



in partnership with



MA Filmmaking

Validated by the University of Warwick, United Kingdom

Academic Year 2017/18

Student Handbook

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Table of Contents

1.	Welcome	1
2.	About This Handbook	2
3.	Introduction to the London Film School	2
4.	Introduction to the University of Warwick	3
5.	Quality Assurance	4
5.1.	Higher Education Review (AP) 2016	4
5.2.	2017 Update	4
6.	Orientation, Induction and Enrolment	4
6.1.	Orientation	4
6.2.	Enrolment	4
6.2.1.	Documents to Bring to Enrolment	5
6.3.	Induction	5
7.	Introduction to the Course	6
7.1.	Credit Points and Awards	6
7.2.	Language of Instruction	6
7.3.	The Course	6
7.4.	Course Structure	8
7.5.	Specialisation	8
7.6.	Your Timetable	9
7.7.	Term Dates Academic Year 2016/17	9
7.8.	Deadlines	10
7.8.1.	Terms 1 to 5 Film Exercises	10
7.8.2.	Graduation Film	10
7.8.3.	Work and Research Journals	10
8.	Teaching, Learning and Assessment	10
8.1.	Teaching and Learning Methods	10
8.1.1.	Practical Skills	10
8.1.2.	Writing	11
8.1.3.	Directing	11
8.1.4.	Practical Work	11
8.1.5.	Consultations	11
8.1.6.	Rushes and Cuts Viewings	12
8.1.7.	Final Critical Review	12
8.1.8.	Screen Studies	12
8.2.	Assessment Methods	12
8.2.1.	Exercises: Terms 1 to 5	13
8.2.2.	Graduation Film	13
8.2.3.	Work and Research Journal	13
8.3.	Evening Screenings	14
8.4.	Supervision Arrangements	15
8.5.	Submitting Coursework	15
8.6.	Return of Assessment	15
8.7.	Re-assessment	15
8.8.	Board of Examiners	15
8.9.	External Examiners	16
8.10.	Assessment Feedback	16
8.11.	Your Grades	16
8.12.	Transcripts and Certificates	17

9.	Office Hours, Contact Details and Communication	17
9.1.	Office Hours	17
9.2.	Contact Details	17
9.3.	Communication	17
9.3.1.	Virtual Learning Environment	17
9.3.2.	LFS Student Email	18
9.3.3.	University of Warwick Student Email	18
9.3.4.	Your Contact and Personal Details	18
10.	Policies and Regulations	19
10.1.	Student Complaints	19
10.2.	Appeals	19
11.	Your Student Journey at LFS	20
11.1.	Studying	20
11.2.	A Two-Way Contract	20
11.3.	Mobile Phones	21
12.	Attendance	21
12.1.	Attendance and Employment	22
12.2.	Tier 4 Visa and Attendance	22
13.	Mitigating Circumstances	22
14.	Deferring Your Studies	27
15.	Withdrawal	27
16.	Student Services and Support	27
16.1.	Academic Support	27
16.2.	Student Services and Academic Registry	27
16.3.	Students with Disabilities	27
17.	Student Engagement	28
17.1.	Personal Tutors	28
17.2.	Students' Union	28
17.3.	Feedback from Students	28
17.3.1.	Student Feedback Surveys	28
17.3.2.	Other Surveys	28
17.3.3.	Student Representatives	28
17.3.4.	Boards of Study	29
17.4.	Committees	29
18.	Health and Safety	29
19.	Disclaimers	30
20.	Data Protection Information	30
21.	Appendix A: Course Information	31
22.	Appendix B: Module Information	35
22.1.	Module FI920-60: Language: Image, Meaning and Style	35
22.2.	Module FI921-60: Practice: Non-fiction and Fiction	40
22.3.	Module FI922-60: Synthesis: Industry and Independent	45

1. Welcome

The London Film School is committed to fostering exceptionally creative work, produced by a culture of thinkers and practitioners who are united in their wish and ambition for excellence in film production. From film history to its contemporary practices, we will provide you with an advanced knowledge of the art of filmmaking, while simultaneously providing you with a critical awareness of theory and form in film. We will undoubtedly prepare you well not only for joining the film industry, but also for equipping you with valuable skills that are needed in order to keep abreast with current knowledge and practices.

Creating a liberal, generative and safe learning environment, where no ideas are trivial and no questions are naive, is a pivotal element in our teaching. We present learning to you not only through the process of practice and observation, but also by challenging you to be acute observers of life. Our learning environment is magnificently international. You will learn from and collaborate with people from all over the world. They are approaching similar concepts as yours but from entirely fresh perspectives and viewpoints. This allows for an environment that celebrates different understandings and ideas. It facilitates for you to grow as skilled and creative navigators of film who are socially aware individuals, and compassionate global citizens.

The London Film School will allow you to proactively explore challenges in filmmaking with autonomy and collaboration. You will acquire a wide range of filmmaking skills and gain a comprehensive understanding of film narratives, appreciation of aesthetics, and the balancing of film form and content that are applicable and desired in the contemporary film industry. You are joining the legacy of highly successful graduates, such as Michael Mann, Mike Leigh, Iain Smith, Ann Hui, Roger Pratt, Tak Fujimoto, Ueli Steiger, Duncan Jones, Elísabet Ronaldsdóttir, Brad Anderson, and many others. Nurtured, supported and encouraged by our outstanding teaching staff, they lead by an informed understanding of film and filmmaking that is expressed through exceptional independent artistic work, creation and production.

I sincerely welcome you to the London Film School.

Gisli Snaer

g.snaer@lfs.org.uk

Acting Director & Head of Studies

2. About This Handbook

This handbook is designed to provide you with information about your programme of study, the London Film School (LFS) and the University of Warwick. Please read it carefully, and keep it safely as you will need to refer to it throughout your studies. Information provided is as accurate as possible at the date of production and the School will ensure you are informed of major changes to the information contained in this handbook in a timely manner.

The handbook should be read in conjunction with relevant policies and regulations from the London Film School and the University of Warwick.

This information can be accessed here:

- [LFS Moodle](#)
- [University of Warwick – My Warwick](#)
- [University of Warwick – Taught Postgraduate](#)

If you have any comments on how this handbook could be improved, please contact Philip Ramge at p.ramge@lfs.org.uk.

3. Introduction to the London Film School

The London Film School is one of a small group of exceptional, internationally recognised film schools. The skills it teaches are at professional industry standards and its graduates are known across the world as leading directors, directors of photography, editors and so on. The course is intense and exciting.

The School is the oldest film school in the United Kingdom and one of the pioneers of film education in the world. It teaches according to its own system which it originated and which is now widely imitated across the world.

Learning is based around short films, made under restrictive but progressive technical limitations. Students learn technical skills: lighting, camera skills, editing and so on, in small groups; practise them first under close supervision, and then on their films, as part of a team operating in a controlled version of professional conditions. Here they use their skills to solve a graduated range of tasks and problems similar to those a professional unit face. Their work is constantly assessed and criticized.

Students' creative abilities are mobilized and developed by multiple approaches:

- They are taught to look at film history and a great range of contemporary and classic work in varying critical contexts, but most importantly as the outcome of practical strategies that they can use for framing, criticizing and developing their own growing range.
- They develop their own work and then get the opportunity to test it out freely with colleagues, teachers and professional practitioners in workshops that are designed to show them consequences and criticize without applying any further restriction than their own growing judgement and consciousness of effect and context.
- In the film exercises students write their own scripts and direct in their own way: the content of all films is fully discussed and criticized, but ultimately the students have complete freedom of expression. This is an opportunity to exercise their creative abilities, where they can see their ideas brought to life with professional actors, on film, and under production conditions appropriate to the developing skills of the crew, culminating in the 35mm studio film, the standard industry production format.

- The course requires that students learn across a wide spectrum of skills. In this way it fosters an education in which primarily creative people develop a solid grasp of technical areas, while on the other hand students whose ambitions lie in practical skills will have also learned and practised creative skills to a level that will allow them to be active and critical participants in the process of film-making as a whole. The school, of course, recognises that the structure of the film industry is highly specialised. Students will also naturally have skills and interests that are more developed in certain areas than in others; so in the second year the school provides possibilities for them to express and explore individual choices within the general structure.

The school has traditionally had a high percentage of international students. This has had an enriching effect on the course as a whole, both from the point of view of the students who can draw on a wide variety of life experiences, but also from the point of view of the School, because the teaching is subject to the critical appraisal of student needs from other countries and film cultures.

The film exercises are scheduled by the School, and, as policy, are tightly scheduled, requiring the students to learn to work under time discipline. Crews are compact, and consequently there is always need for assistants from lower terms. Up to sixty films are made each term, which means that whenever students are not busy with their own projects, their services are in demand on many others. This creates a constant sense of excitement, a constant presence of film-making, which becomes the atmosphere and life of the School, a tremendous motivating force. Students are continually learning from each other and from the immense range of practical and aesthetic problems the different films offer. In some ways this kind of learning is even more significant than anything that takes place in the classroom. It continues all day, often enough all through the night, and flows between the sets and locations, the viewing theatres, editing suites, the coffee bar and back again, all term.

4. Introduction to the University of Warwick

The University of Warwick prides itself on excellence, innovation and ambition. These qualities have earned Warwick an international reputation for exceptional academic and research standards.

In 2015 Warwick was The Times and The Sunday Times University of the Year, and it rose in every significant academic league table. The QS World University Rankings ranked Warwick as one of the top 50 universities in the world. It was named third fastest rising young university in the world by the Times Higher Education Young Universities Summit, and the fastest rising university in the UK.

5. Quality Assurance

5.1. Higher Education Review (AP) 2016

The London Film School has undergone a review by the Quality Assurance Agency for Higher Education (QAA) and has received its final report, which is available in full at:

QAA Reviewed

Quality Assurance Agency
for Higher Education

www.qaa.ac.uk/reviews-and-reports/provider?UKPRN=10004036

We have received the following judgements from QAA:

- The maintenance of the academic standards of awards offered on behalf of degree-awarding bodies **meets** UK expectations.
- The quality of student learning opportunities is **commended**.
- The quality of the information about learning opportunities **meets** UK expectations.
- The enhancement of student learning opportunities **meets** UK expectations.

The action table that resulted from the Higher Education Review can be found [here](#).

5.2. 2017 Update

We received a commendable outcome from the review visit by the Quality Assurance Agency for Higher Education (QAA) in 2016 and submitted an annual return in 08/17 that demonstrates that we are continuing to maintain academic standards and enhance the quality of student learning opportunities and information about learning opportunities.

6. Orientation, Induction and Enrolment

6.1. Orientation

The Orientation day is normally held in the week before course start. It is an informal introduction to the London Film School and an opportunity for incoming students to meet each other.

During Orientation, advice on accommodation, Student Oyster cards, health and insurance matters, and any other matters relating to your experience are covered.

6.2. Enrolment

All new students have to enrol prior to attending classes. The programme of study of a student who fails to enrol is deemed to have lapsed. No student shall be entitled to enrol unless the prescribed fees have been paid or satisfactory arrangements made to ensure that they would be paid. No student may be enrolled simultaneously on more than one full-time taught programme of study at the London Film School and/or the University of Warwick.

For any queries regarding the enrolment process, contact Student Services.

If you are an international student, please ensure you have received your student visa before enrolling.

Once you have enrolled with the London Film School, you will also be required to enrol with the University of Warwick.

