
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 Screenwriting
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 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 Screenwriting
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 MA Screenwriting programme is designed to enable you to develop the skills and understanding needed to work as a writer in today's screen industries. You will gain advanced insight into the work of a screenwriter – deep understanding of screen storytelling and professional scripts, working across a variety of screen platforms and industry contexts, writing short form and feature length scripts, the writer's role as initiator and enabler, professional working practices and employment strategies. Specific topics range from storytelling and formatting scripts to pitching ideas and projects, from working alone, in partnership or in writers' rooms to selling ideas to producers and editing scripts in collaboration with other creatives.

Throughout the programme you are encouraged to be both collaborative and self-directed in your approach to project work and knowledge acquisition. You are entering 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 part of a like-minded group of aspiring industry professionals on a programme that is truly interdisciplinary in its approach to the business of screen storytelling and your future employability.

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

Higher Education Course: • UCAS Tariff (UG only)	All applicants must be 18 years or older at the time the programme begins. Requirements:
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<ul style="list-style-type: none"> • Subject-specific requirements • Additional information 	<p>EITHER</p> <ul style="list-style-type: none"> • 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. <p>OR</p> <p>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:</p> <ul style="list-style-type: none"> • 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.
<p>Arrangements for Recognition of Prior Learning</p>	<p>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.</p>
<p>IELTS Score for International Students</p>	<p>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.</p>

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	Screenwriting Craft & Industry (20 credits, core)	Writing for Film (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			
Holidays			

Week 13	<i>Assessment period</i>
Week 14	
Week 15	
Week 16	

Exit Award: PG Cert			
Trimester 2	Module 3	Module 5	Module 6
Week 1	Writing Digital Content (20 credits, core)	Writing for Television (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	<i>Assessment period</i>		
Week 14			
Week 15			
Week 16			
Holiday & Exit Award: PG Diploma			
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			
Week 13	<i>Assessment period</i>		
Week 14			
Week 15			
Week 16			
End of Course & Exit Award: MA Screenwriting			

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

At the completion of your course you will have:

- Deep understanding of the roles and responsibilities relating to being a screenwriter for a range of screen platforms
- The ability to produce work of increasing ambition and quality including experimentation with content and form
- The ability to initiate, develop and deliver writing suitable for current and evolving screen industries and audiences
- The language and understanding to articulate the role screen storytelling plays in an increasingly globalised and inclusive world
- Practical insight into the essential role of giving and receiving feedback in the process of screenwriting
- Advanced techniques in working with collaborators in the realisation of compelling and meaningful content
- An ethical approach to screenwriting that demonstrates understanding of the impacts of screen content in promoting a diverse and inclusive understanding of the world
- The ability to understand the work of colleagues and to articulate why screen practice requires true collaboration
- Gained insight that will enable you to enter the screen industries as an enlightened and contemporary screen industry professional

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

Level 7

Over three trimesters you will gain advanced insight into not only the work of a screenwriter but also into the implications of creating and delivering screen content to a wide variety of audiences and contexts. Alongside that you will explore your own qualities as you build a career profile that will develop as the course and your understanding increases.

Over three trimesters you will gain advanced insight into the craft of the screenwriter and the implications of creating and delivering screen content to a wide variety of audiences and contexts. Trimester 1 focuses on the essence of screen storytelling and the role the writer plays in developing and crafting stories for a wide variety of forms and formats. Alongside this you will deliver a short film script and 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 enrich your understanding through engaging with television scriptwriting and engagement on collaborative, client-facing assignments. 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 long form script and complete your career plan as part of your progression into real world employment.

Trimester 1

Your course begins with three concurrent modules: Screenwriting Craft and Industry/Writing for Film/Professional Profile. The approach to each is to explore characteristics of the screenwriter in relation to role and responsibilities alongside the development of practical skills and understanding that will grow as the course progresses.

Screenwriting Craft & Industry **20 credits** **Core**
This module introduces you to a shared understanding of screen content production and context including fundamentals of screen storytelling and the landscape of the screen industries. The key roles and responsibilities of the contemporary screenwriter are explored from industrial, ethical and craft perspectives along with the creative role of the screenwriter as initiator and facilitator of screen content. You will develop your communication skills by pitching an idea for a short form project and in the final three weeks of the module, you will join students from other disciplines for your first collaborative production exercise for which you will make a short video based on something you want to say using a camera phone or equivalent device.

