Form CA3: Course Specification AY23-24

Along with the Module Specifications, the Course Specification forms the definitive description of any qualification awarded by the University. The Academic Quality and Standards Office (AQSO) is responsible for maintaining up to date records of all definitive documents (course and module specifications). **Any** amendments made to the Course Specification must be submitted to the AQSO via the formal Amendments process outlined in Section 4 of the Academic Quality and Standards Handbook: Course Amendments.

Refer to Section 2 of the Academic Quality and Standards Handbook: Qualifications and Curriculum Framework and Section 5: Assessment and Feedback when completing this document.

Also refer to CA3A Course Specification Guidance for further information when completing this document.

PART A: About the Course

1. Course details

Qualification (award and course title)	MA Cinematography
Document version, approval process, and date document completed	Version 1 Re-Approval Completed 8/07/2022
Awarding Institution	University of West London
UWL School/College	LSFMD
Subject Area within UWL School/College	Film and Media
Course Leader	Steve Pinhay, Deputy Director and Postgraduate Programme Leader
Academic Partner(s) and type of arrangement	Validated Provision
Course recognised by	N/A
External Examiner	Cathy Greenhalgh
Sites of delivery	MetFilm School London MetFilm School Berlin MetFilm School Leeds
Modes and duration of delivery	Full-time one-year programme, comprised of 42 weeks' teaching + 7 weeks holiday/breaks.
Delivery date(s)	September only start

Final enrollable award(s)	MA Cinematography
Level of final award	7
Exit awards including titles and credits	Postgraduate Certificate, 60 Credits Postgraduate Diploma, 120 Credits
QAA Subject Benchmarking Statement	The relevant QAA Subject Benchmark Statements for Communication, Media, Film and Cultural Studies (2019, see here). Currently only applies to undergraduate degrees. 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). The programme has also been mapped against the OfS Sector Recognised Standards.
Course-specific Regulations	UWL Academic Regulations
Language of study	English

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

The art and craft of cinematography is fundamentally about the use of light and lenses to bring characters and stories to life. Being a cinematographer is one of the most exciting, challenging and rewarding jobs in the screen industries. The MA in Cinematography is designed to help you develop as a visual storyteller and valued collaborator in the business of bringing ideas and content to audiences across an ever-expanding range of screen platforms.

Topics covered by the course range from storytelling to visualisation and communication of ideas, from filming actors and other contributors to the challenges of working on set and location. You will learn by engaging in practical production exercises with cinematography peers and with students from other disciplines, developing and refining craft through reflection on work and engaging constructively with feedback.

You are entering screen industries transformed by innovative technology and formats. Industries that are growing in awareness of diversity, sustainability, progressive workplace practices and globalisation. Industries experiencing change – and we want you to be part of that change. On the course, you will be with a like-minded group of aspiring industry professionals. Alongside your acquisition of skills and understanding, you will create your own professional profile and have the option of developing additional skills including editing and sound recording.

This programme is for students who are passionate about screen content and production, love to learn and lead by example, are aware of the world around them and have the ambition to become professionals in an ever-expanding industry sector.

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

Higher Education Course: • **UCAS Tariff (UG only)** • **Subject-specific requirements** • **Additional information**	All applicants must be 18 years or older at the time the programme begins. **Requirements:** EITHER • A 2:1 honours degree from a UK university or overseas equivalent. • A personal statement of at least 500 words. The MetFilm School online application form details the information that your personal statement must include. OR Students without a degree but can demonstrate relevant industry experience or a degree below a 2:1 equivalent are still able to apply. They will need to submit the following: • A professional industry reference • A professional CV • A 750 word statement of why you wish to enter the screen industries and indicate the ways in which you think they are changing.
Arrangements for Recognition of Prior Learning	Full details of RPL and RPEL can be found in the UWL Academic Regulations and RPL/RPEL must be approved in line with these regulations before it is granted. A maximum of 100 credits can be granted in this way on a taught MA programme.
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*

