Film ranked 1st in the UK

Graduating students in 2012 gave Film at Kent a fantastic 98% approval rating in the National Student Survey (NSS Q22: overall satisfaction with your programme of study), placing it 1st in the UK.

This result puts Film significantly above the University of Kent average, which itself was an overall improvement of 3% on last year placing Kent third in the UK for student satisfaction (amongst non-specialist universities).

Our dedication to putting students first and to innovative teaching is clear to see with spectacular results like these.

THE STRANGERS’ WILL – A BBC PRODUCTION

Lawrence Jackson, Lecturer in Film, has directed a supernatural thriller which will broadcast on BBC Radio 3 on Sunday 17th February at 8pm. The thriller revolves around a couple who take refuge at an eerie hotel in the Lake District. Dramatist Dominic Power and award-winning novelist Sarah Hall combine to create a tense, haunting thriller against the stark backdrop of the Cumbrian landscape, and focuses on obsession, possession and memory. The thriller stars Nigel Lindsay, Emily Raymond and Bryan Dick and with an eclectic soundtrack ranging from Dvorak and Bernard Herrmann to Cumbrian folk and David Bowie, this is a powerful fusion of ghost story, road movie and touching love story.
BRITISH ACADEMY POSTDOCTORAL FELLOWSHIP AWARD

The British Academy Postdoctoral Fellowship has been awarded to Dr Marco Grosoli as the fellow, and Professor Murray Smith as the host and mentor. Marco joined the School of Arts last year to take up this position. This is a notoriously hard fellowship to obtain, with the success rate for last year being just 5%. The University of Kent has not held this type of fellowship since 2002, so this is a fantastic achievement for the Film department. Marco’s project will be a revisionist exploration of the ‘politique des auteurs’, a 1950s tendency in French film criticism (mainly developed in the journal Cahiers du Cinéma) aiming to establish the film director as ‘auteur,’ the veritable pivot of cinematic creation.

NEW MODULE IN THE MA FILM (PARIS)

This year students will experience what cinephilia, film criticism and theory was like in France. Film and Modernity (co-taught by Mattias Frey and Cecilia Sayad) investigates the relationship between film, modernity and modernism through the analysis of the works and career of Jean-Luc Godard, whose oeuvre can be largely defined by a desire to challenge the traditional boundaries between film and reality, fiction and documentary, autobiography and history, and film theory and film practice. In addition to being a protagonist in the launching of a film movement preoccupied with the “here and now” of French society, Godard has engaged with a number of trends in film criticism and film theory. The analysis of his works will therefore allow for an examination of a number of questions that have defined the study of film, from auteurism to a more interdisciplinary approach to the cinema, from Bazin to Eisenstein, from filmmaking as sociology to filmmaking as self-investigation.

AWARD OF AHRC FELLOWSHIPS

Dr Aylish Wood has been granted funding by the Arts and Humanities Research Council for her project entitled Language of the Interface. Dr Mattias Frey has also been awarded a 9 month AHRC fellowship for a book on Extreme Cinema.

TEACHING PRIZE FOR FILM LECTURER

Dr Mattias Frey has been awarded a £1,000 University Teaching Prize for the module Film Criticism. The panel awarding the prize noted that there was evidence of sustained and outstanding teaching, the impact of which goes far beyond the module with the external impact being very high. Not only has it had excellent feedback from students, but it has encouraged the development of an interdisciplinary research group and an Arts Criticism MA.

STUDENT SUCCESS STORY

Ted Nannicelli, a recent PhD graduate in Film, is now a Lecturer in Screen and Media Studies at the University of Waikato in New Zealand. After arriving at Waikato, he revised his PhD thesis, ‘A Philosophy of the Screenplay’, which has just been published as a book by Routledge.
FILM LAUNCHES NEW DEGREE PROGRAMME

The department of Film has launched an exciting new postgraduate degree programme this year, the MA in Arts Criticism.

In an age where Twitter and the blogosphere are radically altering the way we look at art, this programme—unique in the UK and internationally—allows you to develop your skills in film, theatre and/or visual art criticism and meet the demands of today’s rapidly changing publishing models.

On this MA you will attend—and review—contemporary art, theatre and film events and festivals locally, in London and further afield. A chief aim is to acquaint students with cutting-edge arts media and practitioners. Recent or upcoming guest speakers or lecturers include: Jonathan Rosenbaum (film critic, Chicago Reader), Jonathan Romney (film critic, Independent on Sunday), Sophie Mayer (film critic, Sight & Sound), Chris Darke (film critic, Sight and Sound, Film Comment), Dennis Lim (film critic, New York Times). Recent guests, theatre critics Lyn Gardner and Mark Fisher (The Guardian), are also among the School of Arts alumni, while Patrick Marmion (The Daily Mail, London Evening Standard, The Guardian) is one of the Associate Lecturers.

Other School staff with professional experience in arts criticism are Cecilia Sayad (Folha de S. Paulo, Tropico, Film Comment), Margherita Laera (Il Corriere della Sera, La Repubblica) and Grant Pooke.

We're on Twitter: @UniKentArts

Plans for the new Film Screening Space being built in the Gulbenkian:
**SHANGHAI DEVIL**

*Shanghai Devil* is a comic-book series in eighteen issues written by Gianfranco Manfredi and published by Sergio Bonelli Editore (Milan). The series is set in China at the turn of the twentieth century and focuses on the adventures of Ugo Pastore, an executive of the Rome-based company Caput Mundi working in the Far East and night-time masked avenger, during the Boxers Rebellion. Maurizio Cinquegrani, lecturer in Film at Kent, has provided historical consultancy on early film practices in East Asia for this publication, and the recurring character of filmmaker Douglas Moore is based on the research on pioneer filmmaker Joe Rosenthal published by Maurizio in “‘A fit of absence of mind’?: Empire and Urban Life in Early Non-Fiction Films” (*Early Popular Visual Culture*, vol. 9 no. 4, 2011, pp.325-336). Brian Moore has taken a central stage and appears on the cover of the most recent issue of *Shanghai Devil* (15).

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**Get in touch!**

If you have any questions or would like further information, please contact us:

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Our students are busily preparing to visit New York in February. The tutors accompanying the students are all knowledgeable about aspects of the city; Professor Peter Stanfield is particularly looking forward to discussing New York film making and culture.