few students enrolled onto the individual options. In the rare case of the module you choose being unable to run, we will support you to opt for one of the other available optional modules.*

LEVEL 6

| Trimester 2 | Module 12 | Module 13 |
|-------------|--|---|
| Week 1 | Genre Production (40 credits, core) | Graduation Project Development (20 credits, core) |
| Week 2 | | |
| Week 3 | | |
| Week 4 | | |
| Week 5 | | |
| Week 6 | | |
| Week 7 | | |
| Week 8 | | |
| Week 9 | | |
| Week 10 | | |
| Week 11 | | |
| Week 12 | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | |
| Week 14 | | |
| Week 15 | | |
| Week 16 | | |
| Trimester 3 | Module 14 | Module 15 |
| Week 1 | Creative Career Development (20 credits, core) | Graduation Project Delivery (40 credits, core) |
| Week 2 | | |
| Week 3 | | |
| Week 4 | | |
| Week 5 | | |
| Week 6 | | |
| Week 7 | | |
| Week 8 | | |
| Week 9 | | |
| Week 10 | | |
| Week 11 | | |
| Week 12 | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | |
| Week 14 | | |
| Week 15 | | |
| Week 16 | | |

Successful completion of the course equates to 360 credits and an award of BA (Hons)
Practical Filmmaking

THREE-YEAR PROGRAMME

LEVEL 4

| Semester 1 | Module 1 | Module 2 | Module 3 |
|---|---|--|---|
| YEAR ONE | | | |
| Week 1 | Story to Script (20 credits, core) | Visual Approaches in Film (20 credits, core) | Fundamentals of Production Management (20 credits, core) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| WINTER BREAK | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| Semester 2 | Module 4 | Module 5 | Module 6 |
| Week 1 | Short Film Production (20 credits, core) | World Cinema (20 credits, core) | Director's Lab (20 credits, core) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| An exit award of a Certificate of Higher Education (Cert HE) in Practical Filmmaking if 120 credits have been achieved | | | |

LEVEL 5

| Semester 1 | Module 7 | Module 8 | |
|---|--|---|---|
| YEAR TWO | | | |
| Week 1 | Documentary Development and Production (40 credits, core) | Film Theory and Language (20 credits, core) | |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| Semester 2 | Module 9 | Module 10 | Module 11 |
| Week 1 | Developing the Series (20 credits, core) Module code: MA50298O 1 | Commercial Screen Production (20 credits, core) | Cinema Elective (20 credits, students can choose from a variety of optional modules) |
| Week 2 | | | |
| Week 3 | | | |
| Week 4 | | | |
| Week 5 | | | |
| Week 6 | | | |
| Week 7 | | | |
| Week 8 | | | |
| Week 9 | | | |
| Week 10 | | | |
| Week 11 | | | |
| Week 12 | | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | | |
| Week 14 | | | |
| Week 15 | | | |
| Week 16 | | | |
| SUMMER BREAK | | | |
| An exit award of a Diploma of Higher Education (Dip HE) if 240 credits have been achieved | | | |

LEVEL 6

| Semester 1 | Module 12 | Module 13 |
|-------------------|--|-----------------------------------|
| YEAR THREE | | |
| Week 1 | Genre Production (40 credits, core) | Graduation Project Development |
| Week 2 | | |

| | | |
|---------|--|--------------------|
| Week 3 | | (20 credits, core) |
| Week 4 | | |
| Week 5 | | |
| Week 6 | | |
| Week 7 | | |
| Week 8 | | |
| Week 9 | | |
| Week 10 | | |
| Week 11 | | |
| Week 12 | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | |
| Week 14 | | |
| Week 15 | | |
| Week 16 | | |

| Semester 2 | Module 14 | Module 15 |
|------------|--|---|
| Week 1 | Creative Career Development (20 credits, core) | Graduation Project Delivery (40 credits, core) |
| Week 2 | | |
| Week 3 | | |
| Week 4 | | |
| Week 5 | | |
| Week 6 | | |
| Week 7 | | |
| Week 8 | | |
| Week 9 | | |
| Week 10 | | |
| Week 11 | | |
| Week 12 | | |
| Week 13 | Assessment period, including Submissions (some submissions are submitted in week 12 and or 13), marking and feedback period. | |
| Week 14 | | |
| Week 15 | | |
| Week 16 | | |
| | Successful completion of the course equates to 360 credits and an award of BA (Hons) Practical Filmmaking | |

For Apprenticeships:

- a. Is there an **End Point Assessment Organisation (EPAO)** approved for this apprenticeship standard?

[Click here to enter text.](#)

- b. Include within the Apprenticeship Structure Diagram a **non-credit bearing EPA module** which will record the final outcome of the EPA.