Trimester 1	Module 1	Module 2	Module 3
Week 1	Cinematography Craft and Industry (20 credits, core)	Shooting Interior and Exterior (20 credits, core)	Professional Profile (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			
Holiday			
Week 13			
Week 14	Assessment period		
Week 15			
Week 16			
Exit Award: PG Cert (60 credits)			
[Trimester 2	**Module 4**	**Module 5**	**Module 6**
Week 1			
Week 2			
Week 3			
Week 4	Client-driven Cinematography (20 credits, core)	Creative Cinematography (20 credits, core)	Practice-based Research (20 credits, core)
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Holiday			
Week 11			
Week 12			
Week 13			
Week 14	Assessment period		
Week 15			
Week 16			
Exit Award: PG Dip (120 credits)			
Trimester 3	**Module 7**		
Week 1			
Week 2			
Week 3			
Week 4			
Week 5			
Week 6	Final Project and Career Plan (60 credits, core)		
Week 7			
Week 8			
Week 9			
Week 10			
Week 11			
Week 12			
End of Course & Exit Award: MA Cinematography			

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

At the completion of your course you will have:

- o Deep understanding of the roles and responsibilities relating to being a cinematographer for a range of screen platforms
- o The ability to interpret and craft creative projects suitable for industry and audiences

- o The skills needed to deliver content that is of a professional standard and fresh in its approach
- o The ability to articulate the role visual screen storytelling plays in contributing positively and progressively to an increasingly globalised and inclusive world
- o Developed to a high level productive ways of working with directors, producers and crew in the realisation of compelling and meaningful content
- o A detailed, structured and ethical approach to content production including incorporation of lighting and exposure principles that acknowledge a range of skin tones and other characteristics of inclusive production
- o A positive engagement with the use of non-discriminatory language and conventions in relation to role and filming processes
- o Understanding of the role of research and intellectual enquiry as an integral part of academic development and professional practice
- o The knowledge, skills and understanding to enable you to develop professionally as an enlightened and contemporary screen industry professional

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

Level 7

The MA Cinematography course is designed to enable you to develop a systematic and comprehensive understanding of the frameworks, skills and attributes required to work as a director of photography and/or member of the camera team in today's screen industries.

Over three trimesters you will gain advanced insight into not only the work of a cinematographer but also into the implications of crafting and delivering screen content to a wide variety of audiences and contexts. Trimester 1 focuses on the essential elements of cinematography: camera, light, exposure and interpretation in a range of circumstances including the film or television studio. Alongside that you will explore your own qualities as you build a career profile that will develop as the course – and your understanding – increases. In Trimester 2 you will put your understanding into practice through an ambitious production exercise where you will experience the expectations of delivering to a brief with external clients. You will also be given opportunity to explore your cinematographic style and signature through a series of filming exercises. Alongside this you will join with students from all disciplines to explore in depth the role of research in both your academic and professional development. In Trimester 3 you will draw together your practical, theoretical and industry understanding into a final piece, working with producers and directors on a filmed artefact and complete your career plan as part of your progression into real world employment.

Trimester 1

Your course begins with three concurrent modules: Cinematography Craft and Industry/Shooting Interior & Exterior/Professional Profile. The approach to each is to explore image and light as well as the role and responsibilities of the cinematographer alongside the development of practical skills and understanding that will grow as the course progresses.

Cinematography Craft and Industry   20 credits   Core

This module sets a template across all MA courses for shared understandings of screen content production and context and begins with establishing principles including fundamentals of screen storytelling and the landscape of the screen industries. Following that, through seminars and practical exercises you will explore the core craft skills a cinematographer needs in today's screen industries, including the roles and function of the camera department including rejection of gendered or other terminology that may discourage crew diversity, fundamentals of camera movement and lighting techniques, the role of the cinematographer as part of a diverse and ethically aware industry. You will gain insight into your collaborative role in realising the story and its interpretation, and the various creative tools to aid composition and visual storytelling. During the early weeks of the module you will work with students from other pathways to make a short video using a camera phone based on something that you want to say. In the twelfth week of the module you will pitch verbally and visually ideas to develop your video into a film or television series to an industry panel.

Shooting Interior & Exterior   20 credits   Core

Alongside the Cinematography Craft and Industry module, you will spend your time on a filming stage exploring lighting and framing still life, portraiture and the zone system. You will cover a range of skills appropriate to your role, including the mechanics of lighting and camera movement across a range of shooting scenarios, with emphasis on exposure, depth of field, lens choice and camera placement, and how to use these techniques to tell the story. Throughout you will be made aware of the historical use of gendered terminology for crew roles and procedures and that this is to be rejected. Using your deepening skills and knowledge, you will shoot a short scene using either interior or exterior lighting, where its use is explored as a means of contributing to the narrative.

