

Part A: About the Course

1. Qualification

award and title and, where appropriate, Apprenticeship Standard title and code

MA Documentary and Factual

2. Date of Approval

Month and year

July 2015

3. Delivery Partners and Recognition

who delivers this course, where? Is it accredited by any professional bodies?

Campuses/Partners	Recognised/accredited by
MetFilm School- London and Berlin	University of West London

4. Course Description

a short descriptive statement used for publicity (max. 1150 characters)

What will you experience?

The MA Documentary and Factual Course offers students a unique opportunity to develop the advanced level craft and creative skills required to produce documentaries and factual programming for today's creative industries. Through seminars, practical workshops, individual and group tutorials and self-directed study students will examine the issues of practice across a range of documentary principles, theories and debates.

Students on this programme will develop advanced level practical skills in the following areas:

- Designing and developing documentary and factual programming ideas within a commercial, artistic and conceptual framework;
- Planning, budgeting and financing documentary and factual content;
- Production crewing for documentaries and factual programming, including directing, producing, sound recording, camera work, and editing;
- Key concepts and theories that underpin debates and discourse about realism, authorship, ethics, social responsibility, representation, art and commerce, genre, audience and exhibition.

Students will look at the role of the documentary/factual programme maker within the wider filmmaking process and develop their skills towards the completion of a final Master's project as a documentary director and/or producer. This course is for students who are passionate about the moving image, have something meaningful to say about the world we live in, and have the ambition to become professional makers of documentary and/or factual content.

Career preparation and employability skills are integrated throughout the course in the form of presentations, practical workshops and mentoring sessions which will be used to develop students' presentation skills and online profiles.

5. Course Structure Diagram *a visual overview of the programme of study*

The course is delivered through the modules listed below. All modules are worth 20 credits unless stated.

Level 7		
Screen Induction Lab	20 credits	MA70079O
Documentary and Factual Boot Camp	20 credits	MA70057O
Authorship and Point of View	20 credits	MA70056O
Exit qualification (60 credits): Post Graduate Certificate in Documentary and Factual		
Production Practices	20 credits	MA70058O
The Business of Documentary and Factual	20 credits	MA70059O
Research and Screen Practice	20 credits	MA70086O
Exit qualification (120 credits): Post Graduate Diploma in Documentary and Factual		
Master's Project	60 credits	MA60120E
Exit qualification (180 credits): Master's Degree in Documentary and Factual		

6. Course Aims and Content by Level *what is this course all about and how does it build and develop over time?*

Aims

MA Documentary and Factual aims to:

- Provide students with a deep and systematic understanding of industry relevant skills, the knowledge and practice needed to work as a producer and/or director in documentary filmmaking and factual programming across the creative media industries;
- Enable students to critically evaluate the historical, cultural and contemporary processes of documentary and factual programme making
- Encourage students to innovate and experiment with form, structure, language and traditional orthodoxies to produce distinctive work;
- Prepare capable and professionally astute graduates who will contribute to the skill base of the creative industries, both locally and globally;
- Equip students to become life-long, independent and reflective learners.

The course curriculum will promote sustainability and graduate attributes in accordance with HE benchmark and level descriptors and has been designed and mapped against our

existing suite of MA Filmmaking programmes. The School is committed to diversity, equality and inclusivity as demonstrated by its Equality Policy. The School has a Green Policy committed to operating our practice in the most sustainable way possible.

Modules

Level 7

Screen Induction Lab

20 credits

MA70079O

A combined learning experience across all programmes in which students participate in seminars and workshops covering a range of topics, including practical filmmaking skills, creative brainstorming, a survey of concepts underpinning moving image theory, and the state of the creative industries. At the end of the module each student will shoot a 'mini' film, focusing on the primacy of content in the *Say Something!* exercise.

Documentary and Factual Boot Camp

20 credits

MA70057O

This module covers the conceptual and historical developments associated with traditional and contemporary modes of practice, while also teaching key creative and technical skills required by today's media platforms. Students investigate notions of "realism" as applied to the documentary form, and also explore techniques of visual storytelling through a series of practical exercises and the realisation of a short project. The skills and knowledge gained in this module provide the foundation for deeper, more advanced learning.

