Graduate Programmes In Film And Television Studies

Introduction

The Department of Film and Television Studies has a worldwide reputation for the quality of its teaching and research within the fields of film and television aesthetics, history and theory. In 2013, the Department launched their new MA in Film and Television Studies and MA for Research in Film and Television Studies. These new programmes build on our long-standing and highly regarded existing MA but more accurately reflect the range and diversity of research and research approaches within the Department.

Our Master’s programmes now offer students greater scope to choose which of our world-leading scholars they wish to work with: all of our staff play an active part in teaching and supervising on our graduate programmes. We have a superb staff-student ratio: for example, our taught MA is normally restricted to twelve students whilst there are thirteen full-time members of staff, and all MA students are allocated a personal tutor. This balance permits an unusual degree of access to leading scholars with a passionate commitment to teaching. Supervision of MA dissertations is frequent, structured and monitored.

The Warwick Graduate School awards around 25 Chancellor’s Scholarships to the most outstanding PhD applicants. For further details and deadline, see: http://www2.warwick.ac.uk/services/academicoffice/gsp/scholarship/typesoffunding/phd/chancellorsscholarships/

The high standard of research and teaching practised in the department is demonstrated by the fact that we have achieved, on average, the highest scores in the country for departments in this discipline which have participated in the Research Assessment Exercises. In 2008 we were ranked as the top Film and Television Studies department in the UK by the Research Assessment Exercise, with a GPA of 3.5. The department was also named as the top Film and Television Studies department in The Times Good University Guide in 2012. In the 2013 Postgraduate Taught Experience survey, all of our MA students reported that the course was intellectually stimulating, that they were happy with the level of teaching and research support they received, and that they were particularly struck by the enthusiasm staff showed in their teaching.

The MA in History and Film was also new in 2013. This interdisciplinary course, run through the History Department, is the first of its kind in the UK, and introduces students to the prevailing critical discourses and debates about film’s capacity to construct, interrogate, and engage with the past.

Many of our MA students go on to employment in related sectors such as film and television education, journalism, exhibition and marketing, and public relations. We also have an outstanding record of MA students going on to doctoral study and employment in a number of prestigious HE institutions around the world.
Facilities

The department’s facilities are unrivalled in the field, and include:

» 2K Digital Projection in main lecture theatre
» Professional 35mm, 16mm and digital projection in 5 teaching rooms
» The largest collection of film and TV related off-air recordings of any UK university (over 20,000 titles)
» The largest collection of film and TV related academic books and journals of any UK university
» Dedicated computer and study rooms exclusively for postgraduate students in the department
» An outstanding staff-student ratio
» Group sizes for the taught MA are typically 12 or less

The department’s vibrant research culture encompasses:

» An extensive programme of distinguished visiting speakers each term
» Special study groups including the Midlands Television Research Group and the Postgraduate Research Group
» Regular hosting of conferences - 11 international film and television conferences have been held at Warwick in the past 15 years

Please note that Film and Television Studies at Warwick is not the same as Media Studies, Communications Studies or Journalism Studies. We offer modules on our MA programmes which make use of the kinds of methodologies employed in the study of English Literature, History and Art History rather than those practised in the sociological analysis of communications industries. You will also see that we do not offer any training in the skills of practical filmmaking.

Whilst there are no hard admission deadlines for the MA, we strongly recommend that you apply before the end of April in order to secure a place on our MA courses. Please visit the Graduate Admissions site for details about funding opportunities: [http://www2.warwick.ac.uk/services/academicoffice/gsp/scholarship/typesoffunding/](http://www2.warwick.ac.uk/services/academicoffice/gsp/scholarship/typesoffunding/)
### Staff Members

