Theatre, Film and Television

Our Masters portfolio is guided by a strong commitment to the integration of high-level academic education with industry-relevant training, providing students with the necessary knowledge, skills, curiosity and initiative to pursue careers in theatre, film, television and interactive media.

Programmes offered

<table>
<thead>
<tr>
<th>Programme</th>
<th>FT full-time</th>
<th>FT part-time</th>
</tr>
</thead>
<tbody>
<tr>
<td>MA Digital Film and Television Production</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA/MSc Postproduction with Sound Design</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA/MSc Postproduction with Visual Effects</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA Theatre: Writing, Directing and Performance</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA Filmmaking (by research)</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA Screenwriting (by research)</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MA Theatre (by research)</td>
<td>1yr, 2yr</td>
<td>2yr</td>
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<tr>
<td>MPhil Theatre, Film, Television and Interactive Media (by research)</td>
<td>2yr, 4yr</td>
<td></td>
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<tr>
<td>PhD Theatre, Film, Television and Interactive Media by Creative Practice</td>
<td>3yr, 6yr</td>
<td></td>
</tr>
</tbody>
</table>

CONTACT
Postgraduate Administrator
york.ac.uk/tftv
+44 (0)1904 325280/325286
tftv-pg-admissions@york.ac.uk

ENGLISH LANGUAGE REQUIREMENT
IELTS 6.5 with no less than 6.0 in Writing, or equivalent (see pages 20 and 30)

The Department of Theatre, Film and Television (TFTV) offers a fully-integrated approach to critical and creative work in performance and recorded media.

Our postgraduate programmes provide masterclass teaching from industry professionals and offer a constantly evolving dialogue between theory and practice, while regular seminars with leading researchers provide insight into historical and formal analysis.

Together these elements provide you with a wholly rounded understanding of your chosen discipline in a unique and dynamic setting.

Special resources
The Department is situated at the heart of the University on Campus East. It features industry-standard performance, production and postproduction facilities with 24-hour access. These include:
- a professional scenic stage theatre, seating over 200
- a multipurpose black box theatre/sound stage with a full lighting grid and gantry as well as a two-wall cyclorama for live action and visual effects film shoots
- two fully-equipped rehearsal rooms
- a digital cinema screening theatre with full surround sound and digital projection
- two broadcast-ready HD television studios
- two postproduction labs featuring Adobe CC including Premiere Pro and After Effects, Pro Tools, Logic Pro, Nuke, and other leading industry packages
- high-end picture finishing, including Digital Vision Film Master and Autodesk Flame Premium Suites that can master programmes up to 4K resolution
- professional audio recording suites featuring live rooms and bespoke Foley and ADR facilities as well as mixdown theatres featuring Euphonix System 5 Fusion and D-Command audio systems
- three Red Digital Cinema cameras configured for professional film production and industry-standard camera systems for location HD production
- professional audio equipment for mono, stereo and surround sound recording in studio and on location.

The 2014 Research Excellence Framework ranked the Department in the top 15 for ‘world-leading’ or ‘internationally excellent’ research.
PROGRAMMES OVERVIEW
Each programme will enable you to develop a strong portfolio of academic and transferable skills.

MA Digital Film and Television Production
Accredited by Creative Skillset, the skills and training body for the British film and television industries
This programme is designed to provide you with the opportunity to develop the skills necessary to write, direct, photograph and edit to an entry-level standard in film and television in the UK and elsewhere. You will gain an understanding of the aesthetic, technical and practical demands of fiction and non-fiction production, as well as a firm grounding in the development of ideas, stories and screenplays. This is all contextualised with our teaching in film theory and history. You will work on individual and group projects, giving you the opportunity to develop a particular specialism, using industry-standard facilities and equipment including our RED cameras and a range of production spaces and postproduction suites. In the latter half of the course you will direct and produce a short film (fiction or non-fiction) and write an accompanying dissertation.

Your background
You will have a good first degree (typically a minimum of 2:1 or equivalent) and evidence of either professional experience or a commitment to film-making.

