

About the Course

Basic Course Information

Course Title	Eight Week from Story to Screen								
Course Type	Short Course								
Award on Completion	This course is not externally accredited. However, it can contribute to a MetFilm School or BIMM Professional Certificate when taken in conjunction with other short courses (see below)								
Length of Course	8 weeks								
Location	Berlin	Birmingham	Brighton	Bristol	Dublin	Essex	Leeds	London	Manchester
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	For further information about our campuses click here .								

Teaching and Learning

The delivery of MetFilm School programmes is tailored to the particular learning goals of the individual course. Many courses contain production periods when the demands on individual students vary according to their individual shoots. Specific details vary from time to time in order to maximise student experience. Indicative calendars are issued at the start of each course.

Delivery of this course will be within these parameters:

Teaching

- Your course averages 25 hours of teaching time per week.
- Teaching on MetFilm School's *Eight Week from Story to Screen* course is usually scheduled between the hours of 10am and 5pm, Monday to Friday, excluding bank holidays.
- MetFilm School's *Eight Week from Story to Screen* is a practical course which is taught largely in person.
- We have also found that some experiences (such as tutorials) are better delivered digitally. Any online sessions will be noted clearly in students' timetables. In addition, where public health considerations or other matters outside our control limit access to the campus, this *mixed teaching* approach will ensure that students can continue their learning journey.
- Throughout this course students will be given formative feedback from their tutor and through peer review. However, this course is not formally assessed academically, and no grades are given at the end of the course.

Production

- During production periods, scheduled teaching sessions pause, and students prep, shoot and edit their films. Students should also expect to play multiple roles on other students filmed projects as well as their own.

- Students may be expected to work outside of usual teaching times, including during weekends – depending on the individual production schedules of the films they are working on.
- A trained graduate Director of Photography will be assigned by the school to all shoots to operate camera, advise and support.
- During production periods, students have access to school facilities, regular production meetings and tutorials with their tutor(s).
- Each student is allocated 2 days to shoot their final project film.

The information included in this pack is provided to enhance your understanding of the course. Please note that some details may vary depending on the cohort.

Summary

Eight Week from Story to Screen is designed to improve your understanding of:

- Storytelling for the screen
- The importance of a synopsis and script structure, and writing a short film script
- Script interpretation and preparing for a shoot
- Casting and directing actors
- Camera, lights and sound
- Shooting for the edit
- Managing a production
- Creative editing

Eight Week from Story to Screen is a fully immersive course. Students can expect to explore the world of filmmaking and content creation through practical workshops, lectures and crew role exercises.

Applying for this Course

Application for this course can be made on the MetFilm School website [here](#).

In order to apply for this course, students must be 18 years old or over and have sufficient spoken & written English. The course is suitable for beginners and those with basic skills. There are no specific academic entry requirements for the *Eight Week from Story to Screen* course.

Course Structure and Delivery

MetFilm School Mission

Our mission is to inspire a new generation of creative screen professionals, educating them in the new world of storytelling across all screen types. By putting industry at the heart of everything we do, MetFilm School best equips its graduates for successful careers.

Our goal is to nurture skill and talent, creating a great school which empowers students to pass seamlessly into work, using our experience to help businesses adapt and change in the ever-changing multichannel world.

Eight Week from Story to Screen

As an educational institution, MetFilm School's mission is to provide students with a practical, high-quality learning experience grounded in professional industry practice and preparation.

Through our course provision we equip students with the knowledge, skills and mindset to prepare them for successful careers within the screen industries.

We seek to foster an inclusive environment in which creative, mature, focused, and considerate individuals are valued as members of a dynamic community.

We believe collaboration is the bedrock of professional practice that is reflected across the creative screen industries, and students are required to treat each other with respect and to work together in a professional manner.

Met Film School's key policies and documents can be found here: [Key Policies](#)

Students explore the following key areas of study during the *Eight Week from Story to Screen* Course:

Filmmaking Overview

These sessions will equip you with a good understanding of filmmaking process, use of equipment and the fundamentals of covering a scene. You will learn how budget can impact the look and feel of a film and how to work within budgetary constraints. You will study the function of individual crewmembers and the importance of good preparation for a shoot.

Visual Storytelling

Students will learn how to tell stories through the use of visual mediums. Students will look at composition, framing, blocking and camera positions and how to engage an audience. Working with images, students will learn how to create a memorable and engaging story.

Screenwriting

Students will learn how to find, pitch and develop ideas. Students will develop scenes, learn the importance of re-writing and develop a short form script for their final film. Students will examine screenwriting conventions and understand how to present your script in a clear, professional manner.

