FILM
Canterbury
ACADEMIC EXCELLENCE AND INSPIRATIONAL TEACHING

Kent is one of the UK’s leading universities, ranked 23rd in The Guardian University Guide 2017. In the Research Excellence Framework (REF) 2014, Kent is ranked 17th* for research intensity, outperforming 11 of the 24 Russell Group universities.

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

World-leading research
At Kent’s School of Arts, 98% of the research that informs our teaching was graded as being of international quality in the 2014 REF, and arts at Kent was ranked 1st for research power; with our lecturers being widely published in a range of areas. Our broad range of interests include: film style and interpretation; filmmaking and screenwriting; a selection of national cinemas; film and philosophy; horror and gothic films; documentaries; extreme cinema; silent cinema; avant-garde and experimental films; sound; special effects, animation and digital cinema; television series; film criticism; alternative viewing experiences; pulp cinema; as well as different approaches to film as both art and mass medium. Through the School’s Centre for Film and Media Research, the Aesthetics Research Centre, the Centre for Cognition, Kinesthetics and Performance, and the Art History and Visual Cultures Research Centre, we promote events that make for a lively and interdisciplinary research environment.

Inspirational teaching
Our teaching staff have a range of interests and experience and are highly respected within the field. One of the exciting aspects of our single honours programme is that we combine excellent academic standards with innovative and creative practical study. Our film studies modules are taught by academics whose work has been widely published, and whose expertise contributes a rigorously grounded and up-to-date approach to the topics they teach. Our practical modules are carefully structured to progressively build up your skills in using cinematic language, operating equipment and software, working in groups and developing your creative voice.

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

*of 122 universities, not including specialist institutions.
A supportive academic community

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

Film is part of the School of Arts and we want all our students to feel that they are part of the academic life of the School. We encourage you to take part in our lively range of seminars, symposia, conferences and exhibitions.

There is also an active student-run Film Society involved in film production, film journalism, education activities and a film festival. The society is open to all students, which offers our joint honours students the chance to be involved in filmmaking too.

Industry links

Kent has links with the British Film Institute, Arts Council England, the Independent Cinema Office, Screen Archive South East and the Kent Film Office. We also host regular visits by leading filmmakers and film critics.

A year on placement

Our Film with a Placement Year programme offers you the opportunity to gain relevant workplace experience during your degree. See p12 for details.

A year or term abroad

To expand your horizons, we also offer you the opportunity to study abroad at one of our partner universities in Europe, Canada, the USA, South Africa or Asia. See p12 for details.

A global outlook

Kent is known as the UK’s European university and has developed international partnerships with prestigious institutions. We have an international community on campus, with 37% of academic staff from outside the UK and students representing 148 different nationalities. In Film, our academic staff have been trained and have taught around the world, including in Australia, the USA, Canada, France, Germany, Brazil, Italy, Norway and New Zealand, bringing an international perspective to the School.

A successful future

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

DID YOU KNOW?

Media and film studies at Kent are ranked 3rd in the UK in The Guardian University Guide 2017.
SUPERB STUDENT EXPERIENCE

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

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

We screen between 10 and 15 films a week, and you regularly see movies on a big screen in cinema conditions in the School’s new Lupino Cinema.

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

Kent’s campus cinema
The Gulbenkian Cinema is Kent’s on-campus cinema. It shows arthouse, independent, foreign-language and blockbuster films and live broadcast screenings. The cinema is fully digital, with a 3D system, satellite transmission and Dolby Digital surround sound. It runs seven nights per week during term-time and with its diverse line-up is a source of inspiration for all film lovers.

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

Kent Extra
Kent Extra is an excellent way to get more from your time at university. It provides opportunities to enhance your knowledge, learn new skills and improve your CV. You can do this in many ways, for example by attending one of our summer schools; by volunteering; or by taking a Study Plus course in an area that interests you. For details, see www.kent.ac.uk/kentextra

Beautiful city
Canterbury city centre is a 25-minute walk or a short bus-ride from campus. It’s a beautiful city with many stunning medieval buildings. But that’s not its only attraction. It also offers lively bars and pubs, restaurants and cafés, and a wide range of shops, from independent boutiques to high street shopping.
Georgia Morris is in the second year of her Film with a Year Abroad degree.

Why did you choose Kent?
I chose Kent primarily because of the course; a lot of other film degrees were either focused on theory or practice but at Kent you can do both. My older sister came here too, so I already knew that I liked the campus and Canterbury.

How is the course going?
Very well. In the first year, the compulsory modules give you a broad introduction to film. One of my favourites was called Film Theory; each week we studied a different topic, which really extended my film knowledge and improved my ability to read films. It was an excellent foundation. In your second and final years, you choose your own modules, which means you can specialise in areas you are interested in. I enjoy going into a subject in depth and so chose a module called Film Authorship where you focus on one director. We studied Fritz Lang, I enjoyed the films, learning about the director and studying the theory alongside his work.

