SCHOOL OF ARTS
Canterbury, Paris and Rome
INTRODUCTION

The University of Kent’s School of Arts offers a range of flexible and academically challenging programmes for those who want to study the arts at postgraduate level. In addition, on some programmes, it is possible to spend part of your time studying in Paris or Rome.

The School is based at the Canterbury campus and offers a wide variety of taught and research programmes in drama, film and the history and philosophy of art. Our community of graduate students have access to state-of-the-art facilities and all the support and learning resources of an established, research-led university.

World-leading research
Rated in the top 20 in the UK in terms of ‘research power’ in the 2008 national Research Assessment Exercise (RAE), the School is recognised for the quality of its world-leading research. The School is proud to host a number of cross disciplinary research centres, which provide a focus for staff and student research activity. Centres housed in the School include:

- Aesthetics Research Centre
- Centre for the Study of Art History and Visual Cultures
- Centre for the Interdisciplinary Study of Film and The Moving Image
- Centre for Cognition, Kinesthetics and Performance
- European Theatre Research Network.

Each Centre hosts a programme of research events including international exchanges, conferences, seminars and symposia, which all postgraduates are encouraged to attend.

A dynamic academic community
As a postgraduate student at Kent, you become part of an international academic community. Many of our staff produce internationally recognised research and publish widely. We welcome interdisciplinary debate and encourage all of our postgraduate students to get involved in events and conferences held at the School and elsewhere.

First-class academic facilities
The Jarman Building
The School of Arts’ award-winning Jarman Building incorporates teaching rooms, social spaces and a dedicated centre for postgraduate students. For our Drama and Theatre students, we have professional-standard drama studios in addition to two theatres, a sound studio and a theatre design suite. There are also industry-standard film production facilities and first-rate viewing and library facilities including our new Lupino cinema for film screenings. The Jarman Building also houses a dedicated exhibition space, Studio 3 Gallery, which has hosted a series of public exhibitions featuring work by artists, such as Peter Blake and Tracey Emin.
The Templeman Library
We understand how important it is for postgraduate students to have easy access to a wide range of academic publications and resources. The University library’s resources for Drama, Film and History & Philosophy of Art are first-class and there are subject-specific librarians to help you.

Drama
The library houses special collections of 19th-century manuscripts – playbills, programmes, prints and other theatre ephemera – theatrical biography and the history of the stage in the 19th and 20th centuries. It also has particular strengths as a research resource in English Renaissance drama, Russian and French theatre, and British theatre since 1900. We also house the Jacques Copeau Archive and the British Grotowski collection.

Film
There are extensive book and specialist journal holdings as well as a large and growing reference collection of film on DVD, with individual and group viewing facilities.

History & Philosophy of Art
The library’s holding covers the fields of painting, sculpture, architecture, photography, aesthetics and contemporary visual communications. There is a substantial stock of periodicals, online access to e-journals and a slide library with well over 100,000 images, covering areas such as contemporary art, visual cultures, garden history and the film still, as well as traditional media.

Funding opportunities
In order to give our postgraduates the best possible start to their studies, the School offers a number of funding opportunities every year such as studentships, Graduate Teaching Assistantships, scholarships for Paris and Rome programmes, and specialised PhD Scholarships. Research students also have access to a support fund of £500 each to pay for conference attendance and minor expenses related to research. For details of funding available for postgraduate students, see www.kent.ac.uk/scholarships/postgraduate

Study in Paris or Rome
The University has a postgraduate centre in Paris, in the historic Montparnasse district, where Master’s programmes in Film and History & Philosophy of Art are offered. These programmes give you the opportunity to spend up to two terms studying and taking advantage of the vast cultural resources in Paris. See www.kent.ac.uk/paris for details.

History & Philosophy of Art students can also choose to spend up to two terms at the University’s postgraduate centre in Rome, where you can immerse yourself in the art of this historic city. See www.kent.ac.uk/rome for details.

Enhanced career prospects
At Kent, we want you to be in a good position to face the demands of a tough economic environment. During your studies, you acquire a high level of academic knowledge and specialist practical skills.

Most research students are also offered the chance to teach Kent’s undergraduate students. This opportunity not only enriches your knowledge of your subject area but also helps you to develop communication and teaching skills.

The UK’s European university
Kent is known as the UK’s European university. The Canterbury campus is situated in the UK city closest to the European continent, and we have a diverse, cosmopolitan population with 149 nationalities represented. We also have strong links with universities in Europe and, from Kent, you are approximately two hours away from Paris and Brussels by train.

Stunning campus location
Our scenic Canterbury campus is a 25-minute walk from the historic city of Canterbury, which is less than an hour’s train journey from London. The campus has green and tranquil open spaces and first-class leisure facilities with a range of cafés, bars and restaurants, a cinema, a theatre and sports facilities. Canterbury is consistently rated as one of the safest university cities in England and Wales in The Complete University Guide.
IMPRESSIONS CAREER PROSPECTS

A postgraduate qualification from Kent opens up a wealth of career opportunities by providing an impressive portfolio of skills and specialist knowledge.

 Graduate destinations
Kent has an excellent record for postgraduate employment: over 94% of our postgraduate students who graduated in 2013 found a job or further study opportunity within six months.

Arts postgraduates have gone on to work in a range of professions, from museum positions and teaching roles to film journalists and theatre technicians. Our graduates have found work in Tate Britain, the V&A Museum of Childhood, and other arts, culture and heritage-related organisations, as well as in film production, as editorial assistants and even as stunt doubles.

International opportunities
Choosing to add an international element to your degree by spending a term studying at our centres in Paris or Rome can greatly enhance your career prospects as it shows you have the ability to succeed in a new environment. There is also an opportunity for students on the Physical Actor Training and Performance MA to study at the prestigious Moscow Art Theatre School.

Transferable skills training
Today, employers are looking for transferable skills such as communication, time management, analytical skills, business awareness, teamworking and problem solving. Dealing with challenging ideas, thinking critically, the ability to write well and present your ideas are all skills you learn at Kent. This makes it possible to be successful within a wide range of careers, not just those directly related to your studies.

The University’s Graduate School co-ordinates the Researcher Development Programme for research students, providing access to a wide range of lectures and workshops on training, personal development planning and career development skills. The Graduate School also delivers the Global Skills Award programme for students following taught programmes of study, which is specifically designed to consolidate your awareness of current global issues and improve your employment prospects.

Careers and Employability Service
Our Careers and Employability Service can help you to plan for your future by providing one-to-one advice at any stage in your postgraduate studies. It also provides online advice on employability skills, career choices, applications and interview skills.

Further information
For more information on the careers help we provide at Kent, see our Employability webpage at www.kent.ac.uk/employability
INTERDISCIPLINARY PROGRAMMES

The following programmes are interdisciplinary and you are taught by academics from different departments across the University. This gives you the opportunity to experience varying approaches to the analysis and critique of the subject matter in an inspiring environment for postgraduate study.

Arts Criticism MA

Location: Canterbury. 
Attendance: One year full-time, two years part-time. 
Entry requirements: A first or 2.1 honours degree in a relevant subject. In certain circumstances, the School will consider candidates who have not followed a conventional education path or who may have relevant experience in the industry.

In this programme, you develop high-level skills and competencies as a preparation for professional practice and further development in the field of arts criticism.

Teaching encompasses diverse methodologies, including individual projects, one-to-one tutorials, group projects, lectures and seminar sessions. Each subject requires you to develop independent critical and reflective writing portfolios that are outlined and discussed with the tutor at the start of the module.

During the programme, these portfolios are also informed by the compulsory modules.

Course content
At least two from:
• Arts Criticism
• Film Criticism
• Post-Conceptual Art and Visual Arts Criticism
• Theatre Criticism.

One or two optional modules from Film, Drama or History & Philosophy of Art, including:
• Advanced Film Theory
• Art Practice for Art Theorists
• Cinema and Technology
• Conceptualising Film
• European Theatre and Dramaturgy
• Film and Modernity
• Film History
• Hogarth and the Analysis of Beauty
• Introduction to Research in History & Philosophy of Art
• Post-Conceptual Art and Curatorial Practice
• Thinking Theatre: Theories and Aesthetics of Performance.

Assessment
Assessment is by coursework: a mix of short reviews, review essays, self-reflective essays and a portfolio of reviews.

In The Contemporary MA

Location: Canterbury (with additional study and internship opportunities at the Institute of Contemporary Arts in London). 
Attendance: One year full-time, two years part-time. 
Entry requirements: A first or upper-second class honours degree in a relevant subject (or equivalent).

In the Contemporary is an interdisciplinary programme in the field of contemporary culture. This programme is a unique collaboration between the University of Kent and the Institute of Contemporary Arts (ICA) in London, which allows students to choose from a range of modules, each focusing on different aspects of contemporary culture. Jointly taught by academics and practitioners in the School of English and the School of Arts at the University of Kent and the ICA, the programme allows students to enrich their academic knowledge with a practical internship at the ICA.

You develop a deep understanding of the relationship between disciplines in the arts and an appreciation of the way in which interdisciplinary thinking makes it possible to grasp and respond to key issues in contemporary culture. This pioneering educational opportunity equips you with the skills, knowledge and professional experience to progress into areas such as artistic practice, related
higher postgraduate research, arts management and policy. The course has been designed to enable you to develop a range of transferable skills that will assist you in pursuing careers in a variety of fields.

You are able to choose from a wide variety of modules in the areas of contemporary literature, creative writing, film, drama and history and philosophy of art. You are invited to attend an induction at the ICA at the start of your studies to introduce you to the facilities and are encouraged to make use of the ICA's programme of seminars and events.

Internship with the ICA
Each student is invited to undertake an internship at the ICA (for a maximum of two days a week over a month between February and June. Each group of students will work in the ICA studio, supervised by the Associate Curator of Education, and will have access to the ICA programme and ICA archive where necessary. You gain vocational experience at the ICA and the experiences you have and research you undertake feeds into your final project.

Assessment
Assessment is by a 5-6,000-word essay for each module and a 12-15,000-word dissertation.

You select further optional modules from a list of existing 'contemporary' modules available in Master's programmes in the School of English and the School of Arts.

Course content
You take the following compulsory modules:
• Reading the Contemporary
• Dissertation.

NEW PROGRAMME
A new taught Master’s programme, Photographic Studies and Film, is currently being developed; for details please see our website, www.kent.ac.uk/arts
The School’s Drama and Theatre department has a very strong reputation for research and supervision in contemporary performance processes, applied performance and European theatre. The wide-ranging interests of our international team of leading and emerging researchers also include research strengths in Shakespeare, 18th-century theatre, multimedia performance, and in the history of comedy and popular performance.

Our distinctive focus at Kent is on theatre as practice, whatever the topic, area, mode and methodology of research, and we encourage postgraduate students to make use of our close links and contacts with local, national and international (especially European) theatre companies, venues, schools and artists, both for research and to encourage professional postgraduate development.

Our flagship area of practice as research has so far attracted a range of researchers and professionals, including the co-directors of Ridiculusmus, performance artist Kazuko Hohki, and many others working in areas from physical theatre to visual performance and cross-disciplinary projects.

Drama postgraduate resources

The School of Arts’ award-winning Jarman Building offers professional standard drama facilities, along with social spaces and a dedicated centre for postgraduate students.

Additional facilities across the Canterbury campus include two theatres; the 113-seat Aphra Theatre (a courtyard-type gallery theatre space) and the Lumley Theatre, which is a flexible and adaptable white room space. Drama students also benefit from an additional rehearsal studio, a sound studio, a theatre design suite and an extensively equipped construction workshop.
Assessment
Assessment for all programmes is by written work, presentations, contributions to workshops and performance itself. The final dissertation requires you to research a project and present its findings in an appropriate form.