This can be done online at: <http://www2.warwick.ac.uk/study/welcome>

6.2.1. Documents to Bring to Enrolment

- 1) Original Photographic ID, which must be one of the following documents:
UK / EU Students
 - ID Card
 - Driving Licence (photo card only)
 - Home Office Immigration Status Document
International Students
 - Passport
 - Your Visa. This may be in your passport or a separate biometrics card.
 - A clear copy of your visa, showing the stamp issued when you arrived in the country. We need this for our records.
- 2) Your original certificates/qualifications, as proof of meeting the entry requirements

6.3. Induction

In the weeks leading up to the start of your studies at the London Film School, you will be invited to attend one or more Induction Events. During Induction, you will be introduced to LFS, the programme, staff and student services. We will also take this opportunity to complete Enrolment (see chapter 6.2).

7. Introduction to the Course

The MA Filmmaking is a two-year postgraduate taught programme, administered and taught by the London Film School and validated by the University of Warwick.

7.1. Credit Points and Awards

The Masters award has a total credit point value of 180 points at level 7. This represents a total volume of 1800 notional learning hours associated with the award, where 1 credit point is equivalent to 10 learning hours.

Students who do not complete the full Masters programme may be provided with a record of their studies, including any information about modules that were completed. In some cases, exit awards of the Postgraduate Certificate or Postgraduate Diploma may be made where the requirements for the award have been met.

The full list of awards and their requirements in terms of credit points and modules passed at level 7 is as follows:

Award	Credit Points at Level 7	Modules Required
Master of Arts	180	1, 2 and 3
Postgraduate Diploma	120	1 and 2
Postgraduate Certificate	60	1

7.2. Language of Instruction

The language of Instruction at the London Film School is English. Activities at the school are normally delivered in English and students are expected to submit their written coursework in English.

Foreign language films must include English subtitles in line with the requirements outlines in Moodle.

7.3. The Course

This is an outline of what your experience throughout the course will be like. Further down in the handbook you will find more details of what is required of you in, for example, assessment. Reference is made to other documents which contain more detail, for example on the material requirements and limitations of the exercises you will have to shoot.

The course is very intense. There is a heavy schedule of classes many of which are compulsory. Working on film exercises is also compulsory and most exercises are tightly scheduled as well. The schedule is posted online; please check it regularly. More information can be found on [Moodle](#).

In your unscheduled time, you are expected to work on your Journal, to develop your projects for future exercises and continue with your own reading and viewing programs.

The course is practice based, which means that the centre of all your learning will be the work you do on the film exercises you shoot. You will be assessed on this work, and much of the development in your practical skills, knowledge of film and filmmaking, creative development and the growth of analytic skills will happen in relation to these films.

The film exercises are constructed to present you with new, progressively deeper and more complex problems to solve. You will be required to learn the increasingly sophisticated

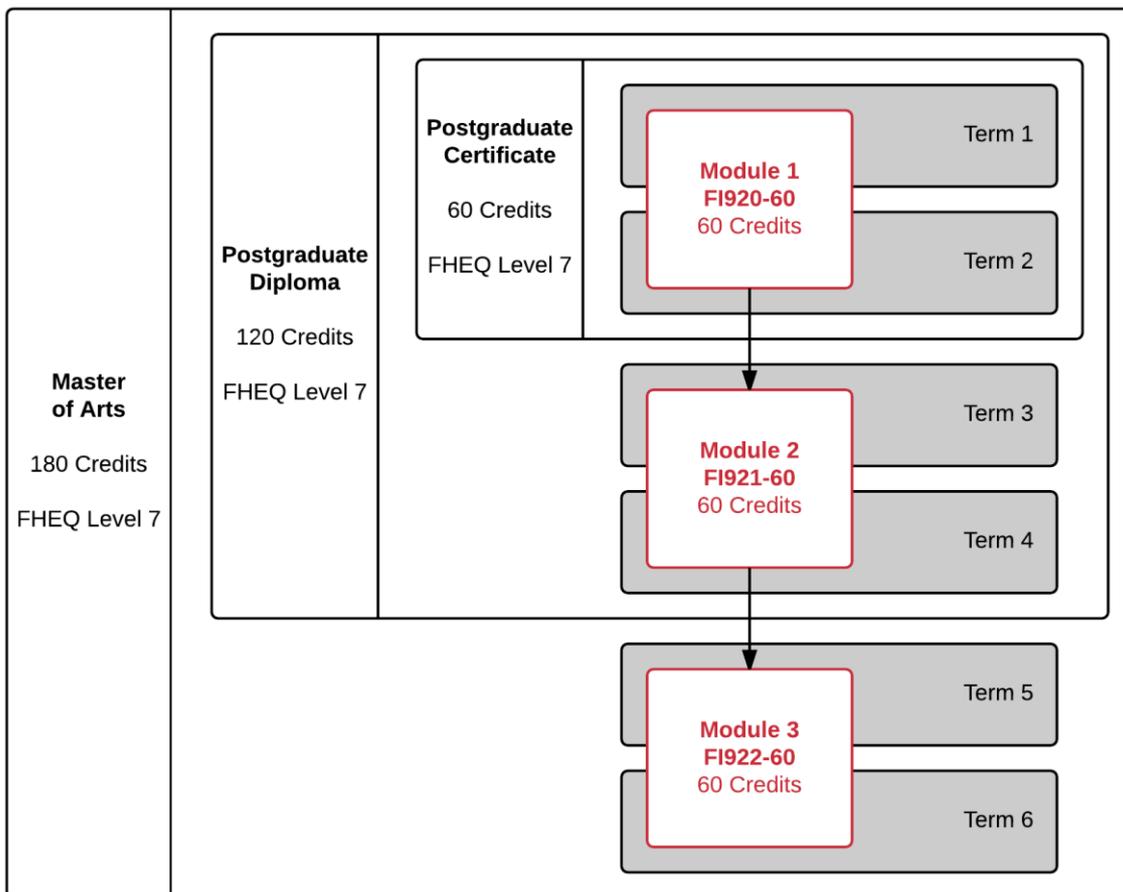
technical skills necessary to deal with these problems. You will be taught, through classes, film showings, and workshops, ways of responding to the aesthetic and conceptual problems presented by these exercises. You will be expected to draw on your own reading and viewing as well. You will be assessed on your success in this process, as shown by the quality of your work in the film, and also by your critical account of both the learning and the production processes in your Work and Research Journal.

On each exercise, you will have an assigned role. You should be able to maintain an appropriate commitment to excellence in your own roles, and will be assessed on that.

The scripts you write produce a wide variety of situations each of which has its own new problems for each member of the crew. Learning on the films is very rapid and effective. The students learn and see the results of their new knowledge continuously through the course. You will have to assess situations and find solutions yourselves. Because you change jobs from term to term, you will learn from the past experience of other crew members. While there is constant evaluation and criticism from staff, you will find the learning from within the unit just as important.

You will have to take professional responsibility for your individual tasks, but also know enough about all the work to serve as part of a collective resource. You will find yourself recognising your full responsibility for the success of the whole project. Creativity is seen as collaborative as well as individual.

7.4. Course Structure



7.5. Specialisation

The course is not specialised. This is reflected in the word ‘filmmaking’ in the degree description. It is a response to the fact that the rigid career paths and hierarchical structures once so successful in the American studio system, are now not necessarily the most useful basis for a contemporary film education.

Both in career terms, and in providing students with a dynamic contemporary aesthetic, a working knowledge of the full range of practices has become very close to essential. The existence of film schools reflects the fact that film careers are not predominantly any more a life spent, from apprentice on, in a particular specialisation. The ability, knowledge and skills to make strategic career moves are as important in films as in any other comparably exciting and competitive world.

The same is true in the struggle to make the work ever new, ever more intense and successful. What Ingmar Bergman said about directing: ‘Imagine a conductor who doesn’t know how to play the various instruments’, has become just as true in other skill areas. The example of Walter Murch – and for that matter Orson Welles – shows what becomes of sound editing in the hands of people working in possession of a real understanding of technical detail across a full range of skill areas, and a complex grasp of the meaning of their work.

Students are expected to attend classes and be prepared to work on exercises in all the taught skill areas: sound recording, editing of picture and sound, production design, camera operating, lighting, directing and producing. Each of these areas is considered of equal importance and gets equal assessment in the course. Students will of course find their own specialities during their time on the course, and may spend considerably more time studying

and practising these, but this will be against a background of commitment to their work in all the skill areas.

7.6. Your Timetable

You will receive information on the teaching timetable and receive their schedule of classes at the beginning of their course or module. The teaching timetable can be viewed electronically via CELCAT. You must regularly check it for updated versions of the timetable.

You can choose between two methods to access your timetable:

- 1) Subscribe to a Calendar Feed
- 2) View the timetable online via our Calendar Website

Instructions for both methods can be found on [Moodle](#).

7.7. Term Dates Academic Year 2016/17

Autumn Term

Term Start Monday, 18th September 2017
Term End Friday, 8th December 2017
Holidays Monday, 11th December 2017 - Friday, 5th January 2018

Spring Term

Term Start Monday, 8th January 2018
Term End Friday, 30th March 2018
Holidays Monday, 2nd April 2018 - Friday, 27th April 2018

Summer Term

Term Start Monday, 30th April 2018
Term End Friday, 20th July 2018
Holidays Monday, 23rd July 2018 - Friday, 15th September 2018

Term dates are also available from our website: <http://lfs.org.uk/full-time-study/term-dates>

Details about bank holiday closures, holidays, including exact dates and times of closures, will be sent to students via email each term.

7.7.1. Public Holidays

Christmas Day	Monday, 25 th December 2017
Boxing Day	Tuesday, 26 th December 2017
New Year's Day	Monday, 1 st January 2018
Good Friday	Friday, 30 th March 2018
Easter Monday	Monday, 2 nd April 2018
Early May Bank Holiday	Monday, 7 th May 2018
Spring Bank Holiday	Monday, 28 th May 2018
Summer Bank Holiday	Monday, 27 th August 2018

Holidays are also available from our website: <http://lfs.org.uk/full-time-study/term-dates>

Details about bank holiday closures, holidays, including exact dates and times of closures, will be sent to students via email each term.

7.8. Deadlines

Deadlines by which all written work must be submitted are communicated to students via our Virtual Learning Environment, [Moodle](#).

You must ensure that your work is submitted by the stipulated deadline, following the instructions published on [Moodle](#) closely.

Late submissions will not be accepted unless mitigating circumstances apply and are approved. Where no mitigating circumstances apply or if a request for mitigating circumstances is not approved, you will be awarded a Fail grade.

You should retain a copy of your assessment as well as a receipt or confirmation that your work has been submitted (e.g. a screen shot of the relevant Moodle page). You may be required to produce such a confirmation or receipt as proof of submission where there is no evidence of the coursework having been submitted. If you are unable to produce this evidence, you may be awarded a Fail grade.

7.8.1. Terms 1 to 5 Film Exercises

Students are expected to complete to term 1 to 5 film exercises no later than one working day before the end of term screenings.

7.8.2. Graduation Film

Delivery for graduation films is 5pm on Thursdays for week 9.

7.8.3. Work and Research Journals

Work and Research Journals for Modules 1, 2 and 3 are normally due to be submitted via Moodle by 5pm on Mondays of week 13. Exact deadlines are published via Moodle.

8. Teaching, Learning and Assessment

The London Film School is a non-profit organisation dedicated to the education of filmmakers from around the world. It offers MA, PhD, and part-time workshop programmes focused on aesthetic achievement, craft excellence, creative collaboration and artistic freedom.