Authorship and Point of View

20 credits

MA70056O

This module looks at the various conventions and methods for developing and making compelling content. The theory of authorship as well as alternative paradigms will be explored, and students will be encouraged to analyse and engage in how 'point of view' impacts the structure, form and genre of non-fiction storytelling. Through practical workshops students will develop ideas for a variety of platforms, including film, TV, online and New Media. The crucial role of research will also be emphasized across the spectrum of documentary and factual programme making.

Production Practices

20 credits

MA70058O

Students learn and apply the core skills and principles that anchor contemporary documentary and factual production, including the importance of proposals and pitching skills, budgeting and scheduling, and what's required of producers and directors across a variety of platforms. Through practical workshops this module will also explore the crucial creative roles of directing, camera, editing and sound in the development of dynamic content. During this module students respond to a professional brief to produce an Industry Project.

The Business of Documentary and Factual

20 credits

MA70059O

This module turns towards the business of getting documentary and factual programmes to the audience – in cinemas, on air or via the Internet. Through case studies and industry guest speakers, students will analyse the various financing and commissioning structures and look at emerging distribution avenues, including the hybridisation with other television forms and formats - from an ethical and business as well as creative and production perspective.

Students will write and pitch a project proposal, plan and shoot a filmed trailer, and begin planning their final Master's projects.

Research in Screen Practice	20 credits	MA70086O
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During this module, students from all MA filmmaking programmes will begin to prepare for their final Master's Project by exploring key research methods including: defining problems, identifying areas of academic enquiry, formulating hypotheses, collecting, organising and evaluating data; developing and assessing conclusions.

Master's Project	60 credits	MA60120E
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This is a largely self-directed module during which students will work under the guidance of a faculty advisor towards the development of a final filmed documentary or factual project produced and/or directed by the student.

7. Course Contact Hours

how much time should I commit to this course?

Learning hours are determined by credits. One credit is worth 10 learning hours, so a 20 credit module is 200 learning hours, a 30 credit module is 300 hours etc. This is the amount of time you should be prepared to commit to each module.

Learning hours are divided into: taught or 'contact' hours (ie the amount of time students spend in contact with academic staff, whether through face-to-face classes or online learning) and independent study (ie the amount of time students are expected to spend on their own study and assessment preparation). Some kinds of learning mix contact time and independent study, for instance presentations or workshops by invited experts, or sessions where you are working in groups on a project but can call on academic staff for advice or feedback on your work so far.

You also have one-to-one time with academic staff in personal tutorials.

8. Academic Staff

MetFilm School course leadership and tutors are comprised of industry practitioners and educators with award-winning experience across the disciplines of directing, screenwriting, producing, editing, post production, visual effects and animation, distribution, marketing and sales. Members of the teaching team also hold individual membership in a variety of leading external organisations 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), Women in Film, 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.

MetFilm School is committed to the professional development of teaching staff in accordance with the UK Professional Standards Framework. We support tutors in achieving fellowship of

the Higher Education Academy (HEA) and encourage tutors to enrol on CPD, PGCE, and MA level programmes offered by the University of West London and other providers

9. Course Learning Outcomes

what can I expect to achieve on this course?

Knowledge and Understanding

Level 7

1. Demonstrate a comprehensive grasp of contemporary documentary and factual practices and the role of the documentary film or factual programme maker in relation to historical perspectives, key theories and debates;
2. Demonstrate an advanced ability to identify strong concepts and develop them into commercially viable documentary and factual projects to pitch both verbally and in written form across diverse platforms;
3. Demonstrate an advanced understanding of the evolution of documentary and factual content from idea to screen with specific reference to production, funding and commissioning structures, marketing and distribution;
4. Critically articulate creative ideas with an in- depth awareness of local and global industries;
5. Critically evaluate how established techniques of research and enquiry are used to create and interpret knowledge in the discipline of filmmaking.

