Kent is one of the UK’s leading universities, ranked 20th in The Guardian University Guide 2015. All of our schools produce world-class research, and Kent is rated as internationally excellent, leading the way in many fields of study.

For over 30 years, the University of Kent has been at the forefront of developing Film as an academic subject. We are one of the major universities in the UK for Film, and one of the most well-regarded departments in Europe.

World-leading research
At Kent’s School of Arts, the research that informs our teaching was graded as being ‘of international excellence’ in the most recent Research Assessment Exercise, and we were ranked as one of the two best departments in the country in terms of ‘research power’, with our lecturers being widely published in a range of areas. Our broad range of interests include: film style and interpretation; film-making and screenwriting; a selection of national cinemas; film and philosophy; horror films; documentaries; silent cinema; avant-garde and experimental films; sound; special effects, animation and digital cinema; gender, sexuality, race and cinema; as well as different approaches to film as both art and mass medium. Within our Centre for the Interdisciplinary Study of Film and Moving Image, we work with history, philosophy and drama, among others.

Inspirational teaching
Our teaching staff have a range of interests and experience and are highly respected within the field. One of the exciting aspects of our single honours programme is that we combine excellent academic standards with innovative and creative practical study. Our practical modules are taught by active film-makers who help you to acquire the skills you need to transfer your vision to the screen. The practical modules are carefully structured to progressively build up your skills in using cinematic language, operating equipment and software, working in groups and developing your creative voice.

All modules involve film screenings, lectures and small-group seminars, as well as private study. On average, you have between two and four lectures and four hours of seminars each week. You also spend about four to six hours per week in scheduled film screenings and have individual meetings with members of staff to discuss your work.

A supportive academic community
All modules include one-to-one consultations with lecturers, who also have drop-in hours each week so that you can have extra one-to-one attention when you want it. The School also has a dedicated Student Support Officer and a Student Support Secretary.

Film is part of the School of Arts and we want all our students to feel that they are part of the academic life of the School. We encourage you to take part in our lively range of seminars, symposia, conferences and exhibitions.
There is also an active student-run Film Society that is involved in film production, film journalism, education activities and a film festival. The society is open to all students so it may offer our joint honours students the chance to be involved in film-making.

Industry links
Kent has links with the Institute of Contemporary Arts (ICA), the British Film Institute, the Arts Council, the Independent Cinema Office, Screen Archive South East and the Kent Film Office. We also host regular visits by leading film-makers and film critics.

A year on placement
Our Film with a Placement Year programme offers you the opportunity to gain relevant workplace experience during your degree. The placement usually takes place between your second and final year of study, and can be either paid work or an internship. Apart from the increased awareness and confidence the placement experience brings, it also gives you an opportunity to network, increase your contacts and hit the ground running when you graduate.

The year is assessed on a pass/fail basis through employer feedback and a written report that you submit. Although it is your responsibility to find a placement, Film staff are developing contacts to help you with this. The School has a Placement Year Co-ordinator who will approve and oversee your placement.

A global outlook
Kent is known as the UK’s European university and has developed international partnerships with prestigious institutions. We have an international community on campus, with 41% of academic staff from outside the UK and students representing 149 different nationalities. In Film, our academic staff have been trained and have taught around the world, including in Australia, USA, Canada, France, Germany, Brazil, Italy, Norway and New Zealand, bringing an international perspective to the School.

A year or term abroad
To expand your horizons, we also offer you the opportunity to study abroad at one of our partner universities in Europe (Amsterdam, Berlin, Bologna, Galway, Lausanne, Paris and others); Canada; the USA (California and Indiana); South Africa; or Asia (China, Hong Kong).

A successful future
As well as providing a first-rate academic experience, we want you to be in a good position to face the demands of a tough economic environment. Through your studies, you acquire many of the key skills that employers expect of a graduate – the ability to work independently and in groups, experience of negotiating with others and expressing your views coherently and with sensitivity. For more information on careers, see p10 or visit our webpage at www.kent.ac.uk/employability

DID YOU KNOW?
Film at Kent is ranked 2nd in the UK in The Guardian University Guide 2015.
DID YOU KNOW?