- c. For integrated Apprenticeships: confirm whether **UWL made the application for approval/to be listed on the Register of Training Providers**

Choose an item.

- d. For non-integrated Apprenticeships **has an EPAO been selected or has an ‘in principle’ letter been received.**

Choose an item.

For Courses and/or Apprenticeships:

5. Course Aims: *what are the aims of the course*

1. Develop and practice a range of creative, technical and entrepreneurial skills towards practical screen productions and digital media.
2. Develop and practice a range of skills and responsibilities on several key head of department roles in professional collaborative environments.
3. Produce meaningful and imaginative screen narratives of fiction and non-fiction screen productions through research, ideation and development.
4. Build independent skills for the purpose of a production and by doing so becoming a reflective practitioner.
5. Develop a range of transferable skills that can be adapted in a professional environment through real life settings.
6. Understand past and contemporary theoretical frameworks of cultural, political and ethical perspectives in screen studies.
7. Consider all aspects of diversity, equality, sustainability and inclusivity in your development as a practitioner within film and screen production.

For Apprenticeships: Include the Apprenticeship Summary.

6. Content by Level: *how does the course build and develop over time*

| Level 4 | | |
|--|-------------------|-------------|
| Story to Script | 20 Credits | Core |
| <p>This module will introduce students to the fundamentals of developing a story or concept and adapting it into a screenplay. You will be guided in exploring the core principles of storytelling including plot, characters, conflict and resolution and how to develop these elements into a coherent three act structure. You will explore industry standard screenplay formatting and practice screenwriting techniques in dialogue, action and</p> | | |

description by taking on the role of a script writer and practising screenwriting techniques.

Visual Approaches in Film

20 Credits

Core

This module will introduce you to visual techniques created in the cinematography and post-production department. You will discover how mood and tone threads through into a story's imagery. In the module, you will learn practical techniques in framing, composition and lighting that can identify meaning to a viewer. Alongside camera and lighting, you will explore editing techniques and styles that blend image and sound to create sequences that showcase time and space.

Fundamentals of Production Management

20 Credits

Core

Managing and organising a film production is vital and addresses the logistical elements involved in producing a screen production. You will be introduced to management processes required to successfully produce a short film, especially during pre-production, including budgeting, scheduling, risk assessment and script breakdowns. The module will guide you to develop project management abilities and skills within a production office.

Short Film Production

20 Credits

Core

Taking the skills and learnings from the previous modules so far, you will showcase your creative, technical and management skills in producing a short silent film in a collaborative setting. Taking on a head of department role, you will begin to develop transferrable skills during a production cycle and display storytelling through a variety of approaches. The module will guide you and your team to examine screen productions that remove language barriers and rely on emotions and visuals to convey a story to an audience. You will have an opportunity to collaborate across study disciplines with actors on the Screen Acting programme during this module.

World Cinema

20 Credits

Core

This module explores films and filmmakers from around the world and their visual storytelling techniques that provide cultural context and ideologies to an audience. You will discover an array of films from different parts of the world and discuss the similarities and differences the productions adopt in creating national identity. Throughout the module, you will analyse how equality, diversity, and inclusivity can be represented through film, and how this has been achieved historically and in current approaches.

Director's Lab

20 Credits

Core

During this module, you will go on a journey to recognise the role and responsibilities of a director on a variety of digital platforms. You will explore how a screen director transforms the words from a screenplay or treatment into visual information including character development, setting, mood and tone. Working with actors is one of the key responsibilities of a director and the module will introduce you to working with actors and guide you to effectively communicate and ideate with them towards the holistic approach of creating characters. Alongside working with actors, you will practice casting techniques and explore best practices of holding a casting session.

Level 5

Documentary Development and Production

40 Credits

Core

This module examines factual storytelling and the importance of realism and facts that run through documentary productions. In this module you will develop and produce a short documentary film in a group setting while taking on a crew role. You will analyse and reflect on finding stories, working with contributors and/ or subjects and the narrative and treatment structures needed to present a visual concept. You will practice and apply visual techniques in camera, lights, sound and editing when reality is the main foundation of the story. Alongside developing your concept and technical growth, you will reflect on primary and secondary research methods and strategies to assist in the advancement of screen production and viewer engagement.

Film Theory and Language

20 Credits

Core

Film history is vital in the growth of the current global film industry. You will study and research several movements, theories and filmmakers that have created a wave or trend within cinema. Through screenings, readings, guest lecturers and open discussions, you will develop your critical thinking on how certain film movements are considered evergreen and can be adapted into contemporary productions. The module will develop your understanding and knowledge in reading and analysing films as a form of text and the elements involved in creating a film language as a filmmaker.