Relevant Modules

- Screen Induction Lab
- Documentary and Factual Bootcamp
- Authorship and Point of View
- Production Practice
- The Business of Documentary and Factual
- Research in Screen Practice
- Master's Project

Intellectual skills

Level 7

1. Critically evaluate how theoretical approaches to the craft of documentary film and factual programme making can be applied to both product and process;
2. Engage critically with contemporary industry practice across the filmmaking spectrum, recognising how creative and aesthetic choices impact on business and exploitation of entertainment content in today's marketplace;
3. Apply conceptual frameworks as well as current cultural, political and ethical perspectives to create innovative content.

Relevant Modules

- Screen Induction Lab
- Production Practices
- Authorship and Point of View
- The Business of Documentary and Factual
- Research in Screen Practice

- Master's Project

Subject practical skills

Level 7

1. Demonstrate the ability to experiment and innovate with contemporary documentary forms in relation to the production and funding of documentary films and factual programming across the creative industries;
2. Develop to an advanced level a variety of original ideas for documentary films and factual programming, from concept through to completed business proposal, producing work that is distinctive and original;
3. Demonstrate advanced pitching skills to a professional, industry standard;
4. Engage in professional collaboration with other creative and technical networks within the filmmaking process.

Relevant Modules

- Screen Induction Lab
- Documentary and Factual Bootcamp
- Authorship and Point of View
- Production Practices
- The Business of Documentary and Factual
- Master's Project

Transferable skills

Level 7

1. Design industry standard presentations and communicate to an advanced level.
2. Critically apply self-direction and originality in tackling and solving problems.
3. Demonstrate advanced decision-making skills to resolve complex issues whilst taking into account a range of creative, professional, and ethical considerations.
4. Demonstrate advanced methodologies for independent, self-directed learning and continued professional development.

Relevant Modules

- Screen Induction Lab
- Authorship and Point of View
- Production Practices
- The Business of Documentary and Factual
- Research in Screen Practice
- Master's Project

10. Learning, Teaching and Assessment Strategies

how will I learn, how will my learning be assessed, and why are these the most appropriate methods?

MetFilm School is committed to providing quality education and practical training in the film, television and related creative industries to an internationally diverse student population with an emphasis on student achievement, practical and immersive learning, industry-relevant professionalism, ethical practice, inclusivity, diversity and collaboration.

MetFilm's School's mission statement: *Educational Excellence and Deep Links to Industry* is supported by the core values of the Teaching and Learning Policy which are:

- Increase student engagement and learning opportunities
- Promote a variety of learning and teaching methods to reflect all types of student learners including active teaching
- Raise the level and standard of student progression and achievement
- An internationally relevant curricula which ensures equality and diversity in its approach
- Maintain high quality practice in learning and teaching
- Ensure diversity and equality are present in all aspects of learning and teaching
- Professional development of staff
- Enable good teaching and assessment practice to be shared across the School

How students will learn

MetFilm School believes that through a process of *reflective practice and learning*, you will be able to demonstrate an understanding of the key concepts of performance for the screen through the creative application of the latest screen industry skills. MetFilm School applies the “do, review, learn, apply” modification to Kolb’s (Kolb, D.A. 1984) model of experiential learning to recognise that knowledge can be applied across a number of situations and to allow the linking of one learning cycle to another. This facilitates the scaffolding of experiential learning across the curriculum. We encourage students and professionals from the screen industries to interact and learn from each other through practice and participation. This approach fosters your ability to reflect on your own learning and understand your own strengths and weaknesses.

Teaching Methodology

MetFilm School utilises a wide range of teaching methods underpinned by the policy of ensuring all students are engaged and can achieve the learning outcomes and consequently the assessment through the teaching. Our concept of ‘*Do, Reflect, Learn, Apply*’ is realised in the way we teach, the majority of sessions are delivered as workshops or seminars which promote active participatory learning through discussions and practical exercises. These exercises are often designed as collaborative activities that encourage teamwork and communication skills in attempting to achieve collective goals.

Practical teaching is underpinned by theoretical frameworks and concepts which are integrated through the curriculum delivered through a mixture of screenings, lectures and seminars and which allow students to explore the relationship between theory, industry convention and practice. Practice- and problem-based learning techniques, continuous formative feedback as well as peer-feedback sessions aim to strengthen students’ ability to critically self-evaluate their activities and to take responsibility for their own learning.

