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 and/or Apprenticeship

1. Course details

Qualification (award and course title)	MA Documentary and Factual
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	Dr Claudy Op den Kamp
Sites of delivery	MetFilm School Berlin
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 Documentary and Factual
Level of final award	7

Exit awards including titles and credits	Postgraduate Certificate, 60 Credits Postgraduate Diploma, 120 Credits
QAA Subject Benchmarking Statement	The course has been mapped against the following QAA Subject Benchmark Statements: Communication, Media, Film and Cultural Studies (2019, see here). 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).
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):

From factual formats on TV to irresistible documentary series on Netflix and extraordinary feature documentaries in the cinema, the appetite for real life subjects and stories has never been greater. The MA in Documentary and Factual will give you the skills and understanding needed to work as a director and/or producer in today's factual content industries.
Specific topics include finding and developing ideas, research and access to contributors, creating stories and pitching ideas. You will learn about production roles and develop skills in documentary editing, sound recording and camerawork. Throughout the course you will explore funding strategies and potential audiences and be immersed in productions where you can try out a range of skills.

Working with real world subjects raises constant questions about your responsibilities as a film or programme maker. The course faces these questions head-on, inviting you to grow in awareness as you encounter new challenges. You are entering industries transformed by new technology and formats. Industries growing in awareness of diversity, sustainability, progressive workplace practices and globalisation. Industries experiencing change – and we want you to be part of that change. During the course, you will create your own professional profile, preparing you to make your contribution to the future of these industries.

This course is for students who are passionate about screen content and production, love to learn and collaborate, are exceptionally aware of the world around them and have the ambition to become professionals in an ever-evolving 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**	All applicants must be 18 years or older at the time the programme begins. **Requirements:** EITHER

• **Additional information**	• 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 than 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	Documentary and Factual Craft and Industry (20 credits, core)	Authorship and Context (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	Assessment period		
Week 14			
Week 15			
Week 16			
Exit Award: PG Cert (60 credits)			
[Trimester 2	Module 4	Module 5	Module 6

Week 1	Factual Production for Clients (20 credits, core)	Documentary and Factual Business (20 credits, core)	Practice-based Research (20 credits, core)
Week 2			
Week 3			
Week 4			
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Holiday			
Week 11			
Week 12			
Week 13	Assessment period		
Week 14			
Week 15			
Week 16			
Exit Award: PG Dip (120 credits)			
Trimester 3	**Module 7**		
Week 1	Final Project and Career Plan (60 credits, core)		
Week 2			
Week 3			
Week 4			
Week 5			
Week 6			
Week 7			
Week 8			
Week 9			
Week 10			
Week 11			
Week 12			
End of Course & Exit Award: MA Documentary and Factual			

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

At the completion of your course you will have:

- Gained deep understanding of the roles and responsibilities relating to being a director and/or producer of factual content including ethical concerns around filming people and phenomena in the real world
- Developed advanced ability to design and develop documentary and factual programming ideas within a commercial, artistic and conceptual framework
- The ability to produce work of increasing ambition and quality including inclusive work practices that enable collaborators to deliver their best work
- Advanced insight into planning, budgeting and financing documentary and factual content
- Demonstrable skills in the practical management of people and resources including risk assessment and contracts
- Be able to articulate key concepts and theories that underpin debates and discourse around realism, authorship, ethics, social responsibility, representation, art and commerce, genre and audiences

- o Have advanced understanding of the role of research and intellectual enquiry as an integral part of academic development and professional practice
- o Have the skills and understanding to progress in a career 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 Documentary and Factual course is designed to enable you to develop a systematic and comprehensive understanding of the frameworks, skills and attributes required to work as a documentary director and/or producer in today's screen industries.

Over three trimesters you will gain advanced insight into not only the work of a documentary and factual specialist but also into the implications of creating and delivering screen content based in real world contributors and subjects to a wide variety of audiences and screen platforms. In Trimester 1 you will explore the responsibilities and practice of factual filmmaking and the essential skills of a documentary specialist. You will also join with students from other pathways to make a short video using a camera phone or similar, to make a statement. Alongside that you will explore your own qualities as you build a career profile that will develop as the course – and your understanding – increases. Your second trimester consists of three modules designed to synthesise the skills and knowledge acquired in Trimester 1 into a collaborative production exercise. Alongside this, you will deepen your understanding of industry and the documentary and factual content maker's place within it. In addition you will develop the research and analytical skills expected in both your academic and professional practice. In Trimester 3 you will draw together your practical, theoretical and industry understanding into the creation and delivery of 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: Documentary and Factual Craft and Industry/Authorship and Context/Professional Profile. The approach to each is to explore characteristics of the factual content maker in relation to role and responsibilities alongside the development of practical skills and understanding that will grow as the course progresses.

Documentary and Factual Craft and Industry   20 credits   Core
In this module you will explore the conceptual and historical developments associated with traditional and contemporary modes of practice, while also gaining insight into key creative and technical skills required by today's screen platforms. You will investigate notions of "realism" as applied to the documentary form and explore techniques of visual storytelling through a series of practical exercises. 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. Using the video idea as a starting point you will evidence your developing understanding of content, industry and audiences, to pitch a factual or documentary project to an industry panel.