<table>
<thead>
<tr>
<th>Staff Member</th>
<th>Specialist Interest</th>
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<tbody>
<tr>
<td>José Arroyo</td>
<td>National and sexual identity in the media; Spanish cinema; Hollywood/Action Cinema; Canadian and Quebécois cinemas</td>
</tr>
<tr>
<td>Charlotte Brunsdon</td>
<td>Cinema and the city; British film and television; spaces of film and television</td>
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<tr>
<td>Stella Bruzzi</td>
<td>Documentary; fashion/costume and film</td>
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<tr>
<td>Jon Burrows</td>
<td>Silent cinema; British cinema; Hollywood cinema</td>
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<tr>
<td>Catherine Constable</td>
<td>Philosophy and film; feminist film theory; film adaptation</td>
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<tr>
<td>Ed Gallafent</td>
<td>Hollywood Cinema (particularly during the Studio Era); the Western</td>
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<tr>
<td>Stephen Gundle</td>
<td>Italian film history; politics and the media; the history of glamour</td>
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<tr>
<td>James MacDowell</td>
<td>Hollywood film; American independent cinema; film aesthetics; popular genres; irony in film</td>
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<tr>
<td>Rachel Moseley</td>
<td>Gender in popular film and television; film stars; women's television; factual entertainment</td>
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<tr>
<td>Michael Pigott</td>
<td>Video art and experimental film; audiovisual culture; film Aesthetics; digital media.</td>
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<tr>
<td>Alastair Phillips</td>
<td>Film history and aesthetics; French cinema; Japanese cinema; contemporary world cinema; Hollywood in its European contexts</td>
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<tr>
<td>Karl Schoonover</td>
<td>Film theory; art cinema; realism; the photographic image; political cinema; queer theory</td>
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<tr>
<td>Helen Wheatley</td>
<td>Television history and aesthetics; television drama; popular genres in television and film; British television; factual entertainment</td>
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### The MA in Film and Television Studies

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<th>Autumn Term</th>
<th>Spring Term</th>
<th>Summer Term</th>
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<td>Core Module: ‘Screen Cultures and Methods’</td>
<td>Dissertation</td>
<td>Dissertation and research presentations</td>
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<td>One option module chosen from at least two modules (see options listed overleaf)</td>
<td>Two optional modules chosen from at least three modules (see options overleaf)</td>
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<td>Graduate Skills classes</td>
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### The MA for Research in Film and Television Studies

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<td>Either route A: Two optional modules (chosen from the core module and 2 optional modules)</td>
<td>Route A: One optional module (chosen from at least 3 modules) and one independent study module.</td>
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<tr>
<td>Or route B: one optional module (chosen from the core module and 2 options) and one independent study module.</td>
<td>Route B: Two optional modules (chosen from at least 3 modules)</td>
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MA Modules

MA in Film and Television Studies/
MA for Research in Film and Television Studies Modules

» Screen Cultures and Methods (Core Module)
This module aims to explore important methodologies and conceptual frameworks which are central to the study of audio-visual media. The module will be divided into three sections, each taught over a three week period: (i) textual analysis; (ii) historiography; (iii) theoretical paradigms. The module is intended to offer a grounding in key concepts and methods for MA students who have never studied film and television before, but is also designed to stimulate an advanced level of reflection on the topics covered for students with an undergraduate qualification in the discipline. To suit the needs of both types of students, the module has a distinctive research-led format. It is run by a single convenor responsible for selecting topics, leading seminar discussion and providing guidance and feedback on assessment. It is also intended that in most weeks there will be a ‘guest’ presentation from another colleague in the department, who will introduce both the film or television text selected for screening and the set reading in a particular week, and discuss an element of their own research which directly relates to the methodology/theory studied. The convenor will then coordinate seminar discussion following the presentation. The aim is thus to offer an extremely broad range of coverage of key issues and methodologies in the field whilst also familiarising students with the specific strengths and distinctive features of the research culture in the department.

» Graduate Skills classes
The following sessions are attended by all students in the Autumn term and are delivered by staff from the Department of Film and Television Studies: Projection and Steenbeck Training, Oral Presentation and Powerpoint, Image Capture and Downloading, Choosing and Organising a Dissertation, Doing a Literature Review, Writing Essays, Library and Archive Research Skills, Writing a PhD Proposal and Applying for Funding.

Indicative examples of our new Options Modules:
» The City in Film and Television
Module Tutor: Professor Charlotte Brunsdon
There is an extensive scholarship on the cinematic city which crosses periods and national cinemas. In contrast, there is almost no discussion of the way in which the city appears through television. This course seeks to explore the audio-visual city in both cinema and television. Commencing with the developed scholarship on the cinematic city, the course will then explore the extent to which these ideas can fruitfully be extended to the more domestic medium of television. The course is thus concerned with particular film and television cities, such as Los Angeles, Paris, London and Glasgow, and more general theorisations of the urban and the audio-visual, paying particular attention to the interplay of medium specificity and national histories.
MA Modules (Cont.)