Module study across the course involves a diverse range of teaching methods designed to suit a variety of learning types including:

- seminars in smaller groups
- lectures
- practical group work
- presentations – pitching and auditions
- production work
- formative feedback through critiques / screening and reflective sessions – to provide formative feedback and to develop presentation skills
- peer review
- tutorials – small group tutorials and 1:1’s

- enhancement activities – guest speakers, masterclasses, industry activity outside of the course

Our lesson plans, curriculum and teaching resources will ensure content, materials and choices reflect the world we live in in relation to diversity and equality.

The MA Documentary and Factual programme delivery comprises a variety of inclusive teaching and learning methods appropriate for each module aimed to allow a variety of learners with diverse backgrounds and varying levels of previous experience to participate.

The teaching and learning strategy for MA Documentary and Factual course centres on active participatory, problem-based, critical and reflective learning, embedded in the unique delivery of MetFilm School's MA Filmmaking programme. The combination of specialist modules and general modules with opportunities for collaborative work across the different specialisms, reflects the inter-dependence of filmmaking practice within the wider industry.

MA Documentary and Factual students have the opportunity to develop collaborative projects with students from the other awards at structured points in the programme – during Phase I (Screen Induction Lab) and Phase II (Research in Screen Practice and Industry Project) and as an option on the Master's Project module. This gives students a greater opportunity for networking, and a broader understanding of the collaborative nature of filmmaking.

How we assess

We use a wide range of different types of assessment throughout the course which include portfolios, artefacts, written and oral presentations, and reflective work. The two types of assessment throughout the course are:

Summative: Summative assessment is designed to evaluate the learning at the end of a module by comparing it against a defined benchmark. Feedback includes commentary, guidance and areas for improvement and is related to how successfully the students have met the learning outcomes.

Examples of summative assessment on the course are:

- Portfolios
- Reflective Work
- Filmed work
- Pitches
- Research Presentations

Assessment activity often takes place in the classroom through the creation and development of practical work which is reviewed by peers and tutors or in form of an industry panel in a formative setting through the modules.

Formative: On-going formative assessment is designed to help monitor students' learning throughout the modules and provide feedback that enables them to improve and self-evaluate their learning. It can take various forms and help to identify strengths and weaknesses and address problems. Formative feedback can come from both tutors and fellow students and is a hugely important part of the learning journey. You will be set a range of formative feedback tasks throughout the course.

Examples of formative assessment on the course are:

- Screenings
- Peer review
- Tutorials

- Mentoring
- Industry Panels

Pre-Induction Course

New students will have the opportunity to complete a Pre-Induction Course online via Moodle, our virtual learning environment, which comprises readings and exercises designed to prepare students for MA level work. The Pre-Induction Course gives students the opportunity to meet each other virtually, set up online identities, engage in discussion forums, and explore reading and viewing.

By the end of the Pre-Induction Course we hope that students will have an idea of the philosophy of Met Film School, as well as an understanding of the level of reading and creative thinking involved in the MA. The work for the Pre-Induction Course is not formally assessed but we hope to encourage a debate on the forum where students share and comment on their own work and that of others.

The formal induction and enrolment of students will take place during the first week of the programme during which students will be assigned a personal tutor, meet the teaching team and key staff, and learn about the school's facilities.

The MetFilm School Student Handbook offers a range of resources and support for our diverse student body. We recognise that many of our international students may come from different teaching and learning traditions and we work to ensure all of our students are inducted into the programme in the appropriate way, giving extra support when required.

Each module in Phase I and Phase II of the programme is worth 20 credits. The Master's Project in Phase III is worth 60 credits. Students must successfully pass 180 credits in order to receive the MA Documentary and Factual award. A Postgraduate Diploma in Documentary and Factual may be awarded upon passing 120 credits, and a Postgraduate Certificate in Documentary and Factual may be awarded upon passing 60 credits.