The London Film School provides an environment within which students can extend their creative practice, take full advantage of all learning opportunities and develop their own unique voice.

8.1. Teaching and Learning Methods

Teaching and learning at the London Film School is built on the conviction that practice based learning is the most successful route to achieving these outcomes with practical exercises allowing students to deal with the complex and often unpredictable problems that actual filmmaking presents.

Teaching in the context of the preparation and execution of practical exercises gains immediate relevance, and creates opportunities for students to recognise knowledge as critical engagement, and to connect teaching and practice to industry norms.

8.1.1. Practical Skills

The exercises in terms one to five use progressively more complex equipment and require more advanced technical skills. As you go through the course you will have compulsory classes called 'practicals' in which you are introduced to equipment and skills appropriate to the terms' exercises.

These classes will teach you how to work the equipment. Professional film equipment is complicated, delicate and some of it can be dangerous. In order to protect yourselves and others, your films, and the equipment itself, these classes are compulsory. If you do not attend you will not be allowed to handle the equipment. These classes will teach professional practices associated with the equipment and with the related crew roles.

8.1.2. Writing

Students are all encouraged to write scripts. Many students who never thought of themselves as writers discover an aptitude. For others, their own efforts at writing provide them with a deeper understanding of the problems and film possibilities of scripts in general. Scripts are discussed and criticised with tutors in script conferences in the lead-up to each exercise.

From the beginning of the second term you have the option to join a script workshop. These are led by writers and are a forum for learning writing skills through project work and exercises and run throughout the course. See the Writing Workshop Handout for further information, available from the term tutors or Head of Screenwriting.

Scripts or documentary projects for the third, fourth and fifth terms are submitted to a panel of outside writers for comment before the students themselves select which will be made into films (subject to the School's approval). The panel publishes an order which the students can refer to, or which is used to resolve ties.

Script work is not formally assessed for the MA Filmmaking.

8.1.3. Directing

Directing is taught in viewings of films – where possible on 35mm – and related classes, designed to examine directing strategies. There is a wide range of directing workshops across the course, most given by working directors, discussing camera placement, handling actors, and so on.

The most important learning here is through the directing of the practical exercises. The growing complexity of these provides the stimulus and creates the problems directors and units need to solve. These issues are discussed in class and with tutors on the basis of the script, during the shooting period at rushes viewings and afterwards during post production. Students' learning is focussed and developed through their own critical accounts in the Work and Research Journal.

8.1.4. Practical Work

Just as student directors on the MA Filmmaking course are expected to have a clear understanding of technical detail, so students who are working in technical roles are expected to have an understanding of how decisions and practices in their particular areas contribute to the aesthetic structures of films, and how they relate to the wider significance of style and content of film. Technical practices, however successful, risk impoverishment through isolation. As a technician on a film in the course you are expected to contribute to the film as a whole, and to understand and think about your work in the context of its wider effect, in the film and beyond. Your Work and Research Journal should show these thoughts.

8.1.5. Consultations

Consultations are crucial stages in the development of the exercises. Consultations are scheduled meetings with a teacher, in which particular aspects of the term's film are discussed: production, script, direction, camera and lighting, design, sound, editing, etc. Although they are particularly around the needs of the student to whose job this applies, the whole unit is scheduled and must attend. Issues arising from the script are formulated as

problems. Solving these problems is at the heart of the teaching in the school. The Work and Research Journal records and reflects on these processes.

8.1.6. Rushes and Cuts Viewings

As processed material is returned from the laboratories it is shown in the cinema with the Term Tutor and teachers from relevant departments, and analysed. These sessions are attended by the unit, but often by other students as well, and successes, mistakes, equipment problems and so on are discussed.

Cuts are screened regularly with the Term Tutor and a representative from the editing department so that the students can take stock of the development of the project as a whole.

8.1.7. Final Critical Review

In the last week of each term, the whole student output of the term is screened. All students are expected to attend. Departments and visiting specialists comment on the students' individual work. This is an event of great importance to the life of the School; it provides a strong motivating force throughout the course. Independent outside comment has considerable significance for the students' own practice of self-criticism and review; it creates the possibility of an insight from points of view beyond any individual teacher and beyond the School. It represents a constant re-examining of the appropriateness of practice for everyone concerned. All the students learn from each other's experience here.

8.1.8. Screen Studies

During the course, you will have the opportunity to view a considerable number of films accompanied by lectures and detailed shot by shot analyses. Booklists will be distributed in these classes. These classes will cover such areas as the history of style, the strategies of individual directors and relevant theory elements. Together with your reading they are intended to give you an understanding of the history of cinema, the history of style in cinema, central aesthetic issues as they appear in films or are used by filmmakers, and give you a repertoire of concepts with which to analyse and evaluate your own work, and that of others, in the context of the history and culture of cinema.

These courses are not examined as such, nor do you have to write essays or dissertations. Instead you are expected to show your understanding of your work in the light of the concepts and contexts you have learned through these classes, your reading and viewing, in your Work and Research Journal.

8.2. Assessment Methods

Assessment is an important feature of academic study at postgraduate level. Detailed assessment requirements are set out in the module narratives, together with learning outcomes which specify the key forms of achievement or performance required.

These indicate the main areas of subject knowledge and skills to be assessed and they provide a focus for your studies. Completion of your films and journals is crucial to your achievement of your award at the end of the course.

It is important that you understand clearly the expectations and deadlines for the various forms of assessment on each module.

8.2.1. Exercises: Terms 1 to 5

Students will be required to work on at least the following exercises in terms one to five:

- Term 1: Two short 16mm B&W silent films
- Term 2: Short 16mm films
- Term 3: Digital acquisition documentary 10 minutes
- Term 4: 35 mm or large sensor digital format (e.g. Alexa)* B&W studio drama 10 minutes
- Term 5: Large sensor digital format (e.g. Alexa) studio or location drama 15 minutes

All these exercises are strictly scheduled. All essential equipment will be provided. Film and processing will be provided. A budget will also be provided for costs such as actors expenses and production design.

More information is available on Moodle.

8.2.2. Graduation Film

In the sixth term students will be expected to make or work on at least one graduation film. The script, length, format etc. of these films will be proposed by the students for approval by the term tutor. Each student will be able to nominate an approved project or projects for a sum of money paid by the school (production allowance), currently set at half the students' sixth term fees[†]. Exact amounts are published on [Moodle](#). Students should note that production allowances are only paid if a student's termly fees have been paid in full.

Students are also encouraged to raise further funds.

Graduation films may be submitted for assessment up to the end of the second term after the student starts the sixth term.

More information is available on [Moodle](#) or from the sixth term tutor.

8.2.3. Work and Research Journal

You are expected to treat the development of your own creative work and the development and application of your skills and learning as the subject of personal research and to record this, for assessment, in a Work and Research Journal.

Throughout the course you will be writing your Journal. This is not a diary. It does not just document what happens. It is a demonstration of your ability to think critically about filmmaking, through your assessment of your work and learning. This applies to technical areas such as lighting or sound recording as much as to writing or directing.

The Journal will show that you are thinking about your work, actively and critically. It will show your thought on:

- What you are aiming for, in the particular detail of the production and in a more general sense;
- What achieving particular ends means, not just personally, but also in terms of the film you are working on;
- Whether you are succeeding, by what criteria you are judging, and what you can do to develop appropriately;
- How your own work relates to the wider context of cinema?

* Subject to availability

† Subject to review by the LFS Finance and General Purposes Committee

You are expected to describe your work on the film as a personal project, but one taking place in the wider context of film culture, history and the broader society. So the concepts and references, film and otherwise, which you use to describe your work, will show your critical grasp and application of the screen studies lectures, viewings and readings, as well as your own wider viewing and reading.

Through this process, expressed in the Journal, you should develop a wider personal aesthetic, responsive to your own skills and creative talent, the requirements of individual projects and the commercial and artistic world of film outside the School. Because the Journal is based on actively thinking about your work, you must work on it all through the term while you are working on the films. You cannot catch up at the end of term. Your personal tutor will be the reference point for your Journal. You must show it to them regularly. You can also get advice from your term tutor.

Additional information, including marking criteria, can be found on [Moodle](#).

8.2.3.1. Work and Research Journal Word Count

The work count for the Work and Research Journal on the MA Filmmaking programme is set at 8,000 words with a 10% tolerance.

The following will be included in the word count:

- a) Main body
- b) Footnotes
- c) Quotations
- d) In-text references

The following will not be included in the word count:

- a) Bibliography
- b) Appendices

Students are responsible for including an accurate word count on the cover page of their written assignment.

Not including a word count or stating an incorrect word count is considered an academic misconduct.

Where the word count exceeds the specified word limit, assessors will not consider any work after the maximum word limit has been reached when allocation a grade.

This means that students may be penalised for failing to be concise and concluding their work within the specified word limit.

Failing to meet the specified word count may also result in a lower grade based on the quality of the work because necessary information may be missing and learning outcomes may not have been met.

8.3. Evening Screenings

There is a full program of evening screenings in the School's two cinemas. Practitioners from the film industry come in to show and discuss their work with the students; this keeps the students alert to new technical and craft developments. Screenings are also aimed at developing a lively and critical sense of film culture. There is an active film society whose main purpose is to represent the students' film interest, but which also co-operates with teaching programs to supplement day-time showings.

8.4. Supervision Arrangements

Your Term Tutor is responsible for supervising your film project for the term, and your Personal Tutor will oversee your journal.

8.5. Submitting Coursework

All written coursework is submitted via Moodle by the stipulated deadline. Details on submission of film exercises and the graduation film ('delivery') can be found in the relevant section on Moodle.

8.6. Return of Assessment

Assessment is an integral part of the learning process and students will receive continuous verbal feedback on their specific work, both practical and written, and their roles in student film productions throughout their studies.

Provisional module grades are published on [Moodle](#). Students should note that grades may not have been ratified (confirmed) by the Board of Examiners by the time they are published on Moodle.

Grades are only confirmed once they have been considered by the Board of Examiners.

In line with the Code of Practice on Assessment (available on Moodle), feedback is provided to students by their Personal Tutor and/or in writing. Feedback on films is provided throughout the term and during the end of term screenings.

8.7. Re-assessment

Students are entitled to one reassessment in the case of failure of a module. Students are normally required to resubmit their work at the next available opportunity as published on Moodle (normally at the end of the following term).

Second reassessments are normally not permitted. The Board of Examiners may exercise discretion to allow an exceptional second reassessment attempt.

Students who fail a reassessment may not continue with their studies, unless a claim for mitigating circumstances is submitted and approved, but may be eligible for the award of a Postgraduate Certificate (60 Credit Points at Level 7) or a Postgraduate Diploma (120 Credit Points at Level 7).

Compensation for a failed module will not be considered.

8.8. Board of Examiners

The Board of Examiners considers all students' module grades and any factors that may have affected a student's performance. It normally consists of the Chair, a member of staff of the University of Warwick, one or more External Examiners (see section 0 below), teaching staff and, if required, other senior staff from either the University of Warwick or the London Film School. Final decisions about membership lie with the Chair.

The Board of Examiners will make its decisions in line with the University of Warwick's regulations ([Regulation 37](#)).

8.9. External Examiners

External Examiners are one way we assure the academic quality of your programme. They are subject experts who help assure that your award is comparable to that at other UK universities by reviewing and giving advice on academic standards, the curriculum, assessments and learning resources. They may also give advice on good practice and quality enhancement opportunities.

