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 Screen Acting
Document version, approval process, and date document completed	Version 1 28.02.23
Awarding Institution	University of West London.
UWL School/College	LCM
Subject Area within UWL School/College	Drama
Course Leader	Justin Trefgarne, Programme Leader
Academic Partner(s) and type of arrangement	Validated Provision
Course recognised by	N/A
External Examiner	Tbc

EPA External Examiner:	n/a
Sites of delivery	MetFilm School London, 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 Screen Acting
Level of final award	7
Exit awards including titles and credits	Postgraduate certificate, 60 credits Postgraduate diploma, 120 credits
QAA Subject Benchmarking Statement	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 Screen Acting offers a consolidated, focused and advanced training for actors with existing experience in acting and/or performing. The course will clearly support a progression of learning through a blend of theory and practice to deliver strong performance outcomes that are appropriate for such a demanding and competitive industry.

The MA Screen Acting will be creative, rigorous and satisfying on its own terms, and will not be overwhelmed or solely driven by outcomes. While employability is very important, the actor's craft, and likelihood of employment, are served as much by power skills enriched through deep creative practice and experimentation as they are by clearly delineated technical and/or commercially orientated skills. Above all, this

is a course that encourages you to develop as an individual and group member, through self-directed learning, team work and complex creative problem solving.

Through a range of modules you will develop skills, knowledge and understanding in the art and craft of screen performance. You will be working with specialist tutors and your MA filmmaking peers across a range of disciplines including voice, movement and text-based practitioner study to build a core skillset commensurate with the demands of a 21st century, forward-facing industry.

The course will offer access and training in custom-built performance spaces and cutting edge technology enhanced environments like performance capture and virtual production. You will also develop your professional profile throughout the course with support from project advisors and industry guest speakers.

The programme is designed for students who are creative, curious, organised and passionate about making content for the screen. As an MA Screen Acting student, you will be committed, collaborative, curious and willing to adapt to an ever-developing industry and the world around you.

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 in a performance-based discipline.
 • 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:

 • At least three professional acting credits
 • A professional industry reference
 • A professional CV
 • A 750 word written statement or 5-mins audio or video recording of why you wish to enter the screen industries, indicating the ways in which you think they are changing. |

Apprenticeship	
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			
Week 2			
Week 3			
Week 4			
Week 5			
Week 6	Core Performance (20 credits, core)	Craft and Imagination (20 credits, core)	Professional Profile (20 credits, core)
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			
Week 5	Commercial Performance and Production (20 credits, core)	Technology Enhanced Performance (20 credits, core)	Practice-based Research (20 credits, core)
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
Week 7	(60 credits, core)
Week 8	
Week 9	
Week 10	
Week 11	
Week 12	
Week 13	
Week 14	Assessment Period
Week 15	
Week 16	

End of Course & Exit Award: MA Screen Acting

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

On completion of the course you will have:

o The ability to produce work of advanced technical ambition and quality within multiple screen performance-based contexts
o Knowledge and advanced skills in systematically understanding how performance theory and dramaturgy relate to practice in producing innovative, creative and original work solutions and accepting full accountability for outcomes
o The ability to critically evaluate, understand and support the work of fellow team members, identify opportunities to offer meaningful leadership where appropriate
o Critical awareness of the screen industries in their present and evolving forms
o An advanced level of understanding of the technical and power skills needed to gain on-going employment in the screen industries
o Application of the role of research and intellectual enquiry as an integral part of academic development and professional practice
o Critical appreciation of the historical and theoretical perspectives that inform contemporary screen production and industry
o The ability to actively engage with a range of cultural, ethical and political perspectives including diversity, sustainability and the inclusive workplace in your creative work and practice

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

Level 7

The MA Screen Acting is designed to enable you to develop a systematic and comprehensive understanding of the theoretical frameworks, skills and attributes required to work as a screen actor in today's screen industries. Rather than focus purely on technical skills, this course also aims to encourage you to work simultaneously on your personal and inter-personal development through attention to innovation, entrepreneurialism, imaginative collaboration, strategizing and reflection as you build rigour and resilience into your practice. These components break down as follows:

o   The roles, responsibilities and technical skills relating to being a screen actor for a range of platforms and performance contexts
o   Developing and sustaining professional standards in physical disciplines such as voice and movement
o   Understanding and evaluating dramaturgical theory and practice in the context of screen performance
o   Working collaboratively with other disciplines in the realisation of compelling and meaningful content
o   A detailed, structured, ethical and sustainable approach to performance and content creation as a whole
o   Continual development of personal and professional standards as a performance practitioner in the screen industries

Over three trimesters you will gain advanced insight into the craft of a screen actor and the implications of creating innovative, original screen performances for a range of platforms, audiences and contexts, including gaining experience of industry standard on-set conditions and practices.