Developing the Series

20 Credits

Core

In this module you will examine several storytelling principles and professional attributes that can be applied to series productions. Through seminars, workshops and practical exercises, you will analyse how narrative and character arcs can stretch into long form episodic work. This module will bring you back into the key elements involved in storytelling techniques such as cultural foundations for a global reach. You will analyse OTT and online platforms and explore how platforms commission productions based on trends, algorithms and viewership.

Commercial Screen Production

20 Credits

Core

Commercial productions act as one of the biggest marketing models with an international reach and provide screen practitioners with a platform to exercise their creative and technical abilities. This module will have you analysing client briefs and depicting brand guidelines in the creation of promotional productions. You will demonstrate research techniques to analyse national viewership, markets and platforms for the enhancement of commercials while producing work that is time sensitive and client driven.

Choice of specialism Cinema Elective (incl. Directing, Cinematography, Producing, Screenwriting, Post-production) 20 Credits Optional *

This module gives you the opportunity to choose the discipline you would like to gain in-depth knowledge and experience in. You have the choice of an elective in directing, cinematography, producing, screenwriting or post-production. Based on the discipline you choose, you will examine, practice, test and develop technical, creative and or management skills within the chosen elective. During the module you will identify your strengths and areas of expertise within screen production and as an industry facing practitioner. The module will guide you to enhance your understanding of the roles and responsibilities of several key crew members and the relationships built between other heads of departments towards the successful creation of a screen production.

**Optional modules may not run if there are too few students enrolled onto the individual options. In the rare case of the module you choose being unable to run, we will support you to opt for one of the other available optional modules.*

Level 6

Genre Production 40 Credits Core

This module examines several genres and sub-genres that follow a set of styles which are identifiable to a film practitioner and audience. You will employ research strategies to analyse how mise-en-scène elements are vital in a screen production, including set dressing, wardrobe styling and design, setting and background and sound design. In this module, you will take on a head of department role and work in a team to produce a 15-to-20-minute short film that reflects an advanced level of understanding in terms of narrative and technical skills and management workflows.

Graduation Project Development 20 Credits Core

This module is the first phase towards your final graduation project. You will develop and prepare your final graduation project. You will map the concept into a concrete plan and work on several pre-production elements to manage and finalise before entering the next phase of production and post-production or draft writing (depending on the project you decide to create). Based on the nature of your final graduation project, you will be assigned a mentor to guide and advise you on the logical, ethical and creative outcomes to professionally execute your project. At the end of the module, you will present your project and showcase a comprehensive level of work completed at the pre-production stage and provide evidence that the project is ready to progress into the production stage.

Creative Career Development 20 Credits Core

As the famous line in Casablanca (1942) goes, “Here’s looking at you kid”, this module revolves around you and exploring your identity as a film professional. The creative career development module gives you a platform to understand where you see yourself in the screen industry once you graduate and beyond. The module will analyse how you will create an efficient digital online presence that integrates your skills and experience to potential employers and/or agents. You will examine, test and create a digital portfolio that reflects your best work, describes your passion and provides you with your own voice, allowing you to reflect on the educational journey you have taken.

Graduation Project Delivery**40 Credits****Core**

The final module of your degree, this module is heavily based on self-directed learning and mentor support as you enter the production (or creation) and delivery stages of your graduation project. You will work on dividing your time to create a project, either in a team or individually while taking a key head of department role. You will work towards certain goals and objectives and deliver a final graduation project that will be showcased to an audience, including friends, family and industry professionals.

7. Course Learning Outcomes: *what students are required to achieve on this course*

| LEVEL 4 | Course Learning Outcomes | Story to Script | Visual Approaches to Film | Fundamentals of Production Management | Short Film Production | World Cinema | Director's Lab |
|--------------------------------------|---|------------------------|----------------------------------|--|------------------------------|---------------------|-----------------------|
| Knowledge and understanding | 1. Identify and explore individual key roles and operations which impact the creation, production processes and delivery of a screen production through practical work. | ✓ | ✓ | ✓ | ✓ | | ✓ |
| | 2. Recognise cultural views in global cinema, reflecting on historical and contemporary ideologies, values and beliefs reviewing story and techniques. | | ✓ | | ✓ | ✓ | |
| Intellectual/Cognitive skills | 1. Recognise and understand the relationship between screen theory and practice through self-reflection | | | ✓ | ✓ | ✓ | |
| | 2. Provide examples of skills to communicate and deliver concepts in a collaborative setting and through individual learning. | ✓ | ✓ | ✓ | ✓ | | ✓ |
| | 3. Describe cultural and social contexts and diversity of historical and social representations in global and national cinema. | | | | | ✓ | ✓ |