Canterbury is consistently rated as one of the safest university cities in England and Wales in The Complete University Guide.
SUPERB STUDENT EXPERIENCE

Based on a scenic and well-equipped campus, you have the use of first-rate viewing and library facilities, with highly developed IT resources, and a cinema on campus.

First-class facilities
Film is based in the School of Arts’ award-winning Jarman Building, which includes industry-standard film production facilities. Our extensive video and film-making equipment includes a sound-proofed production studio, which has the full complement of projection, green-screen and black serge cycloramas, as well as an extensive lighting grid and an adjacent sound dubbing studio. Our individual edit suites are equipped with Final Cut Pro, and we also have a digital studio for instruction in post-production software.

We screen between 10 and 15 films a week, and you regularly see movies on a big screen in cinema conditions in the School’s new Lupino Cinema. For class screenings, films are projected from 35mm, 16mm, BluRay and DVD.

In addition, the Templeman Library houses our collection of 8,000 DVDs and videos, numerous books on cinema and a vast collection of journals. It also has dedicated viewing facilities for the close study of films.

Kent's campus cinema
The Gulbenkian Cinema is Kent’s on-campus cinema, housing a classic 35mm film projector alongside a new digital projector with a 3D system from XpanD and the latest Dolby Digital stereo equipment. The cinema runs seven nights per week during term-time, showing new mainstream and non-mainstream releases as well as archive and foreign language films not otherwise available in the region. Such a diverse line-up makes the Gulbenkian a source of inspiration for all film lovers.

Self-contained campus
The campus is built on 300 acres of parkland, overlooking Canterbury. Modern buildings are surrounded by open green spaces, courtyards, gardens and woodland. It is self-contained and all the main facilities are within walking distance. These include: a sports centre, theatre, nightclub, restaurants, bars, medical centre and pharmacy, off-licence, shop and banks, and laundry facilities. Many students comment on the international and friendly atmosphere at Kent. There are many overseas students here, which allows you to make friends from all over the world.

Beautiful city
Canterbury city centre is a 25-minute walk or a short bus-ride from campus. It’s a beautiful city with many stunning medieval buildings. But that’s not its only attraction. It also offers lively bars and pubs, restaurants and cafés, and a wide range of shops, from independent boutiques to high street shopping.
And the facilities?
The School’s facilities are excellent, we have editing suites, film studios for green screening and sound recording equipment, which are all top of the range.

Are the social facilities good?
The Gulbenkian Cinema is great and ticket prices are quite good. If you like clubbing, the campus has its own nightclub, The Venue, and every college has its own bar. Also, the gym is good – good value and great equipment.

I like Canterbury, the shopping is good and there are lots of cobbled streets, twisty alleyways (like Diagon Alley!) and independent shops, which are great for props searching. I like exploring there.

What next?
First, I want to concentrate on the film I am making and then get it shown at as many festivals as possible. The School offers advice about how to do this. Screenwriting is where I think my interests lie but directing my film is also a chance to see how I fare in that role.

Any advice for prospective students?
For film specifically, I would encourage people to try the practical side of the degree though the theory is fascinating too. Go to as many screenings as possible, even those not directly related to the module you are studying – it broadens your outlook on cinema, which can only be a good thing.
The Film degree at Kent is innovative and flexible in the way it is structured. It offers a solid theoretical background in film and also gives you the chance to explore film practice in a number of ways, including film criticism, film programming and, for single honours students, creative film production.

Developing as a film-maker

The production side of the course is structured so that single honours students can build up their skills gradually. In your first year, you take a module which develops your ability to use cinematic language effectively and enables you to produce either an experimental or narrative short film.

In your second year, you take a module that introduces you to the relationship between documentary and fiction film-making. You produce a short film relating to this area of film practice. You then study the theory and craft of screenwriting and produce a short screenplay. You may also choose to take an innovative new module exploring the use of improvisation in various film-making processes.

In the final year, small groups of students work intensively to make their graduation films, which are premiered at a public screening. This gives you an opportunity to experience a wider reception and response to your work.

Professional feedback

Our practical courses are taught by staff who also work as film-makers. They produce films that are shown nationally and internationally via theatrical release, film festivals, TV transmission and art galleries.