Trimester 1 focuses on advanced core acting skills, both verbal and non verbal, through exploring a range of storytelling models and a devised performance. Alongside this 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 enrich your understanding through specific focus on casting and performing self-tapes and short scenes for commercial platforms. Alongside this you will access training in technology-enhanced performance spaces to build out your repertoire of technical performance skills. 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, craft, 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. Core Performance, Craft and Imagination, and Professional Profile. This structure allows you explore advanced

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performance, imaginative and craft skills in line with established and emerging industry practice, marking a clear delineation between screen acting and other performance disciplines, setting up a clear progression that can be developed throughout the course.

Core Performance – 20 credits – Core
This module takes the actors back to foundational core performance principles and acts as both a refresher and a deeper investigation of the power of the actor in the Empty Space, as defined by Peter Brook. Drawing on a diverse range of storytelling models including ancient ideas of nomadic storytelling conventions, students will devise and perform a 'black-box' performance piece stripped of the comforts of screen apparatus and designed to foreground the ways in which a performer connects to an audience through physical presence and narrative conventions at an advanced level.

Craft and Imagination – 20 credits – Core
Through a combination of technical skill and the use of your imagination you will engage with a range of practitioner-based techniques that offer an ongoing cycle of performance and review. This will enable you to develop an advanced understanding of the individual's relationship with the camera and best practice in tackling a range of performance challenges, including the application of techniques for proposing original solutions where existing methodologies are only partially applicable. You will explore dramaturgy and develop your skills in breaking down and actioning scripts as well as exploring improvisation as a core component of the development of compelling screen characters and stories. In addition, this module tackles the core voice and body-focused skills and techniques that need to be developed to build and sustain long-term health and vitality both in front of and behind the camera.

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, show reel 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 studies. 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 screen actor's role as a key contributor in screen storytelling through applied learning to a range of commercial and technologically challenging performance contexts. The emphasis throughout this trimester is to apply knowledge and understanding to performance as an art form where it exists within a commercial context and can be viewed as a sustainable business venture as well as a creative endeavour. In the third concurrent module, you will focus on the vital role of research in critically developing ideas and

understanding context, with a focus on inclusive, sustainable and ethical screen practice across a variety of platforms.

Commercial Performance and Production – 20 credits – Core
You will explore advanced practice and techniques involved in commercial casting and performance, from conventional film and television scenarios through advertising commercials, corporate video and video games. You will also be offered production skills options, where you can step behind the camera and develop skills as producers, directors, cinematographers and editors to support your craft as a performer.

Technology Enhanced Performance – 20 credits – Core
You will work on devising and performing sequences appropriate for a technology enhanced environments such as virtual production, green screen and performance capture. You will also work with movement coaches on developing your physical language for a variety of performance capture scenarios. Alongside this, students can explore hybrid performance spaces and post production skills including Automated Dialogue Replacement (ADR).

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 dynamic approach to the conclusion of your present student journey and your ongoing future. Its two key elements are a filmed performance piece (ie short film) or agreed alternative project, which can be 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 role and responsibilities of the screen actor, the industry and your developing skill set as an employable screen industry contributor.

Final Project and Career Plan – 60 credits – Core
You will devise, develop and deliver a performance-focused artefact that can be created in collaboration with other MA disciplines or can be created within the group. Simultaneously you will develop and create a career plan, in consultation

with industry, that encourages innovation and entrepreneurialism as you take the next steps of your journey. Guided sessions will look at developing the entrepreneurial skillset, including fund-raising, IP, personal finance and a range of other elements that will encourage a more creative and diversified approach to a developing and sustaining a Screen Acting career.

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

	Learning Outcome	Core Performance	Craft and Imagination	Professional Profile	Commercial Performance and Production	Technology Enhanced Performance	Practice-based Research	Final Project and Career Plan
Knowledge & Understanding	Demonstrate comprehensive and critical knowledge of the creative and technical responsibilities of the screen actor within a historical, cultural and industry context.	✓		✓	✓	✓	✓	✓
	Critically evaluate contemporary screen practices and techniques as they relate to the role of the performer		✓		✓	✓	✓	✓
	Apply an advanced understanding of the crafting of screen performance and the relationship between the actor and other	✓	✓		✓	✓		✓