Professional Profile   20 credits   Core

This module is largely self-directed. Through it you will develop authentic and detailed career paperwork and supporting materials including a CV and personal profile. You will also research relevant career opportunities and contacts as part of the evolution of a career plan that will be presented and assessed at the completion of your course. Assessment of your paperwork and industry research will come through presentations of your developing portfolio to a project advisor and through an online share site. A range of career-focussed tools and guest speaker slots will support your work. In addition, upskilling sessions will be offered throughout the year which give you the opportunity to widen your skill base and add to your CV, beyond your chosen discipline.

Trimester 2

Your second trimester consists of three modules designed to synthesise the skills and knowledge acquired around the cinematographer's role as a visual storyteller into contributing to a collaborative production exercise with students from other disciplines and a series of exercises designed to enable the evolution of your style and craft. In the third concurrent module, you will work with students from all pathways on the vital role of research in developing ideas and understanding context, with a focus on diversity and ethical screen practice.

Client-driven Cinematography   **20 credits   Core**

This module draws together creative and craft elements of cinematography explored in the first trimester into a collaborative digital video-making exercise. Working together with production teams drawn from the other pathways, you will develop visual ideas, engage in appropriate preparatory work including testing and recceing, alongside gaining insight into a range of production roles and responsibilities. Sessions on key elements of location filming, green screen compositing and shooting tabletop for commercials as well as discipline-specific feedback will support you in your work.

Creative Cinematography   **20 credits   Core**

This module consists of a series of workshops and exercises in advanced aspects of cinematography and colour grading, that includes night shoots and a more sophisticated look at lighting and camerawork including the importance of inclusive lighting and exposure principles. This module will further consider the creative and collaborative working relationships between the cinematographer and other members of the creative team, e.g. director and gaffer etc and rejection of gendered or other terminology that may discourage crew diversity. The module emphasises the relationship between technical and creative principles of cinematography and your own emerging signature in preparation to working professionally as a cinematographer in today's creative industries.

Practice-based Research   **20 credits   Core**
In this module you will join with students from other MA courses to contextualise your practice, broaden understanding of screen culture and engage with current debates in global screen studies. Building on the work of previous and concurrent modules, you will gain a deeper insight into current theories, principles and discussions relating to issues of diversity, sustainability and ethics within the screen industries and continue to engage with content about/from diverse cultural/social/gender groups of contributors in the UK and across the world. Students will reflect on and discuss the responsibilities of content creator and draw up your own 'Inclusion Guidelines' as a formative assignment. The aim is for you to develop transferrable research & reflective skills essential for employment in the screen industries, culminating in the development of an individual portfolio of references.

Trimester 3

Your final Trimester takes a holistic approach to the conclusion of your present student journey and your ongoing future. Its two key elements are a short film, video or agreed alternative project made in collaboration with other MA students and your completed career plan which will be presented to potential employers. Although this module concludes your course, it should not be seen as an end point. Rather it is a staging post in your deepening understanding of the director, industry and your developing skill set as an employable screen industry contributor.

Final Project and Career Plan   **60 credits   Core**

Your third collaborative project gives you the opportunity to work independently to create work that demonstrates your development as a cinematographer/DOP. This is an opportunity to deliver work that is creatively exciting, distinctive, industry-facing, based in research and reflecting awareness of a diverse and inclusive world wherein sustainability of resources and progressive work practices are essential.

Supplemental skills training will continue throughout the module so that your career plan, including a cinematography showreel and portfolio can be developed further before presentation to potential employers in written form, filmed and/or in person.