Authorship and Context   20 credits   Core
In this module you will look at the various conventions and methods for developing and making compelling factual content. You will gain understanding of the theory of authorship

as well as alternative paradigms and be encouraged to analyse and engage in how 'point of view' impacts the structure, form and genre of non-fiction storytelling. The crucial role of research will also be emphasized across the spectrum of documentary and factual programme making. Through practical workshops students will create two short film pieces demonstrating authorship and context.

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

Factual Production for Clients   20 credits   Core An opportunity for you to acquire and apply core skills and principles that anchor contemporary documentary and factual production in a real world setting. Working with students from other MA courses, you will develop proposals and pitches to present to real world clients. Through the subsequent video production you will develop skills in budgeting and scheduling, and what's required of producers and directors across a variety of platforms. Through practical workshops you will also explore the crucial creative roles of directing, camera, editing and sound in the development of dynamic content and put these into practice as part of a team combining to deliver video projects to a brief.

Documentary and Factual Business   20 credits   Core
With ever-more opportunities to find audiences for documentary and factual content you will now look at the business of getting your work to audiences via broadcast television, in cinemas, or, increasingly, online platforms including the streamers. Through case studies and industry guest speakers, you will analyse the various financing and commissioning structures, and look at emerging distribution avenues, including cross media platform development, as well as the use of web-based marketing and publicity. You will plan distribution and marketing strategies for project ideas aimed at finding funding and audiences. During the module you will write and pitch project proposals and create a filmed trailer for a long project.

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

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 documentary and factual content maker including awareness of other people and departments. Your project is an opportunity to deliver work that is distinctive, industry-aware, based in research and reflects 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 and portfolio can be developed further before presentation to potential employers in written, filmed and/or in person.

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

	Learning Outcome	Documentary Craft and Industry	Authorship and Context	Professional Profile	Factual Production for Clients	Documentary and Factual Business	Practice-based Research	Final Project and Career Plan
Knowledge and Understanding	Achieve a comprehensive grasp of contemporary documentary and factual practices and the role of the documentary film or factual programme maker in relation to historical perspectives, key theories and debates.	✓	✓		✓	✓		✓
	Show an advanced ability to identify strong concepts and develop them into commercially viable documentary and factual projects to pitch both verbally and in written form across diverse platforms.	✓	✓	✓	✓	✓		✓
	Demonstrate an advanced understanding of the evolution of documentary and factual content from idea to screen with specific reference to production, funding and commissioning structures, marketing and distribution.	✓	✓		✓	✓	✓	✓
	Critically articulate creative ideas with an in- depth awareness of local and global industries.	✓	✓	✓	✓	✓	✓	✓

	Apply established techniques of research and enquiry to create and interpret knowledge in the discipline of screen content production.			✓			✓	✓
Intellectual/Cognitive skills	Critically evaluate moving image projects in relation to the core themes of physical production, creative development, and business potential.	✓	✓		✓	✓		✓
	Critically evaluate how theoretical approaches to the craft of documentary film and factual programme making 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.	✓	✓	✓	✓	✓	✓	✓
	Apply conceptual frameworks as well as current cultural, political and ethical perspectives to create innovative content.	✓		✓			✓	✓
Subject practical	Demonstrate the ability to experiment and innovate with contemporary documentary forms in relation to the production and funding of documentary films and factual	✓	✓		✓	✓		✓

	programming across the .creative industries.							
	Develop to an advanced level a variety of original ideas for documentary films and factual programming, from concept through to completed business proposal, producing work that is distinctive and original.	✓	✓	✓	✓	✓		✓
	Demonstrate advanced pitching skills to a professional, industry standard.	✓			✓	✓		
	Engage in professional collaboration with other creative and technical networks within the filmmaking process.	✓	✓		✓	✓		✓
Transferable skills	Design industry-standard presentations & paperwork and employ effective strategies to communicate your ideas.	✓	✓	✓	✓	✓		✓
	Critically apply self-direction and originality in tackling and solving problems.	✓	✓	✓	✓	✓	✓	✓
	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 Post Production 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:
o   Feedback is given on all assessed work.
o   Feedback includes positive evaluative commentary and feedforward in the form of guidance and suggestions for improving work;
o   Feedback and assessment guidance are related to marking criteria which are communicated via marking rubrics in module documentation;
o   Students are informed of the feedback procedures, including submission and return dates.

> 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 Documentary and Factual Programme Team consists of the Postgraduate Programme Leader, Postgraduate Programme Deputy Leader and MA Course Manager working with the Principal of Berlin campus and the MA Documentary and Factual Discipline Leader in 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:
- 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.

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.

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.

MetFilm School Berlin 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

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.

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 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.

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						

Documentary and Factual Craft and Industry	C	20	Artefact	50%	50%	Trimester 1, Week 8
		20	Oral Assignment	50%	50%	Trimester 1, Week 12
Authorship and Context	C	20	Portfolio	50%	50%	Trimester 1, Week 14
		20	Portfolio	50%	50%	Trimester 1, Week 14
Professional Profile	C	20	Portfolio	100%	50%	Trimester 1, Week 16
Documentary and Factual Business	C	20	Portfolio	100%	50%	Trimester 2, Week 12
Factual Production for Clients	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

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]*