| | | | | | | | |
|---------------------------------|---|---|---|---|---|---|---|
| Subject practical skills | 1. Explore technical skills required towards visual storytelling in the various stages of screen production. | ✓ | ✓ | | ✓ | ✓ | ✓ |
| | 2. Arrange work showcasing applied skills and knowledge required in production and management processes of completed screen productions. | | ✓ | ✓ | ✓ | | ✓ |
| | 3. Identify key storytelling techniques and how they apply to diverse screen content through practical application. | ✓ | ✓ | | ✓ | ✓ | ✓ |
| Transferable skills | 1. Understand the concept of professional practice as evidenced by attendance, engagement, punctuality and fulfilment of obligations towards fellow students. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| | 2. Recognise effective communication skills in written and verbal forms, by practising to express and convey ideas with clarity and giving and receiving constructive feedback. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| | 3. Organise workflows towards the execution of projects within constraints of time. | ✓ | ✓ | ✓ | ✓ | | |

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| | 4. Practice initiative to approach problems appropriately by putting solutions into action and utilising the resources and information available. | | ✓ | ✓ | ✓ | | |
|--|---|--|---|---|---|--|--|

| LEVEL 5 | Course Learning Outcomes | Documentary Development and Production | Film Theory and Language | Developing the Series | Commercial Screen Production | Cinema Elective |
|--------------------------------------|--|---|---------------------------------|------------------------------|-------------------------------------|------------------------|
| Knowledge and understanding | 1. Interpret contemporary industry practices, develop key roles in screen productions and compare skills and responsibilities required on different screen formats. | ✓ | | ✓ | ✓ | ✓ |
| | 2. Develop critical and constructive awareness of contemporary film theory and language in past and present film industries and their impact on future screen productions. | ✓ | ✓ | ✓ | | |
| Intellectual/Cognitive skills | 1. Model and test skills in self-reflection and identify clear relationships between theoretical and practical approaches in contemporary screen productions. | ✓ | ✓ | | ✓ | ✓ |

| | | | | | | |
|---------------------------------|---|---|---|---|---|---|
| Subject practical skills | 2. Distinguish concepts, individually or in a collaborative environment displaying an awareness of ethical implications of screen production in different formats. | ✓ | | ✓ | ✓ | |
| | 3. Implement theoretical and practical research strategies in the development, delivery, distribution and consumption of screen projects. | ✓ | ✓ | ✓ | ✓ | ✓ |
| | 1. Illustrate pitching strategies that integrate technical, creative and logistical aspects of screen productions, in a collaborative environment or through individually learning. | ✓ | | ✓ | ✓ | |
| | 2. Analyse research methods and strategies in the development of various forms of screen productions. | ✓ | ✓ | ✓ | ✓ | ✓ |
| | 3. Apply storytelling techniques and technical attributes of screen productions across various mediums, such as fiction, non-fiction and marketing productions. | ✓ | | ✓ | ✓ | |
| Transferable skills | 1. Employ a good understanding of professional practice as evidenced by attendance, engagement | ✓ | ✓ | ✓ | ✓ | ✓ |

| | | | | | |
|---|---|---|---|---|---|
| punctuality and fulfilment of obligations towards fellow students | | | | | |
| 2. Apply effective communication skills in written and verbal forms, by practising to develop and convey ideas with clarity and giving and receiving constructive feedback. | ✓ | ✓ | ✓ | ✓ | ✓ |
| 3. Prepare and organise workflows and motivate others in the execution of projects within constraints of budgets and time. | ✓ | | ✓ | ✓ | |
| 4. Develop approaches to problems appropriately by putting solutions into action and utilising the resources and information available. | ✓ | ✓ | ✓ | ✓ | ✓ |

| LEVEL 6 | Course Learning Outcomes | Genre Production | Graduation Project Development | Creative Career Development | Graduation Project Delivery |
|------------------------------------|--|-------------------------|---------------------------------------|------------------------------------|------------------------------------|
| Knowledge and understanding | 1. Interpret key roles and responsibilities and support the delivery and distribution of screen productions. | ✓ | ✓ | ✓ | ✓ |
| | 2. Assess knowledge of theoretical frameworks and contemporary | ✓ | ✓ | ✓ | ✓ |

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|--------------------------------------|--|---|---|---|---|
| | practices in screen production to demonstrate skills for future employability. | | | | |
| Intellectual/Cognitive skills | 1. Justify critical awareness and expansive understanding of various aspects of filmmaking through self-reflexive practice. | ✓ | ✓ | | ✓ |
| | 2. Design and deliver screen productions in a collaborative environment, displaying a complete awareness of screen production. | ✓ | ✓ | | ✓ |
| | 3. Select primary and secondary research to gather evidence to display future employability through a visual medium. | ✓ | ✓ | ✓ | |
| Subject practical skills | 1. Display and justify technical, managerial and creative abilities in all aspects of concept development, production, postproduction and distribution for film and digital media platforms. | ✓ | ✓ | ✓ | ✓ |
| | 2. Apply responsibilities within all stages of a production cycle through self-reflection and a developed screen production and portfolio of work. | ✓ | ✓ | ✓ | ✓ |