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

	Learning Outcome	Cinema-tography Craft and Industry	Shooting Interior and Exterior	Professional Profile	Client-driven Cinema-tography	Creative Cinema-tography	Practice-based Research	Final Project and Career Plan
Knowledge & Understanding	Demonstrate a comprehensive grasp of the creative, technical and ethical responsibilities of cinematographers today within a cultural, historical and industrial context.	✓	✓	✓	✓	✓	✓	✓
	Critically evaluate contemporary practices and technological developments as they relate to the role of the cinematographer.			✓				✓
	Demonstrate an advanced understanding of the principles of camera and lighting in relation to the visual language of cinema.	✓	✓		✓	✓		✓
	Critically articulate creative ideas with an in-depth awareness of local and global industries.	✓	✓		✓	✓		✓
	Gain an advanced understanding of how established techniques of research and enquiry are used in the practice of making screen content.			✓			✓	
Intellectual/Cogniti	Demonstrate a deep analysis of how theoretical approaches to the cinematographer's craft can be applied to both product and 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.		✓	✓	✓	✓		✓

Subject-practical Skills	Utilise theoretical and conceptual frameworks as well as current cultural, political and ethical perspectives to create innovative content.	✓		✓			✓	
	Employ to an advanced level a variety of creative and technical methods in relation to the cinematographer's process.	✓	✓		✓	✓		✓
	Apply advanced creative and technical skills required to communicate complex ideas to the director and camera department.	✓	✓		✓	✓		✓
	Evidence industry-ready craft skills in lighting, camera work and the interpretation of ideas and scripts.	✓	✓	✓	✓	✓		✓
	Employ a comprehensive range of creative and technical skills to experiment with form, structure, language, genre and visual narrative in relation to market considerations.	✓	✓		✓	✓		✓
	Engage in professional collaboration with other creative and technical networks within the filmmaking process.	✓	✓	✓	✓	✓		✓
Transferrable Skills	Design industry-standard presentations & paperwork and communicate to an advanced level.	✓	✓		✓	✓		✓
	Critically apply self-direction and originality in tackling and solving problems, and the ability to act autonomously in planning and implementing tasks at a professional level.	✓	✓		✓	✓		✓
	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.	✓	✓	✓	✓	✓	✓	✓

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

Level 7

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

Methods of assessment range from academic essays, research presentations and reflective accounts of practice to authentic assessment in the form of in-class pitches, practical production exercises, production paperwork and career documentation. Throughout, the aim is to use assessment as part of the evaluation and tracking of individual student progress.

MetFilm School has a process in place to identify and implement reasonable adjustments for students under the Equality Act 2010. Reasonable adjustments for students who require additional support may include, extensions for assessment submissions, provision of extra academic or pastoral support, or the option to record a spoken piece to video in lieu of a written essay.

Formative Feedback and Feedforward:
Students on the programme receive on-going formative feedback and feedforward throughout each module, which is designed to help them learn more effectively and find ways to maintain and improve their progress.
Formative feedback is embedded into the programme learning in a variety of ways, including in-class discussion, feedback and feed forward, 1:1 tutorials, peer review and written feedback aimed at supporting students in the development of their work. 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.

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.

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 positive evaluative commentary and feedforward in the form of guidance and suggestions for improving work;
- Feedback and assessment guidance are related to marking criteria which are communicated via marking rubrics in module documentation;
- Students are informed of the feedback procedures, including submission and return dates

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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.

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 MA Cinematography Programme Team consists of the Postgraduate Programme Leader, Postgraduate Programme Deputy Leader and MA Course Manager working with the Principals of Berlin and Leeds campuses and the MA Cinematography Discipline Leader in London and Berlin and Programme Lead in Leeds, who oversee the delivery of the programme.

All tutors are experienced industry practitioners and/or academic teaching staff and 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), Illuminatrix, Women in Film and Television, 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. In recent years several of our tutors have undertaken CPD in the form of the PG Cert in Academic Practice and have gained higher degree qualification in teaching and in some cases, Fellowship or Senior Fellowship of the HEA.

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.

Graduates work in multiple roles across all productions. For example, most recently at the time of writing, there are 19 graduates credited on *The Reason I Jump* which won the Audience Prize at the Sundance Film Festival in 2020 Best Documentary at the British Independent Film Awards in 2021 and 17 graduates credited on *23 Walks*, which opened in UK cinemas in September 2020. Other recent films include *Misha and the Wolves* (2021) and *Last Breath* (2019).

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:
- o Cinematographers: Roger Deakins (*1917, No Country for Old Men*) and Rina Yang (*Becoming, Bohemian Rhapsody)*
- o Writers: Sally Wainwright (*Happy Valley, Gentlemen Jack*) and Charlie Brooker (*Black Mirror*)
- o 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)*
- o 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*)
- o 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.