Clio Barnard’s internationally acclaimed second feature, The Selfish Giant, was nominated for a BAFTA for Outstanding British Film; it was also chosen for the Directors’ Fortnight line-up at the 2013 Cannes Film Festival, nominated for a 2013 Lux Prize and winner of Best Film at the 24th Stockholm International Film Festival. Her first feature, The Arbor, won numerous awards including Best New Documentary Film-maker at Tribeca Film Festival New York, Best Newcomer and Sutherland Awards at The London Film Festival and the Jean Vigo Award for Best Direction at Punto de Vista International Documentary Film Festival. She was also nominated for the BAFTA Outstanding Debut Award in 2011.

Virginia Pitts’ award-winning work spans drama, documentary, screen-dance and various hybrid forms for both film and television. Her films have been selected to screen at 31 international film festivals (including Berlin, Montreal, Locarno, Valladolid, Melbourne and Edinburgh), toured art galleries, and sold widely to television, securing audiences in 21 countries.

Lawrence Jackson has made short fiction and non-fiction films in Newcastle, Prague, Ireland and Margate, and his work has been shown in cinemas and festivals in London, Manchester, Ireland and Germany. He has also produced and directed over 50 hours of dramas and readings for BBC Radio.
Film practice graduates

Our approach to practice teaching has led to critical, creative and professional success for many graduates, including those below.

Leon McCarron

Leon McCarron is a Northern Irish adventurer and film-maker who graduated with a BA in Film from Kent in 2008. He subsequently set off on a 14,000 mile bicycle ride from New York to Hong Kong. It took him 14 months to complete, and film footage from the journey was used in the cycling magazine show Better Than Four. A book about this adventure will be published in summer 2014. Upon finishing the ride, he immediately began planning his next adventure – a 3000-mile walk across China. National Geographic Channel commissioned a four-part series, and McCarron signed up as primary cameraman for the journey; the television series, Walking Home from Mongolia, premiered in autumn 2013 on the Nat Geo Adventure channel.

Since then McCarron, in a homage to the explorer Wilfrid Thesiger, has trekked 1,000 miles through the Empty Quarter desert with adventurer Alistair Humphreys. The feature film, Into the Empty Quarter, which depicts their experiences – the endless dunes, the silence, the nights filled with stars and the local hospitality – is a beautifully shot, thought-provoking, energetic and at times very funny travelogue.

Mike Walden

While studying at Kent, Mike developed, wrote and directed an award-winning short film 250...251.... Here, Mike describes how events have unfolded since he graduated.

‘The unique modes of expression I learned on the course laid the foundations for my career as a writer and many of the techniques we were taught at Kent continue to inform my current work.

‘The success of 250...251... secured me a place on the Master of Fine Arts in Screenwriting course at Columbia University in New York, where I won various awards including: The William Goldman Screenwriting Fellowship, The Hollywood Foreign Press Award, and The Columbia Film Festival Award for Best Screenplay. Since graduating and returning to England, I’ve been commissioned to write screenplays for Anonymous Content, Andrew Douglas Films and Screen-East. My latest feature script U Want Me 2 Kill Him? was released in 2014.’

Simon Savory

Simon graduated from Kent in 2005 with a degree in Film and European Arts. Since then, he has worked on horror films with prolific directors Lloyd Kaufman and David DeCoteau. He has also worked in publicity and acquisitions for independent, art-house film distributor Peccadillo Pictures and worked on feature length and short films as script adviser/writer. He has had articles published in several magazines, including Dazed & Confused, Attitude and Disorder.

Simon is a keen programmer and speaker on Lesbian, Gay, Bisexual and Transgender (LGBT) strands at a number of niche UK film festivals. He explains his success: “Studying Film at Kent was of huge benefit to me. At first, I was taken aback by how much focus there was on theory over hands-on production, but in retrospect you realise how incredibly valuable it is to know what a science cinema can be, how exploring different styles of film-making from lesser-known directors and documentary film-makers can open your mind to ways of pointing and shooting (and casting) that you would not have been exposed to otherwise.”