» **History and Memory in Italian Cinema**  
  **Module tutor: Stephen Gundle**

In the period since 1960 Italian cinema has frequently revisited recent history and most especially the experiences of Fascism, war and Resistance. This module will consider the ways in which these have been represented in different decades by directors of different generations and explore how film has contributed to, and sometimes crystallised, national debate. It will aim to explore the roles played by melodrama, literary adaptations, docu-drama, and comedy in cinematic treatments of the past, and consider tensions between history and fiction, and realism and fantasy. Among the films that may be considered are: *Il generale della Rovere/General Della Rovere* (Rossellini, 1960), *La ciociara/Two Women* (De Sica, 1960), *La lunga notte del ’43/The Long Night of 1943* (Vancini, 1960), *Gli sbandati/Abandoned* (Maselli, 1955), *Mussolini ultimo atto/The Last Days of Mussolini* (Lizzani, 1974), *La notte di San Lorenzo/The Night of Shooting Stars* (Taviani, 1982), *La vita e’ bella/Life is Beautiful* (Benigni, 1997), *El Alamein/The Line of Fire* (Monteleone, 2002), *Fascisti su Marte/Fascists on Mars* (Guzzanti, 2006). Part of the module will be devoted to the problem of how Mussolini is represented in film.

» **Journeys and Landscapes in Film and Television**  
  **Module tutor:**  
  **Dr. Alastair Phillips and/or Dr. Helen Wheatley**

As recorded audiovisual media, cinema and television are especially suited to the representation of place and movement through their simultaneous registration of space and time. This module aims to examine the implications of this proposition in a series of film and television texts that privilege the narrative trope of the journey within a particular geographical landscape. It will introduce students to a range of current disciplinary and inter-disciplinary debates about film and television’s engagement with landscape, place and mobility and explore these in relation to locations that might range from the streets of 1920s’ Berlin to the trails of Britain’s Peak District; and from the roadsides of Berkshire to the jungles of rural Thailand. In so doing, it will think both about the representation of journeys and landscapes, and look at the way in which travel and terrain may be understood as cinematic and televisial metaphors. This course draws upon a current Departmental research focus and attends to a series of related bodies of critical literature, including work on film and landscape (Lefebvre, Harper & Rayner, etc.), cinematic journeys and the road movie (Laderman, Corrigan, Cohan & Hark, etc.), and the television scholarship which engages with ideas of travel and landscape in relation to the medium (Spigel, Higson, White, Wheatley). In assessed work for this module, it will be possible to discuss other films and programmes not screened on the module.
MA Modules (Cont.)

» Sound Cultures
   Module tutor: Dr. Michael Pigott
   In this module we will explore the relationship between sound and image in audiovisual culture, where film music is just one variety of sonic form. We will move from classical movie music to contemporary sound design and then retrace our steps back to the invention of sound recording technologies, which narrowly pre-date cinema, though the two do not officially combine until the emergence of the ‘talkies’ in 1927. Nevertheless, we will examine the possibilities for silent film sound, and begin to track the correspondences between moving images, live performance and local culture. We will consider the histories and characteristics of a selection of musical subcultures, and look at how film has been used to document, exploit, celebrate and express the audiovisual style of subcultures, often all at the same time. Other aspects that will be covered during the module include: sound and space, sound and time, sound and the city, and how to talk about sound critically.

» Television History and Aesthetics
   Module tutor: Dr. Rachel Moseley and/or Dr. Helen Wheatley
   Building upon the core module’s introduction to issues in television historiography and the close analysis of television texts, this module considers questions of television history, aesthetics, representation and criticism. Through a consideration of historical and contemporary television forms and genres, such as the live broadcast, television drama, factual entertainment, children’s television, music television, and key questions, such as television textuality, aesthetics and address, regional representation and intermediality, the module will explore the discipline of television studies and selected debates which have been significant in its development. The module aims to develop students’ skills in the historically situated critical textual analysis of television texts, and to develop their knowledge and understanding of television history and the particular issues surrounding television historiography.