Contemporary Performance Practice MA (subject to approval)
Location: Canterbury
Attendance: One year full-time.
Entry requirements: A first or 2.1 honours degree in a relevant humanities subject. In certain circumstances, the School will consider candidates who have not followed a conventional education path or who may have relevant experience in the industry. These cases are assessed individually by the Director of Graduate Studies.

On this MA, you work (full-time) with a theatre company with training in company management and creative processes. The course is committed to producing work that is innovative (ie at the ‘forefront’ of performance as a ‘professional discipline’, in accordance with the framework for higher education qualifications), and working with new technologies and ‘hybrid’ art forms in interactive performance environments.

Course content
- Contemporary Performance 1
- Contemporary Performance 2
- Professional Study
- Dissertation

European Theatre and Dramaturgy MA
Location: Canterbury.
Attendance: One year full-time, two years part-time.
Entry requirements: As for Contemporary Performance Practice.

You study the multifaceted nature of contemporary European theatre, with teaching informed by the work of the Kent-based research centre, the European Theatre Research Network (ERTN). You study current creative practices and processes, theatre systems, performance aesthetics, and their histories.

CONTINUED OVERLEAF
You explore conceptual and theoretical paradigms of European theatre, from dramaturgy to mise en scène, from postdramatic theatre to Regietheater and notions of performativity. The programme draws on the ERTN’s substantive network of partners and contacts across Europe and you also benefit from the University’s European centres. It is possible to spend your second semester at our partner programme at Ghent University where teaching is in English (subject to available places).

Course content

Compulsory modules
- European Theatre and Dramaturgy
- Mise en Scène: Aesthetics and Dramaturgies of European Theatre
- Thinking Theatre: Theories and Aesthetics of Performance
- Dissertation

Recommended module
- Theatre Practices: Professional Research and Study

Physical Actor Training and Performance MA
(subject to approval)
Location: Canterbury.
Attendance: One year full-time.
Entry requirements: As for Contemporary Performance Practice (see p9).

The programme, which is based on an intensive, sustained and sophisticated engagement with this specialist aspect of theatre practice, gives you the opportunity to work as an individual practitioner and as part of an ensemble. The programme explores physical and vocal training processes for actors, acting processes for performers, autonomous and collaborative practice and interdisciplinary approaches.

The course also equips you with the skills to document research practices in an appropriate form.

Course content
- Ensemble Devising and Performance
- Physical and Vocal Training for Actors
- Solo Acting: Composition and Performance
- Dissertation/Practice

Physical Actor Training and Performance (with a Term in Moscow) MA
(subject to approval)
Location: Canterbury and Moscow.
Attendance: One year full-time.
Entry requirements: As for Contemporary Performance Practice (see p9).

You study in Canterbury for the autumn term and spend the spring term in Moscow staying in, and learning at, the world-renowned Moscow Art Theatre School (MXAT). Classes in Moscow focus on physical actor training and include movement, stage combat, dance and acting classes, led by some of Russia’s best theatre teachers. This is the only Europe-based permanent link with MXAT and builds on an established student exchange between Kent and MXAT.
access to the Aphra and Lumley theatre spaces. There are also lots of clubs and societies; some linked to my course and others that are just for fun.

What advice would you give to a potential student?
It is a fantastic opportunity to work with great people, both the academics and your fellow students and you gain a vast amount of knowledge, which gives you a great platform to move on to work in the real world. Doing a Master’s is a special time that you will never forget.
DRAMA AND THEATRE
CANTERBURY AND MOSCOW (CONT)

Course content
Compulsory modules
• Approaches to Shakespeare
• Shakespeare at the Globe
• Dissertation

You then choose two modules from:
• Before Shakespeare
• Production Project
• Shakespeare and Material Culture
• Shakespeare on Stage and Screen
• Teaching Shakespeare.

Stand-up Comedy MA
(subject to approval)
Location: Canterbury.
Attendance: One year full-time, two years part-time.
Entry requirements: As for Contemporary Performance Practice (see p9).

This taught MA programme offers a unique opportunity to study the theory and practice of stand-up comedy at postgraduate level. Kent has a long history of teaching and research in comic performance, and the Templeman Library houses the British Stand-Up Comedy Archive.

You learn how to write and perform your own material, reflect on your work, and engage with theories of comedy through workshops, seminars and supervision. Stand-up relies on a dynamic interaction between performer and audience, and for this reason live performance is a central part of the teaching strategy. You perform regularly for audiences of up to 200 people throughout the year, developing your performance skills, honing material and increasing your understanding of this vibrant form of popular theatre.

Course content
• Stand-up Comedy Club
• Stand-up: Reflect and Perfect
• Stand-up Experimental Comedy
• Stand-up Comedy: Open Mic Project
• Dissertation

For descriptions of all Drama modules, please see p34-37.

Research programmes
• Drama: Practice as Research MA
• Drama MA, PhD (by thesis and practice)

Drama: Practice as Research MA
Location: Canterbury.
Entry requirements: A first or 2.1 honours degree in a relevant subject or equivalent professional experience.

The programme is for practitioners who want time to develop and reflect on their work in a supportive and challenging environment. It is also for recent graduates who want either to develop a body of practice or to conduct practice-based research at a higher level.
The programme leads through supervision to project planning with practice-based presentations early in the summer term, which are then written up for the final dissertation.

Assessment is through practice and written reflection, which you can present in a range of media such as CD-Roms, DVDs, model boxes or video, depending on the practice you are investigating. Supervision for this MA is offered in all areas of staff interest, and we provide dedicated space, technical support and a budget.

Drama MA, PhD (by thesis and practice)

Location: Canterbury.
Entry requirements: As for Drama: Practice as Research (see p12).

Individual staff research interests cover a wide range of both historical and contemporary aspects of the theory and practice of theatre, and supervision is available in all these areas.

You have regular meetings with your supervisor as well as tuition in research methodologies in the early stages of your research. Additionally, we regularly invite academic and professional specialists for guest lectures, workshops and special events relevant to students' research. Practice-based students also have supervision in the studio or other practice-related spaces. We provide financial and production support for students’ projects.

Research groups

European Theatre Research Network
At Kent, the UK’s European university, we have set up the European Theatre Research Network to facilitate and foster the exchange of theatre traditions, contemporary practices and academic discussion on the near European continent and also in the new European states. We invite postgraduate research students to contribute to and play a part in this expanding network. For further information, please see www.kent.ac.uk/arts/research/ETRN

Cognition, Kinesthetics and Performance
The Centre for Cognition, Kinesthetics and Performance brings together Drama staff and staff in Engineering and Digital Arts, Psychology, Anthropology, and the Tizard Centre to explore the possibilities of interdisciplinary dialogue and collaboration between researchers and practitioners in the fields of cognitive neuroscience, interactive performance, digital media, disability studies, and applied performance. For further information, please see www.kent.ac.uk/ckp

Staff research interests

Full details of staff research interests can be found on our website: www.kent.ac.uk/arts/staff

Professor Paul Allain
Professor of Theatre and Performance

Professor Peter Boenisch
Professor of European Theatre
Theatre directing; dramaturgy; dance theatre; theatre aesthetics; political theory and critical thought; theatre and philosophy. Recent publications include: Regie: Directing Scenes and Senses in European Theatre (forthcoming); The Theatre of Thomas Ostermeier (forthcoming).
Ben Hudson, PhD Drama, Practice as Research

**What are you researching?**
My research is on stand-up comedy and multimedia performance. I am investigating the application of various new media technologies in the performance of stand-up comedy. Kent is something of a hotspot for comedy studies.

**How have you funded your studies?**
I have a fee waiver and teach part-time in the School to help support myself.

**Do you enjoy teaching?**
I love it. Teaching has also had a positive impact on my research; when you introduce students to a topic you see how the field reveals itself to people who are new to it, you learn from your students and are exposed to different perspectives, all of which has helped me to attain the breadth of knowledge I have. Also, teaching at this level ensures that when you write your thesis you never lose sight of the people who might be reading your work.

**How does a ‘practice as research’ PhD differ from a more traditional one?**
Throughout my PhD, I have conducted performance-based research through a series of experimental stand-up shows that use the different technologies I am investigating. There isn't a lot of this type of work around and it feels good to be working at the cutting edge and contributing to the understanding of what these technologies can do for performance. My PhD will be examined on this work alongside my written thesis.
Professor Patrice Pavis  
Professor of Drama  
European theatre; mise en scène; theories of acting; contemporary performance and playwriting. Recent publications include: Contemporary Mise en scène: Staging Theatre Today (2012); La Mise en scène contemporaine: Origines, Tendances, Perspectives (2008).

Professor Nicola Shaughnessy  
Professor of Performance  
Contemporary performance; gender; dramatic auto/biography; applied performance. Recent publications include: Applying performance: Live Art, Socially Engaged Theatre and Affective Practice (2012); Lives of Shakespearian Actors, Part I (co-ed, 2008).

Dr Duška Radosavljević  
Lecturer  

Professor Robert Shaughnessy  
Professor of Theatre  

Dr Melissa Trimingham  
Senior Lecturer  
The modernist period, Bauhaus and Oskar Schlemmer; puppet and object theatre; communication on the autistic spectrum using puppetry; the relationship between robotics and puppetry. Recent publications include: The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer (2011).

Dr Freya Vass-Rhee  
Lecturer  
Cognitive dance and theatre studies; visuo-sonority of dance; dramaturgy; performativity; arts/sciences interdisciplinarity; psychology of the arts; critical dance and performance studies; dance history; world dance cultures.

Dr Angeliki Varakis-Martin  
Lecturer  
Greek theatre; commedia dell’arte; masks and theatre.

DID YOU KNOW?  
All students have access to Digital Theatre Plus, an online resource providing high-quality, full-length films of leading British theatre productions, as well as interviews with the cast, and the creative and production teams behind each show.
David Woods completed his PhD in Drama from Kent in 2006. He is co-founder of the theatre company, Ridiculusmus, where he writes, directs and performs with his partner Jon Haynes.

Why did you choose Kent?
Initially because they offered the course I wanted to do – MA Drama by Practice as Research and latterly because the MA experience had been so good I returned, or stayed on, to do a PhD.

What attracted you to the course?
I liked the idea of working in the beautiful setting of the campus. I’d visited for a conference ten years earlier so knew it from then.

What was your course like? And the lecturers/supervisors?
It was a research degree but with good clear structure and timing. The staff were very approachable and supportive and I received superb learning support from outside the Drama department as well.

How did your course lay the foundations for your chosen career path?
I was already well into my chosen career when I studied at Kent and continued working while I was there.

Could you describe your career path since leaving Kent?
The qualifications have enabled me to work in wider areas of theatre practice, education and publishing.

Could you describe a typical day in your current role?
There is no typical day, but while on tour it would involve recovery and preparatory work for the next performance. Possibly some developmental work on the next play we have planned. Probably some travel.

What are your future plans?
We are working on a book about our practice and have a series of plays in the making. The next one being a piece called The Eradication of Schizophrenia in Western Lapland, which will be published by Oberon books and premiere at the Sick Festival in Brighton in 2014.

Do you have any other happy memories of Kent that you would like to share with us?
Walking the coastal path from Margate to Sandwich, finding new paths up the hill to the campus, attending performances by other students – particularly a re-creation of music hall and variety acts.

Finally, what advice would you give to graduates thinking of coming to Kent to study at postgraduate level?
Thinking needs simplicity and space. Kent has both of these in abundance.
Ignacia Aguero completed an MA in Physical Actor Training and Performance in September 2013 and is now working as a drama teacher in Chile.