Eleanor Cook

Eleanor Cook graduated in 2004 with a first in Film. She undertook work experience as a Production Manager on two National Film and Television School graduation shorts, Vanilla Song and Rice and Chilli Sauce, going on to co-write and produce Hopscotch, a short directed by Ana Viana (2006). She also co-wrote and directed No More Loneliness, a straight8 film starring Montserrat Lombard. After teaching on the foundation course in lens-based media at Ravensbourne, Eleanor now works at Casarotto Ramsay & Associates Ltd, an agency for writers and directors in film and television where she represents heads of department in mid-range budget feature films.
A SUCCESSFUL FUTURE

Kent equips you with essential skills to give you a competitive advantage when it comes to getting a job, and is consistently in the top 20 for graduate starting salaries.

Good career prospects
According to the most recent employment statistics, six months after graduation in 2013, only 6% of Kent graduates were without a job or a further study opportunity.

A degree in Film allows you to enter a wide range of careers. As a student, you gain experience in working as a team, analysing complex material, expressing ideas clearly, writing skills, visual and critical awareness, and the ability to plan and work to tight deadlines. Some examples of areas where a Film degree may be especially useful include: film festival programming; curating and archive work; cinema management; media production for film, radio, TV, new media or video; journalism; libraries and research; media planning; picture research; teaching (schools, colleges or universities); advertising; marketing; and arts administration.

A year on placement
Taking our placement year option gives you a fantastic opportunity to make contacts and assess possible career paths. It also gives you confidence and the opportunity to impress potential employers. See p3 for details.

Careers in TV and film
The TV and film industries are notoriously competitive and our Film programme does not aim to provide full vocational training for a career in these fields. However, the practical modules available within our single honours degree programme provide a good grounding in the field of screen production. Many students find that working on films during the summer break is also a good way to gain valuable experience. Some Kent students follow their degrees with further study and work in filmmaking.

Careers advice
The University of Kent’s Careers and Employability Service can give you advice on how to choose your future career, how to apply for jobs, how to write a good CV and how to perform well in interviews and aptitude tests. It also provides up-to-date information on graduate opportunities before and after you graduate. For more details, see www.kent.ac.uk/employability

“I wouldn’t be where I am without my Film degree. It has given me confidence and opened doors. Above all, it gave me direction and helped me understand what I really wanted to do. A degree is great, but you need to build it up with experience as well, especially in this field.”

Leon McCarron
Film graduate, now an adventurer, cameraman, writer and motivational speaker. See his website, www.leonmccarron.com
CHOOSING YOUR PROGRAMME

We offer a range of Film programmes which enable you to develop your interest in film and also to follow particular areas of interest. For details of our offer levels, please see p19.

Single honours

Film
Taking single honours Film enables you to focus in great depth on your subject. All single honours students have the option to take practical modules on screenwriting and moving image production, which introduce them to the theory and practice of film-making through individual and collective work.

Joint honours

You can study Film as part of a joint honours degree with the following subjects:
• Classical & Archaeological Studies (QW86)
• Comparative Literature (WQ62)
• Computing (WG64)
• Drama (WW46)
• English and American Literature (QW36)
• English, American and Postcolonial Literature (WQ63)
• French (RW16)
• German (RW26)
• Hispanic Studies (WR64)
• History (WW16)
• History & Philosophy of Art (VW36)
• Italian (RW36)
• Philosophy (VW56)
• Religious Studies (VW66).

Study can be divided 50:50 between your two honours subjects. However, please note that our modules in practical film-making are only open to those taking the single honours Film degree, with the exception of Introduction to Screenwriting and Improvisation for the Screen, which are open to joint honours students. Joint honours language degrees are four-year programmes with a year abroad.

To find out more about your other subject, please download the relevant subject leaflet at www.kent.ac.uk/studying/leaflets

Other programmes

You can also study film within the Visual and Performted Arts degree programme.

Visual and Performted Arts
You study the visual arts, specialising in either film or drama. If you choose to study film, you spend about half of your second and third years studying film modules.