» Textual Analysis and Film Style
   Module tutor: Professor Ed Gallafent
   The focus of this module is the close observation of particular films. Its aim is to improve the accuracy and penetration of your observations of textual detail and film style, to refine your ability to engage with detailed film criticism, and to enable you to test the insights of criticism against the textual detail of the films under discussion. Much of our work will focus on the practice of detailed film reading and will involve quite lengthy examinations of a small number of films. The module will involve lectures, presentations by students, a short non-assessed essay involving the analysis of a single film shot and a 5,000 word assessed essay, the title developed in consultation with the module tutor. The films will be studied over two weeks to give you time to examine them in detail and prepare analyses of particular images and sequences for seminar discussions.
MA in History and Film

This interdisciplinary course, run through the History Department, is the first of its kind in the UK, and introduces students to the prevailing critical discourses and debates about film’s capacity to construct, interrogate, and engage with the past.

The MA in History and Film involves the participation of internationally recognised film historians drawn from Warwick’s departments of History and Comparative American Studies, Film and Television, Politics and International Studies, German, French, and Italian. Students will probe issues in historiography, genre, narration, and censorship, exploring traditions and innovations in historical filmmaking from Hollywood, Britain, Europe, Latin America, and Asia. Students will take a selection of team-taught core film and history modules, one option drawn from a cross-disciplinary selection, and will complete a dissertation in term 3.

Photo: Richard Nicholson
Student Profile

Owen Weetch
Postgraduate student

'I've just finished my doctoral studies at Warwick's Department of Film and Television Studies, having studied an MA there beforehand. In both cases, postgraduate study at the Department has never proved less than a valuable, challenging and exciting experience.

It's a great environment, peopled by academics at the top of their field that are also friendly and approachable. This not only contributes to an invigorating exchange of ideas, but also an environment so nurturing and productive that I should admit I'm reluctant to leave! Both my MA and PhD research benefitted from brilliant supervision so supportive I felt that I was my supervisors' only supervisee (this was, apparently, not the case). I also benefitted from valuable teaching experience that has equipped me to continue in that career but has also given me a host of transferable organisational and presentational skills should I wish to venture outside academe.

There's a strong postgraduate community where I've met some of my best friends. Frequent Postgraduate Research Groups also allow postgrads to present their research to each other in academically thorough but nevertheless relaxed contexts. I've had a fantastic time studying at Warwick, personally and professionally, and I couldn't recommend it enough.'
Graduate Profile

Pete Spencer,
MA Film and Television Studies (2010)

My MA in Film and Television Studies has been invaluable to a career in script development. It exposed me to a wide variety of different styles, genres, and periods of narrative storytelling and helped identify devices that can have a profound impact on the way a story’s told. Moreover, after doing the MA I feel better equipped to research and develop new projects and ideas with writers.

After leaving Warwick, I interned with a film financier, ostensibly helping manage unsolicited submissions. Half a year later, having gained a valuable hands-on grasp of the business, I secured a place on Working Title’s Action! Internship. There I got a more thorough experience of the processes of development on a larger scale, as well as my first proper taste of in-house production. During my time at Working Title I met the writer Hossein Amini (Drive, Wings of a Dove) and I assisted him for a year, then worked for the writer John Logan (Skyfall, Hugo, Gladiator) briefly before moving in-house as the Story Editor at Big Talk Productions.

The skills I developed throughout my MA have helped in every job I’ve had: to hone my attention to detail when working closely on a script with a writer, and to help me think more analytically and logically about the structure and narrative of a film. The close textual analysis skills Warwick’s Film and Television department teaches are as applicable to a script in its earliest form as they are to a finished feature film, and the course has seriously helped me become a better, more discerning reader.
For more information about the
MA in Film and Television Studies/MA for Research in Film
and PhD in Film and Television Studies:
Visit our website: http://www2.warwick.ac.uk/fac/arts/film/postgrads/
Contact our Postgraduate Admissions Secretary: H.J.Hares@warwick.ac.uk
Apply Online at: www.warwick.ac.uk/go/pgapply