I get on very well with my lecturers and our seminar leaders are always happy to suggest books, or read over essay plans with us. I enjoy the seminars, the groups are quite small and it is good to hear what other people have to say.

Are you doing any of the practical modules?
Single honours students can do a practical filmmaking module in their first year where you are taught how to use a camera and how to use the editing suite. I really enjoy the theory-based modules and have chosen to focus on those in my studies. I have joined KTV, a student society, and that is where I do all my filmmaking. Last year I produced a TV series and this year I am making a film.

Do you enjoy being a member of the School of Arts?
The School is very welcoming. The Jarman Building, where we are based, is very busy and has a good atmosphere. The technical facilities are amazing, and having it all in one place with people to help is great.

What about the social life?
I lived on campus in Tyler Court in my first year. Living in University accommodation means you get to meet lots of people and it’s great to be so close to everything. I also think it was good value for money. There’s lots to do and plenty of opportunities to meet people with similar interests. I really like the city of Canterbury too. It has live music venues and comedy performances; there is usually something going on somewhere. And it is very easy to get there from campus.

What about the facilities on campus?
Very good – the new wing of the library is amazing, really beautiful; there are also a lot of online resources you can access from home if you need to.

You are taking a year abroad; why did you choose to do that?
I didn’t decide to do it until I had completed my first year. It was very easy to switch though. I am going to study at NUI Galway next year. There were a lot of possible destinations but I decided on Galway. The modules look very interesting but also, if you study abroad in the European Union, it is possible to get funding through the Erasmus Scheme and that influenced my decision too. I am looking forward to studying there and to travelling around Ireland.

What do you want to do after graduation?
I want to go into film production. I had a gap year and made some connections then, so I could go back and work for those companies. I think, in my final year, I will start to make contact with companies and look for internships.

What advice would you give to a prospective film student?
First, make sure it is what you want to study. If it is, Kent is a good place to come because the amount of modules on offer means that you really can follow your interests. Also, you don’t have to go into the film industry – the skills you learn are useful in many careers so it is a flexible degree. I am really enjoying my time here. I would recommend it.
A PERFECT BALANCE BETWEEN FILM STUDIES AND FILM PRACTICE

The Film degree at Kent is innovative and flexible in the way it is structured. It offers a solid theoretical and historical background in film and also gives you the chance to explore film practice in a number of ways, including film criticism and, for single honours students, creative film production.

Film studies modules explore the history of cinema and the theoretical approaches to the medium. Film history covers historical events in both the film industry and in society and in some modules you undertake historical research of your own. Film theory exposes you to the intellectual traditions that inform the academic study of film such as cognitivism, psychoanalysis and structuralism, and enables you to explore complex issues with the degree of rigour, precision and insight that is required at university level. Film studies modules broaden your horizons, as the skills you acquire in research, analysis, critical thinking, and communication are useful in a range of professions.

The production side of the course is structured so that single honours students can build up their skills gradually. In the first year, you take a module which develops your ability to use cinematic language effectively and produce either an experimental or narrative short film. Second-year modules include screenwriting, the use of improvisation in various filmmaking processes, and mobile filmmaking, and in your final year there are modules on documentary and on fiction filmmaking. Film practice modules include critical reflections about your own creative work, which in turn allows you to apply the material you learn in film studies modules in order to both inform and reflect on your practice.

Film practice graduates

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

Leon McCarron

Leon McCarron is a Northern Irish adventurer and filmmaker who graduated with a BA in Film from Kent in 2008. He subsequently set off on a 14,000 mile bicycle ride from New York to Hong Kong. It took him 14 months to complete, and film footage from the journey was used in the cycling magazine show, Better Than Four. A book about this adventure was published in 2014.

National Geographic Channel commissioned a four-part series, and McCarron signed up as primary cameraman for the journey; the television series, Walking Home from Mongolia, premiered in 2013 on the Nat Geo Adventure channel.
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www.kent.ac.uk/arts/film

Simon Savory

Simon graduated from Kent in 2005 with a degree in Film and European Arts. Since then, he has worked on horror films with prolific directors Lloyd Kaufman and David DeCoteau. In 2013, Simon directed Bruno & Earlene Go to Vegas and a short film, Darkness, followed by We Are Fine in 2014. He has also worked in publicity and acquisitions for independent, art-house film distributor Peccadillo Pictures and worked on feature length and short films as script adviser/writer. He has had articles published in several magazines, including Dazed & Confused, Attitude and Disorder.

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

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

His most recent journeys include following the longest river in Iran from source to sea (documented in Karun), travelling across Argentina on horseback to investigate the imminent demise of the last free-flowing glacial river in Patagonia, and walking 1000 miles through the heart of the Middle East, showing a different side to a misunderstood region.