MA/MSc Postproduction with Sound Design
Accredited by Creative Skillset
This unique programme provides a detailed examination of both the postproduction and sound design processes for feature film and broadcast television.
You will receive a strong aesthetic, theoretical and technical grounding in the nature of sound as well as its relationship to picture and role in the editing and mixing processes. Programme modules include hands-on application of industry-standard techniques and tools. Location and studio recording, with its many variants including Foley and ADR, are examined in both stereo and surround contexts.
Graduates from this programme work at top facilities such as De Lane Lea Studios, Envy and Molinare.

Your background
You will be expected to have some existing knowledge of audio media production. This may have been gained via a first degree (typically a 2:1 or equivalent) in a related discipline or through professional practice.

MA/MSc Postproduction with Visual Effects
Accredited by Creative Skillset
This dynamic programme provides an in-depth exploration of the postproduction and visual effects creation processes for feature film and broadcast television.
You will receive a strong aesthetic, theoretical and technical grounding in the editing process to develop an understanding of the relationship between picture and sound as well as the role of visual effects. Programme modules include hands-on application of industry-standard techniques and tools. In addition to creating your own projects, you also work with raw production footage and support materials from two award-winning feature films. Many graduates of this programme work at top facilities including Double Negative, Moving Picture Company and ILM as well as with leading companies such as Partizan and GSP Studios.

Your background
You will be expected to have some existing knowledge of film, video or TV production. This may have been gained via a first degree (typically a 2:1 or equivalent) in a related discipline or through professional practice.

MA Theatre: Writing, Directing and Performance
This MA offers a unique combination of analytical and practical methods for the creative investigation of plays and performance texts. The programme focuses on the relationship between a writer’s script and performance outcomes on stage. It ranges in scope from Elizabethan playwriting to contemporary scriptwriting, and is based on the premise that a writer’s work cannot be studied in isolation from the collaborators and institutions that helped to realise it. Masterclasses by professional theatre practitioners are an integral part of the programme – recent visitors include Simon Stephens, Penelope Wilton, Michael Billington and Nick Payne. The programme incorporates analytical, historical and practical elements, and you are expected to make practical investigations of existing texts, as well as experimenting with your own scriptwriting.

The Samuel Storey Trust has enabled the creation of an ambitious and swiftly growing Writing and Performance manuscript collection in the University Library, which includes the complete archives of the playwrights and screenwriters Alan Ayckbourn, Charles Wood, David Storey, Julia Pascal and Peter Whelan. The archive also houses a growing collection of manuscripts by leading comic scriptwriters such as Laurence Marks and Maurice Gran.

THEATRE, FILM AND TELEVISION 205
We aim to produce postgraduates with a sophisticated understanding of how plays work in performance: high quality researchers and theatre practitioners who understand the practical dynamics of process and production. Assessments are a mixture of creative assignments and academic essays. You may choose between a 20,000-word dissertation and an extended practical project which might be a playscript, a performance or a production.

**Your background**
The MA is designed to accommodate students who wish to pursue further academic study and students who want to go into the theatre or media industries. Applicants may have a range of academic backgrounds.

**MA Screenwriting (by research)**
**MA Filmmaking (by research)**
**MA Theatre (by research)**
The Department is excited to offer three new MA by research postgraduate degrees to enable you to pursue a particular interest, whether in screenwriting, filmmaking or theatre. The degrees have no taught elements: the structure of all three research degrees is solely independent learning and supervision. The degrees will culminate in a final project:

- The Masters by research in Screenwriting will work from initial story idea to second draft feature film screenplay or fully developed pilot episode (45–60 pages) and series bible for a television project.
- The Masters by research in Filmmaking will encompass all phases of development, preproduction, production and postproduction of a short film or television pilot (20–30 minutes).
- The Masters by research in Theatre will be a dissertation of approximately 20,000 words.

For more information, please contact our Postgraduate Administrator: details on page 204.

**MPhil/PhD research degrees**
We offer a traditional PhD programme and one incorporating creative practice in theatre, film, television, or interactive media. Brief summaries of areas in which members of staff are interested in supervising research students can be found in the staff list. Further details are available on individual staff web pages, which can be found at [york.ac.uk/tftv/staff](http://york.ac.uk/tftv/staff).

**Your background**
Normally, you will have a 2:1 in your undergraduate degree and a good Masters degree in a discipline related to the research area in which you intend to work.