Among other things they attend the Board of Examiners and write a report at the end of the year. This report is discussed at the Boards of Study and the Board of Graduate Studies. You can also obtain a copy by contacting your Academic Registry.

The External Examiners' details can be found on [Moodle](#).

IMPORTANT: It is inappropriate for you or any other student to make direct contact with an External Examiner. The appeal and complaints systems exist to allow you to express any concerns you have, including the marks you have been given for your performance.

8.10. Assessment Feedback

Students will receive feedback which clearly reflects the, professional, academic and creative standards we wish to them to achieve. Feedback will also indicate and guide students towards those goals.

Verbal feedback is provided by Personal Tutors and teaching staff throughout the term for both their Work and Research Journal and film exercises.

More information on assessment and assessment feedback can be found in the LFS Code of Practice on Assessment available on Moodle.

8.11. Your Grades

To be considered for an award, all summative assessments components must be completed successful (minimum grade of Pass).

Summative coursework is graded as follows:

Modules 1 and 2

- Film component: Pass/Fail
- Work and Research Journal: Merit/Pass/Fail

Module 3

- Film component: Distinction/Pass/Fail
- Work and Research Journal: Merit/Pass/Fail

Students who are awarded a 'Distinction' for their graduation film may be considered for the award of the MA with Distinction by the Board of Examiners.

8.12. Transcripts and Certificates

When you graduate, your final qualification certificate and transcript will be issued by the University of Warwick.

More information can be found on the university's website:

- [Transcripts](#)
- [Certificates](#)

Students who have not yet completed their course and require an interim statement of marks should contact Academic Registry at the London Film School.

9. Office Hours, Contact Details and Communication

9.1. Office Hours

Our building on Shelton Street is normally open to students Monday to Sunday, 7am to 11:00pm during term time. The facilities on Long Acre are often open to students during those times as well, but access may change depending on school activities.

Staff are available from Monday to Friday between 9:30am and 5:30pm.

9.2. Contact Details

The course is taught at the London Film School:

24 Shelton Street
London
WC2H 9UB

33 Long Acre
London
WC2E 9LA

Phone: +44 (0) 20 7836 9642
Email: info@lfs.org.uk

Other facilities nearby are employed when necessary.

Contact details for staff can be found on in the [Staff Directory on Moodle](#).

9.3. Communication

Your lecturers, Heads of Department, Term Tutors, and other campus staff will communicate with you via email and you must check your email regularly. Changes to class schedules or specific information about your programme of study will be sent to you using your email account.

The London Film School operates an 'Open Door Policy' and encourages students to stop by whenever they feel the need to meet and ask questions, and address problems and concerns. Bear in mind, however, that teaching staff have a number of teaching and assessment commitments and that they may not always be able to see you right away. In such cases, you can send an email to arrange for a personal meeting.

9.3.1. Virtual Learning Environment

Students of the London Film School have access to [Moodle](#), a Virtual Learning Environment.

You will find information about the course, classes, the shooting schedule and other course-related matters, but also about policies and regulations, insurance, health and safety, etc.

Moodle is also used to communicate with students and to make announcements.

At the beginning of the course, you will have an opportunity to attend an induction session where we will introduce you to Moodle, the navigation and its content.

Moodle is also where you'll be submitting your written coursework. More information can be found in section 0 of this handbook.

Please bear in mind that information and resources available on Moodle are not a substitute for attendance in class.

9.3.2. LFS Student Email

All LFS students are provided with an LFS email account, hosted by Microsoft Office 365 for Education[‡]. In addition to unlimited emails, calendar and contacts, students also get storage on OneDrive.

All students are assigned to a unique mailing list group related to their programme of study and course number. This is used primarily by staff members to email students on a programme of study or in a specific cohort.

The LFS student email address allocated to each student is the de facto official email address that staff member will use to contact students. All emails relating to your studies at LFS should be sent using your LFS student email address.

9.3.3. University of Warwick Student Email

Students will also receive a Warwick email account which will be the primary means for the University to contact them.

We recommend that you set up an automatic forward to your LFS Office 365 Mail account to ensure that you receive all emails.

Moshe Nitzani (m.nitzani@lfs.org.uk) will be able to help you set this up.

9.3.4. Your Contact and Personal Details

You must notify Student Services immediately of any changes in your name and/ or address by emailing Student Services. It is your responsibility to ensure that your most current contact information is available on your student record – LFS cannot be responsible for any issues that you may face regarding your studies on account of staff members not being able to contact you.

Students must provide a valid local phone number in order for LFS to be able to contact them as and when required.

[‡] LFS is committed to providing students with an email address, but reserves the right to change the service provider used. Changes to the services provider may also result in a change to the exact services available.

10. Policies and Regulations

Students enrolled on the MA Filmmaking agree to abide by, and submit to the procedures of, The London School and University of Warwick's policies and regulations.

The London Film School's policies and regulations can be found on [Moodle](#).

Relevant policies and regulations from The University of Warwick can be accessed here: [Reg. 37 Regulations Governing Taught Postgraduate Courses](#)

Important documents include:

London Film School

- Code of Assessment Practice
- Student Complaints Procedure
- LFS Student Charter

University of Warwick

- Appeals Policy and Procedure
- Plagiarism and Good Academic Conduct

10.1. Student Complaints

The LFS Student Complaints Procedure aims to ensure that complaints against the London Film School made by students are treated seriously and fairly in order to ensure students' interests are protected and the London Film School's high-quality standards maintained.

We operate a Three-Stage Complaints Procedure. Stage 1 and 2 are normally dealt with by the London Film School. Stage 3 will, depending on the nature of the complaint, be dealt with by the University of Warwick or the London Film School.

Both the University and the London Film School are members of the Office of the Independent Adjudicator (OIA) and students who are not satisfied with the School or University's final decision can ask the OIA to review their case.

The full procedure can be found on [Moodle](#).

10.2. Appeals

Appeals are dealt with in line the University of Warwick's policy and procedure which can be found here: [Reg. 37 Regulations Governing Taught Postgraduate Courses](#)

The form for appeals can be found here: [Forms, Policies and Procedures Library](#)

11. Your Student Journey at LFS

11.1. Studying

You will find the course an exciting and intense experience. In order to make the best of it here are some things to bear in mind.

You will very naturally regard your filmmaking activity as the centre of your learning and you will want your film work to be at the highest level possible. You should, however, not forget that the exercises are primarily a teaching project and you should make sure that you are getting the best from them in that light.

They are part of a programme that unites lectures, practicals, consultations, workshops and private study and creative work. You should aim to achieve an appropriate balance between all these elements. The work you do on the films will speak for itself, but it develops and improves as part of a complete program. The course does not aim just to teach you skills, but to enable you to enter a lifelong process of developing your own knowledge, skills and creativity.

This is achieved through a process of assessing your own work against a context of other practices and practitioners: the work of your colleagues, teachers and the professionals who set the standards in the world of realised films. Understanding your own work against a clear and critical understanding of this context is what makes your own development possible.

To achieve this, you need to plan your time and productivity between film work, class work and private creative work and study carefully. The course can be very demanding and you need to balance the different aspects that it offers to get the most out of it. Time management can become a serious issue if you do not plan properly. You cannot simultaneously beat end of term deadlines, write up your work and research journal and finish a script for next term in the last few days of term.

You are expected to:

- Attend all your practicals without exception
- Make sure you go to the full range of lectures
- Plan your scripts for the terms ahead
- Use your Journal as you go to integrate your experience on the course
- Consult your Term Tutor and Personal Tutor regularly with your work and research journal in hand.

11.2. A Two-Way Contract

As a student, you should:

- Follow the regulations as you agreed at enrolment
- Attend all the classes on your timetable
- Adhere to deadlines
- Provide documentation when requested
- Check your schedules and email account regularly

The School will:

- Monitor its standards and procedures to provide a quality service
- Ensure that every student is treated with equity and fairness
- Provide access to administrative areas at agreed times
- Answer queries and provide timely, accurate and clear information

The School has a Student Charter that has been agreed between the staff and students at the School. You can access it on Moodle:

- [Student Charter: The School](#)
- [Student Charter: Students](#)

11.3. Mobile Phones

Please be respectful of the learning environment and remember to switch off your mobile phone before entering all classes and study areas.

12. Attendance

The London Film School regards attendance as a fundamental part of the student college agreement and an important prerequisite for the highest levels of achievement.

You are expected to attend the various lectures, seminars and other classes that make up your course. Regular attendance is a formal requirement and an important factor in your successful completion of the course. Most subjects are progressive in their content with sessions building upon each other, so if you do miss sessions you will need to catch up with any work that you have missed. You should inform your Course Leader and Term Tutors if you are going to be unable to attend your course for some time, other than the occasional unavoidable absence. You should also refer to section 13 on Mitigating Circumstances. Attendance at all practicals is compulsory. This is because you are learning to operate equipment and your health and safety may be at issue as well as that of other students. Not being able to operate equipment properly may also seriously damage the work of other students. If you have not been to a practical you may not be allowed to operate the relevant equipment. If you are not able to attend please let us know immediately wherever possible we will arrange for you to have a replacement class.

Regular attendance is a formal mandatory requirement and an important factor in your successful completion of the course. In terms 1 to 5 students are expected to attend 80% of scheduled classes, practicals, conferences, consultations and other classes during each term, unless they have a valid reason for their absence. Details about which classes, practicals, etc. are mandatory can be found in the relevant section on Moodle. You will find that often classes or practicals are mandatory to ensure that you learn how operate the equipment safely and properly. If you have not been to a practical you may not be allowed to operate the relevant equipment. If you are not able to attend please let us know immediately; wherever possible we will arrange for you to have a replacement class.

Attendance requirement is detailed on Moodle under this heading for each class. These are intended to be supportive to your education and your unit film. All departments must be consistently transparent about these requirements and state any specific [consequences for absence](#)

Class registers are taken for all classes. Students are marked as Present, Late, Excused or Absent. If you have a problem, let your term tutor or relevant department know as soon as possible. If something happens on the day phone, text or email to let the school know

Lateness and the 10-Minute Rule: be on time - you should attend all your classes on time. A student arriving more than ten minutes after the scheduled start of a class without a valid reason will be deemed to have missed the class and may be excluded from it: refer to absence and the use of equipment and your role. Students who are persistently late, or without an acceptable excuse, or where appropriate the supporting documentation - such as medical certificates-, may be subject to disciplinary action.

Moodle: access to information on Moodle, PowerPoints, etc. prior to the class does not replace class attendance.

Unit Shoots: you are expected to be available to your unit during the whole of the shooting period

This may involve long days and night shoots. If you or your unit is experiencing problems, these should be raised immediately with your term tutor.

End-of-Term Critique: you are required to be present during the end of term critical screenings of your term's work, and sit with your unit during the discussion of your unit's work. You are also required to attend the screening of the work of the term ahead of yours, the exercise you will do in the following term. You are strongly advised to attend all the screenings: this is one of the most important learning opportunities of the term

Failure to attend a suitable proportion of lectures and classes may result in failure in the module.

12.1. Attendance and Employment

If you are self-supporting financially and a full-time student we recognise that you may need to undertake some part-time work, although we strongly advise you not to take employment of more than 15 hours a week. If you are a Tier 4 visa student, please check carefully whether or not you are allowed under the conditions of your visa.

12.2. Tier 4 Visa and Attendance

As a UKVI Sponsor, we are required to report international students who have received a visa and not attended, withdrawn, deferred or missed 10 expected key contact points.