Writing for Film **20 credits** **Core**
In this module you will study of the craft of feature film screenwriting analysing key screenwriting principles including concept, character and structure. You will conceive and create your own feature film concept deepening your critical understanding of audience-directed storytelling and developing your own creative voice as a screenwriter. You will work collaboratively to improve your own and other students' work using a range of constructive feedback. This module will continue to explore the various practical and professional requirements for screenwriters in today's creative industries, including the importance of equality, diversity and inclusion and sustainability in filmmaking.

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 creativity and screenwriting into a collaborative production exercise

Writing Digital Content **20 credits** **Core**
This module offers a detailed look at the specific demands of writing for different media across the creative industries. Using contemporary examples of online content, the module will offer a greater understanding of the practice of writing for different media and encourage both creativity and independent critical thinking. Additionally, there will be a series of seminars on the collaborative working relationships between members of a creative team, which will lead into an integrated media project in which students work collaboratively to produce a video artefact for an external client.

Writing for Television **20 credits** **Core**
In this module you will examine how ideas are created and developed in the television industry, analyse the role of showrunners and executive producers and the positioning of the writer. You will learn the particular skills a television writers needs to equip themselves with and understand how a 'series bible' is developed and then maintained through seasons, with both single writers and multiple writers in a Writer's Room. You will research and develop your own story, bible and/or script for television.

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 script, short film, video or agreed alternative project 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 developing skill set as an employable screen writer.

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 writer. 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

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

	Learning Outcome	Screenwriting Craft & Industry	Writing for Film	Professional Profile	Writing Digital Content	Writing for TV	Practice-based Research	Final Project & Career Plan
Knowledge & Understanding	Demonstrate an ability to create diverse and inclusive story ideas through an enhanced understanding of the principles of screenwriting across forms.	✓	✓		✓	✓		✓
	Gain an advanced understanding of how established techniques of research and enquiry are used in the practice of making screen content.			✓			✓	✓
	Progress to an awareness of industry, audience and the demands of the market in the development of career strategies.	✓	✓	✓	✓	✓		✓
Intellectual/Cognitive Skills	Demonstrate a deep analysis of moving image stories in relation to the creative, technical and business considerations that drive the process from script to screen.	✓	✓		✓	✓		✓
	Engage critically with contemporary industry practice across the screen making spectrum, recognising how creative and aesthetic choices impact on business and exploitation of content in today's marketplace.	✓	✓	✓	✓	✓		✓
	Utilise theoretical and conceptual frameworks as well as current cultural, political and ethical perspectives to create innovative content.	✓					✓	✓
Subject practice	Develop to an advanced level a variety of original ideas, from concept through to completed script, producing work that is distinctive and original.	✓	✓		✓	✓		✓

	Demonstrate a distinct creative voice as a screenwriter by experimenting with screenwriting form, structure, language and genre across various formats in relation to technical and creative requirements.	✓	✓		✓	✓		✓
	Engage in professional collaboration with other creative and technical networks within the screen content making process.	✓	✓		✓	✓		✓
Transferrable Skills	Critically evaluate your own and others' work through the process of analysis, evaluation and peer review.	✓	✓	✓	✓	✓	✓	
	Use advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional and ethical considerations.	✓	✓	✓	✓	✓	✓	✓
	Utilise 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:

- 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.

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 Screenwriting 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 Screenwriting 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:

- 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:

- 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 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:

- 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.*

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)
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Level 7						
Screenwriting Craft & Industry	C	20	Portfolio	50%	50%	Trimester 1, Week 8
			Portfolio	50%	50%	Trimester 1, Week 8 & 12
Writing for Film	C	20	Written Assignment	30%	50%	Trimester 1, Week 8
			Written Assignment	70%	50%	Trimester 1, Week 14
Writing Digital Content	C	20	Portfolio	100%	50%	Trimester 2, Week 13
Writing for Television	C	20	Written Assignment	100%	50%	Trimester 2, Week 14
Practice-based Research	C	20	Portfolio	100%	50%	Trimester 2, Week 16
Professional Profile	C	20	Portfolio	100%	50%	Trimester 1, Week 16
Final Project and Career Plan	C	60	Artefact	60%	50%	Trimester 3, Week 14
			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
<i>Specify award and course titles, including pathways affected by amendment</i>			<i>Date</i>	<i>Date and meeting minute</i>		<i>e.g. new students from [add Academic Year]/students entering Level 5 from [add Academic Year]</i>