Why did you choose Kent?
I chose Kent because of the specificity of the Master’s programme – I had been looking for an MA in physical training and performance for a long time. I was impressed by the depth with which subjects about performance and actor training were studied.

What was the course like?
It was very interesting. I had the chance to analyse the work of important practitioners, theatre directors and performers, and was also able to question their work. Staff on the course, such as Paul Allain and Fran Camilleri, were extremely inspiring and showed a real love for the actor’s craft. Both were very supportive of my work as a performer and my research.

How did the course lay the foundations for your career?
I was able to carry out my own research, through which I learnt how to organise and develop an artistic project.

Could you describe your career path since leaving Kent?
I left Kent in September 2013 and I returned to my home country, Chile. I immediately started performing and teaching drama. I participated in a summer school for children where I taught physical theatre. I enjoyed the experience and decided to try working in school education, which is very different from the higher education I am familiar with. I will begin a full-time job teaching drama and physical theatre in a school for children between the ages of 13 and 18 later this year. I am also going to be directing a play and acting in two others.

Do you have any memories of Kent you would like to share?
Happy memories… there are too many: professors, facilities, classmates, housemates, exciting classes, interesting lectures, hard work, no sleep, and so much learning.

What advice would you give to someone coming to Kent?
Who am I to give advice? Everyone chooses their own path. I will share my experience though.

I think that Kent’s Drama department is an extremely interesting place to study. It is not a place where you will learn to be a famous TV actor but you will encounter genuinely talented, smart and hardworking people. They gave me the drive to become a curious student and to work ceaselessly on my personal projects. As a student, I felt very lucky to be at Kent because I had the chance to meet important practitioners and to undergo specific actor training, which helped me to improve as a performer and as a researcher.

At Kent you are not told what to do. You are given advice, but you are the director of your own work, which gives you an enormous amount of responsibility. You have two choices: you can either accept the responsibility and use your imagination to produce quality work, or you can sit back and relax. I took the first option.
The School’s Film department is known for its excellence in research and teaching and was ranked second in the UK for research power in the 2008 Research Assessment Exercise (RAE).

One of the largest European centres for the study of film, the department has an established reputation going back 35 years. Approaching film as a dynamic part of our cultural experience, we encourage thinking about film as it emerges at the intersections of art, document and entertainment. Through theory and practice, individual research, student-led seminars and visiting speakers, we promote an environment in which postgraduate students are able to engage with the continuing vibrancy of cinema.

Studying with us as a postgraduate gives you the opportunity to experience our rich resources of academic expertise, library facilities and a campus-based film culture. We currently offer expertise in North American, European and Latin American cinemas. Our research and teaching will engage you in a dialogue with aesthetic, conceptual and historical perspectives, as well as with digital media and practice by research.

Postgraduate resources
Our purpose-built, RIBA award-winning home, the Jarman Building houses a range of professional standard editing and studio facilities, plus a dedicated postgraduate centre and teaching and social spaces.

Kent also has excellent viewing and library facilities, with a large number of films screened weekly during term on 35mm and Blu-Ray in the Gulbenkian and Lupino cinemas.

Internationally recognised research
Our staff produce internationally recognised research at the

STUDENT PROFILE

James Vujicic, MA Film

Why did you choose to study film?
I fell in love with it during the final year of my first degree. It is the aesthetic approach to studying film that I enjoy, discovering different ways of looking at films was mesmerising. Compared to other arts film is new and fresh, which makes it exciting to study.

How is the course going?
The first modules I studied were fantastic introductions to Master’s study, taught by great teachers. You wonder how they can teach a wide range of histories through film in one term but they manage it; they teach in a very selective and specific way and it works. They touched on my own interests but also introduced things that were rather unfamiliar to me, which is exactly what I wanted.

The relationship between academics and students is based on partnership, which is very helpful for such an intensive programme.

What are your future plans?
A PhD is one possibility. I have recently contributed to two books so that experience might help me get freelance work. I think humanities degrees give you knowledge and skills but they are not packaged to direct you in a particular way; it is up to you to cultivate your skills and apply them to a future career.

Any advice for someone considering a Master’s?
I would definitely recommend it; I have recommended it to a few people already.
intersection of film theory, history, practice, and the conceptual and stylistic analysis of moving image media. Based on this expertise, we are able to support research across a wide range of topics, including: moving image theory, history and criticism; American, European and Latin American cinemas; British Cinema; the avant-garde; and digital media and animation. There are also close connections between Film and the Aesthetics Research Centre.

The Centre for the Interdisciplinary Study of Film and the Moving Image promotes our excellence in research and hosts a range of research events including symposia, visiting speakers and workshops.

Our affiliation with the Institute of Contemporary Arts (ICA) in London offers the possibility of collaborative projects, internships, postgraduate events and activities as well as free membership to all postgraduate students.

**Film-making**

The Department includes film-makers among its members of staff. Clio Barnard’s 2010 film *The Arbor* was nominated for a BAFTA and Clio received the best newcomer and original debut feature at the London Film Festival and best new documentary film-maker at the Tribeca Film Festival. Her most recent work, *The Selfish Giant*, was chosen as one of only two films to represent the UK in the Directors’ Fortnight line-up at the 2013 Cannes Film Festival and also received a BAFTA nomination.

Virginia Pitts’ films *Trust Me* (2001) and *Fleeting Beauty* (2004) were selected to screen at 25 international film festivals, toured US art galleries and sold widely to television. Her latest film, *Beat* (2010), a narrative-dance piece exploring dialogism as an ideal for human interaction, is currently on the international festival circuit where it has been nominated for awards in New Zealand, Canada, the US and Greece. Lawrence Jackson worked in various crew capacities in the UK film industry for three years before working in-house, then freelance as a Bi-Media Producer for BBC Northern Ireland Drama. As writer-director, he has five short films and as producer-director, around 50 hours of radio drama to his name. The shorts, shot in locations from Margate to Northern Ireland and Prague to Newcastle, have been shown at the Munich Film Festival, London’s ICA Cinema and on BBC2 television.

**Dynamic publishing culture**

Staff publish regularly and widely in journals, conference proceedings and books. Among others, they have recently contributed to: *Screen; Cinema Journal; The Moving Image; Animation Journal; Games and Culture; Journal of Film and Video; Early Popular Visual Culture.*
Taught programmes

- Arts Criticism MA
- Film MA
- Film (Paris) MA
- Film with Practice MA
- In the Contemporary MA (see p6)
- Photographic Studies and Film MA (under development, see www.kent.ac.uk/arts)

Film MA

**Location:** Canterbury.

**Attendance:** One year full-time and two years part-time.

**Entry requirements:** A first or 2.1 honours degree in a relevant subject. In certain circumstances, the School will consider candidates who have not followed a conventional education path or who may have relevant experience in the industry. These cases are assessed individually by the Director of Graduate Studies.

The programme offers a thorough grounding in postgraduate-level Film and is suitable for graduates in the subject and those new to it. It is taught by experts in film and seeks to engage you with the key elements that make up the diverse nature of film and moving images.

The programme consists of research training, two compulsory 30-credit modules and two 30-credit subject options. Teaching is primarily seminar-led, with some lectures. The dissertation is written under supervision.

**Course content**

**Canterbury**

- Advanced Film Theory
- Film History
- Film and Modernity
- Dissertation of 15,000 words

**Assessment**

Assessment is by coursework and the dissertation.

**Film (Paris) MA**

**Location:** Canterbury and Paris.

**Attendance:** One year full-time.

**Entry requirements:** As for Film.

Following a similar path to our Film MA, the Paris option allows you to spend your first term at our Canterbury campus with full access to its excellent academic and recreational facilities, before relocating to our Paris centre for the spring term, studying in the heart of historic Montparnasse.

The programme consists of research training, two compulsory 30-credit modules and two 30-credit subject options, plus a dissertation.

**Course content**

**Canterbury**

- Advanced Film Theory
- Film History

**Paris**

- Film and Modernity
- A wild module from those offered on University of Kent Paris programmes

Dissertations are supervised in Canterbury and Paris.

**Assessment**

As for Film.
Film with Practice MA

Location: Canterbury.

Attendance: One year full-time and two years part-time.

Entry requirements: A first or 2:1 honours degree. Your application must include a link to an example of your film practice (password-protected if necessary) and a treatment (max 1,000 words) for a 10-20 minute short fiction film that you would like to make.

The MA Film with Practice is a taught programme suitable for graduates in film, practitioners who want to advance their practice in an intellectually stimulating environment and non-film graduates with a passion for film practice demonstrated through amateur filmmaking. This programme includes two dedicated film practice modules and a Dissertation by Film Practice that includes the making of a fiction film. You also choose two modules from the existing Film MA to create a practice-theory mix that accommodates your own interests. The programme is taught by award-winning film-makers, internationally recognised film scholars and includes masterclasses from film industry professionals.

Course content
- Digital Film Practice: Key Skills
- Independent Project Development
- Dissertation by Film Practice

At least one compulsory theory module, from:
- Advanced Film Theory
- Film History.

If you select only one compulsory theory module, you also select one optional theory module, such as:
- Cinema and Technology
- Conceptualising Film
- Film Criticism
- Film and Modernity.

Assessment
Assessment is by coursework and a dissertation by film practice.

For descriptions of all Film modules, please see p38-39.

STUDENT PROFILE

dieter declercq, PhD Film

What are you researching?
I am taking a philosophical approach to social criticism and satire in animated cartoons. Kent has a very open research culture, which I like. It makes it easy to discuss your research with people from outside your school or department. The School welcomes and even invites interdisciplinary research, which is part of the reason I came here.

Was it difficult to get funding?
It is a tough process, but the upside of it is that it pushes you to develop your research proposal. With funding applications, you have to put your eggs in multiple baskets; if you do and are accepted at Kent, I would recommend coming here.

How is your work going?
I have made good progress, but PhD research can be a stressful process and now I am taking a step back to really think about my work. I feel it is important not to lose track of the fact that writing a PhD is an idealistic endeavour: the rewards of it should largely be found in the opportunity to work on what fascinates you.

Any advice for PhD students?
Talk to potential supervisors before applying and, if possible, do a Master’s by research first; it will really help you to find out if a PhD is for you. In general, I feel very positive about my experience at the School of Arts. The quality of the School is high and arts and humanities research is really valued at this university, which is why it is a good idea to do a PhD in arts at Kent.

What are your future plans?
I like what I’m doing, so I’d like to work in academia.
Research programmes

- Film PhD
- Film: Practice by Research MA, PhD

Film PhD

Film: Practice by Research MA, PhD

Location: Canterbury.
Entry requirements: A first or 2.1 honours degree in a relevant subject for the MA; an MA for the PhD.

Postgraduate students are supervised via a research team through regular meetings. Research supervision draws on wide staff interests in North American, European, and Latin American cinemas, offering opportunities to study projects based in aesthetic, conceptual and historical perspectives on film and digital media, as well as practice by research.

Research students participate in work-in-progress seminars and professional development workshops, both of which are organised at School level. In addition, research students can enrol on the Graduate School's Researcher Development Programme. We also hold an annual postgraduate presentation day.

Research areas

Research in theory and practice is centred in five areas:

- national cinemas – form and history: North American, European, Latin American
- the moving image in a digital context
- documentary film
- film aesthetics
- avant-garde and experimental cinema

Research centre

Centre for the Interdisciplinary Study of Film and the Moving Image

The Film department is linked to this Centre, which draws together scholars from across the University who use film and the moving image as an integral part of their research.