13. Mitigating Circumstances

Mitigating Circumstances are unforeseen events or circumstances which have a significant negative impact on your ability to successfully complete, or study effectively in preparation for, summative assessment tasks such as essays, written or oral examinations, assessed presentations or assessed laboratory work. If you want any such events or circumstances to be considered by the relevant Board of Examiners, you are required to communicate formally (normally in writing) with LFS about them. Please note that while it is acknowledged that cultural attitudes to the disclosure of personal information may vary, students are expected to fully disclose all matters they wish to have taken into consideration by the Board of Examiners.

If you are unsure whether something that has happened to you, or to someone close to you, is eligible to be considered as a Mitigating Circumstance, it is likely to be eligible if it was unforeseeable or beyond your control and if it also had a significant impact on your ability to prepare for or complete the assessment in question. If you are in any doubt about whether something that has happened to you or someone close to you is eligible for consideration, then you should consult your Personal Tutor or Student Services or one of the representatives of the Students' Union. Even if the event or circumstance is not eligible for consideration in this way it may nevertheless be something for which you should seek support and the tables below indicate, in their final column, where to go to access that support.

Mitigating Circumstances can never result in the changing of marks for individual modules or assessments; however, they may affect your overall degree classification. For further information on the possible effects of your Mitigating Circumstances claim being accepted please see 'Mitigating Circumstances Process and Procedures' online (https://warwick.ac.uk/quality/categories/examinations/policies/u_mitigatingcircumstances/).

The two tables below provide more detailed guidance on, and examples of, types of circumstance which are normally considered eligible (Table 1) and types which are not normally eligible (Table 2).

If you think you do have an eligible Mitigating Circumstance you should complete and submit a Declaration Form to Academic Registry and submit it as soon as possible after the circumstance arises along with appropriate supporting documentation of the sort outlined in the 'Supporting Documentation' column of Table 1, below. LFS recognises that it may be difficult to obtain supporting documentation in a timely fashion; however, you should still register the circumstance pending supply of supporting documentation.

Table 1: Circumstances normally eligible for consideration

Circumstance	Examples	Supporting Documentation	Sources of support you
Serious illness or accident of the student (physical or mental health)	Illness, accident or severe trauma at the time of an assessment, or during preparation for it earlier in the academic year. It should be a serious illness or an unanticipated deterioration in an ongoing illness or chronic medical condition.	Doctor's note or letter confirming the illness or accident and attesting to its impact on the student. [§] If you are a victim of an assault, you should provide a crime number or Police report.	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU
Bereavement of someone close to the student	Bereavement at assessment time or in preparation for it earlier in the academic year. 'Someone close' can mean parents or guardians, children, siblings, a spouse or partner. It may include friends, in-laws, grandparents and grandchildren, if it can be	Copy of the death certificate and evidence of closeness (e.g. statement from Personal Tutor, Student Support or counsellor [§]).	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU
Serious illness or accident of someone close to the student (mental or physical health)	Issue arising at assessment time or in preparation for it earlier in the academic year. 'Someone close' can mean parents or guardians, children, siblings, a spouse or partner. It may include friends, in-laws, grandparents and grandchildren if it can be demonstrated that the	Doctor's note or letter confirming the illness or accident [§] and statement by Personal Tutor or Student Support attesting to closeness and impact on the student.	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU

[§] Where your Mitigating Circumstances relate to physical or mental health conditions or issues for which you have sought support you should provide documentation from a medical practitioner or a practitioner who is registered with an appropriate professional body such as the British Association for Counselling and Psychotherapy, the UK Council for Psychotherapy, the British Psychological Society, or an appropriately qualified Student Support professional. Medical practitioners in the UK should be members of a recognised professional body such as the General Medical Council, Nursing and Midwifery Council, General Chiropractic Council, General Dental Council, General Optical Council, General Osteopathic Council, General Pharmaceutical Council, Health Professions Council or Pharmaceutical Society of Northern Ireland. If you have sought medical attention abroad the certifier must be licensed to practise in the country in question. If the letter or note is in a language other than English, you must provide both a copy of the original note and a certified translation into English. LFS may seek to verify the accuracy of the translation provided.

Abrupt change in personal circumstances of the student or other serious unforeseen event	Divorce; fire or burglary; the requirement to appear in Court at or near the time of the relevant assessment; acute accommodation issues; serious and unforeseeable transport disruptions (for example road closure due to fatal road traffic accident)	Statement by Personal Tutor or Student Support and/or copies of relevant documentation (e.g. Court summons).	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • External Counselling Service • SU
Significant change in employment circumstances beyond control of student affected	For part-time students only.	Copy of letter from employer and statement attesting to impact on student by Personal Tutor or Student Support.	<ul style="list-style-type: none"> • Personal Tutor • Student Support • SU
Diagnosis of Specific Learning Difference	Only eligible when diagnosis is obtained too late for reasonable adjustments to be made by way of Special Exam Arrangements or in other ways.	Copy of diagnosis letter and confirmation from Department that it was submitted too late for reasonable adjustments to be made in other ways.	<ul style="list-style-type: none"> • Personal Tutor • Student Support • Disability Services • SU
Deterioration of a permanent condition you have already told us about (physical or mental health)	Where this permanent condition has already been adequately adjusted for through Special Exam arrangements or other reasonable adjustments <i>only the deterioration</i> counts as a Mitigating Circumstance.	Copy of letter from Disability Services, Student Support, GP or consultant or counsellor. [§]	<ul style="list-style-type: none"> • Personal Tutor • Student Services • Disability Services • SU
Bullying, harassment, victimization, assault or threatening behaviour	Only eligible if student is victim or alleged victim. It can also be an assault of which the student is victim	Report from Personal Tutor or Student Support Services Copies of emails or screenshots from social media platforms or other communications or police report.	<ul style="list-style-type: none"> • Personal Tutor • SU • Student Services

Table 2: Circumstances not normally eligible for consideration

Circumstance	Examples	Sources of support
A permanent condition which you have already told us about unless you can provide appropriate evidence that there has been a worsening of your condition during the assessment period (see Table 1).	An ongoing mental or physical health condition, or Specific Learning Difference or disability. You should tell the University, (Disability Services) and your Personal Tutor about any disability, Specific Learning Difference, or ongoing mental or physical health condition as soon as possible in your University career so that appropriate adjustments can be made to support you. If in doubt speak to your Personal Tutor.	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • Disability Services • SU
Minor illnesses or ailments	Aches and pains, colds, sore throats and coughs where these are not symptoms of a more serious medical condition. However, if you feel that your ailments are impacting on your ability to study you should seek medical attention and notify your Personal Tutor.	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU
Examination stress and worry	Exams and other University assessments are tests of your performance and inevitably involve a certain amount of stress. Having feelings of stress or worry at such times does not necessarily mean you are unwell or have an eligible Mitigating Circumstance. <i>However, if you experience a more acute form of anxiety (a 'panic attack' or 'anxiety attack') it may be eligible and you should seek medical or professional attention, as well as notify your Personal Tutor.</i>	<ul style="list-style-type: none"> • GP or hospital • Student Services • Personal Tutor • SU
Computer, printer or other IT failure	Failure to keep adequate back-ups; computer 'crash'. However, theft of computer equipment may be eligible if you have reported it to the police and can provide a crime number.	<ul style="list-style-type: none"> • Personal Tutor • IT Services
Pressure of academic workload	Essay deadlines falling on the same day or in close proximity. However, this may be eligible as an aggravating factor if you also have a diagnosis of a relevant medical condition (see Table 1, above).	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU
Non-academic activities and foreseeable events	Holidays, weddings, rites of passage ceremonies whether religious or secular, sporting fixtures or training in preparation for them and other similarly foreseeable events.	
Temporary self-induced conditions	Hangovers; ill-effects from the use of recreational or performance-enhancing drugs, whether legal (e.g. caffeine, energy drinks) or illegal. If in doubt please consult one of the sources of support in the box immediately to the right.	<ul style="list-style-type: none"> • GP or hospital • Personal Tutor • Student Services • SU

14. Deferring Your Studies

Circumstances may arise where a student may wish to apply to defer their studies. This allows students to temporarily halt their studies for one or more terms, and re-join their programme of study at a later date. Applications for deferment are normally only considered at the end of a term and requests must be submitted in writing by the stipulated deadline.

The LFS Deferment Policy is available on [Moodle](#).

15. Withdrawal

We understand that everyone experiences difficulties at times that impact on their ability to study. If this happens to you, we hope that you do not decide to withdraw from or stop attending your course without talking to your Personal Tutor, the Head of Studies or Student Services first. There may be alternatives available.

If you still wish to withdraw, you can find the full details and requirements on [Moodle](#).

16. Student Services and Support

16.1. Academic Support

Academic support is available to all students by their Personal Tutor. Each student is assigned a Personal Tutor who becomes their first point of contact if they have any problems, questions, or concerns regarding their studies.

The Head of Studies is an additional source of academic support.

16.2. Student Services and Academic Registry

Student Services can assist you with any administrative queries, including, but not limited to, your enrolment, status confirmation letters, your tuition fees, accommodation and Student Oyster cards.

16.3. Students with Disabilities

LFS is committed to making 'reasonable adjustments' wherever it is practicable to do so, so that students with disabilities are not knowingly placed at a disadvantage. Our current buildings are not fully accessible but plans are underway for new improved facilities and in the meantime, we endeavour to support our learners in every way we can. Sometimes this is with collaboration with specialist support agencies.

If you have a long-term medical condition or physical difficulty that you feel could impact on your studies and would like information about support provision that can be made available, please contact Student Services.

Please note there are some aspects of course assessment that cannot be changed. These are known as 'competence criteria'. To be identified as 'competence criteria' the assessed items must be essential to the course and all students must be able to fulfil these criteria. Although in such situations it may not be possible to alter the format of the assessment, you may still be entitled to adjustments (e.g. extra time).

You are encouraged to make your situation known at the earliest opportunity to ensure due provision is made. Support can include advice on programme-related study needs and arranging special provision for examinations. Confidentiality will be respected and relevant details will only be disclosed with your permission. Documentary evidence is required.

If you believe that you will require support when completing your assessments due to a disability, medical issue or injury you should contact Student Services so that your needs can be reviewed and discussed.

You will be asked to submit evidence of your condition and a statement from a qualified assessor (for example, in the case of dyslexia a copy of your psychologist's report) that outlines the exact needs. Once a decision is made, you will receive a notification from Student Services to confirm the details. All students must confirm that the provisions made are as agreed.

The deadline for contacting Student Services for this provision is six weeks prior to any deadline or end of term. It may not be possible to provide the support you require, should a request for additional facilities be submitted after the deadline.

17. Student Engagement

17.1. Personal Tutors

Personal Tutors are an important aspect of student engagement and support at the London Film School. Each student is assigned a Personal Tutor who becomes their first point of contact if they have any problems, questions, or suggestions. Personal Tutors are available to discuss matters of both an academic and personal nature. In addition to ad-hoc meetings, the School schedules two 'Tutee Days' days per term where all students meet with their Personal Tutors.

Personal Tutors meetings are not only used by students to raise personal matters, they are also used to engage with the School on behalf of a group of students, a unit or an entire cohort.

17.2. Students' Union

All LFS students are members of the LFS Students' Union which is affiliated with the National Union of Students.

17.3. Feedback from Students

As well as talking to staff of the London Film School about any issues, there are also other ways you can feed back and help enhance the quality of your programme.