Directing

Students will learn about the role of the Director, how to communicate with actors and the key collaborative relationships which are at the core of filmmaking. Students will look at creative approaches to producing effective screen content.

Production

Health & Safety, budgeting and designing a shooting schedule, students will learn the importance of planning and preparation, how to cast your project and the best ways to approach agents and actors to gain the most from your auditions. In addition, you will cover copyright issues and how to avoid related problems. By going through these processes both during exercises and for the final production students will develop and understand the importance of professional practice.

Post Production

Through training in Adobe Premiere Pro, you will develop your technical and creative editing skills, which will give you the necessary understanding to take your own project through the editing process. You will understand the importance of shooting for the edit and the technical procedures to import your rushes and organise your workflow.

Camera, Lighting & Sound

Students will be provided with an overview of the contemporary screen industries from the perspective of the sound, camera and lighting departments. Students will explore the impact of creative decisions in image and sound on storytelling.

Directors work closely with cinematographers and therefore it is important that you understand the function of this role within a crew. Cinematography sessions will explain technical implications of using different focal-length lenses, the basics of coverage: master, close-up and cutaway shots. You will also come to understand the difference between hard and soft light. You will also learn the importance of sound for film, the practicalities of how to hold a boom, and sound considerations when choosing a location.

Working with industry standard equipment, students will learn the basics of camera, lighting and sound.

Final Production

Students will collaborate across their cohort to prep, shoot and edit their final short narrative films. Students are expected to support productions in a variety of crew roles to solidify their learning journey.

Sample Indicative Timetable

specific details may vary from cohort to cohort

Week 1	Foundations in Filmmaking – Introduction to Filmmaking The sessions this week will cover the following areas: <ul style="list-style-type: none">○ Introduction to MetFilm School and the Filmmaking Process○ The key roles on a film set and the different stages of production○ How to set up a camera and basic camera operations○ Basic story structure and how to write a logline, treatment, and correctly format a screenplay○ Essential Adobe Premiere skills including key tools, basic editing skills, short cuts, workflow and how to maintain good file management
Week 2	Camera, Lighting and Sound Training The sessions this week will cover the following areas: <ul style="list-style-type: none">○ How to operate a camera, and set up and use a basic lighting package○ How camera movement, composition, shot sizes, and editing can help you tell visual stories○ The basics of coverage: master short, close-ups and cutaways○ The basics of shot composition○ Recording sound on location, and how to get the best audio possible○ Production seminar, including sessions on how to create shooting schedules, calls sheets, and risk assessments
Week 3	Working with Actors and Visual Storytelling The sessions this week will cover the following areas:

	<ul style="list-style-type: none"> ○ How to prepare for a shoot using storyboards, script markups and technical floor plans ○ The terms used to describe shorts ○ Signs to denote shots in a technical floor plan ○ Understand the term “giving an actor a line of subtext” and how it can be used to change (and improve) a performance ○ Be able to identify different styles of acting ○ Understand how a director can change a performance according to what they tell an actor ○ Have gained an insight into what is good (i.e. playable) direction and bad (i.e. result, not-playable) direction ○ Understand the term “blocking”
Week 4	<p>Shooting a Scene and Creative Edit</p> <p>The sessions this week will cover the following areas:</p> <ul style="list-style-type: none"> ○ Filming a Directing Exercise ○ Crew Roles and Working as a Team ○ Creative Editing ○ Script Tutorials <p>You will complete a directing exercise during this week, putting into practice the skills you have acquired. All students will rotate through crew roles during this exercise.</p>
Week 5	<p>Pre-Production</p> <p>This week you will be in pre-production working both individually and within your production group with the support of the lead tutor. You will receive your production schedule and details of shooting groups and be introduced to your DP (director of photography). You will complete risk assessments and other production documentation for your shoot and take part in a greenlight meeting for your production.</p>
Week 6	<p>Filming</p> <p>During these two weeks, you will be shooting your short film with your production group and supporting other students on their films.</p> <p>Each student is allocated 2 days to shoot their final project film.</p>
Week 7	<p>Filming</p> <p>Short film shoots continue with your production group.</p>
Week 8	<p>Post Production</p> <p>This week you will be in post production of your short film. You will edit your own short films, getting feedback from your tutor. The week will finish with a screening and review on the last day of the course.</p>

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Please note that this is an indicative calendar. Specific details including the order of modules may vary from cohort to cohort. Students will be issued with a more detailed schedule at the start of the course.

Weeks marked in yellow (1-5, 8) are teaching weeks in which there is an average of 25 hours of teaching time per week. Students are expected to engage in independent learning, practical exercises, and tutorials outside these hours.