The Centre seeks to support projects that promote collaboration between individuals and other research centres. We are open to ideas that will extend the reach of the Centre. Our aim is to produce a more proactive engagement with other disciplines, to open new lines of communication, and to produce innovative knowledge formations through the activity of pioneering research projects.

Staff research interests

Full details of staff research interests can be found on our website: www.kent.ac.uk/arts/staff

Clio Barnard
Reader
The relationship between documentary and fiction, in particular the subjectivity of recollection. Recent films include: The Selfish Giant (2013); The Arbor (2010).

Dr Lavinia Brydon
Lecturer

Dr Margrethe Bruun Vaage
Lecturer
Film theory (classical and analytical/cognitive); philosophy of film; narratology; the spectator’s engagement with fictional films and television series; emotions, the imagination, morality.

Dr Maurizio Cinquegrani
Lecturer
British cinema; non-fiction films; early cinema; the intersection between cinema and urban culture, in particular London in film; cinema and architecture; amateur filmmaking; Swedish cinema; Italian cinema. Recent publications include: Of Empire and the City: Remapping Early British Cinema (2014).

Dr Mattias Frey
Senior Lecturer
European cinema (with a particular emphasis on German and Austrian film); historiography; matters of media reception and consumption; the history of “classical” and contemporary film theory; movie criticism and cinephilia. Recent publications include: Postwall German Cinema: History, Film History and Cinephilia (2013); Cine-Ethics: Ethical Dimensions of Film Theory, Practice and Spectatorship (co-ed, 2013).
Dr Frances Guerin
Senior Lecturer
Silent cinema; pre-cinema; German cinema, film and history; documentary film and its intersection with history, cinema and the other arts; modernity and cinema. Recent publications include: *Through Amateur Eyes: Film and Photography in Nazi Germany* (2011).

Lawrence Jackson
Lecturer
Genre storytelling, focusing on ghost stories, thrillers and westerns; the work of new British film-makers Andrea Arnold, Shane Meadows, Ben Wheatley and Paddy Considine.

Dr Tamar Jeffers McDonald
Reader
Genres, including romantic comedy, melodrama and the gothic; stardom; film costume; strategies and representation of sex and virginity; performance. Recent publications include: *Doris Day Confidential: Hollywood, Sex and Stardom* (2013); *Hollywood Catwalk: Exploring Costume and Transformation in American Film* (2010); *Virgin Territory: Representing Sexual Inexperience in Film* (2010).

Dr Virginia Pitts
Lecturer
Processes of creative collaboration; hybrid cinematic genres and forms; the relation between technology and creativity; scriptwriting; improvisation for screen; innovative screen development techniques; cross-cultural creative practice; indigenous praxis; embodied engagement with cinema. Recent films include: *Beat* (2010).

Dr Cecilia Sayad
Lecturer
Film authorship; theories of national and transnational cinemas; Third Cinemas; narratology; self-reflexivity; realism; the French New Wave; Latin American cinema (especially Brazilian); post-war American cinema; the modern American horror film. Recent publications include: *Performing Authorship: Self-Inscription and Corporeality in the Cinema* (2013).

Professor Murray Smith
Professor of Film
Philosophy, film and film theory; cognitive theory, evolutionary theory and film; sound and music in film; avant-garde and experimental film/video; contemporary independent American cinema.

Professor Peter Stanfield
Professor of Film; Head of School of Arts
The cultural history of American film, with a twin focus on cycles of formulaic movies and the synergy between cinema and other forms of popular culture, including music, comic book and sequential art, pulp novels and material culture. Recent publications include: *Maximum Movies – Pulp Fictions: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane and Jim Thompson* (co-ed, 2011).

Dr Aylish Wood
Reader
The impact of digital technologies on moving images in animation, film and digital games and mixed-media gallery installations; creativity and technology.
GRADUATE PROFILE

Dr Ted Nannicelli completed his PhD at Kent in 2011 and now teaches at the University of Queensland, Australia.

Why did you choose Kent?
I chose Kent for two reasons: to work with Professor Murray Smith, who is a leading figure in film studies, and because Kent offered me a very generous studentship.

What attracted you to the course?
Basically the opportunity to work with Murray and the fact that, with his guidance, I could create my own course – set my own research questions, readings and writing objectives.

What was your course like?
And what about the lecturers/supervisors?
It was everything I hoped it would be. On the one hand, I had extraordinary independence in establishing and working through my project. On the other hand, any time I needed assistance, Murray was happy to meet with me. Although I didn’t realise how valuable these things would be when I started (because I didn’t know about them), I benefited enormously from regular meetings that included my secondary supervisor, Professor Peter Stanfield, regular research presentations from my PhD cohort, departmental research seminars, and the cross-faculty Aesthetics Research Centre.

How did your course lay the foundations for your chosen career path?
Notwithstanding the excellent education I received and the enormous amount of help I’ve had from Murray and others, I have been very lucky to have been lecturing full-time since completing the PhD two-and-a-half years ago (actually, since before I technically had the PhD, but don’t tell anyone), and my experience at Kent prepared me in some way for all of my core responsibilities: research, teaching, and service.

Could you describe a typical day in your current role?
During the teaching semester, a normal day involves the preparation and delivery of either a lecture or tutorial (or both), and, hopefully, some research-related reading or writing. Sometimes I have service-related responsibilities such as committee meetings, a journal article to referee, and so forth. Outside of the teaching semester, the research takes up a much more significant part of the day.

What are your future plans/aspirations?
I love my job and hope to be doing it as long as I’m physically and mentally able. Further down the line, I would like to become involved with some higher-level administrative responsibilities in order to do my bit to fight back against the current trend towards the marketisation of higher education.

Do you have any other happy memories of Kent that you would like to share with us?
Drinks and laughs at the pub with my fellow PhD students. And the birth of my first son, although I wouldn’t recommend anyone making that part of their own postgraduate experience.

Finally, what advice would you give to graduates thinking of coming to Kent to study at postgraduate level?
Kent is a great place, but postgraduate study is a big decision and everyone’s circumstances are different. These days, financial assistance is almost a necessity for undertaking postgraduate study, and I would caution anyone against starting a course without having a long look at their finances and the current job market. Once you’re at Kent, I think the cliché holds true that you get out of it what you put into it – especially when you’re doing a research degree. If you go all in, as I tried to, the rewards can be substantial.
HISTORY & PHILOSOPHY OF ART
CANTERBURY, PARIS AND ROME

History & Philosophy of Art at Kent provides opportunities for graduate study with well-established researchers in the fields of art history, philosophy of art and aesthetics.

Staff research covers contemporary art and aesthetics, modernism, theories of art, the historiography of art and the Cold War; biographical monographs, the photograph (in its historical, contemporary and critical contexts), and the historical interplay of image, theory and institutions from the Renaissance to the present (especially European and North American).

Developing areas of interest include the cultural and historical significance of the print, and the role of performance and new media in contemporary art practices, which draw upon our links with other subjects within the School of Arts and the Faculty of Humanities. In particular, postgraduates can participate in the activities of the multidisciplinary Aesthetics Research Centre and the newly created Centre for the Study of Art History and Visual Cultures.

Support
All postgraduate students are offered research skills training and can take part in reading groups and research seminars at departmental, school and faculty level. Research students also have the opportunity for funded conference attendance. There is a dedicated student support office at our Canterbury campus, which offers support and guidance throughout your studies, in addition to an office in Paris.

In recent years, several members of the History & Philosophy of Art department, both full-time and part-time, have been awarded University prizes for excellence in student support, curriculum innovation and research-based teaching – an ethos which we seek to extend to the postgraduate community.

Dynamic publishing culture
Staff publish regularly and widely in journals, conference proceedings and books. Among others, they have recently contributed to: British Journal of Aesthetics; Art History; History of Photography; Journal of Aesthetics and Art Criticism; Journal of Visual Art Practice; The Philosophical Quarterly.

Postgraduate resources
The School is housed in the purpose-built Jarman Building located on the Canterbury campus. The building is home to the Studio 3 Gallery and a range of teaching and social spaces as well as a dedicated postgraduate centre.

Taught programmes
- Arts Criticism MA (see p6)
- Curating MA
- History & Philosophy of Art MA
- History & Philosophy of Art (Paris) MA
- History & Philosophy of Art (with a term in Rome) MA
- In the Contemporary MA (see p6)
- Photographic Studies MA (subject to approval) (see p7)
- Photographic Studies and Film MA (under development, see www.kent.ac.uk/arts)

Curating MA
Location: Canterbury.
Attendance: One year full-time and two years part-time.
Entry requirements: A 2.1 honours degree.

This programme develops your skills and provides experience relevant to a career in curating. Based at the School’s Studio 3 Gallery, you are involved in all aspects of the running of the Gallery. You work with partner organisations such as Canterbury museums and the Institute of Contemporary Arts (ICA).

Modules provide an overview of the history of collecting and exhibitions through a series of case studies, taking advantage of our proximity to major London collections. We also cover theoretical issues relating to curating and museology. You develop your own project working within the Gallery’s exhibition programme. Optional modules provide practice-based opportunities for developing curatorial skills.

The programme is delivered by a combination of staff at the School of Arts and specialist visiting lecturers.

Course content
Compulsory modules
- Curatorial Internship
- History & Theory of Curating
Optional modules:
- Arts Criticism
- Introduction to Research in History & Philosophy of Art
- New Directions in Post-Conceptual Art and Curation.

You may also choose from a wide range of optional modules including:
- Advanced Film Theory
- Aesthetic Concepts: Sublimity, Disgust and Humour
- Art Practice for Art Theorists
- The Art of Portraiture: Historical and Philosophical Approaches
- Cinema and Technology
- Conceptualising Film
- Hogarth and the Analysis of Beauty
- A Matter of Taste: The Art and Aesthetics of Food and Drink
- Pictorial Representation
- Post-Conceptual Art and Visual Arts Criticism
- Reading the Contemporary
- Theories of Art in Modern French Thought
- Thinking Theatre: Theories and Aesthetics of Performance
- Topics in Contemporary Aesthetics.

History & Philosophy of Art MA

Location: Canterbury.  
Attendance: One year full-time and two years part-time.  
Entry requirements: A first or 2.1 honours degree in a relevant humanities subject. Applicants without these qualifications will be judged on the basis of a sample of written work, an interview and relevant experience.

This MA provides a structured introduction to the postgraduate study of the history and philosophy of art. Particular focuses include contemporary art, photography, Renaissance art, medieval art, 18th-century British painting, 19th-century French painting, modernism, aesthetics and the philosophy of art and film. The Philosophy of Art & Aesthetics pathway draws on the expertise of our Aesthetics Research Centre.

The programme is for graduates in art history, philosophy and cognate subjects, such as fine art. It gives you the opportunity to develop a high level of expertise and to prepare for doctoral research in history of art or philosophy of art.

Assessment

Assessment is by coursework and the dissertation.

History & Philosophy of Art (Paris) MA

Location: Canterbury and Paris.  
Attendance: One year full-time.  
Entry requirements: As for History & Philosophy of Art.

This MA provides a structured introduction to the postgraduate study of the history and philosophy of art. Particular focuses include contemporary art, photography, Renaissance art, medieval art, 18th-century British painting, 19th-century French painting, modernism, aesthetics and the philosophy of art and film.

During your term in Paris, you focus on the ongoing history of dialogue across the Channel and the Atlantic, and consider the role of leading French, British and American artists, critics, collectors and exhibitions.

The programme is for graduates in art history, philosophy and cognate subjects, such as fine art. You develop a high level of expertise and to prepare for doctoral research in history of art or philosophy of art.
HISTORY & PHILOSOPHY OF ART  
CANTERBURY, PARIS AND ROME (CONT)

STUDENT PROFILE

Holly Flynn, MA History & Philosophy of Art

Why this course?
Having previously studied fine arts, I wanted to expand my knowledge of art history because I would like to work in a museum.