17.3.1. Student Feedback Surveys

Student feedback surveys are conducted at various points throughout your studies at LFS and are completely anonymous. This survey seeks your views on your programme experience including comments on the organization, management and quality of the programme or individual modules, academic support, learning resources, student services and your personal development. You can expect to receive updates on any issues that have been identified and the measures taken to resolve any problems.

Feedback survey results will be an item for discussion during Boards of Study and will, where necessary, be reported upon during the quality and annual monitoring process.

17.3.2. Other Surveys

From time to time LFS will distribute surveys to elicit your views on the quality of the services offered by LFS and your student experience on areas other than your programme of study. These surveys will be completely anonymous. We will try not to send you too many surveys, but if you do receive one then please remember that your responses do count and they do make a difference.

17.3.3. Student Representatives

Student representatives are the key point of contact between staff, students and the Students' Union. They are important as they represent the views and interest of students on their course, both formally and informally.

There is normally a student representative for each term of the MA Filmmaking and 2 student representatives for MA Screenwriting. They are elected by the students in their cohort and would normally remain in post for the Academic Year unless they are unable to do so (in which case the cohort would elect a new student representative).

Most day-to-day issues at the School get resolved quickly and informally with the staff directly involved. If, however, an issue cannot be resolved as easily or quickly, it may need to be raised more formally through the student representative or possibly in a meeting of a suitable committee.

As a student rep, you are a member of one or more committees where you are given the opportunity to present a report (normally in writing) and share students' views and concerns.

At the Boards of Study, student representatives have an opportunity to review and discuss External Examiner and Annual Monitoring Reports.

Formal minutes are kept of the discussion and decisions of each Board meeting. The minutes are an important part of the quality and annual monitoring processes and are considered by other school committees.

17.3.4. Boards of Study

The purpose of the Board of Study is to provide a forum for discussion between you and the staff members involved in all aspects of your programme of study. Meetings are normally held every term, giving student representative the opportunity to provide feedback on a regular basis.

17.4. Committees

The London Film School has a number of committees and boards. The purpose of the academic committee structure at the London Film School is to enable shared responsibility for organisational decision-making and policy formation. It is intended to allow opportunity for wide consultation, ensuring that expertise from different areas of the School participate in the decision-making processes. Each of the main committees has specific terms of reference and membership.

Students are represented on a wide range of our committees either by their student representative(s) or the Students' Union.

18. Health and Safety

All LFS students and staff have a responsibility to maintain and comply with all aspects of the Health and Safety Code of Practice.

This code of practice is applicable to

- All study and filmmaking activities;
- All places and spaces, both on LFS premises and on location
- During all classroom-based and other teaching activities;
- During any unsupervised filmmaking activity

When shooting in units, all unit members are responsible to maintain Health and Safety Standard with their visitors and volunteers (actors and crew), tools, materials, equipment and rubbish.

It is the overall responsibility of the unit producer to ensure that all unit members and crew maintain this code of practice throughout their production.

More information on Health and Safety is available on [Moodle](#).

19. Disclaimers

Whilst every attempt is made to ensure that information is accurate and up-to-date, some information is subject to change.

We regularly review and update our courses to ensure that they remain up-to-date and relevant and continue to meet the changing needs of the industry so that our students are prepared for successful careers. Changes to any of the School's courses will be communicated to all affected applicants or students, in writing, at the earliest opportunity.

Changes to active courses are only made if unavoidable or in consultation with the Students' Union.

20. Data Protection Information

Any personal data that we may ask you to provide on any of our web pages will be held and processed in accordance with the requirements of the 1998 Data Protection Act. If you subsequently choose to submit any personal data, you are thereby giving your consent for that data to be held and processed for the stated purpose(s).

21. Appendix A: Course Information

21.1. Preliminary Information

Name of Highest Award:	MA Filmmaking
Level:	Postgraduate
FHEQ:	Level 7
Other Exit Awards:	Postgraduate Diploma Postgraduate Certificate
Level:	Postgraduate, Level 7
Mode:	Full-time
Teaching Location:	London Film School
Course Leader:	Gisli Snaer g.snaer@lfs.org.uk

21.2. Entry Requirements

- Bachelor's degree with Honours; *or*
- Equivalent (international) or higher qualification; *or*
- Equivalent professional qualification; *or*
- Substantial professional experience in film or a related area.

Students whose first language is not English will need to provide proof of proficiency in English. The London Film School accepts a number of language tests from applicants from the EU/EEA. The preferred language test is IELTS with an overall score of 6.0 and a minimum of 5.5 in each component.

Most international applicants would be expected to provide proof of proficiency in English in the form an IELTS Test Report with an overall score of 6.0 and a minimum of 5.5 in each component.

21.3. Course Aims

- Develop students' creative capabilities as filmmakers
- Help students learn a range of technical and collaborative skills that can support both artistic and professional demands.
- Develop students' ability to reflect critically on their work and its relation to film culture

21.4. Subject Knowledge and Understanding

Learning Outcome	Learning and Teaching Methods
<ul style="list-style-type: none">• A systematic understanding of professional practices and skills at an introductory industry standard in a range of filmmaking roles.• The ability to apply those practices and skills in a range of filmmaking roles• A conceptual understanding that enables students to evaluate critically the issues arising during the creative collaboration of a film crew in their practice, in terms of increased aesthetic and technical possibilities• Ability to evaluate critically and communicate the outcomes of their	<ul style="list-style-type: none">• Lectures• Screenings• Small group practical classes on cinematography etc.• Workshops on directing etc.• Consultations on film work in preparation.• Individual staff support during production.• Film practice.

work, skills and collaboration, in relation to the surrounding history and contemporary culture of cinema	
Summative Assessment Methods <ul style="list-style-type: none"> • Work and Research Journal covering each module • Substantial work in at least one specialism in each of: <ul style="list-style-type: none"> • at least five short film exercises, • a documentary, • at least two fifteen-minute Digital Cinema level productions, • at least one graduation film up to feature length 	Formative Assessment Methods <ul style="list-style-type: none"> • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • End-of –term critique with departments and visiting professionals

21.5. Cognitive Skills

Learning Outcome <ul style="list-style-type: none"> • Ability to evaluate critically the issues arising during the creative collaboration of a film crew in their practice, in terms of increased aesthetic and technical possibilities • Ability to analyse the relation between their own work and contemporary documentary and narrative practice Self-direction and the ability to act autonomously in tackling the problems and in planning and taking forward their work at a professional level. 	Learning and Teaching Methods <ul style="list-style-type: none"> • Lectures • Screenings • Small group practical classes on cinematography etc. • Workshops on directing etc. • Consultations on film work in preparation. • Direct practical support on film work when required • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • Individual staff support during production. • Film Practice
Summative Assessment Methods <ul style="list-style-type: none"> • Work and Research Journal • Film practice 	Formative Assessment Methods <ul style="list-style-type: none"> • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • End-of –term critique with departments and visiting professionals

21.6. Subject-specific/Professional Skills

<p>Learning Outcome</p> <ul style="list-style-type: none"> • Demonstrate their skills and advanced understanding of contemporary practice in their chosen areas of filmmaking, by solving complex filmmaking challenges successfully • Ability to initiate, develop and complete work of recognisable artistic and technical merit that contributes to an original film. 	<p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Screenings • Small group practical classes on cinematography etc. • Workshops on directing etc. • Consultations on film work in preparation. • Direct practical support on film work when required • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • Individual staff support during production. • Film Practice
<p>Summative Assessment Methods</p> <ul style="list-style-type: none"> • Work and Research Journal • Film practice 	<p>Formative Assessment Methods</p> <ul style="list-style-type: none"> • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • End-of-term critique with departments and visiting professionals

21.7. Key Skills

<p>Learning Outcome</p> <p>To demonstrate:</p> <ul style="list-style-type: none"> • Personal management skills • Project planning and completion skills • Creative collaboration skills • Ability to reflect critically and creatively • Ability to exercise initiative and personal responsibility • Independent learning ability required for continuing professional development 	<p>Learning and Teaching Methods</p> <ul style="list-style-type: none"> • Small group practical classes on cinematography etc. • Workshops on directing etc. • Consultations on film work in preparation. • Direct practical support on film work when required • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • Individual staff support during production. • Film Practice
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Summative Assessment Methods	Formative Assessment Methods
<ul style="list-style-type: none"> • Work and Research Journal • Film practice 	<ul style="list-style-type: none"> • Rushes/cut/grading screenings with staff • Individual supervisions on Work and Research Journals • End-of-term critique with departments and visiting professionals

21.8. Additional Information

21.8.1. Personal Development and Planning

Students are allocated to a personal tutor. They have two scheduled meetings a term, but can easily access their tutors at other times. Film projects have different points, for the most part scheduled, when the work in preparation, or shot material going through post-production, is discussed by members of relevant Departments.

21.8.2. Additional Learning Opportunities

Apart from their own assignments students have many opportunities to work on each other's' productions.

The school arranges many evening events such as Q&As with showings and discussions of new films with directors, writers, cinematographers, production designers, etc.

22. Appendix B: Module Information

22.1. Module FI920-60: Language: Image, Meaning and Style

22.1.1. Preliminary Information

Lead Department:	Film and TV Studies, University of Warwick
Teaching Institution:	London Film School
Module Leader:	Rafael Kapelinski r.kapelinski@lfs.org.uk
Level:	Postgraduate, Level 7
Qualification:	Master of Arts
Credit Value:	60
Study Year:	1
Pre-requisite Module(s):	None
Post-requisite Module(s):	FI921-60: Practice: Non-fiction and Fiction
Module Duration:	24 weeks

22.1.2. Principal Module Aims

The module aims to introduce students coming from different film cultures and different levels of experience to a landscape of professional filmmaking, and to begin the process of enabling them to use these practices creatively and critically.

By requiring them to work in at least five different professional roles in short films, it aims to introduce them to the workings of professional equipment, and, just as important, professional practices. The principal professional roles in Term 1 consist of: director, camera operator, and editor. Additional roles include: screenwriter, production designer, assistant director and camera assistant. In Term 2 principal professional roles are: director; director of photography; camera operator, and editor. Additional roles include: camera assistant; assistant director; gaffer.

It aims to introduce students to the complex ways in which the different crew roles represent complex responses to standards of technical quality, and also to the individual requirements of particular projects and personalities; i.e. to introduce them to the pattern of aesthetic restriction and expansion represented by professional collaboration.

Through extensive courses on the historical impact of technology on content, on directors' strategizing of the many contexts of film art, and on style analysis, the module aims at starting to give students resources to invent and criticize in both the technical and aesthetic ends of the spectrum.

22.1.3. Timetabled Teaching Activities (Summary)

- Scheduled filmmaking exercises
- Practical classes in lighting, camera operating, editing, sound recording
- Directing, screenwriting and producing workshops
- Classes on use of music in film
- Script and production conferences
- Rushes and cuts screenings
- Lecture series: Director Strategies, Cinema Culture Politics, Film History
- End of Term Screenings

22.1.4. Assessment Methods (Summary)

Students are assessed in two components:

- (1) Film work: students are assessed on their work in specific unit roles, such as director, cinematographer, etc.
- (2) Work and Research Journal

22.1.5. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as rushes and cuts feedback sessions, supervised practice shoots and end of term screenings

22.1.6. Assessment Method (Standard)

Film work: at least 5 film projects, up to 3 minutes each	50%
Work and Research Journal	50%

22.1.7. Methods for Providing Feedback on Assessment

- Written feedback for Work and Research journal fails and merit marks
- Written feedback on Film Work fails
- Tutorial for fails on Film Work or Work and Research Journal

In addition, students' work in the planning stages is constantly reviewed with staff in all practical specialities. This continues at rushes sessions before and after shoots, with members of relevant departments giving feedback.