For further information, go to www.kent.ac.uk/arts

International students
If you are applying from outside the UK without the necessary English language qualifications, you may be able to take the Kent International Foundation Programme (IFP). The Kent IFP can provide progression on to the Film degree programme. For more details, see www.kent.ac.uk/internationalpathways/ifp

For further entry requirements, see p19.
STUDYING AT STAGE 1

Stage 1 is your first year of full-time study. You are introduced to various aspects of the subject to help you find your own areas of interest and expertise.

All students take two compulsory film modules:
• Film Form
• Introduction to Film Theory.

Single honours students can also choose Exploring the Frame, which you must pass if you intend to take practical modules at Stages 2 and 3, including Moving Image Development and Moving Image Production.

The rest of your modules may be chosen from a wide range within the Faculty of Humanities such as History & Philosophy of Art, European languages or computer-based modules.

Modules: Stage 1

Film Form
You are introduced to the language of film, from aspects of mise-en-scène (setting, performance, costumes, props, lighting, frame composition) to framing (camera movement, shot scale, lenses), sound (fidelity, volume, timbre) and editing (from requirements for spatial orientation through matches

on action, eyeline matches and shot-reverse-shot structures to the use of ellipsis and montage to manipulate time). By studying these elements, you gain an understanding of the spatial and temporal construction of films, as well as the stylistic, expressive and/or dramatic functions of specific strategies.

Introduction to Film Theory
In this module, you discuss the ‘big questions’ that have surrounded film and the moving image and put them into their cultural context, with a focus on contemporary cinema. The module addresses competing definitions of film and its constitutive elements, the effects that cinema has on spectators, the social, cultural and political implications that moving images reproduce, and the status of the medium between art and entertainment. You debate seminal writings on the nature of film and bring their arguments to bear on exemplary film productions from the 2000s.

Exploring the Frame
This module introduces you to a range of creative, technical and conceptual tools necessary for critically engaged screen production practice. This is achieved through a combination of lectures, technical instruction and creative practice workshops. In group practical work, you develop skills in working creatively and in utilising aspects of cinematic language relevant to a range of narrative and experimental screen practices. Underpinning the module is a commitment to the dynamic relation between creative practice and theoretical concerns.

The Night of the Hunter
STUDYING AT STAGES 2 AND 3

During Stages 2 and 3 (your second and final years of full-time study), you develop your theoretical and practical skills to a high level. There is an eclectic range of modules to choose from, allowing you to develop your own interests.

Stage 2 modules
All single honours students choose at least one module from:
• Film Authorship
• Film Genre (Horror)
• History of British Cinema
• National and Transnational Cinema
• Post-war European Cinemas
• Topics in American Cinema II.

Joint honours students usually take two film modules.

Stage 3 practical modules
Single honours students who wish to take the Stage 3 practical modules must have completed the Stage 1 module Exploring the Frame. The practical modules are:
• Moving Image Development
• Moving Image Production.
You need to register for Moving Image Development before you can take Moving Image Production.

Single honours students also take up to three other modules from the list below.

Joint honours students take one additional module.

The following modules may be chosen at either Stage 2 or 3:
• Animated Worlds
• Avant-garde and Experimental Cinema
• Cognition and Emotion in Film
• Digital Domains
• Documentary Film
• Film Criticism
• Film and Television Adaptation
• The Gothic in Film
• Images of War and Violence
• Improvisation for the Screen
• Independent Project
• Introduction to Screenwriting
• New York and the Movies
• Representing Actuality
• Sound and Cinema
• Storytelling and the Cinema
• Television Series: Narration, Engagement and Evaluation.

Please note: not all of the module options listed are available in any one year, but we are a large department and there are always plenty of modules to choose from.

Film Genre (Horror)
Here, you explore the historical developments and theoretical questions pertinent to a specific genre: its development within the film industry, modes of reception, production cycles, as well as formal and thematic tropes. Topics covered may include specific practices in the production, distribution and/or exhibition of films, critical and audience reception, and theories of popular culture and postmodernity that shed light on questions such as the proliferation of sequels and remakes.

History of British Cinema
For a century, British film-makers have been forging a rich and diverse national cinema in the face of Hollywood’s dominance on British screens. Here, you are given an overview of British cinema from its beginnings to the present day. You assess cinema’s role in the construction of British national identity, study its major directors including Hitchcock, Powell and Pressburger, and Greenaway, and look at its important studios and significant genres.