How is the course going?
The teaching is often based on the lecturer’s own research, so they are very passionate about the subject. I enjoyed the Philosophical Issues in Art History and Visual Culture module because it related to contemporary ideas and objects and our tutor encouraged all of us to participate, which made it interesting.

What do you enjoy about studying here?
I like being able to head to London for the day to visit a museum or exhibit that relates to the modules I am taking. This is a real advantage because seeing the objects in front of you makes studying them even more interesting.

What next?
I intend to return to the States and hope to find a job in a museum either in its education section or working with the collections in some way; alternatively, I may teach in higher education. I think studying at Kent will be good for my prospects because spending a year abroad and gaining a qualification shows that I am self-motivated.

Any advice for someone considering a Master’s?
Have an open mind about what you are learning. You also need to be able to organise your time and be happy to work independently.

Course content
Canterbury
Compulsory module
• Key concepts and Classic Texts in History and Philosophy of Art

You then choose one module from:
• Art Practice for Art Theorists
• Conceptualising Film
• Hogarth and the Analysis of Beauty
• Post-Conceptual Art and Visual Arts Criticism.

Paris
Compulsory module

You then choose one from:
• Cities in the 19th and 20th Centuries (1840s-1960s)
• Diaspora and Exile
• England and France
• Entente Cordiale
• Film and Modernity
• Paris and the European Enlightenment
• Paris and Modernism
• Paris: Reality and Representation
• Paris: The Residency.

For details of Paris modules, see www.kent.ac.uk/paris/programmes/parismodules.html

• Dissertation of 15,000 words

Assessment
Assessment is by two assignments per module and the dissertation.

History & Philosophy of Art (with a term in Rome) MA

Location: Canterbury and Rome.
Attendance: One year full-time.
Entry requirements: As for History & Philosophy of Art (see p27).

This MA provides an introduction to postgraduate study of the history and philosophy of art, and includes a term in Rome where we run our MA with the American University of Rome (which provides accommodation and facilities). A range of themes and approaches are considered with a particular focus on medieval, Renaissance and Baroque art in Italy. The first term is taught in Canterbury.
You spend the spring term in Rome, and take a module that covers the art of Rome over almost two millennia, but focuses on the period 1400-1700, which is also the period from which a second module is chosen. You study the art of Rome, visiting sites and museums, with options to study the history of Rome and specific artists. Kent staff are present for part of the term in Rome to ensure continuity of academic guidance and pastoral support.

Course content

**Canterbury**

**Compulsory module**
- Introduction to Research in History and Philosophy of Art.

You then choose one module from:
- Central Italian Painting 1440-1520
- History and Theory of Curating
- Hogarth and the Analysis of Beauty
- Philosophical Issues in Art History and Visual Culture
- Pictorial Representation
- Post-Conceptual Art and Visual Arts Criticism
- Study of a Single Artist: Raphael.

**Rome**

**Compulsory module**
- Discovering Rome in Rome: Arts in Rome from Antiquity to the Present Day

You then choose one module from:
- Arts of Europe 18th and 19th Centuries
- Bernini
- Caravaggio
- High Renaissance Artists in Florence and Rome
- Patrons And Artists In Baroque Italy
- Raphael and the High Renaissance in Florence and Rome
- Rome and the Renaissance Papacy
- Rome Before The Renaissance
- Rome from Renaissance to Mannerism
- Venice in the Renaissance
- Villas, Palaces and Gardens in the Renaissance and Baroque

For details of Rome modules, see www.kent.ac.uk/rome or email rome@kent.ac.uk

- Dissertation.

**Assessment**

Assessment is by two assignments per module and the dissertation.

Photographic Studies MA (subject to approval)

**Location:** Canterbury

**Entry requirements:** A first or 2.1 honours degree in a relevant humanities subject. Applicants without these qualifications will be judged on the basis of a sample of written work, an interview and relevant experience.

This MA provides an introduction to the key topics within the history and aesthetics of photography. It is suitable for graduates who have studied photography as well as those new to the study of the visual arts. You are taught by experts in the field and engage with the work of influential photographers and the ideas that have shaped photographic practice across the arts and media.

You take two compulsory and two optional modules and undertake research training. Teaching is mainly seminar-based though with some lectures. The dissertation is written with the assistance and supervision of a member of the teaching staff.

**Course content**

You take the following compulsory modules:
- Introduction to Research in the History and Aesthetics of Photography
- Dissertation of 15,000 words

You select further modules from the options below:
- Painters and the Pictorial Transformation of the Photographic
- Photographic Genre
- The Photographic Portrait
- Photographic Practice for Photographic Theorists
- Photographic Realism in Theory and Practice
- Photography and Surrealism
- Pixilated Worlds: Photography in the Digital Age
- Still Moving: Photography and Cinema
- Study of a Single Photographer
- Varieties of Photographic Fiction.

**Assessment**

Assessment is by coursework and the dissertation.

For descriptions of all History & Philosophy of Art modules, please see p39-45.
Research programme

• History & Philosophy of Art PhD

History & Philosophy of Art PhD

Location: Canterbury.

Entry requirements: An MA degree in a relevant subject area.

Individual staff interests are listed below. As a group, we have a
collective interest in developing
interdisciplinary projects, including
projects informed by art history and
philosophy of art or aesthetics.
Shared areas of research interest
include: photography, art theory
from the Renaissance to recent
times and contemporary art.

Research centres

Aesthetics Research Centre

The Aesthetics Research Centre
co-ordinates, enables and promotes
research in the philosophy of art
and aesthetics at the University of
Kent by drawing together scholars
from across the University who have
an involvement and passion towards
the aesthetics and theory of art
within their research.

Centre for the study of Art
History and Visual Cultures

This new research centre promotes
and co-ordinates research among
the growing community of staff and
postgraduate students active at Kent
in the field of Art History. The Centre
organises seminars, conferences
and public engagement events, in
collaboration with other areas of the
University, with partners in the new
Consortium for Humanities and Arts
South-East England (CHASE),
which alongside Kent includes
the universities of East Anglia,
Sussex, Essex, the Open University,
Goldsmiths and the Courtauld
Institute of Art, and with external
organisations such as galleries and
museums. The Centre also seeks to
attract funding for research projects;
and to make use of the Studio 3
Gallery as a vehicle for developing
new thinking.

Staff research interests

Full details of staff research
interests can be found on our
website: www.kent.ac.uk/arts/staff

Dr Paloma Atencia-Linares
Lecturer
Aesthetics and the philosophy of
art; philosophy of photography;
pictorial representation; philosophy
of fiction; history of the philosophy
of art; history of modern philosophy
and philosophy of mind and
perception.

Dr Jonathan Friday
Senior Lecturer
Aesthetic theory and photographic
studies; 18th-century British
aesthetic theory; classical and
contemporary photographic theory;
photographic genre.

Professor Martin Hammer
Professor of History &
Philosophy of Art
British art in the mid-20th-century
(artists such as Naum Gabo,
Francis Bacon, Graham Sutherland,
Stanley Spencer); modern and
contemporary international art;
the modern portrait. Recent
publications include: Francis Bacon
and Nazi Propaganda (2012).

Professor Tom Henry
Professor of History of Art
Specialist in Italian renaissance art,
with a particular interest in Central
Italian painters including Raphael,
Piero della Francesca, Pietro
Perugino and Luca Signorelli.
Recent publications include: The
Life and Art of Luca Signorelli
(2012).

Dr Jon Kear
Lecturer
Nineteenth-century French and
European painting; Impressionism,
Cubism and modernism;
approaches to art history; cultural
memory; photomontage; the films
of Chris Marker, Alain Robbe-Grillet,
Alain Resnais and other French film-
makers; Proust and the visual arts;
the relationship of art and literature.
Recent publications include: Degas,
His Life and Works in 500 Images
(2012); In Elysium: Prints by James
Barry (co-author, 2010); The Art of
Lithography: French 19th-Century
Prints (co-author, 2010); Portraits
and a Dream: Art & Language
(ed, 2011).

Dr Hans Maes
Senior Lecturer
Philosophy of art and aesthetics
including the role of intention in
the interpretation of art; the
relation between (erotic) art and
pornography; the role of beauty in
art and culture; the nature and value
of aesthetic experience. Recent
publications include: Art and

Dr Theresa Mikuriya
Lecturer
The history of photography and aspects of practice; surrealism; the relationship of word and image. Recent publications include: The Spell of Photography (forthcoming).

Dr Michael Newall
Senior Lecturer
Philosophy of painting; depiction; theories of the sublime; art school education; contemporary art. Recent publications include: What is a Picture? Depiction, Realism, Abstraction (2011).

Dr Grant Pooke FRSA
Senior Lecturer
Contemporary British art; Marxist art historiography, the Cold War and aesthetics; developing teaching approaches to art history; art histories, boundaries and aspects of the postcolonial. Recent publications include: The Art of Revolution: Illustrated by the Collection of the Marx Memorial Library (co-author, 2011); Fifty Key Texts in Art History (co-ed, 2011); Contemporary British Art: An Introduction (2010); Understand Contemporary Art: Teach Yourself (co-author, 2010); Understand Art History (co-author, 2010).

Dr Ben Thomas
Lecturer; Curator, Studio 3 Gallery
Renaissance art; Renaissance art theory; Renaissance and baroque prints; the history of collecting and museums; historiography of art, particularly the work of Edgar Wind and the Cold War.

STUDENT PROFILE

Mark Windsor, PhD History & Philosophy of Art

What are you researching?
My topic is ‘the uncanny’ and the approach I am taking is based in analytic aesthetics. I chose Kent because analytic aesthetics is a particular strength of the department.

How is your research going?
My proposal went through a lot of developmental stages before it was accepted, and since I started my PhD, although the topic has stayed the same, my approach has changed quite significantly, which is what you would expect to happen.

There are many opportunities here to gain valuable experience by taking part in research events. Recently a PhD student in Film, whose research is also on the uncanny, and I organised a one day symposium on the topic. A number of postgraduate researchers from across the School of Arts presented their work, and we invited a leading academic on the subject to attend the day and take part in an interview. Having a variety of disciplinary approaches made for a really dynamic and engaging event.

Would you recommend Kent as a good place to study?
Absolutely, yes I would. I have enjoyed it so far, it has been a rewarding experience; my department is great, very friendly and supportive. I definitely feel a part of the academic community here at Kent.
Kate Westbrook graduated from the taught Master’s programme in History & Philosophy of Art in 2013. She now works for an art dealer in Mayfair.

What was your course like?
The course was great, very well planned with lots of variety and opportunities to attend additional events such as the reading group and the Aesthetics Research Centre. The lecturers were very approachable and generous with their time. They really cared about us as students and created an inclusive and exciting environment in which to learn.

The modules were interesting and varied and I was very fortunate as the course gave me the opportunity to study something completely new. Having never studied film before, I was able to take a philosophy of film module, which was brilliant and gave me a whole new perspective and interest.

How did the course lay the foundations for your chosen career?
I would say that doing my MA at Kent really helped my confidence. I was very shy when I did my undergraduate degree and never spoke in class but the atmosphere at Kent, as well as the encouragement of the teaching staff, allowed me to feel that I could offer an opinion and it didn’t matter if I wasn’t totally correct. I believe that this has helped me to be stronger and more assertive in the workplace. The course also taught me to be self-motivated and disciplined in my work.

Could you describe your career path since leaving Kent?
I graduated in October 2013 and found a great job in Mayfair that I feel very lucky to have. I work for a very well respected art dealer and am learning a huge amount about the business. The role is varied and challenging and I am really enjoying it.