9. Formal and Informal Links with External Organisations / Industrial Partners *what opportunities are there for me to interact with professional contacts?*

MetFilm Production

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. Together with sister companies, MetFilm Sales, and the School, we provide a synergistic environment for both established and emerging talent.

This works benefits students in many ways, including student access to working professionals as tutors and mentors on a formal and informal basis; the opportunity to work on professional "live" projects brought into the teaching environment; cutting edge technology, and professional networking.

A documentary based on the bestselling book *The Reason I Jump* premiered at the 2020 Sundance Film Festival to great acclaim. Other recent releases include thriller documentary *Last Breath* and comedy *Swimming with Men*, starring Rob Brydon and directed by Oliver Parker. Feature documentary *Sour Grapes* and the award-winning *How to Change the World* premiered at Hot Docs and Sundance respectively.

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, work experience and internship opportunities, CV and showreel advice sessions, Industry Seminars and Masterclasses, support for student films at festivals and beyond and publications including the recent 'Career Guide: How to Get a Job'.

Partners and Core Relationships

The MA Documentary and Factual Course design incorporates the latest industry developments in line with the broader discussion about the sustainability of the UK screen industries in line with the government's White Paper recommendation that the Higher Education sector should strengthen its links with industry,

In 2012, Met Film School was awarded membership in CILECT (Centre International de Liaison des Écoles de Cinéma e 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 give master classes at the school on a regular basis. Industry guests speak informally, talk-show style, about their career experiences.

Guests to date have included Thomas Grube (producer, Boomtown Media), documentary filmmakers Yael Reuvny, Judith Keil, Antje Kruska and Doug Block, media professionals Knut Diercks (copyright specialist/lawyer), Mahmoud Kaabour (Head of Content DriveBeta), Anna Henckel-Donnersmarck (festival programmer) Cecilie Bolvinkel (European Documentary Network), Mike Robbins (360° VR specialist) and Raphael Hermann (creative director and copywriter)

We have established strong industry partnership links to education@Berlin Philharmonic and DriveBeta – FUNK as well as a number of national and international production companies. Students are encouraged to attend DokLeipzig Filmfestival during the module bootcamp as well as screenings and Masterclasses during the Berlin film festival, Die Berlinale.

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.

Virtual Grindhouse

The Virtual Grindhouse is an online school community which is an innovation to connect students across courses and across campuses. The online community features guest speakers, job opportunities, competitions and so on. Guest speakers have included Oscar winning cinematographer, Roger Deakins (*1917*), BAFTA winning screenwriter and director Sally Wainwright (*Happy Valley*, *Gentlemen Jack*) Oscar nominated film director Lenny Abramson (*Room*, *Normal People*), actors Daisy Edgar Jones and Paul Mescal (*Normal People*) amongst others.

Other guests at the school have included Asif Kapadia (*Senna*), innovative South Korean Chung-hoon Chung (*Oldboy*, *The Handmaiden*) and Oliver Stapleton, documentary filmmaker Kim Longinotto (*Pink Saris*), Showrunner Armando Iannucci (*Veep*, *The Thick of It*), media professionals Bruce Daisley (Twitter) and Lucy Banks (Google), Bryan Cranston (*Breaking Bad*), Pawel Pawlikowski (Oscar winning *Ida*), James Marsh (*The Theory of Everything*), Sandra Hebron (former Creative Director of the London Film Festival), Frank Spotnitz (Executive Producer of the *X-Files*), Noel Clarke (*Dr. Who*, *Kidulthood*), Nicole Taylor (*The C Word*), Paul Webster (producer *Atonement*, *Motorcycle Diaries*, *Locke*), Andy Serkis (*Lord of the Rings* trilogy), and Stephen Frears (*The Queen*, *Dirty Pretty Things*).

10. Admissions Criteria

what qualifications and experience do I need to get onto the course?

The MA Documentary and Factual course is open to candidates (21+ years of age) who possess a Bachelor's Degree (2.1 minimum) from a UK university or overseas equivalent.

Ideal candidates will demonstrate a passion for screen content, and will have strong communication skills. They will be persuasive in their reasons for studying their chosen specialism and demonstrate the skills, talent, knowledge and aptitude for studying at MA level.