**AVAILABLE FUNDING**
Home and EU students can apply for University funding and AHRC studentships. UK students offered a place on our Creative Skillset-accredited programmes are eligible to apply for prestigious BAFTA/Prince William Scholarships. Overseas students may also apply for Overseas Research Scholarships. Modest departmental bursaries are also available. For more information on funding, please see our website [york.ac.uk/tftv/pg-funding](http://york.ac.uk/tftv/pg-funding).

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"The course appealed to me because of its structure: intensive academic study in the Autumn and Spring Terms, followed by in-depth creative practice in summer. I will leave York having completed two new pieces of dramatic writing - the one-act that I wrote for our playwriting module and the full-length play that will be my final project. I am also being mentored as Associate Director of the TFTV summer show, a new adaptation of Dostoyevsky’s Demons.”

Julie, MA Theatre: Writing, Directing and Performance
STAFF LIST

For an up-to-date list, see the Department web page.

Professor and Head of Department
Andrew Higson, PhD (Kent) - British cinema; silent cinema; national/transnational cinema; film and television history.

Professors
David Barnett, DPhil (Oxford) - German theatre, particularly Bertolt Brecht, Heiner Müller and Rainer Werner Fassbinder
Michael Cordner, MA (Cambridge) - Comic scriptwriting/ performance; contemporary playwriting and production; early modern theatre
Duncan Petrie, PhD (Edinburgh) - British, Scottish and New Zealand cinema history; cinematography; Scottish culture; moving image policy and institutions; film school education
Marian Ursu, PhD (Brunel) - Narrative interactive media

Reader
Kristyn Gorton, PhD (Edinburgh) - Feminist film/TV criticism; emotion/affect; television heritage and memory; Northern stories

Senior Lecturers
Tom Cantrell, PhD (York) - Verbatim and documentary theatre; British political theatre; acting theory and training; television performance
David Hickman, PhD (York) - Film/TV production; documentary theory and practice; directing; cinematography
John Mateer, BFA (New York), AFI Fellow - Film/TV production, postproduction and business; visual effects
Sandra Pauletto, PhD (York) - Audio technology-focused projects; sound design in multi-modal contexts; sonic interaction design; audio postproduction; voice sound design

Lecturers
Ed Braman, MA (Birkbeck) - Multi-camera techniques; documentary production; film making in difficult situations
Anna Bramwell-Dicks, MSc (York) - Human-computer interaction; user-centred design and evaluation methodologies; multi-model interaction; quantitative research methodologies
Jonathan Hook, PhD (Newcastle) - Human-computer interaction; innovative interactive technologies for live performers
Ollie Jones, PhD (York) - Early modern theatre; performance-as-research; early theatre architectures
Celine Kingman, MA (Leeds) - TV production; film/TV post-production
Ben Kirman, PhD (Lincoln) - Interaction design for games and playful experiences; critical and speculative design
Mariana Lopez, PhD (York) - Sound design for theatre, film and television; storytelling through sound; acoustical heritage; accessibility; audio description
Debbie Maxwell, PhD (Dundee) - Interactive media; user experience; traditional storytelling; co-design; ethnography
Jenna Ng, PhD (UCL) - Film and interactive media, primarily from a humanities/social science perspective

Alison Peirse, PhD (Lancaster) - Horror; screenwriting; playwriting; production studies; media industries; contemporary British filmmakers
Lisa Peschel, PhD (Minnesota) - 20th-century European theatre; Holocaust theatre; humour, trauma, identity, subjectivity
Ben Poore, PhD (Royal Holloway) - Contemporary playwriting; literary adaption; the Victorians on stage and screen
Karen Quigley, PhD (London) - The ‘unstageable’ in theatre and performance; site-specific practices
Paolo Ruffino, PhD (Goldsmiths) - Digital media; cultural studies; game studies; video game culture; new media art; semiotics and philosophy of language
Guy Schofield, PhD (Newcastle) - Soundtrack-controlled cinematographic systems; CGI; 3D animation; video post-production
Patrick Titley, BSc (Bath) - TV production; children’s programmes; science programmes; ethics of production
Simon van der Borgh, MA (NFTS) - Screenwriting, including adaptation, genre and high-concept films; short films; the function of character in playwriting; Australian film and TV industry