In end of term showings each film is reviewed specialty by specialty by staff and visiting professionals.

22.1.8. Outline Syllabus

Module One offers students the intellectual tools with which to approach the practice of filmmaking from an appropriate level of historic and strategic understanding. Cinema is examined primarily in three areas: the history of form and the contribution of developing technology; film's relation to cultural issues such as the south/north divide, the treatment of women and minorities, its capacity to reflect passively and actively on the world; and the specific patterns of strategic decisions that construct the practice of creative contributors in films.

Students will learn how filmmaking actually takes place at the intersection of the elements presented in these theoretical classes on the one hand, with, on the other hand, the complex patterns of professional practices required in the actual execution of a film project. Students are asked to make two short 16mm productions under the rigorous demands of the appropriate professional practices. Scripts and direction planning are fully interrogated; students are required to attend classes going through the operation of all equipment in the light of detailed usage practices applied in professional conditions. They will discover how these practices affect the range and quality of what can be shot.

Students' reflections on how two sets of 'external' determinants, the contextual and the professional, profoundly influence the outcomes of their work, give meaning to the practical learning of the module.

22.1.9. Overview of Content

Techniques

Photographic theory; practical use and care of 16mm cameras; principles of lighting Avid editing system; continuity editing; laying tracks and sound mixing; sound recording.

Film History

This deals with the history of the development of film form and technique. The development of film technology is also dealt with insofar as it has an effect of the formal possibilities and style of actual films. Although this course mainly deals with classical narrative film-making, there is brief coverage of the history of avant-garde film-making.

Film Culture and Politics

This denotes a strand of screenings of world cinema that reflects the various cultures, directions and forms of film narrative. Defying the mantra of a globalised world, the way stories are told, forms, styles and attitudes differ from place to place, period to period, reflecting the way directors approach their own societies.

Directing Strategies

Examining directors' strategies in the context of technical possibilities, script and available conceptual options. The classes view films, where possible in 35mm prints, and style issues are discussed as a pattern of options and interpretative strategies expressed through camera and action, facing narrative requirements, social thoughts and ethical/aesthetic positions.

22.1.10. Tentative Topics

Term 1

- First term films from script through to final critical screenings
- Directing Strategy
- Directing Style
- Film History
- Cinema, Culture and Politics
- Screenwriting
- Cinematography
 - Light and composition
 - Optics & lenses
 - Exposure
 - Lightmeter & metering
 - Lightmeter practical class
 - Film workflow
 - Aaton XTR Camera practical classes
- Editing
 - Narrative and Grammar
 - AVID practical classes
- Producing
- Post Production
- Sound

Term 2

- Second term films from script through to final critical screenings
- Directing Strategies
- Screenwriting
- Cinematography
 - Colour

- Lighting
- Music in Film
- Directing Staging
- Sound
 - Nagra V Recorder
 - Microphone practicals
 - Sound recording
- Editing
 - Sound editing
 - Workflows
- Producing
- Directing actors

A more comprehensive overview can be found on Moodle.

22.1.11. Illustrative Bibliography

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. New York: Columbia University Press, 1985.

Brown, Blain. *Cinematography: Theory and Practice: Iagemaking for Cinematographers and Directors*. Amsterdam; Boston: Elsevier/Focal Press, 2012.

Brownlow, Kevin, and Rouben Mamoulian Collection (Library of Congress). *The Parade's Gone by-*. New York: Knopf, 1968.

Brown, Royal S. *Overtones and Undertones Reading Film Music*. Berkeley: University of California Press, 1994. Eisner, Lotte H. *The Haunted Screen; Expressionism in the German Cinema and the Influence of Max Reinhardt*. Berkeley: University of California Press, 1969.

Gessner, Robert, and Rouben Mamoulian Collection (Library of Congress). *The Moving Image; a Guide to Cinematic Literacy*. New York: Dutton, 1968.

Mackendrick, Alexander, and Paul Cronin. *On Film-Making: An Introduction to the Craft of the Director*. London: Faber and Faber, 2004.

Mercado, Gustavo. *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. Amsterdam; Boston: Focal Press/Elsevier, 2011.

Prendergast, Roy M. *Film Music: A Neglected Art: A Critical Study of Music in Films*. New York: W.W. Norton, 1992.

Salt, Barry. *Film Style and Technology: History and Analysis*. London: Starword, 1992.

Van Sijll, Jennifer. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions, 2005.

Wheeler, Paul. *Practical Cinematography*. Oxford; Boston: Elsevier/Focal Press, 2005

22.1.12. Learning Outcomes

By the end of the module the student should be able to....	Which teaching and learning methods enable students to achieve this learning outcome?	Which summative assessment method(s) will measure the achievement of this learning outcome?
Understand and reproduce professional practices and skills at an introductory industry standard in a range of filmmaking roles.	<ul style="list-style-type: none"> • All 	<ul style="list-style-type: none"> • Students' film work
Recognise and review the issues arising during the creative collaboration of a film crew in their practice, in terms of increased aesthetic and technical possibilities.	<ul style="list-style-type: none"> • Lectures • Film Production • Project Supervision 	<ul style="list-style-type: none"> • Students' film work • Work and Research Journal
Discuss the outcomes of their work, skills and collaboration, in relation to the surrounding history and contemporary culture of cinema.	<ul style="list-style-type: none"> • Project supervision • Cuts & Rushes Feedback • End of Term Feedback Screening 	<ul style="list-style-type: none"> • Work and Research Journal

22.2. Module FI921-60: Practice: Non-fiction and Fiction

22.2.1. Preliminary Information

Lead Department:	Film and TV Studies, University of Warwick
Teaching Institution:	London Film School
Module Leader:	Femi Kolade f.kolade@lfs.org.uk
Level:	Postgraduate, Level 7
Qualification:	Master of Arts
Credit Value:	60
Study Year:	1
Pre-requisite Module(s):	FI920-60: Language: Image, Meaning and Style
Post-requisite Module(s):	FI922-60: Synthesis: Industry and Independent
Module Duration:	24 weeks

22.2.2. Principal Module Aims

The module introduces the students to two complex central cinematic forms: documentary and studio narrative. The aim is to develop their technical knowledge and knowledge of film practices to a higher level, and also their understanding of the possibilities and limitations, both aesthetic and technical, of these two standard formal modes.

The documentary exercise is intended to develop their ability to recognize fragments of narrative and expressivity in the psychological and social worlds, and develop these carefully and ethically, in conceptual, visual and aural modes. Apart from the value to specific documentary form, this is intended to develop capacities in relation to realism-based drama, or any other form drawing on non-actors or existing locations.

In the second part of the module, the fourth term studio exercise is intended to give students the opportunity to increase their range of skills to include production design and studio lighting as well as the pattern of director/camera skills involved in creating continuous, plausible, expressive scenes in a small studio. In both parts the students will work through postproduction to professional sound mix, to experiment in the ways editing and sound design fulfil, challenge or sometimes repair.

Central to the aims of the module is the learning for students arising because the problems of the projects can only be solved by working within a structure of specialized roles, each requiring the application of complex individual skills, but all functioning in a transparent collaborative framework.

Students will be asked to reflect on the place of their work in relation to the practice and history of cinema in these modes, as well as on their own success and failure.

During the two terms students have the opportunity to take on the following roles: producer, director, director of photography; camera operator; sound recordist; editor; production designer.

22.2.3. Timetabled Teaching Activities (Summary)

- Scheduled shooting and post production times
- Practical classes in lighting, camera operating, editing, sound recording
- Documentary classes
- Classes on use of music in film
- Directing, screenwriting and producing workshops
- Script and production conferences
- Rushes and cuts viewings with departments
- Optional lecture series: Director Strategies, Cinema Culture Politics
- End of Term Critique

22.2.4. Assessment Methods (Summary)

Students are assessed in two components:

- (1) Film work: students are assessed on their work in specific unit roles such as director, cinematographer, etc. on defined film projects
- (2) Work and Research Journal, presenting critical reflection on their work and its relations to film culture.

22.2.5. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as rushes and cuts feedback sessions, supervised practice shoots and end of term screenings

22.2.6. Assessment Method (Standard)

Film work: 2 pieces, one documentary and one cinema format studio exercise	50%
Work and Research Journal	50%

Film work 2 pieces, one documentary and one cinema format studio exercise 50%
Work and Research Journal 50%

22.2.7. Methods for Providing Feedback on Assessment

- Written feedback for Work and Research journal fails and merit marks
- Written feedback on Film Work fails
- Tutorial for fails on Film Work or Work and Research Journal

In addition, students' work in the planning stages is constantly reviewed with staff in all practical specialities. This continues at rushes sessions during and after shoots, with staff of relevant departments giving feedback. In end of term showings each film is reviewed speciality by speciality by staff and active visiting professionals.

Work and Research Journals are reviewed at scheduled meetings with personal tutors.

22.2.8. Outline Syllabus

Building on the work of Module One, this module focuses on two major areas of cinema practice. The first half centres around a ten-minute documentary production: the module involves a thorough examination of central issues around non-fiction filmmaking, including issues of film research, ethical considerations, preparation, structure, documentary writing and direction and so on. Students are expected to consider critically how the theoretical groundwork laid down in Module One is inflected by these particular demands of non-fiction filmmaking.

The second half confronts the students with major issues around the making of dramatic films. Moving forward from the image centred approach of the first module, students consider the problematic of narrative film through scripting a ten-minute drama, to be shot on B + W, originating either on 35mm or on Digital Cinema (Arriflex Alexa), and then through designing and building a set, choosing angles and working with actors and lighting, while handling new equipment that makes its own very difficult demands on them. Students are expected to see these new issues in the contexts of the history and culture of cinema introduced in the first module and also in relation to their developing knowledge of different contemporary patterns of cinematic strategy. The use of studios, studio lighting, and of black and white focuses their attention in the terms laid down in the previous module, but in new ways, on the connections between technical choices and genre or aesthetic outcomes.

Principal unit role students perform in Term 3 are: producer, director, director of photography, camera operator, sound recordist, editor. Additional roles of digital image technician and crew are also available in Term 4.

22.2.9. Overview of Content

Techniques

Digital camera format; theory workflow and techniques; documentary lighting; cinema format; camera and workflows; introduction to studio lighting; production design.

Film: Culture and Politics

As in Module One, cycle of film showing and analysis continues with different films.

Directing Strategies

As in Module One, cycle of film showings and analysis continues with different films.

- Lectures and exercises on documentary
- Workshops on drama acting

22.2.10. Tentative Topics

Term 3

- Documentary through to final critical screening
- Documentary History and analysis
- Sound
 - Radio Microphones
 - Microphones and recording
- Editing
 - Avid
- Producing documentaries
- Cinematography
 - Digital Cinematography
 - Camera workshops
 - Alexa

Term 4

- Studio drama through to final critical screening
- Production Design
- Design Consultation
- Screenwriting
- Cinematography
 - Alexa

- Practice shoot
- Camera and dolly
- Studio cinematography
- Location cinematography
- Location sound
- Editing for Drama
- Set build, studio shoot and set strike

A more comprehensive overview can be found on Moodle.

22.2.11. Illustrative Bibliography

Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2007.