Candidates should supply in their application:

- A completed MetFilm School application form or completed online application form
- A personal statement of at least 500 words
- A CV
- Copies of degree certificates and academic transcripts
- Examples of creative work that will contribute towards a portfolio eg. Creative writing, business proposal, film work, photography etc.

For candidates without a Bachelor's Degree or overseas equivalent;

In the case of candidates without a Bachelor's degree at the required level (Non Cognate Applicants), we would look for significant and relevant work experience, and the ability to complete and benefit from the course by requiring the following:

- An Academic essay (750 - 1000 words) in response to a film related question to enable us to assess their level of critical and analytical skills such that they are able to study at level 7
- Portfolio of work demonstrating experience in the specialist area they are applying for (films, storyboards, business plans, scripts, photography, VFX work, etc.)
- A professional industry reference

Each application is considered on its individual merits.

Language:

For EU students that do not come from a majority English-speaking country, or do not have a degree-level qualification taught in a majority English-speaking country, we require evidence of an overall IELTS 6.5 or equivalent B2 qualification, with a 6.5 in writing and no less than IELTS 5.5 in all over elements (or equivalent).

Recognition of Prior Learning (RPL) leading to Advanced Standing

- Students who have studied before or hold a professional qualification may be able to start at a stage of the course later than the normal entry point or get exemption from

certain modules, so reducing the duration of the course. This is also known as Advanced Standing.

- MetFilm School RPL applications are handled by the Deputy Director/Postgraduate Programme Leader of MetFilm School in line with University of West London regulations.

Interviews

- Interviews will be conducted by a member of the Admissions Team and/or Course Leader
- Phone or Skype interviews will be conducted for students unable to visit the school.

IELTS Score for International Students (including the minimum score in all elements)	6.5 in writing 5.5 in reading, listening and speaking
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11. Student Support Arrangements, including 'in-company' support for Apprenticeships and PDP *what kinds of academic and pastoral support and advice are available?*

Student Support

Throughout your course of study, you will have access to a variety of sources of support depending on individual circumstances and needs. In addition to the Course Leader and your personal tutor, you will have opportunities to discuss academic progress, learning and career objectives with relevant teaching staff.

Apart from the school's support framework, which encompasses course leaders, module leaders and personal tutors, the school has a registered counsellor who is on site one day per week at the Ealing campus and available for Skype tutorials for Berlin students.

We have recently boosted our Wellbeing support available to all students by contracting *Togetherall* (www.togetherall.com) who will provide online support for students. This is a 24/7 support service for all students to have confidential communication with a trained advisor.

If you do experience any difficulties, either academically or personally, we have options for you to pause your studies and to return at the appropriate point once you are ready. This process involves an academic meeting with the course leader and the Student Services team to agree the next steps based on a case by case basis. In the event that 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.

In exceptional cases students may be referred to UWL to access welfare and wellbeing services. These services and programmes are coordinated through the Student Services Team. In addition, MetFilm School works regularly with local, external organisations to provide resources to students and training to teaching staff.

Disabled and Neurodiverse Support at MetFilm School

MetFilm School wants all students to have equal access to their course and the facilities. The Student Services Team and its dedicated Disability & Wellbeing Adviser provide confidential, specialist advice to help address any physical, study or communication barriers they may find

in the learning environment. Student Services 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, bi-polar 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?

Bespoke Individual Support Plans (ISPs) are developed with each student, 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 Services 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 Services provide advice and information on additional funding which students may be eligible to apply for. Please discuss this with Student Services.

During the first week of the programme you will go through a formal orientation to MetFilm School and the MA Documentary and Factual Course and given induction to school resources, staff and relevant departments. There will be scheduled Student Programme Meetings during each phase of the course. The purpose of these meetings is to share information about the programme, garner student feedback on specific aspects of the course, address any issues or concerns, and develop an action plan around the meeting outcomes. MA Documentary and Factual students will also be able to elect one member of their cohort to sit on the MA Course Committee. Student representatives also sit on our wider governance structure including the Academic Board, the Learning, Teaching and Assessment Committee, Screen Enterprise Group and the Diversity, Equality and Inclusivity Committee. Our Student Senate was formed in 2019 and is run by a President and Vice President from our London campus and a Vice President from our Berlin campus. All student representatives can sit on the 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.