The annual *Smart Screen Creative Awards*, a unique celebration of our students' work, supported by Twitter, BBC Studios, Picturehouse Cinemas and YouTube, gives high profile to films and videos made by our students and attracts industry guests from film, television, advertising and online.

ScreenSkills:
In 2020, MetFilm School's MA courses in Producing, Screenwriting, Directing, Cinematography and Post-Production gained industry accreditation from ScreenSkills, the screen industry training, talent and skills oversight body.

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

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 MA Team and programme Discipline 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 whilst you are studying. 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:

o   neurodiversity and specific learning differences (such as dyslexia, dyspraxia, ADHD)
o   mental health difficulties (such as depression, bipolar disorder)
o   long-term medical conditions (such as HIV, cancer, multiple sclerosis)
o   hidden disabilities (such as diabetes, asthma, epilepsy)
o   sensory impairments (such as visual impairment, hearing impairment)
o   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 Discipline 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:
New students will have the option to complete a 4-week **Pre-Induction Course** online via Canvas, our virtual learning environment, which comprises readings and exercises designed to prepare students for practical and academic MA level work. The Pre-Induction Course gives students the opportunity to meet each other virtually, set up online identities, engage in self-directed creative activities, discussion forums, and explore practical, reading and viewing assignments.

By the end of the Pre-Induction Course students should have an idea of the philosophy of MetFilm School, as well as an understanding of the level of reading and creative thinking involved in the MA.

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

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. Each MA Course will be able to elect members of their cohort to sit on MA Student Voice Committee as well as the regular MA 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 Learning Space offers a range of support for academic work. These include books and other written materials plus information on online resources.

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

Learning Resources and Support at University of Leeds:

Leeds-based students also have access to the University of Leeds library, including open access study spaces. Students will be inducted in how to make the best use of this space at the start of their programme.

Production Support:

The Production support teams in London, Berlin and Leeds 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. Students in London and Leeds have access to industry-standard equipment supplied through our partnership with Procam Take2. Students are supported by experienced technical and production staff in on-campus kitrooms. In Berlin, the majority of production equipment including cameras and lighting is supplied by the on-campus kitroom and supported by experienced technical and production staff. When required, supplementary equipment is hired from external suppliers. On all campuses, equipment is aligned with curriculum and learning outcomes and enables equivalent teaching and learning and production support.

Students will be introduced to the industry Albert Sustainability programme during Induction Week. All students will have the opportunity to undertake the course that will enable them to become and Albert certified graduate raising awareness, promoting action around sustainable production and adding an industry-recognised certificate to their CV.

Students also have the option to undertake an online Risk Awareness Safety Training module. On completion of the online training, students will receive a CV-enhancing certificate, valid for 5 years.

Career Support:

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

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

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)
Level 7							
Cinematography Craft & Industry	C		20	Portfolio	50%	50%	Trimester 1, Week 8
			20	Portfolio	50%	50%	Trimester 1, Week 12
Shooting Interior and Exterior	C		20	Portfolio	50%	50%	Trimester 1, Week 14
			20	Portfolio	50%	50%	Trimester 1, Week 14
Professional Profile	C		20	Portfolio	100%	100%	Trimester 1, Week 16
Creative Cinematography	C		20	Portfolio	50%	50%	Trimester 2, Week 12
			20	Artefact	50%	50%	Trimester 2, Week 12
Client-driven Cinematography	C		20	Portfolio	100%	50%	Trimester 2, Week 14
Practice-based Research	C		20	Portfolio	100%	50%	Trimester 2, Week 16
Final Project and Career Plan	C		60	Artefact	60%	50%	Trimester 3, Week 14
			60	Portfolio	40%	50%	Trimester 3, Week 16

PART B: Record of Approved Amendments: *Use the following table to list all amendments made to the course between approval/re-approval events.*

	Approved Amendments to Course Specification since original approval/last re-approval					
Course Specification Title	**Module Level and Title**	**Brief Outline of Amendment**	**Approval by Academic Quality Lead (Minor Amendment)**	**Approval by School/College Quality Committee / Major Amendment Panel**	**Approval effective from**	**Student cohort affected**
Specify award and course titles, including pathways affected by amendment			*Date*	*Date and meeting minute*		*e.g. new students from [add Academic Year/students entering Level 5 from [add Academic Year]*