Do you have any other happy memories of Kent that you would like to share with us?
A couple of people on my course organised a trip to Venice for the Biennale and we received funding from the University, which made it a really affordable trip. We had an amazing time, we saw so much art, such as that pictured, right, and made the most of our time there. We really bonded as a group and have kept in touch since; I feel as though I have made friends for life.

Finally, what advice would you give to graduates thinking of coming to Kent to study at postgraduate level?
I would say do it, I’m so glad that I did. It was scary leaving my job and all the security that that brought and going back to university at the age of 32, but my time at Kent was honestly one of the happiest, most fulfilling experiences of my life. I would do it again tomorrow if I could!
TAUGHT MODULES

On the following pages we list our postgraduate modules by subject area and in alphabetical order.

Please note: not all modules run every year; for the most up-to-date information, contact arts@kent.ac.uk

Drama

Approaches to Shakespeare
You gain the knowledge, understanding and skills needed to develop your independent study of Shakespeare at Master’s level and beyond. The module provides an overview of the history and shape of the discipline, current debates and controversies, theoretical and methodological contexts and procedures. Areas covered include: the Shakespearean canon and beyond; primary research and the use of the archive; criticism and interdisciplinarity; editing the text; reading performance; historicisms and the ‘material turn’; and Shakespeare in the age of globalisation. You also visit the National Theatre and Theatre Museum archives.

Before Shakespeare
Although Shakespeare’s works continue to attract ongoing critical and popular debate, the decade in which Shakespeare began his career as an actor and then writer has been overlooked by scholarship. In this module, you examine the early period of theatre and book history, beginning with the newly established market for printed prose fiction and the surviving documents and foundations of the early theatres before examining the major performance texts from the period. You consider texts as printed phenomenon and as cues for performance, and relate theatrical texts to other available fictional publications. You also consider the early theatre companies and their various repertories as rivals as well as collaborators, and determine the importance of the various authors in relation to the material they produced. You use primary sources, mostly printed, to understand the transformation of entertainment culture in the 1580s, and engage with ongoing work at Shakespeare’s Globe into original practices of staging.

Contemporary Performance

Contemporary performance practice is about making theatre and performance from scratch, using any means necessary: daily life, visual images, objects, personal experiences, research, texts, history, the news, the media. The term ‘contemporary performance’ includes a diversity of practices and artists whose work extends and interrogates the boundaries between theatre and other art forms (such as media, dance, photography, fine art, sculpture). You are encouraged to produce work that is innovative, working with new technologies in interactive performance environments and to explore the complexity of the relationships between performer, space and audience.

Contemporary Performance 1
You work in collaborative contexts to develop and manage original practical and creative projects at an advanced level. This might involve you working as a director/performer and/or writer. You document the process, commenting and reflecting
on your work as an individual artist involved in collaborative practices. This may take the form of a website or can be paper-based with supporting documentation. You are also expected to play a role within the Contemporary Performance Practice Company, supporting the work of other company members within the Arts Festival.

**Ensemble Devising and Performance**

You develop advanced skills in the composition, rehearsal, and performance of an ensemble theatre piece. You work collaboratively to identify a starting point, generate physical and vocal scores, and construct and act a performance score. You document the ongoing group work as an integral part of the compositional process, commenting and reflecting on your work as a collaborative artist involved in an autonomous practice.

**European Theatre and Dramaturgy**

You are introduced to selected contexts, histories, dramaturgies and contemporary practices of European theatre and encounter the specific institutional and cultural contexts of creating theatre and performance in a variety of (continental European) countries and historical periods. You also become familiar with prominent contemporary discourses and theoretical perspectives in European theatre and performance studies, such as the paradigms of post-dramatic theatre, mise en scène and the performative.

**Mise en Scène: Aesthetics and Dramaturgies of European Theatre**

This module explores the aesthetic and dramaturgic forms which are characteristic for theatre performances on the European continent. It interrogates notions such as mise en scène, dramaturgy and Regie, as well as introducing current theoretical concepts and discourses in research on (mainly non-English language) European theatre, with specific focus on aspects of theatre-making, and the relationship between a (dramatic or other) text and its production on stage. Theatre visits, give you the opportunity to directly apply and interlink theoretical reflection and practical observation and experience.

**Physical and Vocal Training for Actors**

Here, you investigate and develop physical and vocal actor training techniques. This module complements other modules on the Physical Actor Training and Performance Master's by providing synergies between training and performance applications and linking process with product. In the autumn term, the focus is on individual training techniques and the development of autonomous processes for actors. In the spring term, the focus is on ensemble training by exploring partner and group-based processes.

**Production Project**

This module offers you the opportunity to select, conceptualise and successfully realise a distinct directorial project. You are required to work in directorial teams of two or three towards a production, no longer than 60-90 minutes. The directorial team is responsible for conceptualising the directorial rationale for their chosen piece, creating a simple set idea, casting the show, creating the mise en scène through rehearsals, liaising with the technical team and with the organisers of the School’s Masterworks festival, and for planning and conducting the technical and dress rehearsals.

**Professional Study**

In this module, you undertake original primary research on an aspect of professional practice in the context of contemporary performance. You may undertake a placement with a company or practitioner and/or conduct interviews with a range of companies. Examples might include a study of site-specific practitioners, an investigation of the use of new technologies in contemporary performance or an extended study of a single company or artist. The focus of the study must be on contemporary practitioners or companies and must include original research and fieldwork.

**Shakespeare at the Globe**

You explore Shakespeare in contemporary practice within the setting of Shakespeare’s Globe Theatre reconstruction in Southwark. Addressing questions of authentic, original practices and reconstructive performance through hands-on
engagement with the environment of the Globe, you are introduced to the distinctive techniques of performing, spectating and audience interaction that are unique to that space, allowing you to interrogate the relations between present and past practices. The module is delivered through a two-week, intensive programme at the Globe, led by Globe practitioners, and assessed by Kent staff by means of performance at the end of the period, and by a multimedia portfolio submitted subsequently.

Shakespeare and Material Culture
You explore the original staging practices and material qualities of theatrical performance which shaped Shakespeare’s plays. You consider the role of material culture outside the theatre in a particularly literate society in a period before mass production, examining the way it functioned to define gender and social differences between individuals. You also analyse the role of material culture within the genres of comedy, tragedy and history, and engage with a wide range of Shakespeare’s writing and with the conditions under which it would have been performed.

Solo Acting: Composition and Performance
You develop advanced skills in the composition, rehearsal, and performance of a solo theatre piece. You identify a starting point, generate physical and vocal scores, and construct and act a performance score. You document the ongoing work as an integral part of the compositional process and are encouraged to link training process with artistic result.

Stand-up Comedy Club
You perform weekly shows in Mungo’s, a University venue, as part of the Monkeyshine comedy club, to develop your skills in devising and performing stand-up comedy routines. This module is designed to be a public performance with a sympathetic audience.

Stand-up Comedy: Reflect and Perfect
You are set tasks that involve reflecting on your own work, exploring the context of professional stand-up comedy, and engaging with relevant theory to develop your analytical skills. These tasks lead towards a written assignment, in which, for example, you may reflect on aspects of your own performance, discuss the work of other comedians, accurately transcribe stand-up comedy routines, etc. The second phase of the module moves from written reflection to making practical use of this, employing the insights you have gained to revisit earlier performances. You learn how to repeat and rework existing gags and routines, and how to structure a longer act out of them. The module culminates with you performing a 15-20 minute set of this reworked material in a more prominent public venue, effectively a professional environment for stand-up comedy.
Stand-up Comedy: Open Mic Project
You engage with the professional world of stand-up comedy. This engagement might take a number of forms, for example: open mic spots in professional comedy clubs or performing in a stand-up comedy competition.

Teaching Shakespeare
You become familiar with current thinking in Shakespearean pedagogy and gain a range of critical and practical skills and strategies for creative classroom practice. Exploring the range of approaches to Shakespeare at different educational stages, the module offers an outline of the histories and contexts of Shakespeare in school; engages with methods of reading, speaking and listening to Shakespeare; explores how aural, visual and multimedia resources and technologies can support critical and practical teaching; examines how to make effective use of scholarship and criticism at secondary level; assesses how to read performance on stage and screen from the school student perspective; and explores how to deliver effective workshops.

Theatre Criticism
This module combines a contextual study of contemporary theatre/performance and arts journalism in the UK and elsewhere with a process of honing the technical skills involved in theatre reviewing for different types of media. The module is concerned with processes of analysis, feedback and reflection as well as notions of style and presentation. Framed by some preparatory study, the central part of the module is focused around visits to live performances. These trips are framed as reviewing assignments and mirror professional working conditions with students expected to submit or publish their reviews to tight deadlines.

Theatre Practices: Professional Research and Study
(MA European Theatre and Dramaturgy students only)
In this module, you use your knowledge and research within a professional context and environment. This can take the form of a placement with a venue or company, which you arrange in the first term of the programme. (If your placement is in Europe you may be eligible for Erasmus funding.) Alternatively, your study may be based on a less formalised, but still primary mode of research of a specific venue, company, or theatre practitioner, emphasising the first-hand generation of research material through direct observation, interviews and analysis. You choose an area of interest within European theatre and individually negotiate the terms of your study. This usually takes place during the spring vacation and the summer term.

Theatre Research: Theories, Methodologies and Practices
This module introduces and expands your knowledge of both more general approaches, fields, and methodologies of academic research at postgraduate level, such as techniques of bibliography and documentation, and of current subject-specific discourses in the field, such as theatre historiography, performance studies, theatricality, liveness, mise-en-scène and post-dramatic theatre. You become familiar with resources and special collections at Kent, electronic resources, and, where appropriate, are introduced to central national archives and collections. You become a part of the departmental networks and research groups, discussing ongoing research projects by staff and fellow postgraduate students, as well as following and debating current articles in academic journals.

Thinking Theatre: Theories and Aesthetics of Performance
You study current theories and discourses in the aesthetics of the performing arts, and are introduced to current research areas and projects in the field. You benefit from seeing theatre performances where you can directly apply and interlink theoretical reflection and practical observation and experience. You also undertake the in-depth study of current research, theory, and scholarship and have the opportunity to present a research lecture of 15-20 minutes to your class, and to engage in reflexive small-group discussions and case work. Through guest lectures/seminars on current research you are exposed to a wide spectrum of insight into current debates.

CONTINUED OVERLEAF
**TAUGHT MODULES (CONT)**

**Film**

**Advanced Film Theory**

This module examines the historical trajectory of systematic writing about film. Topics include the aesthetic strategies of film in contrast with other arts; film’s relationship with reality; the interdisciplinary reach of film studies; and the particular kinds of engagement into which cinema invites its audience. Your understanding of the theoretical debates improves, allowing you to develop better informed analyses, and your assumptions about what film can – or should – be and do are challenged.

**Cinema and Technology**

Following the rapid developments in digital and computer media, interest in cinema and technology has grown. In this module, you explore changes in cinema by placing them within a broadly defined technocultural shift. While keeping cinema as a central point of enquiry, the module uses an interdisciplinary framework that draws on media and cultural studies, science and technology studies, philosophy and film theory. Works studied include contemporary technological cutting-edge Hollywood blockbusters, animations, experimental digital art cinema and internet viral films. You also consider earlier technological innovations including sound, lighting, colour and video.

**Conceptualising Film**

This module provides you with an in-depth examination of key issues in film theory, approaching them through an emerging paradigm of theory, namely ‘analytic philosophy of film’. The module is organised around a series of sub-themes, including emotion and film, the aesthetics and ethics of film, the nature of photographic and filmic representation, and the ways in which films might themselves act as vehicles for philosophical ideas.