Our *Student Alumni Programme* was launched in October 2018 and supports current students and graduates in their career development. Recognising that we have active graduates working across the creative industries in both entrepreneurial and professional roles, the alumni project connects current students to graduates working in the industry to build networking opportunities.

University of West London

Students enrolled in the MA Documentary and Factual Programme will be jointly enrolled with University of West London (UWL) and MetFilm School. Students studying in London will be introduced to UWL during induction when they will visit the St. Mary's Road campus to tour the main facilities and visit the library. You will have access to some of UWL's student support framework which includes the following services:

- Library Services (physical library only)*

- Students' Union which includes a wide range of clubs, events and associations

In Berlin, all students can get access to the extensive Library at the Museum for Film and Television, Deutsche Kinemathek which keeps Reference Books and Monographs, Festival catalogues, Cinema listings, DVDs Periodicals, Press Archive.

All students have access to our online library resources which you will learn more about during induction.

12. 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 or Option	Credit	Assessment Type	Weighting (%)	Overall pass mark	Minimum %	Submission Week (indicative)
Level 7:							
Screen Induction Lab	C	20	Artefact	60%	50%	N/A	5
Screen Induction Lab	C	20	Written assignment	40%	50%	N/A	5
Documentary and Factual Boot Camp	C	20	Artefact	60%	50%	N/A	8
Documentary and Factual Boot Camp	C	20	Written assignment	40%	50%	N/A	8
Production Practices	C	20	Artefact	60%	50%	N/A	15
Production Practices	C	20	Written assignment	40%	50%	N/A	15
Authorship and Point of View	C	20	Artefact	60%	50%	N/A	30
Authorship and Point of View	C		Artefact	40%	50%	N/A	30
Research in Screen Practice	C	20	Oral assignment	40%	50%	N/A	18
Research in Screen Practice	C		Written assignment	60%	50%	N/A	18
Business of Documentary and Factual	C	20	Portfolio	60%	50%	N/A	21
Business of Documentary and Factual	C		Artefact	40%	50%	N/A	21
Master's Project	C	60	Artefact	60%	50%	N/A	44
Master's Project			Written assignment	40%	50%	N/A	46

13. External Examiner Arrangements
who checks the standards and quality of the course?

We have two External Examiners for our suite of MA Courses.

Part B: Key Information

1.	Awarding Institution	University of West London		
2.	UWL School/College	LSFMD		
4.	Academic Partners and type of arrangement	Validated Provision		
5.	Course recognised by	N/A		
6.	Sites of delivery	MetFilm School London and Berlin Ealing Studios, Ealing Green, London W5 5EP Bufa Studios, Oberlandstrasse 26-35, 12099 Berlin		
7.	Modes and duration of delivery	Full Time, 1 year		
8.	Sequencing	September only start		
9.	Final enrollable award(s)	MA		
10.	Level of final award	7		
11.	Credit for final award (CATS and ECTS)	180 ECTS		
12.	Exit awards and credits	Post Graduate Cert, 60 credits Post Graduate Diploma, 120 credits		
13.	UCAS code(s) (UG programmes)	TBC		
14.	QAA Subject Benchmarking Statement	Communication, Media, Film and Cultural Studies		
15.	Apprenticeship Standard title and code	N/A		
16.	Course-specific Regulations			
17.	Language of study	English		
18.	Original approval Date	July 2015	Last Revision Date	July 2020

Part C: Record of Approved Modifications

Use the following table to list all modifications made to the programme between Validation/Review events. Add rows as necessary.

Approved Modifications to Course Specification since Validation/last review

Course Spec Title	Module Level and title	Brief Outline of Modification	Approval by School/College Quality Committee	Approval effective from	Student cohort affected
Shared modules MA Filmmaking	L7	Re-approval of suite of MA courses	July 2018	July 2018	AY 2018/19 onwards