Mike Walden

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

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

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

Kent equips you with essential skills to give you a competitive advantage when it comes to getting a job; more than 95% of Kent students who graduated in 2015 were in work or further study within six months.

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

A year on placement
Taking our placement year option gives you a fantastic opportunity to make contacts and assess possible career paths. It also gives you confidence and the opportunity to impress potential employers. See p12 for details.

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

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

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

Leon McCarron
Film graduate, now an adventurer, cameraman, writer and motivational speaker. See his website, www.leonmccarron.com
We offer a range of Film programmes, which enable you to develop your interest in film and also to follow particular areas of interest. For details of our offer levels, please see p23.

**Single honours**

**Film**

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

Students also have the option to spend a year or a term in industry. Or instead you can opt for a year or term abroad at one of our partner universities. For details, see p12.

- History (WV16)
- Italian (RW36)
- Philosophy (VW56)
- Religious Studies (VW66).

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

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

**Joint honours**

You can study Film as part of a joint honours degree with the following subjects:
- Art History (WW36)
- Classical & Archaeological Studies (QW86)
- Comparative Literature (WQ62)
- Drama (WW46)
- English and American Literature (QW36)
- English, American and Postcolonial Literature (WQ63)
- French (RW16)
- German (RW26)
- Hispanic Studies (WR64)

**Other programmes**

**Media Studies**

This innovative interdisciplinary programme gives you the opportunity to study contemporary culture and the ways in which it is communicated. We have embedded practice-based learning within the programme with modules in areas such as filmmaking, photography, arts criticism, screenwriting and curating – all designed to deepen understanding of contemporary media through creative ability. For further information, go to www.kent.ac.uk/arts

**International students**

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

When studying at Kent, you have the opportunity to enhance your CV not just academically, but through the experience of living overseas or gaining skills in the workplace.

All students are eligible to apply to take a year abroad or a placement year. The year usually takes place between the second and final years of study. It is not necessary to speak another language to study abroad since many of our exchange universities teach in English.

Year abroad
Most students can take advantage of a year abroad, a term abroad or placements in countries such as Canada, Hong Kong, Japan, France, Germany, Ireland, Italy, the Netherlands, and the USA. Joint honours students studying Film with a language usually study in a country that is appropriate to their chosen language. For more details, see www.kent.ac.uk/goabroad

Placement year
The placement year provides the opportunity for you to gain experience in the workplace as part of your degree. The placement usually takes place between your second and final year of study, and can be either paid work or an internship.

Although it is your responsibility to find a placement, Film staff have developed contacts to help you with this. The School has a Placement Year Co-ordinator who will approve and oversee your placement.

During your placement, you write a regular blog and towards the end you write a report on the placement.

The year is assessed on a pass/fail basis according to feedback from your employer and your report/blog.

Tuition fees for the placement year are greatly reduced and employers offer expenses or a salary.

There are many benefits to taking a placement year: it increases your professional contacts and gives you the chance to gain some knowledge of the work environment, acquire new skills, and develop your confidence.

For more information, see www.kent.ac.uk/humanities/studying/placement
STUDYING AT STAGE 1

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

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

All students take two compulsory film modules:
• Film Style
You then choose either:
• Film Theory
or
• Film Histories

Single honours Film students can also choose:
• Introduction to Filmmaking, which you must pass if you intend to take practical modules at Stages 2 and 3.

Optional modules for all film students include:
• Hollywood Studios.

You can also choose to take all three compulsory modules.

Further modules may be chosen from a wide range within the Faculty of Humanities such as Art History or European languages.

Modules: Stage 1

Film Style
You are introduced to the language of film, from aspects of mise-en-scène (setting, performance, props, costumes, lighting, frame composition) to framing (camera movement, shot scale, lenses), sound (fidelity, volume, timbre) and editing (from requirements for spatial orientation through matches on action, eyeline matches and shot-reverse-shot structures, to the use of ellipsis and montage to manipulate time). You gain an understanding of the spatial and temporal construction of films, as well as the stylistic, expressive and/or dramatic functions of specific strategies.

Film Theory
You discuss the ‘big questions’ that have surrounded film and the moving image and put them into their cultural context. You look at the competing definitions of film and its constitutive elements, the effects that cinema has on spectators, the social, cultural and political implications that moving images reproduce, and the status of film between art and entertainment. You debate seminal writings on film and relate them to exemplary films.

CONTINUED OVERLEAF
Film Histories
In this module, you examine film history and historiography through a series of case studies. In carrying out your investigations, you work with secondary and primary sources held in the library and are encouraged to evaluate the aesthetic, technological, economic, social and political histories presented in this module. You develop your understanding of the role and value of the contextual study of film and conduct research and write on selected aspects of film historiography. The choice of case studies depends on the expertise of the module convenor and is not restricted to a particular national cinema or period; case studies may include, for instance, examining the history of film through close study of a particular theme or cultural context.