Category	Learning Outcome						
	filmmaking disciplines.						
Intellectual / Cognitive Skills	Critically analyse how evolving theoretical approaches to the screen actor's craft can be applied to both artefact and process.	✓	✓		✓	✓		✓
	Through the critical understanding of theoretical frameworks, develop innovative solutions to complex challenges as they related to screen performance	✓	✓		✓	✓		✓
	Develop an advanced understanding of how established techniques of research and enquiry are applied in the crafting and evaluation of screen performances and			✓			✓	✓

	screen content in general.							
	Through critical reflection take responsibility for individual and group outcomes and offer leadership in finding solutions in specialised contexts	✓	✓		✓	✓		✓
Subject practical skills	Give and receive constructive feedback in a team context to demonstrate an advanced understanding of how your role aligns with others to produce dynamic and innovative work.	✓	✓		✓	✓		✓
	Employ awareness of issues around diversity, inclusion and sustainability in the creation and delivery of screen content.	✓	✓	✓	✓	✓	✓	✓
Transferrable Skills	Exhibit advanced written and oral skills in the	✓	✓	✓	✓	✓	✓	✓

		1	2	3	4	5	6	7
	communication of complex and original ideas.							
	Demonstrate competence in leadership and people management and other skills that underpin collaborative screen practice.	✓	✓		✓	✓		✓
	Use advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional and ethical considerations.	✓	✓	✓	✓	✓	✓	✓

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 Screen Acting Programme and is constructively aligned with curriculum and the programme learning outcomes. Both formative and summative assessment methods are interwoven throughout the course. 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 is designed with flexibility so that students can progress at their own pace and receive individual tutorial support as needed.

Methods of assessment range from authentic assessment in the form of performance-focused artefacts, in-class presentations, practical production exercises, script analysis and career documentation, academic essays, research presentations and reflective accounts of practice. 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 (end of module assessments usually returned within 15 days).
>
> Tutors will prepare students for assessments through such means as guidance on assessment criteria, consideration of previous papers, 1-1 tutorials, creative assignments, essay plans, discussion, and peer-assessment.

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 Screen Acting Programme Team consists of the Postgraduate Programme Leader, Postgraduate Programme Deputy Leader and Course Coordinator working with the Principals of Berlin and Leeds campuses and the 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 PACT (Producers Alliance for Cinema and Television), BFI, BAFTA, Women in Film and Television, the Director's Guild of Great Britain, Illuminatrix and a network that includes production companies, talent agencies, and broadcasters. The majority of tutors hold a Masters degree in relevant fields, have received various awards and critical acclaim for their work, and have at least 5 years' industry and/or teaching 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 Advance HE.

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.

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

STUDENT SUPPORT

Throughout the course of study, students will have access to a variety of sources of support depending on individual circumstances and needs. In addition to the Programme Leader and 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 or Berlin. 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 Industry Engagement Committee; and the Equality Diversity 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 Students' Union and reference-only access to the UWL Paul Hamlin Library as well as the online library resource Perlego.

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

Production Support:
The Production support teams in London and Berlin 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 an 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.*

Assessment type
Written Examination: a seen or unseen examination
Oral Examination: a face-to-face discussion with a panel of examiners
Written Assignment: e.g. report, essay, short essay, review, analysis, case study, creative and/or professional brief, dissertation, thesis, literature review, research method essay, research proposal, in-class test, multiple choice questionnaire (MCQ), mathematical/statistical problem, online test, web-based exercise, translation
Oral Assignment: individual or group presentation, discussion, defence, pitch, performance, teaching
Portfolio: a series of short written, creative, linguistic or mathematical tasks collected as part of one assignment
Artefact: visual, audio, software, composition, design, culinary, artistic
Practical: experiment, clinical, educational or hospitality practice-based assignment

Module Title and Code	Core /Optional (write C or O)	Credit	Assessment Type (choose from the dropdown list) *(List assessments in order of submission date)*	Weighting (%)	Overall module/ element pass mark	Submission: Week Number (indicative)
Level 7:						
Core Performance	C	20	Oral assignment	100	50	Trimester 1, Week 14
Craft and Imagination	C	20	Artefact	100	50	Trimester 1, Week 14
Technology Enhanced Performance	C	20	Oral assignment	100	50	Trimester 2, Week 14
Professional Profile	C	20	Portfolio	100	50	Trimester 2, Week 13
Commercial Performance and Production	C	20	Artefact	100	50	Trimester 2, Week 14
Practice Based Research	C	20	Portfolio	100	50	Trimester 2, Week 14
Final Project and Career Plan	C	60	Artefact	60	50	Trimester 3, Week 14 (A1) Trimester 3 Week 16 (A2)
			Portfolio	40	50	

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]*