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|----------------------------|--|---|---|---|
| | | | | |
| | 3. Evaluate complex storytelling techniques to diverse forms of screen content displaying distinctive use of visual aesthetics, technique, and practice | ✓ | ✓ | ✓ |
| Transferable skills | 1. Value professional practice as evidenced by attendance, engagement punctuality and fulfilment of obligations towards fellow students | ✓ | ✓ | ✓ |
| | 2. Interpret effective communication skills in written and verbal forms, by conveying ideas with clarity and giving and receiving constructive feedback. | ✓ | ✓ | ✓ |
| | 3. Predict workflows and proactively motivate and mobilise others in the execution of projects within constraints of budgets and time. | ✓ | ✓ | ✓ |
| | 4. Synthesise initiatives to approach problems appropriately by putting solutions into action and utilising the resources and information available. | ✓ | ✓ | ✓ |

8. Learning, Teaching and Assessment Strategies: *how will students learn, how will students be assessed, and why are these the most appropriate methods*

MetFilm School is committed to providing quality education and practical training in the film, television and related creative industries to an internationally diverse student population with an emphasis on student achievement, practical and immersive learning, industry-relevant professionalism, ethical practice, inclusivity, diversity and collaboration.

MetFilm School's Teaching and Learning Policy states;

MetFilm's School's mission statement: *Educational Excellence and Deep Links to Industry* is supported by the core values of the Teaching and Learning Policy which:

- o Increases student engagement and learning opportunities
- o Continuously improves the quality and range of curriculum delivery
- o Ensures industry practice is embedded in teaching practice
- o Enhances the relationship between practice and theory across the curriculum
- o Raises the level and standard of student progression and achievement
- o Encourages the philosophy of life-long learning amongst tutors and students
- o Promotes a high quality teaching experience that recognises the individual needs of each student
- o Provides resources appropriate to the intended learning outcomes on a fair and equitable basis

How students will learn

MetFilm School believes that through a process of *reflective practice and learning*, you will be able to demonstrate an understanding of the key concepts of performance for the screen through the creative application of the latest screen industry skills. MetFilm School applies the "do, review, learn, apply" modification to Kolb's (Kolb, D.A. 1984) model of experiential learning to recognise that knowledge can be applied across a number of situations and to allow the linking of one learning cycle to another. This facilitates the scaffolding of experiential learning across the curriculum. We encourage students and professionals from the screen industries to interact and learn from each other through practice and participation. This approach fosters your ability to reflect on your own learning and understand your own strengths and weaknesses.

Equality, Diversity and Inclusion (EDI)

MetFilm School's Diversity, Equality and Inclusion policy ensures the school's commitment to develop an inclusive and supportive environment for students and staff, allowing all to participate and have the opportunity to fulfil their potential. These principles have been at the heart of the design of this course, in a number of ways, including: optionality in assessment to play to the diverse needs of different learners; clear and transparent assessment criteria and marking; careful design of assessment communication using inclusive design approaches; diverse tutor recruitment; relevant and diverse references, resources and reading materials; and other school-wide approaches to equality, diversity and inclusion.

Teaching Methodology

MetFilm School utilises a wide range of teaching methods underpinned by the policy of ensuring all students are engaged and can achieve the learning outcomes and consequently the assessment through the teaching. Our concept of '*Do, Reflect, Learn, Apply*' is realised in the way we teach, the majority of sessions are delivered as workshops or seminars which promote active participatory learning through discussions and practical exercises. These

exercises are often designed as collaborative activities that encourage teamwork and communication skills in attempting to achieve collective goals.

Practical teaching is underpinned by theoretical frameworks and concepts which are integrated through the curriculum delivered through a mixture of screenings, lectures and seminars and which allow you to explore the relationship between theory, industry convention and practice. Student-led presentations and seminars allow you to remain active leaders and participators in your own learning and allow you to construct meaning through your activity.