National and Transnational Cinema
This module focuses on a national or regional cinematic tradition, expanding your horizons by exposing you to a diverse set of films, production and exhibition
practices, as well as different cultures. Combining the history of the relevant cinema with theoretical analysis theories that help you improve your analytical skills and enhance your appreciation of these films. Issues explored include national and transnational identity, questions of ethnicity, gender, politics and modernist versus commercial cinema.

Post-war European Cinemas
You are introduced to the work and contexts of production of important European film-makers from a range of national cinemas, including: Italian, British, French, German and Spanish. You consider topics such as: the notion of European ‘art’ cinema; the notion of the ‘auteur’; European realism; and the relationship between European cinema and Hollywood. You also become familiar with film terminology as well as with the basic tools for cultural analysis. Films studied include: *Ladri di Biciclette* (*Bicycle Thieves*), *The Man in the White Suit*, *A bout de souffle* (*Breathless*), *Darling*, *Die Blechtrommel* (*The Tin Drum*) and *Cria cuervos* (*Raise Ravens*).

Topics in American Cinema II
The module is organised around the concept of the ‘New Hollywood Cinema of the 1970s’, and structured through three blocks of interrelated screenings. The first block examines American genre film-making (the Western, the hard-boiled detective, and the gangster film, etc), the second looks at the road movie, and the third considers representations of the city.

Modules: Stages 2 and 3

Animated Worlds
By looking at cartoons produced by the Disney Studio in the 1930s, Warner Brothers Looney Tunes and Merrie Melodies and more contemporary computer-generated animations, you examine the history and theory of animated cinema, looking at how its different forms mimic live-action cinema as well as destabilise its conventions. We also look at political aspects of animation, from the home front politics of *Tom and Jerry* to how *The Simpsons* takes on contextual questions about family and community relations.

Avant-garde and Experimental Cinema
In this module, you examine types of cinematic practice which have been labelled experimental, avant-garde, independent and non-narrative. You look at traditions of cinema which have formulated radically different aesthetics from those of the orthodox feature film, in which narrative is either displaced altogether by other concerns, or radically reshaped. You study the European avant-garde of the 1920s, the post-war American avant-garde, New American Cinema and British experimental cinema.

Cognition and Emotion in Film
Particular topics studied include: film conventions and the perception of space and time; the relationship between aural and visual perception; the role of emotions in understanding and interpreting films; narrative comprehension; the role of ‘deep metaphor’ in still and moving depictions; musical cognition and its relevance for film music; cognition and creativity; and debates around art as a basic universal category.
Digital Domains
In this module, you work closely with special and digital effects films, and also more general examples of digital cinema, in order to interrogate the claims made on their behalf. The module is structured around five areas: industrial context, narrative organisations, the 'newness' of the digital, the affectivity of effects and the politics of effects. The history looks at the rise and fall of studio-based effects, the emergence of production houses and the increasing proliferation of web-based digital work.

Documentary Film
Rich in visual experimentation, documentary has historically been at the centre of debates about reality and realism and the role of photography and cinema in modern society. This module looks at the history and development of documentary film forms. You examine cinéma-vérité, classical documentary of the 1930s, documentary and the avant-garde, documentary of social comment, video-diaries, documentary drama and reality TV.

Film Criticism
You are introduced to the history and theory of film criticism. The coexistence of different approaches to the analysis, evaluation and appreciation of film is emphasised. The module also has a practical aspect, offering you the opportunity to write critical pieces on the films screened, with some sessions devoted to writing and to analysing fellow students’ work.

Film and Television Adaptation
This module explores screen adaptations, providing an overview of adaptation studies, debating the most contentious questions in the field, and opening up discussion about the specificity and aesthetics of film and television as compared with other media. Although the focus is on adaptations of literature to film and television, the module also covers adaptations from theatre and other media. You investigate the connections and differences between distinct media, focusing on key features such as the manipulation of time and space, characterisation, point of view, style, voice, interpretation and evaluation. You also explore how film and television deal with ‘literary’ devices such as syntax, allusion, metaphor and tense.