Barnwell, Jane. *Production Design: Architects of the Screen*. London; New York: Wallflower, 2004.

Bergery, Benjamin, and Jasper Johal. *Reflections: Twenty-One Cinematographers at Work*. Hollywood, Calif.: ASC Press, 2002.

Bruzzi, Stella. *New Documentary: A Critical Introduction*. London; New York: Routledge, 2011.

Burt, George. *The Art of Film Music: Special Emphasis on Hugo Friedhofer, Alex North, David Raksin, Leonard Rosenman*. Boston: Northeastern University Press, 1994.

Chion, Michel. *Film, a sound art*. New York: Columbia University Press, 2009.

Dancyger, Ken. *The Technique of Film and Video Editing: Theory and Practice*. Boston: Focal Press, 1997.

Donnellan, Declan. *The Actor and the Target*. St. Paul, MN: Theatre Communications Group : Distributed by Consortium Book Sales and Distribution, 2002.

Ellis, Jack C, and McLane. *A New History of Documentary Film*. New York: Continuum, 2005.

Ettegui, Peter. *Production Design & Art Direction*. Woburn, MA: Focal Press, 1999.

Katz, Steven D. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991.

Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Los Angeles: Silman-James Press, 2001.

Nisbett, Alec. *The Sound Studio*. Oxford; Boston: Focal Press, 1995.

Ōshima, Nagisa, and Annette Michelson. *Cinema, Censorship, and the State: The Writings of Nagisa Oshima, 1956-1978*. Cambridge, Mass.: MIT Press, 1991.

Salt, Barry. *Moving into Pictures: More on Film History, Style, and Analysis*. London: Starword, 2006.

Yewdall, David Lewis. *Practical Art of Motion Picture Sound*. Waltham, MA: Focal Press, 2012.

22.2.12. Learning Outcomes

By the end of the module the student should be able to....	Which teaching and learning methods enable students to achieve this learning outcome?	Which summative assessment method(s) will measure the achievement of this learning outcome?
Employ a range of practical skills to construct both a coherent documentary film and a studio based narrative exercise informed by contemporary feature practice.	<ul style="list-style-type: none"> • Practical classes in equipment • Scheduled shoots • Documentary classes • Directing producing and writing workshops • Script and production conferences 	<ul style="list-style-type: none"> • Film work
Develop and investigate, through their practice on the two module films, the possibilities of realising aesthetic ends through the collaboration of skilled unit members.	<ul style="list-style-type: none"> • Scheduled shoots • Rushes and cuts viewing • Script production and directing classes 	<ul style="list-style-type: none"> • Film work • Work and Research Journal
Analyse the relation between their own work and contemporary documentary and narrative practice.	<ul style="list-style-type: none"> • Scheduled shoots • Rushes and cuts viewing • Script production and directing classes 	<ul style="list-style-type: none"> • Film work • Work and Research Journal

22.3. Module FI922-60: Synthesis: Industry and Independent

22.3.1. Preliminary Information

Lead Department:	Film and TV Studies, University of Warwick
Teaching Institution:	London Film School
Module Leader:	Sue Austen s.austen@lfs.org.uk Richard Kwietniowski r.kwietniowski@lfs.org.uk
Level:	Postgraduate, Level 7
Qualification:	Master of Arts
Credit Value:	60
Study Year:	1
Pre-requisite Module(s):	FI921-60: Practice: Non-fiction and Fiction
Post-requisite Module(s):	None
Module Duration:	24-48 weeks – all teaching completed within 24 weeks. Students can opt to hand work in up to 24 more weeks later.**

22.3.2. Principal Module Aims

The aim of the module is to further develop students' professional and aesthetic skills, individual and collaborative, to a point where they can successfully carry out a substantial piece of film work at a level informed by professional standards, and reflect critically on the work and on its relation to film culture.

In the first part of the module, the film element, the fifth term film is, an opportunity for each student to learn from working on a studio production in a new role, but with filming requirements at a higher level: a larger studio and increased length offering more choices in production design, cinematography with its relation to grading, and story and directing complexity.

The second part of the module aims to enable students to complete a graduation film work that represents their best abilities in their chosen specialty, and reflect on their work critically in its orientation to contemporary film thought and practice. Work may be on a single film in the case of a director, or on a number of films in the case, for example, of a cinematographer. The intention is that the students will be testing themselves on an original project, the success of which requires aesthetic reach, originality, and a wide range of problem solving skills, including professional technical skills, detailed real world scheduling and budgeting, and the self- management and collaboration skills involved from all sides in the artistic co-ordination of the different professional practices required. Each student will bring an investment funded by the School to the projects and students are encouraged to raise outside funding. They can extend their hand-in for up to two extra terms**, and can shoot anywhere safe in the world.

This will be supplemented by an extensive series of classes in all the specialisation areas, but also in career management.

22.3.3. Timetabled Teaching Activities (Summary)

- Scheduled shooting times
- Practical classes in lighting, camera operating, editing, sound recording.
- Classes on funding and distribution.
- Classes on planning and budgeting
- Classes on use of music

** This is subject to approval by LFS, a valid visa and payment of a fee

- Directing, screenwriting and producing workshops.
- Script and production conferences
- Lecture series: Director Strategies, Cinema Culture Politics
- Career development classes
- End of Term Critique

22.3.4. Assessment Methods (Summary)

Students are assessed in two components:

- (1) Film work: students are assessed on their work in specific unit roles such as director, cinematographer, etc. on defined film projects
- (2) Work and Research Journal presenting critical reflection on their work and its relations to film culture.

22.3.5. Teaching and Learning Activities

Lectures, seminars, tutorials, and other activities such as rushes and cuts screenings, and end of term screenings

22.3.6. Assessment Method (Standard)

Film work: at least one studio exercise and work in a principal job in at least one graduation film	50%
Work and Research Journal	50%

22.3.7. Methods for Providing Feedback on Assessment

- Written feedback for Work and Research journal fails and merit marks
- Written feedback on Film Work fails
- Tutorial for fails on Film Work or Work and Research Journal

In addition, students' work in the planning stages is constantly reviewed with staff in all practical specialities. This continues at rushes sessions before and after shoots, with members of relevant departments giving feedback.

In end of term showings work is reviewed speciality by speciality by staff and active visiting professionals.

Work and research journals are reviewed at scheduled meetings with personal tutors.

22.3.8. Outline Syllabus

Module 3 requires students to plan, prepare and execute a 150minute studio drama, using Alexa camera or equivalent, digital sound and AVID non-linear editing. Issues around the conception and application of lighting and composition, and their role in the construction of mood and meaning in the film, are central to the term's work. The work of Module Two is drawn on and developed to the higher level required by this term's technology and students are expected to consider how these technological changes, particularly those associated with nonlinear post-production, affect production outcomes. This exercise is close to the conditions of professional drama production around the world and students are further expected to reflect on the relations between their work and that of other filmmakers addressing technical and strategic problems in the same way.

The second part of the module allows students to determine the format, equipment pattern and scheduling of their projects themselves. This contributes significantly to their

understanding of the relations between the technology and the requirements of individual scenes, as well as adding practical depth to their understanding of the role and functions of producers. Students are required to deal extensively with elements of the film world outside the school, and this also allows them to build relations personally with the industry and to consider their activities directly in the light of institutional structure and career possibilities. The teaching emphasis of the term follows this pattern, building on their work in the previous units by making them think through their new skills and understanding in relation to the practicalities of a functioning film industry and the place of their own creative patterns in it. Elements of technology teaching that will add to their earlier work, shaping their skills in digital acquisition and other specialised directions are made available on request this term.

22.3.9. Overview of Content

Techniques

- Photographic theory and workflow; advanced studio lighting for colour; practical use and care of cameras
- Digital recording: principles of Dolby and surround systems
- Production design: designing, building and finishing

Direction

- Directing actors
- Use of camera – advanced workshop
- Analysis of directing workshop

Career support

- Show reels; CVs; realistic targets for different grades; first meetings; career trajectories

Producing

- How the creative producer works: locating ideas; initiating projects; finding sympathetic talent
- The market: a look at the real world, both UK, domestic and international; the roles of the sales agent and distributor; different markets for different films.

Linked to:

- Finance: financing packages; pre-sales; co-production; distribution
- Budgeting in the real world: above and below the line; insurances; completion bonds; contingency funds

22.3.10. Tentative Topics

Term 5

- Studio/location drama through to final critical screening
- Production design
- Cinematography
- Sound
- Directing workshops
- Producing workshops
- Screenwriting

Term 6

- Graduation film through to final critical screening
- Green Screen
- Budgeting, scheduling, financing
- Distribution, exhibition and marketing
- Workflows
- Auditioning
- Directing actors
- Blocking
- Kickstarter
- Music
- Screenwriting
- Career advice

A more comprehensive overview can be found on Moodle.

22.3.11. Illustrative Bibliography

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Bellantoni, Patti. *If It's Purple, Someone's Gonna Die the Power of Color in Visual Storytelling*. Burlington, MA, USA; Oxford, UK: Elsevier/Focal Press, 2005.

Bresson, Robert. *Notes on Cinematography*. New York: Urizen Books: [Distributed by E.P. Dutton], 1977.

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Crittenden, Roger. *Fine Cuts: The Art of European Film Editing*. Amsterdam; Boston: Focal Press, 2006.

Kirihara, Donald. *Patterns of Time: Mizoguchi and the 1930s*. Madison, Wis.: University of Wisconsin Press, 1992.

LoBrutto, Vincent. *By Design: Interviews with Film Production Designers*. Westport, Conn.: Praeger, 1992.

Lüdi, Heidi, Toni Lüdi, and Kathinka Schreiber. *Movie Worlds: Production Design in Film = Das Szenenbild Im Film*. Stuttgart: Menges, 2000.

Pearlman, Karen. *Cutting Rhythms: Shaping the Film Edit*. Amsterdam; Boston: Focal Press/Elsevier, 2009.

Rossellini, Roberto, and Adriano Aprà. *My Method: Writings and Interviews*. New York: Marsilio Publishers, 1992.

Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Studio City, CA: Michael Wiese Productions, 2001.

Vaughan, Dai. *Portrait of an Invisible Man: The Working Life of Stewart McAllister, Film Editor*. London: BFI, 1983.

Weston, Judith. *Directing Actors: Creating Memorable Performances for Film and Television*. Studio City, CA: M. Wiese Productions, 1996.

22.3.12. Learning Outcomes

By the end of the module the student should be able to....	Which teaching and learning methods enable students to achieve this learning outcome?	Which summative assessment method(s) will measure the achievement of this learning outcome?
Demonstrate their skills and understanding of contemporary practice in their chosen areas of filmmaking, by solving significant filmmaking challenges successfully.	<ul style="list-style-type: none"> • Shooting film • Practical classes in lighting, camera operating, editing, sound recording. 	<ul style="list-style-type: none"> • Film work • Work and research journal
Initiate, develop and complete work of recognisable artistic and technical merit that contributes to an original film.	<ul style="list-style-type: none"> • Shooting film • Classes on planning and budgeting • Directing, screenwriting and producing workshops. • Script and production conferences 	<ul style="list-style-type: none"> • Film work • Work and research journal
Critically evaluate their own abilities against professional standards and in the light of the relation of their own work to film culture and practice.	<ul style="list-style-type: none"> • Rushes and cuts viewings with departments. • Lecture series: Director Strategies, Cinema Culture Politics 	<ul style="list-style-type: none"> • Work and research journal