**Digital Film Practice: Key Skills**

This module combines intensive analysis of short-form films with historical contextualisation, treatment-writing instruction and workshops, in-house technical instruction and masterclasses from practising film professionals. You produce a completed treatment for the short fiction film you intend to develop for your dissertation.

**Dissertation by Film Practice**

You develop your creative voice as a writer/director of film, your ability to contextualise and analyse your own creative practice, and your ability to work as a crew member on films directed by others.

**Film Criticism**

In addition to traditional lectures and seminars that examine historical topics on the development of film criticism and methodological approaches to its practice and to the scholarly study of its practice, intensive workshops are devoted to appraising fellow students’ work and other sessions involve guests from the industry. You are required to reflect critically on the current state of the industry and make sophisticated analyses of industry standards informed by media research.

**Film History**

This compulsory module examines film history and historiography through case studies. You are encouraged to work with archive and primary sources held in the library and elsewhere to help you to evaluate and contest received histories, which may be based on an aesthetic, technological, economic, and/or social formations. Your understanding of the value of the contextual study of film develops and you demonstrate this through a piece of written work on an aspect of film history of your choosing.
Film and Modernity

Here, you explore the history of film in France, with a particular focus on the role and representation of Paris in cinema of the pre-First World War years. You examine the medium of film, considering its specific qualities as an art-form and also the ways in which it is influenced by, and influences, other artistic and cultural forms from its beginnings in the cafés of Paris to the establishment of the Cinémathèque in the wake of the Second World War. The module also exposes the relationship between the development of the modern city and the development of the cinema, with a particular focus on Paris and the ramifications of its modernisation. You also assess the historical place of the cinema within the development of early 20th-century culture in Paris. The reading ranges from the work of early French film theorists, through critical theorists, geographers, urban planners and cultural historians.

Independent Project Development

This module provides advanced knowledge of the creative and production management skills required to produce a full proposal for a short fiction film as well as pre-production and distribution planning. By the end of the module, you will have completed a full proposal and distribution strategy for the short film you intend to make for your dissertation and undertaken relevant pre-production tasks.

History and Philosophy of Art

Aesthetic Concepts: Abstraction in the Visual Arts

Here, you examine topics in the development and playing out of abstract art through the 20th century, with a particular focus on the philosophical issues associated with these topics. Indicative topics include: the roots of the aspiration to allow ‘the object to evaporate like smoke’ in European and Russian art; the establishment of Constructivism as a central force in artistic practice in 20th-century art; the spiritual, philosophical and social ideas (and ideals) of key artists (such as Malevich, Tatlin, Kandinsky, Mondrian and Klee) considered in relation to their artistic practice; the work and ideas of American abstractionists; and the ways in which contemporary artists’ draw on this ‘radical tradition’.

Aesthetic Concepts: Sublimity, Disgust and Humour

The module is divided into three parts which focus separately on the sublime, disgust and humour; although general issues confronting the study of experience in art history and theory are discussed throughout. First, we focus on the historical origins of the concept of the sublime in the works of Edmund Burke and Immanuel Kant and discuss their theories in relation to 18th- and 19th-century visual culture, and in relation to instances of the sublime in modern and contemporary culture. You also explore the use of the sublime in promoting political and ideological ends, as in the Nazi propaganda films of Leni Riefenstahl. Second, we examine theories of disgust, including Charles Darwin’s evolutionary approach, and Julia Kristeva’s account of ‘the abject’. CONTINUED OVERLEAF
We also critically examine the vogue for the disgusting in contemporary art, in the work of artists such as Gilbert & George and Tracey Emin. Third, we examine theories of humour, including the ‘incongruity’ and ‘release’ theories, and Sigmund Freud’s theory of jokes. Various uses artists have found for humour, from Marcel Duchamp to postmodern irony, are also discussed.

**The Art of Portraiture: Historical and Philosophical Approaches**

You gain an advanced understanding of concepts and methods involved in the study of portraits. You explore recent philosophical and art historical literature on portraiture and related research topics. The historical development of portraiture and its different subgenres is traced and influential portrait artists are discussed and their work critically analysed. Our discussions take place within a broader theoretical framework, focusing on philosophical issues such as the nature of personal identity, objectification, the definition of art, and theories of representation and genre.

**Art Practice for Art Theorists**

You develop and realise a practical project in the context of otherwise theory-based MA study. In addition, through a reflective statement, you explore the implications that the theory studied in other modules has for your studio practice. This module runs for two terms and can be taken with another optional module from either term. There is an emphasis on both technical development and conceptual development. Technical support is available for various media including analogue photography and drawing. Conceptual development and theoretical reflection are facilitated by group critiques.

**Arts Criticism**

This module offers an intensive introduction into the history and theory of arts criticism and into the contemporary practices, structures and issues of journalistic arts reviewing. Topics may include: historical methods of criticism, major philosophical approaches to criticism, the role of ‘evaluation’ in criticism, ethical problems in the practice of journalistic arts criticism, contemporary media structures, current debates about the purpose of criticism in the digital age and the current ‘crisis’ in the industry.

**Curatorial Internship**

You become part of a team running Studio 3 Gallery in the Jarman Building. You undertake key tasks and projects integral to the delivery of the exhibition programme, both individually and working in groups, under the direction of the programme convenor and of the gallery’s curator and with (or as) exhibition curators. Tasks may include exhibition design and planning, negotiating loans, maintaining partnerships, managing collections, researching and writing catalogues, interviewing artists, fundraising, devising educational programmes, handling, storing and transporting art works, designing promotional materials, marketing exhibitions and exhibition analysis. You produce a self-reflective journal where you assess what you have learnt from the internship.

**Discovering Rome in Rome: Arts in Rome from Antiquity to the Present Day**

You are introduced to the richness and variety of art produced in Rome over the last two millennia. Although most attention is focused on the Renaissance, the module’s starting point is in antique art, and it looks forward to the Baroque to give you a sense of the longevity of artistic production in the city and the extent to which its artists and patrons looked back to the city’s past achievements. The module places great emphasis on study from original works of art and is based around site visits backed up by classroom discussion.

**Dissertation**

You write 12-15,000 words on a topic of your choice relating to history of art or philosophy of art and aesthetics. The process of developing a topic and writing the dissertation is closely supported through classes and through individual meetings with your supervisor. Supervision is usually by staff with direct research expertise in your chosen topic.

**History and Theory of Curating**

You are introduced to the history and theory of curating through a series of detailed case studies from the early modern period to the present day. These focus on how collections
have been formed and maintained and the nature of key institutions in the art world such as museums and galleries. In particular, we examine the phenomenon of the exhibition, looking at different approaches to curating exhibitions and the responsibilities of the curator towards artists, collections, and the public. Wherever possible, the case studies chosen draw on the resources and expertise of partner organisations, such as Canterbury museums and the Institute of Contemporary Art.

Hogarth and the Analysis of Beauty
This module examines the visual arts within 18th-century culture, looking at how they responded to developing capitalist markets and rapidly changing social structures and belief systems. It focuses closely on William Hogarth, an innovative society portraitist, who aspired to elevate British painting to the status of high art. However, he was also a shrewd entrepreneur who exploited the print medium to develop new forms of art with a contemporary critical edge aimed at a middle-class public. Through close study of Hogarth’s works you examine the cultural exchange between Britain and the continent, the links between art, theatre and literature, and also the material culture, social conditions, and political and ideological structures of life in 18th-century Britain. In particular we examine Hogarth’s *The Analysis of Beauty* (1753), and its relation to other key aesthetic texts of the period.

Introduction to Research in the History and Aesthetics of Photography
In this module, you develop an advanced understanding of the debates, concepts and methods within a selection of research topics in photographic studies. You explore issues that have played a large role in shaping the history and aesthetics of photography.

Introduction to Research in History & Philosophy of Art
You develop an advanced understanding of debates, concepts and methods surrounding a selection of research areas in art history and philosophy of art. You gain a broad picture of research in the area, reflecting the broad range of art historical and art philosophical expertise at Kent. Research areas focused on vary, but typically include Renaissance art, 19th-century art, Modern and contemporary art, the philosophy of pictures and photographs, ethics and aesthetics, and sentimentality, among other topics.

CONTINUED OVERLEAF
TAUGHT MODULES (CONT)

Key Concepts and Classic Texts in History and Philosophy of Art
You are introduced to key concepts and classic texts that are central to understand fundamental debates in history and philosophy of art as well as art criticism. Some examples of key concepts are the notion of representation, intention, style, influence, the aesthetic, fiction, beauty, etc; and some examples of texts are Wollheim’s *Painting as an Art*, Schapiro’s *The Apples of Cezanne*, Baxandall’s *Patterns of Intention*, Walton’s *Categories of Art*, Barthes’ *Camera Lucida*, Danto’s *After the End of Art*. The module is team-taught by historians and philosophers of art, individual staff members usually teaching one or two seminars each. Texts and/or key concepts discussed in the seminars are subject to change.

A Matter of Taste: The Art and Aesthetics of Food and Drink
Taste, perhaps the most intimate of the five senses, has traditionally been considered beneath the concern of philosophy, too bound to the body, too personal and idiosyncratic. Yet, in addition to providing physical pleasure, eating and drinking bear symbolic and aesthetic value in human experience. Here, we investigate why taste came to occupy so low a place in the hierarchy of senses and why it is deserving of greater philosophical respect and attention. We begin with the Greek thinkers who classified taste as an inferior, bodily sense; we then trace the parallels between notions of aesthetic and gustatory taste that were explored in the formation of modern aesthetic theories. Recent scientific views of how taste works are discussed and we also look at the different meanings food and drink convey in art and literature.

New Directions in Post-Conceptual Art and Curation
In this module, you evaluate how a new generation of painters, including Cecily Brown, Nigel Cooke, Gordon Cheung and Fiona Rae have developed hybrid approaches to the medium, addressing both formal innovation and expansive content. Considering some of the recent distinctions noted by Claire Bishop and other theorists, you then evaluate how different forms of sculpture and installation practice mediate new forms of both private and public commissioning and how they have contributed to emerging debates concerning ‘new genre public art’ and to some of the changing contexts and conditions of spectatorship. Subsequent lectures survey a range of photographic, film, video and digital work, including recent developments in documentary and docu-fiction. In particular, consideration is given to the installation of film, video and digital practice within white cube gallery spaces and how this has determined new approaches to curation and to the presentation of content. Finally, we look at some of the institutional repercussions for contemporary art practice and curation of trends towards ‘biennalisation’ and the effective globalisation of the art market.

Painters and the Pictorial Transformation of the Photographic
You study the influence of photography upon painters, exploring the relationships between the two media. Among the painters studied are Sickert, Richter, Bacon, Hamilton, Hockney, Close, Estes, Baldessari and Celmins.

The module proceeds from the premise that France, Britain and the United States have been major centres for the production of avant-garde art and for its critical reception, theorisation, and consumption by collectors and museums. People (artists, critics, collectors, dealers, curators), works of art (exhibitions, collection acquisitions) and ideas (as articulated in books, manifestos, little magazines, lectures) have moved across the Atlantic and English Channel, in both directions, provoking reactions ranging from assimilation and transformation to misunderstanding and creative negation. Such an international paradigm is fruitful for studying the history of modern art from at least the 1860s, when the American artist Whistler moved to Paris and then London, through to today, when international awareness and travel is a given. The field is extensive and the module focus varies according to which staff are teaching.
Philosophical Issues in Art History and Visual Culture
You gain an advanced understanding of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture. Topics of study may include: conceptions of realism in art from Classical times through to Impressionism and Cubism; ideas of form in art from the Classical and Baroque to modernist abstraction; notions of the formless in postmodern art; concepts of genius and creativity from the 18th century to the present day; philosophical issues around teaching art; evolutionary thinking in art history and aesthetics; the aesthetics of cultural forms such as automotive design and comics; and the place and nature of kitsch in low and high culture.