The Gothic in Film
This module investigates ‘the gothic’ as a recurring cycle in Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the cycle of ‘women’s gothic’ which emerged at the same time as film noir, and thematically overlapped with it, the module explores the filmic ways that such texts evoke the menacing atmosphere and the tone of sexualised danger and suspense achieved by the source novels and short stories.

DID YOU KNOW?
In The Guardian University Guide 2015, teaching in Film at Kent was ranked 1st, with 97% of Film students saying they were satisfied with the quality of the teaching.
Images of War and Violence
This module traces the overlapping transformations of the battlefield and the moving image from the end of the 19th century to the present day. We examine the use of the moving image for the representation and criticism of war as an institution, as well as specific wars. For example, we consider early expansions in the battlefield with the advent of photography; the use of the cinema camera to enable reconnaissance missions in the First World War; the unprecedented documentation of the Second World War that enabled it to be ‘seen’ on the home front; the revolutionising of war thanks to the television cameras in Vietnam; and so on, until the iconoclasm of the current ‘war on terror’ in which the image – like the cinema itself – has become an outmoded form of representation.

We also examine the way the moving image was manipulated for propaganda purposes, for example, by the Nazis and US government in almost identical ways during the Second World War, and the role of the moving image as witness to indict as well as to remember atrocities in war, such as those in Rwanda and the former Yugoslavia.

Improvisation for the Screen
This interdisciplinary module brings Film, and Drama and Theatre single honours students together to explore improvisational techniques that increasingly animate independent film-making and contemporary drama practice. Practical workshops provide technical instruction and creative focus on actors’ improvisation as a rehearsal technique, a screenplay development technique, and a performance technique during filming. This is complemented by lectures that provide a historical context. You create a practical project which is expected to respond to and expand upon the growing synergies between cinema and theatre in the digital age.

Independent Project
This module gives you the opportunity to study an aspect of film that you are passionate about. Once you have decided on a research topic, you submit a proposal to a member of academic staff. If the staff member agrees to supervise your project, they will support you in the preparation and submission of your work. However, as your project develops, you are expected to take increasing responsibility for your learning.

Introduction to Screenwriting
In this module, we explore dramatic structure, new narrative forms and short film variations. You have the chance to write your own short screenplay, but the module also gives you a critical understanding of the screenwriting process that will enhance your abilities in theoretical analysis.

New York and the Movies
You examine the way New York has been used as a site for film-making, looking at the history of the production of films in and about the city, and as a vital centre of film culture – not just of film production, but also exhibition and film criticism. You focus on the debates around film and modernity, avant-garde/independent practice in New York during the 1950s and 1960s, and the city’s representation in mainstream Hollywood productions, with a particular focus on crime movies and the musical. The work on New York and the movies is contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration/migration and the city as the post-war centre of the world art market.

Representing Actuality
Practical projects are contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film, for example, early cinema, direct cinema, cinema-vérité and the film essay. The projects are a chance to develop your creative work and use theory and critical analysis to develop your understanding of documentary practice.

Sound and Cinema
This module provides an overview of research into film sound and makes you more sensitive to the soundtrack. We start by looking at the relationship between music and other aspects of film sound (dialogue, voice-over, effects) as well as the relationship between image and sound. We then explore: the evolution in sound technology and its impact on the aural aesthetics of film; the use of
classical and popular music in film scores; the emergence of sound designers in contemporary cinema; and the innovative use of sound and music by directors as diverse as Wim Wenders, Jean-Luc Godard, David Lynch and William Raban.

**Storytelling and the Cinema**

This module examines forms of narrative and storytelling in cinema, drawing upon theories of myth, folk and fairytale as well as the anthropological studies of oral storytelling. We explore the psychological and aesthetic role of narrative in order to understand the tensions between narrative realism and popular and avant-garde modes.

**Television Series: Narration, Engagement and Evaluation**

In this module, you explore storytelling in fictional television series, looking at how the long duration of these series changes the spectator’s engagement, as compared to engagement in the relatively short fiction film. We use case studies to investigate their narrative, stylistic and thematic characteristics, their specific genre conventions and their background in television history. Case studies may include *The Sopranos*, *The Wire*, *Breaking Bad* and *Mad Men* in an inquiry into the narrative as well as moral complexity of this recent, so-called quality trend of American drama television series, and the emerging genre convention of the antihero. We also discuss how television series have been valued in critical reception through the history of television.