Module study across the course involves a diverse range of teaching methods designed to suit a variety of learning types including:

- o Seminars in smaller groups
- o Lectures
- o Practical group work
- o Presentations – pitching and auditions
- o Production work – collaborating with other BA students on filmed work
- o Formative feedback through critiques/screening and reflective sessions – to provide formative feedback and to develop presentation skills
- o Peer review
- o Skills Labs – a reflection of ‘real world’ experiences – unpredictable events which demand students to react quickly to likely professional events, such as last minute script changes
- o Tutorials – small group tutorials and 1:1’s
- o Enhancement activities – visiting speakers, masterclasses, industry activity outside of the course

Our lesson plans, curriculum and teaching resources will ensure content, materials and choices reflect the world we live in in relation to diversity and equality.

9. Course Contact Hours:

Learning hours are determined by credits. One credit is worth 10 learning hours, so a 20-credit module is 200 learning hours, a 40 credit module is 400 hours etc. This is the amount of time a student should be prepared to commit to each module.

Learning hours are divided into: taught or ‘contact’ hours, i.e. the amount of time students spend in contact with academic staff, whether through face-to-face classes or online learning; and independent study, i.e. the amount of time students are expected to spend on their own study and assessment preparation. Independent study may be guided where students are set structured tasks e.g. Online quizzes or fully independent where students undertake their own unstructured study e.g. reading and research. Students also have one-to-one time with academic staff in personal tutorials.

10. Academic Staff:

The BA (Hons) Practical Filmmaking programme team consists of the Programme Leader, Programme Deputy Leader, Course Coordinator and Level Leaders based at the London campus and Course Manager and Level Leaders based at the Berlin Campus.

MetFilm School 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 organisations 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) and a network that includes production companies, talent agencies, and broadcasters. The majority of tutors hold a Bachelor's or Master's degree in relevant fields, have received various awards and critical acclaim for their work, and have at least 5 years' industry experience.

11. Formal and Informal Links with External Organisations/Industry Partners: *what opportunities are there for students to interact with professional contacts.*

MetFilm

The MetFilm Group is a leading screen organisation with a mission to bridge industry and education, which means students studying have access to a wealth of expertise from working media professionals. This includes opportunities for selected students and graduates to work directly on productions for film and TV through MetFilm Production, as well as access to unique job openings which are signposted through MetFilm Futures.

MetFilm Production and MetFilm Sales

MetFilm School has strong industry links through its integrated production company, MetFilm Production, an independent production company making high-quality fiction and documentary film for theatrical and television audiences worldwide, and MetFilm Sales, which is a boutique film sales company.

The synergistic environment so created 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; case studies and resources from professional productions; professional networking; graduate opportunities; and increased access to industry guest speakers and tutors.

Graduated work in multiple roles across all production, for example, graduates hired for roles in BBC, Channel 4, Netflix and Amazon prime productions, such as *Knives out*, *1917*, *Doctor Who* and *Killing Eve*.

MetFilm Futures

MetFilm Futures is dedicated to developing the careers and employability of MetFilm School students and graduates. Its activities include weekly Career Surgeries, a jobs board, curated opportunities from across industry including internships, festivals, and masterclasses; CV and showreel advice sessions; and guest speakers from industry.

MetFilm Futures oversees a busy programme of industry speakers. Recent guests have included:

- Cinematographers: Roger Deakins (*1917*, *No Country for Old Men*) and Rina Yang (*Becoming*, *Bohemian Rhapsody*)
- Writers: Sally Wainwright (*Happy Valley*, *Gentlemen Jack*) and Charlie Brooker (*Black Mirror*)
- Directors: Lenny Abramson (*Room*, *Normal People*), Gurinder Chadha (*Bend it Like Beckham*), Sarah Gavron (*Rocks*, *Suffragette*); and Armando Iannucci (*The Thick of It*, *Veep*, *The Death of Stalin*)
- Actors: Daisy Edgar Jones and Paul Mescal (*Normal People*); Tim Roth (*Reservoir Dogs*); Jonathan Pryce (*The Two Popes*); and Vicky McClure (*Line of Duty*, *This Is England*); and Lydia West (*It's a Sin*)

- Producers: Tanya Seghatchian (*The Power of the Dog, Cold War, The Crown, Harry Potter*) and Steve Woolley (*The Crying Game, Mona Lisa, Made In Dagenham*) and many others.

Partners and Core Relationships

In 2012, Met Film School was awarded prestigious membership of CILECT (Centre International de Liaison des Ecoles de Cinéma et 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.

Industry Links

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 filmmakers and media professionals to speak to students on a regular basis.

12. Student Support Arrangements: *what academic and pastoral support and advice are available*

STUDENT SUPPORT

Throughout the course of study, students will have access to a variety of sources of support depending on individual circumstances and needs. In addition to the Programme Leader and BA Team and level leader, students will have opportunities to discuss academic progress, learning and career objectives with relevant teaching staff.