Weeks marked in green (6-7) are production periods during which scheduled teaching stops and students' prep, shoot and edit their films and work on their fellow students' productions. During this period, students have access to school facilities, regular production meetings and tutorials with their tutor(s). A trained graduate DP (Director of Photography) will be assigned by the school to all shoots to operate camera, advise and support.

Being at MetFilm School

Teaching and Learning

The *Eight Week from Story to Screen* course forms part of the non-accredited course delivery run by MetFilm School. The course structure comprises of a range of teaching and delivery patterns: lectures, workshops, and filming exercises. Transferable skills are encouraged and most clearly demonstrated in the filmmaking and production elements of the course and students are given the opportunity to learn and participate through practice. The aim of the varied course delivery is to equip students with an introduction to filmmaking in the fast-evolving media industry.

Course details are contained within the Student Guide which students will be given when they start the course. The Student Guide is the core course document containing specific learning outcomes for each weekly session in line with the overall objectives of the course.

MetFilm School encourages independent learning and reflective learning, and students may be given structured homework to complete, encouraged to practice their skills independently or challenged to network and consider key industry contacts.

Tutors

MetFilm School works with a large team of teaching staff across its full portfolio of courses, profiles of many of whom you can find on our website [here](#).

Student Support

MetFilm School is committed to providing and supporting a diverse and inclusive environment that promotes and develops equality of opportunity for all students and staff. We seek to continually improve our standards across the student lifecycle encompassing access and admission; support and progression; and graduate employability and entrepreneurship.

We seek to provide a caring, supportive environment that recognises each student as a unique individual and fosters their personal and professional development. We are committed to each student's wellbeing, and there are a range of support mechanisms in place to aid student progression through their course of study.

Our [Policies and Key Documents](#) section on the website gives guidance on the support structures open to students at the School.

Formative Feedback

Throughout this course students will be given formative feedback from their tutor and through peer review. However, this course is not formally assessed academically, and no grades are given at the end of the course.

In addition, MetFilm School provides regular opportunities for students to give each other feedback through the learning system, which encourages feedback within peer-to-peer sessions. Being able to critically reflect on your own work and the work of your fellow students in a constructive, meaningful way, both verbally and in written form, demonstrates good practice and enhances your learning experience.

Evaluative Feedback

MetFilm School is committed to continual improvement, and student feedback – both informal and formal – is an important part of the evaluative feedback we use. Students are therefore invited to complete a feedback form at the end of their course.

Professional Certificate (ProCert)

At the end of this course, you will receive a Certificate of Completion for the course (subject to successful completion of the course).

Whilst courses are not formally assessed and are not credit bearing, part time and short courses of 2, 4 and 8 weeks taken independently over a period of 3 years across all subject matters amounting to 20 weeks full time can be taken together to achieve a MetFilm School / BIMM Professional Certificate or ProCert as follows, subject to successful completion of the courses:

Course Type	Full Time Equivalent
Foundation (12 weeks evening course)	1 week
Part Time (20 weeks of teaching)	8 weeks
Two Week (full time)	2 weeks
Four Week (full time)	4 weeks
Eight Week (full time)	8 weeks
Three Month (full time)	12 weeks
Certificate	20 weeks

Costs

Tuition Fees can be found on the course page on the MetFilm School website [here](#).

Final Project Production Costs

As part of your course you will write, produce, direct and edit content that you have taken part in creating. The following guidance relates to your final projects.

You will receive free hire of our production kit, and production advice on finding locations and getting permits to shoot in public places. You will also receive advice on finding actors cost effectively. You will however need to budget some extra funds to cover various production costs such as the provision of transport for kit, paying actors the equity minimum wage if you choose to use them, expense money for travel costs and to ensure you have food and drinks on set for your cast and crew whilst shooting.

Please note that these extra costs do not need to be excessive and that students are encouraged to use their initiative and resourcefulness to keep these costs as low as possible. The amount you spend will depend entirely on the scale of production and how much you wish to spend.

Production expenses vary according to student's individual ambition and production choices and projects vary greatly in terms of their scale and scope. Some students choose to spend significant amounts on their final projects, involving multiple locations, actors and substantial production budgets. As a result, we are not able to provide a recommendation for what you should budget for this project, but we would recommend that you start thinking as soon as possible about what your final project may be, and what budget you may need to save or raise funds for to cover this.

External Hard Drives

We strongly suggest you obtain at least two external USB 3 (Superspeed USB) storage devices for making backups of footage and your final film project. One should serve as your master back up drive and the other can be used for backing up your film rushes and other work.