**Practical modules: Stage 3**

**Moving Image Development**

Developing projects for screen production involves creative ability and critical acumen along with project management skills and creative industry knowledge. In this module, you develop the interrelated core skills required to develop and pre-produce ideas for a range of moving image production environments, such as the film industry, non-broadcast/web video and higher education. You research a specific development context and work towards the production of a substantial proposal designed for submission to, for example, a funding body or development agency, a company requiring an educational or promotional video, a practice-led postgraduate research degree or the School’s Moving Image Production module.

**Moving Image Production**

This module offers final-year single honours students the chance to explore the short film form. Working in small groups, you study digital video production techniques and produce a short film that is innovative and imaginative in both form and content. You are encouraged to explore shot construction, the development of narrative and performance, and the editing process. You also reflect upon your project in an analytical manner.
Come along for an Open Day or a UCAS Visit Day and see what it is like to be a student at Kent.

**Open Days**

Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library and University accommodation.

For further information and details of how to book your place, see [www.kent.ac.uk/opendays](http://www.kent.ac.uk/opendays)

**UCAS Visit Days**

If you apply to study at Kent and we offer you a place (or invite you to attend an interview), you will usually be sent an invitation to one of our UCAS Visit Days. You can book to attend through your online Kent Applicant Portal. The Visit Day includes presentations in your subject area, guided tours of the campus, including University accommodation, and the opportunity to speak with both academic staff and current students about your chosen subject.

For further information, see [www.kent.ac.uk/visitdays](http://www.kent.ac.uk/visitdays)

**Informal visits**

You are also welcome to make an informal visit to our campuses at any time. The University runs tours of the Canterbury and Medway campuses throughout the year for anyone who is unable to attend an Open Day or UCAS Visit Day. It may also be possible to arrange meetings with academic staff, although we cannot guarantee this. For more details and to book your place, see [www.kent.ac.uk/informal](http://www.kent.ac.uk/informal)

Alternatively, we can provide you with a self-guided tour leaflet, which includes the main points of interest. For more details and to download a self-guided tour, go to [www.kent.ac.uk/informal](http://www.kent.ac.uk/informal)
Location
Canterbury.

Award
BA (Hons).

Degree programme

Single honours
- Film (W610)
- Film with a Placement Year (W611)
- Film with a Year Abroad (W616)
- Visual and Performed Arts (W000)

Joint honours
See p11 for details.

Offer levels
Single honours: ABB-BBB at A level, IB Diploma 34 points (16/15 at Higher).
Joint honours: ABB-BBB at A level, IB Diploma 34 points (16/15 at Higher).

Year abroad
It is possible to spend a term or a year studying abroad, see p11.

Placement year
See p3.

Offer levels and entry requirements are subject to change. For the latest course information, see:
www.kent.ac.uk/ug

Terms and conditions: the University reserves the right to make variations to the content and delivery of courses and other services, or to discontinue courses and other services, if such action is reasonably considered to be necessary. If the University discontinues any course, it will endeavour to provide a suitable alternative. To register for a programme of study, all students must agree to abide by the University Regulations (available online at: www.kent.ac.uk/regulations).

Data protection: for administrative, academic and health and safety reasons, the University needs to process information about its students. Full registration as a student of the University is subject to your consent to process such information.

More information
If you have any further queries on how to choose your degree, our admissions procedures, how to prepare for your studies or would like information about the University of Kent’s facilities and services, please contact us.

T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk

On the web
For the latest information on studying Film at Kent, see:
www.kent.ac.uk/arts/film
on Twitter @UniKentArts
www.facebook.com/UniversityOfKentSchoolOfArts

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on Twitter @UniKentArts
www.facebook.com/UniversityOfKentSchoolOfArts
COME AND VISIT US

We hold Open Days at our Canterbury and Medway campuses.
For more information, see:
www.kent.ac.uk/opendays