Disability and Wellbeing Support:

The school has a dedicated Disability and Wellbeing Support Team who provides practical advice and guidance to students on their learning journey. The team can provide confidential, specialist advice to help address any physical, study or communication barriers you may find in the learning environment. Student Support work hand in hand with academic staff to support students with a wide range of disabilities including:

- neurodiversity and specific learning differences (such as dyslexia, dyspraxia, ADHD)
- mental health difficulties (such as depression, bipolar disorder)
- long-term medical conditions (such as HIV, cancer, multiple sclerosis)
- hidden disabilities (such as diabetes, asthma, epilepsy)
- sensory impairments (such as visual impairment, hearing impairment)
- mobility or physical impairments (such as paralysis, arthritis)

How are students supported?

Individual Support Plans (ISPs) are developed where appropriate, outlining recommended reasonable adjustments such as amended assessment arrangements, extensions to library book loans, note-takers or campus mobility support and the ability to request extensions to work if required.

Student Support provide advice and information on arranging diagnostic assessments for a specific learning difference, help arrange non-medical helpers (such as Assistive

Technology Training, Specialist Study Skills Tutors and Specialist Mentors) and support access to a range of assistive technology. Student Support can also provide advice and information on any additional funding which students may be eligible to apply for.

If students experience any difficulties, either academically or personally, we have options for students to pause their studies and to return at the appropriate point once they are ready. This process involves an academic meeting with the Programme leader and the Student Support team to agree the next steps on a case-by-case basis. If the school has to take the initiative and withdraw a student for any wellbeing reasons, we have a *Fitness to Study* policy to ensure that student is fit to return to school. This policy requests the student to provide medical evidence to support their return to study which is considered by a panel.

Counselling:

The school has a dedicated counselling team who can be contacted to book online/face to face appointment. All students are able to access up to 6 counselling sessions for free each academic year. In addition to this, the Counselling team also offer group workshops on topics such as resilience, stress and mindfulness.

Togetherall:

All students can also access online support through [Togetherall](#) which is available to all students. This is a 24/7 support service for all students to have confidential communication with a trained advisor.

Pre-Induction Course:

BA Practical Filmmaking students will be enrolled on the Pre-Induction course online via Moodle, our virtual learning environment, which comprises readings and exercises designed to prepare you for BA level work. By the end of the Pre-Induction course our aim is for students to have an idea of the educational philosophy of MetFilm School, and an understanding of the level of reading and creative thinking involved in the course. We hope to encourage students to contribute to the forum where they can share and comment on work, the work of others and discuss current creative and industry issues.

Induction Week:

During the first week of the programme, students will go through a formal orientation to MetFilm School in London or Berlin. They will have an induction to school resources, the programme team and supporting departments (including Student Services, Quality, Kit Room etc).

Student Representation:

There will be scheduled Student Representative Meetings at regular intervals throughout the course. The purpose of these meetings is to share information about the programme, garner student feedback on specific aspects of the course, and address any issues or concerns. The Course will be able to elect members of their cohort to sit on BA (Hons) Practical Filmmaking Student Voice Committee as well as the regular Student Representative meetings. Student Representatives also participate in our wider governance structure, and some representatives are invited to meetings such as the Academic Board; the Learning, Teaching and Assessment Committee; the Screen Enterprise Group; and the Diversity, Equality and Inclusion Committee. Our Student Senate was formed in 2019 and is run by elected students across MetFilm campuses. All student representatives are able to sit on the Student Senate which meets quarterly and is a place to reflect and discuss the

ideals and values of the MetFilm School student body and to work with the School to continually improve the student experience.

Learning and Library Support:

MetFilm School's recently opened a Learning Space offers a range of support for academic work. These include books and other written materials plus information on online resources.

Production Support:

The Production support team will be accessible to support students during practical activities, where appropriate, with technical knowhow and production knowledge which students will be able to call upon, especially during periods when students are asked to create a production or artefact.

Learning Resources & Support at University of West London:

London-based students will have access to the UWL Student Union and reference-only access to the UWL Paul Hamlin Library.

Learning Resources and Support at Museum for Film and Television Berlin:

Berlin -based students have access to the library at the Museum for Film and Television, Deutsche Kinemathek which keeps Reference Books and Monographs, Festival catalogues, Cinema listings, DVDs Periodicals, Press Archive.