Photographic Genre
You gain an advanced understanding of what defines a photographic genre, as well as the evolution of key photographic genres, such as street photography, photojournalism, fashion, landscape and vernacular photography, the portrait, and pictorial constructions. While examining each genre, you address questions that are important for interpretation and understanding of the genre and the works that fall within it. Some of these questions probe ethical and aesthetic issues within photographic practice, while others take us to the nature of the photographic medium itself.

Photographic Practice for Photographic Theorists
You develop and realise a practical photographic project within the context of the history and theory-based MA. In addition to the photographic work produced, you also prepare a reflective statement about your work giving you the opportunity to explore the influence that your historical and theoretical studies in the programme have had on your practice.

The Photographic Portrait
You study the long history of photographic portraiture and explore issues connected with the nature and value of portraiture as an art, and the cultural place of vernacular portraiture. You gain a comprehensive understanding of the history of portraiture as well as the challenging problems of identity and interpretation that are attached to this genre.

Photographic Realism in Theory and Practice
This module explores the historical roots and theoretical issues that have given shape to that tradition of photographic practice and reflection that sees the medium as having a unique and close relationship with the real. You discover how although a concern with realism is present from the moment the medium is invented, realist practice has fallen in and out of favour and dominated within some rather than other contexts. The module ends with consideration of whether photographic realism can survive the advent of digital imaging.

Photography and Surrealism
In this module, you gain a rich understanding of both the history of surrealist photography, and the reasons why surrealists were so drawn to the photographic medium. Inevitably looking beyond just the photograph, you study surrealist theory and other writings as well as explore the development of surrealist photographic practice.

Pictorial Representation
The module gives a critical overview of theories of pictorial representation, focusing particularly on resemblance theories; conventionalist theories; experienced-based theories, especially those that characterise pictorial experience as ‘illusion’, ‘seeing-in’ and ‘experienced resemblance’; and ‘recognition-based’ theories. We discuss the related topic of a picture’s pictorial realism, its apparent ‘lifelikeness’ alongside the corresponding theories of depiction, including: Goodman’s ‘habituation’ theory, Gombrich’s and Lopes’s ‘information’ theories, and Sartwell’s ‘recognition’ theory. We then consider the problems surrounding the development of pictorial realism, especially as it occurs during the Renaissance. Discussion focuses on aspects of the work of Gombrich, Panofsky and Goodman, particularly in relation to the question of the realism of linear perspective, traditionally seen as an acme of pictorial realism. Attention is paid to ways in which art-historical and philosophical insights inform one another on this issue.
Pixilated Worlds: Photography in the Digital Age

We examine the ways in which the move from analogue to digital photography has transformed our understanding of the photographic image. Digital technology has not only changed our production and consumption of photographic images but also our interactions with each other. Just as the advent of mass-market cameras in the early 20th century gave rise to amateur photography, we look at how mobile phone technology and social media platforms have transformed the aesthetics, production and distribution of photography. The rise of new digital aesthetics and photographic ‘genres’ such as the ‘selfie’, and its implications for the ‘self-portrait’, are discussed, as well as software programmes and mobile apps that mimic the aesthetics of analogue photography, and the way Google Earth has changed the practice of street photography.

Post-Conceptual Art and Curatorial Practice

The construct of the post-conceptual in relation to visual art practice has two principal inflexions. First, it delineates a generation of practitioners typically born in the 1960s and 1970s for whom the legacies of modernism and conceptual art are cultural givens. Second, it situates a range of practice in relation to expanded and evolving contexts of production, curating and spectatorship. In this module, you investigate a diverse range of topics in this context, such as the emerging practices of self- and group-curation and the doubling/multiplying of artistic agency seen in the practices of SUPERFLEX, Claire Fontaine, Jake and Dinos Chapman, and Tim Noble and Sue Webster; the development of hybrid approaches to painting in the work of Cecily Brown, Nigel Cooke, Gordon Cheung and Fiona Rae; and the repercussions for both contemporary art practice and curating of trends towards ‘biennialisation’ and globalisation of the art market.

Post-Conceptual Art and Visual Arts Criticism

The proposed curriculum of this module follows recent visual arts-based critical responses to the development of particular genres and associated shifts in cultural production. For example, this includes the attention given to emerging practices of self and group curation and the rationale for the doubling, or multiplying of artistic agency variously demonstrated by collectives such as SUPERFLEX, Claire Fontaine and by a range of contemporary working partnerships.

Reading the Contemporary

(MA In The Contemporary students only)

Teaching on the module is delivered jointly by the School of English, the School of Arts and the Institute of Contemporary Arts (ICA), with seminars alternating between the Canterbury campus and the ICA in London. The focus is on theoretical and aesthetic work produced since 2000, with 1968 as a notional cut-off point in its presentation of the period. You consider what it means, in a theoretical sense, to think about your contemporary moment. You address key themes and issues in contemporary culture and consider how they bear on and are shaped by recent aesthetic practice. Through the seminars delivered at the ICA, which arise directly out of the ICA’s programme, you are introduced to examples of current aesthetic practice. You cultivate ways of discussing developments in contemporary aesthetics, which underpin your explorations of the different disciplinary pathways the MA In The Contemporary offers.

Still Moving: Photography and Cinema

You look at the long and rich history of influence and interaction between the media of photography and cinema. Questions of the nature and effect of stillness and motion are explored and fundamental questions of the relationships and differences between these media are discussed.
Study of a Single Photographer
You study the work of a single photographer, looking at the influence of other photographers and artists on them as well as the influence they exercised on others. The photographers studied vary but Diane Arbus, Robert Mapplethorpe, Henri Cartier-Bresson and Robert Frank are examples of the photographers studied.

Theories of Art in Modern French Thought
You examine a selection of pre-eminent texts in modern French art theory and philosophy. You analyse and chart intersections and developments in French writing on the image across shifting critical landscapes, including those marked by phenomenology, structuralism and post-structuralism. You are encouraged to explore French theories of art with due attention to historical precedents, and to reflect on the aesthetic, political and technological significance of the visual arts for a wide range of French thinkers.

Topics in Contemporary Aesthetics
You are introduced to contemporary philosophical questions raised about art. Studying a topic a week, you build on the answers and ideas given in previous discussions as you progress. Typically, we begin with the question of what art is, considering many types of artwork and some of the more popular theories of art. We also ask what sort of question it is, what would be a good answer to it, and whether it is worthwhile asking it. We then consider other issues, such as: Is there anything aesthetically wrong with a forgery? And, why do we care about the fate of fictional characters? Last, we turn our attention towards the relation between art and morality. Can art improve our lives, and if so how? Are artists subject to a different moral code? And what on earth is the point of public art?

Varieties of Photographic Fiction
The history and theories of photography have emphasised the special relation that the photographic medium has with the real. However, since the early days of photography, there have been non-realistic uses of the medium. Here, you examine these non-realistic uses, from pictorialism to abstraction. We reflect on the historical motivations for adopting a non-realistic style or subject matter and discuss the differences between cases of storytelling, deception, photographic manipulation and the representation of non-existent objects.
APPLYING TO KENT

General entry requirements
If you wish to apply for a higher degree, you must normally have a first or second class honours degree in a relevant or appropriate subject, or the equivalent from an internationally recognised institution (for more information on requirements for international qualifications, visit www.kent.ac.uk/internationalstudent/country)

For specific entry requirements, please refer to individual programme entries.

English language
The University requires all non-native speakers of English to reach a minimum standard of proficiency in written and spoken English before beginning a postgraduate degree.

You should provide us with one of the following: an IELTS certificate with a minimum score of 6.5, including 6.0 in reading and writing, and 5.5 in listening and speaking; or a Pearson Test of English Academic (PTE Academic) with a score of 62, including 60 in all four subtests.

If you do not reach the required standard, you can apply for one of our pre-sessional courses. For further information, please see www.kent.ac.uk/international-pathways

Only English language tests taken up to a maximum of two years prior to the date of registration will be accepted for admission to the University. Please note that if your university studies have been completed entirely in English, you may be exempt from providing an English test certificate. Please contact International Development for clarification (www.kent.ac.uk/internationalstudent/contact.html)

Making an application
You can apply for a Kent higher degree electronically via our website at www.kent.ac.uk/courses/postgraduate/apply

If you do not have access to the web, please contact the Recruitment and Admissions Office for advice, see details on p47.

If you are applying for a research degree, it is strongly recommended that you contact the School of Arts in the first instance so that you have an opportunity to discuss your study plans with the programme director.

Application deadline
There is no fixed deadline for applications. We strongly recommend that you apply as soon as possible and no later than three months before the start of term.
If you wish to apply for on-campus accommodation, an application must be made online by the end of July.

Tuition fees
For the most up-to-date information on tuition fees, visit www.kent.ac.uk/pg

School enquiries
For further information, please contact:
Postgraduate Admissions Officer, School of Arts, Jarman Building, University of Kent, Canterbury, Kent, CT2 7UG, UK
E: arts-pgadmin@kent.ac.uk
T: +44 (0)1227 827567

Admissions enquiries
T: +44 (0)1227 827272
www.kent.ac.uk/pg

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.
European connections
Kent is known as the UK’s European university. Our two main UK campuses, Canterbury and Medway, are located in the south-east of England, close to London, and we also have study locations in Paris, Rome, Athens and Brussels.

We have a diverse, cosmopolitan population with 149 nationalities represented. We also have strong links with universities in Europe. From Kent, you are around two hours away from Paris and Brussels by train.

World-leading research
A great deal of the University of Kent’s research has been ranked as world-leading in terms of originality, significance and rigour, according to the Government’s 2008 Research Assessment Exercise (RAE). Kent staff were found to be engaged in research of international and world-class standing.

Strong academic community
Kent’s postgraduate students are part of a thriving intellectual community. In addition to lectures, seminars and supervision, you benefit from a rich and stimulating research culture. We have also invested in Woolf College, a modern facility on the Canterbury campus dedicated to postgraduates, which combines accommodation with academic and social space.

A global outlook
Kent has a great international reputation, attracting academic staff and students from around the world. Forty-one per cent of our academic staff are from overseas and our schools are engaged in collaborative research with universities worldwide. We also offer a range of opportunities to study abroad and an approach that is truly global.

The Graduate School
As a postgraduate student, you also have the support of the Graduate School, which promotes your academic interests, co-ordinates the Researcher Development Programme and the Global Skills Award, and facilitates cross-disciplinary interaction and social networking.

Funding
Kent provides a variety of financial support opportunities for postgraduate students. These range from research studentships, location-specific funding, sport and music scholarships, and funding specifically for overseas fee-paying students. For further information, see www.kent.ac.uk/pgfunding

Enhanced career prospects
At Kent, we want you to be in a good position to face the demands of a tough economic environment. During your studies, you acquire a high level of academic knowledge and specialist practical skills.

We also help you to develop key transferable skills that are essential within the competitive world of work.

Further information
For information about applying to Kent, or to order a copy of the Graduate Prospectus, please contact:
Recruitment and Admissions Office, The Registry, University of Kent, Canterbury, Kent CT2 7NZ, UK
T: +44 (0)1227 827272
F: +44 (0)1227 827077
www.kent.ac.uk/pg

The University also holds Open Days and postgraduate recruitment events throughout the year. Please see www.kent.ac.uk/opendays
COME AND VISIT US

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