Career Support:

Career preparation and employability skills are integrated throughout the course. In addition, MetFilm Futures is a dedicated career support team that helps students and graduates navigate their path into industry in the following ways:

- informing students and alumni about permanent and freelance job opportunities, internships and placements
- curating opportunities across industry
- organising masterclasses and career workshops with professional industry guest speakers
- advising on film and video strategy
- festival logistics and entry requirements
- developing career skills such as networking, pitching and social media profiles
- bookable 1-2-1 career tutorials

13. Assessment Matrix: *a list of all the assessments on the course, along with how much they count for and where they come in the year.*

| Assessment type |
|--|
| Written Examination: a seen or unseen examination |
| Oral Examination: a face-to-face discussion with a panel of examiners |
| Written Assignment: e.g. report, essay, short essay, review, analysis, case study, creative and/or professional brief, literature review, research method essay, |

| |
|--|
| research proposal, in-class test, multiple choice questionnaire (MCQ), online test, web-based exercise, translation |
| Oral Assignment: individual or group presentation, discussion, defence, pitch, performance, teaching |
| Portfolio: a series of short written, creative, linguistic or mathematical tasks collected as part of one assignment |
| Artefact: visual, audio, software, composition, design, artistic |
| Practical: experiment, clinical, educational or hospitality practice-based assignment |

| Module Title and Code | Core /Optional (write C or O) | Credit | Assessment Type (choose from the dropdown list) | Weighting (%) | Overall module/ element pass mark | Submission: Week Number (indicative) Three-year programme | Submission: Week Number (indicative) Two-year programme |
|---|-------------------------------|--------|---|---------------|-----------------------------------|--|--|
| Level 4 | | | | | | | |
| Story to Script | C | 20 | Written assignment | 100% | 40% | Semester 1 Week 12 | Trimester 1 Week 12 |
| Visual Approaches in Film | C | 20 | Portfolio | 100% | 40% | Semester 1 Week 13 | Trimester 1 Week 13 |
| Fundamentals of Production Management | C | 20 | Oral assignment | 100% | 40% | Semester 1 Week 12 | Trimester 1 Week 12 |
| Short Film Production | C | 20 | Oral assignment | 100% | 40% | Semester 2 Week 13 | Trimester 2 Week 13 |
| World Cinema | C | 20 | Portfolio | 100% | 40% | Semester 2 Week 13 | Trimester 2 Week 13 |
| Director's Lab | C | 20 | Oral assignment | 100% | 40% | Semester 2 Week 12 | Trimester 2 Week 12 |
| Level 5 | | | | | | | |
| Documentary Film Development and Production | C | 40 | Oral assignment | 60% | 40% | Semester 1 Week 5 | Trimester 3 Week 5 |
| | | | Artefact | 40% | 40% | Semester 1 | Trimester 3 |

| Module Title and Code | Core /Optional (write C or O) | Credit | Assessment Type (choose from the dropdown list) | Weighting (%) | Overall module/ element pass mark | Submission: Week Number (indicative) Three-year programme | Submission: Week Number (indicative) Two-year programme |
|----------------------------------|-------------------------------|--------|---|---------------|-----------------------------------|--|--|
| | | | | | | Week 13 | Week 13 |
| Film Theory and Language | C | 20 | Portfolio | 100% | 40% | Semester 1 Week 12 | Trimester 3 Week 12 |
| Developing the Series | C | 20 | Oral Assignment | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |
| Commercial Screen Production | C | 20 | Portfolio | 100% | 40% | Semester 2 Week 13 | Trimester 1 Week 13 |
| Cinema Elective: Cinematography | O | 20 | Portfolio | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |
| Cinema Elective: Directing | O | 20 | Portfolio | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |
| Cinema Elective: Producing | O | 20 | Portfolio | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |
| Cinema Elective: Post-production | O | 20 | Portfolio | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |
| Cinema Elective: Screenwriting | O | 20 | Written Assignment | 100% | 40% | Semester 2 Week 12 | Trimester 1 Week 12 |

| Module Title and Code | Core /Optional (write C or O) | Credit | Assessment Type (choose from the dropdown list) | Weighting (%) | Overall module/ element pass mark | Submission: Week Number (indicative) Three-year programme | Submission: Week Number (indicative) Two-year programme |
|--------------------------------|-------------------------------|--------|---|---------------|-----------------------------------|--|--|
| Level 6 | | | | | | | |
| Genre Production | C | 40 | Artefact | 40% | 40% | Semester 1 Week 12 | Trimester 2 Week 12 |
| | | | Portfolio | 60% | 40% | Semester 1 Week 13 | Trimester 2 Week 13 |
| Graduation Project Development | C | 20 | Oral assignment | 100% | 40% | Semester 1 Week 12 | Trimester 2 Week 13 |
| Creative Career Development | C | 20 | Portfolio | 100% | 40% | Semester 2 Week 12 | Trimester 3 Week 12 |
| Graduation Project Delivery | C | 40 | Artefact | 40% | 40% | Semester 2 Week 14 | Trimester 3 Week 14 |
| | | | Written assignment | 60% | 40% | Semester 2 Week 15 | Trimester 3 Week 15 |