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

Hollywood Studios
Have you ever wanted to jump inside the world of the movies? This module takes you behind the film screens of the golden years of the Hollywood studio system (1930-1960). You learn the secrets behind the success of American movies in these formative years and the recipes for the most popular entertainment of the 20th century. You study the development of the star system, the manipulation of genre as a mode of storytelling, the development of widescreen, and the coming of sound and Technicolor™. You also look at how the Hollywood studio moguls negotiated political and historical forces.
STUDYING AT STAGES 2 AND 3

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

Please note: the module lists below are not fixed as new modules are always in development and choices are updated yearly. Please see www.kent.ac.uk/ug for the most up-to-date information.

In Stage 2 you choose from modules on film genres, sound, authorship, documentary, British and other national cinemas, avant-garde cinema and screenwriting, among others.

In Stage 3 you choose from modules on Gothic film, New York and the movies, film criticism, extreme cinema, television series, animation, digital cinema and pulp film, among others.

Single honours students can take up to four modules from the list below. Joint honours students can take up to three modules from this list.

- Animated Worlds
- Arts Internship (Stage 3)
- Avant-garde and Experimental Cinema
- Beyond Cinema
- British Cinema
- Cinema and National Identity
- Cognition and Emotion in Film
- Costume and Fashion
- Digital Domains
- Documentary Cinema
- Extreme Cinema
- Film and Television Adaptation
- Film Authorship
- Film Criticism
- Film Genre
- Filmmaking: Documentary
- Filmmaking: Improvisation for Screen
- The Gothic in Film
- Images of War and Violence
- Independent Project (Stage 3)
- Microbudget Filmmaking: Fiction
- Mobile Filmmaking
- New York and the Movies
- Postwar European Cinema
- Screenwriting
- Sound and Cinema
- Storytelling and the Cinema
- Television Series: Narration, Engagement and Evaluation

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

Modules: Stages 2 and 3

Animated Worlds

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

CONTINUED OVERLEAF
Avant-garde and Experimental Cinema

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

Beyond Cinema

From the intimate viewing experience offered by mobile phones to the social interaction required by sing-a-long screenings, in this module you consider the changing nature of where, when and how audiences engage with film and the moving image. You examine the history of cinema-going, looking at old and new sites of exhibition, especially those facilitated by new technologies. You go on to analyse the different modes of spectatorship, including audience participation and the desire to prolong or enhance the cinematic experience via extra-filmic activities, such as film tourism. You also consider film’s interaction with other arts and media – for example, its use within theatrical performances and its relationship with television. Finally, you reflect on and reconsider the definitions and limits of cinema and assess the implications this has for the academic discipline ‘film studies’.

British Cinema

You gain an overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity and evaluating its major directors. The films are approached through multiple frameworks, including consideration of aesthetics (the question of realism), culture (gender and class) and history (questions around empire and modernity). The institutions of cinema and film culture in a larger sense are considered through the exploration of British film exhibition, criticism, cultural policy, and industry.
Cinema and National Identity
This module focuses on a national or regional cinematic tradition, expanding your horizons by exposing you to a diverse set of films, production and exhibition practices, as well as different cultures. Combining the history of the relevant cinema with theoretical analysis and the introduction of intellectual traditions, this module helps you to improve your analytical skills and enhance your appreciation of these films. Issues explored include national and transnational identity, questions of ethnicity, gender, politics, and modernist versus commercial cinema.

Cognition and Emotion in Film
In this module, you explore the contribution of cognitive theory to the study of film and related art forms such as still photography, music and multimedia. Particular topics studied include: film conventions and the perception of space and time; the relationship between aural and visual perception; the role of emotions in understanding and interpreting films; narrative comprehension; the role of ‘deep metaphor’ in still and moving depictions; musical cognition and its relevance for film music; cognition and creativity; and debates around art as a basic universal category.

Costume and Fashion
You explore the roles of costume and fashion in drama, film and the visual arts. The social values encoded by clothes, their relation to class or sexual identity, are discussed, along with how these assumptions inform the use of costume in adaptations or stagings of texts, or colour our view of a character, or of a director’s interpretation.

Digital Domains
You closely analyse special and digital effects films, and also more general examples of digital cinema, in order to interrogate the claims made on their behalf. The module is structured around five areas: industrial context, narrative organisation, the ‘newness’ of the digital, the affectivity of effects, and the politics of effects. You also consider the rise and fall of studio-based effects, the emergence of production houses and the increasing proliferation of web-based digital work.

Documentary Cinema
Rich in visual experimentation, documentary has historically been at the centre of debates about reality and realism and the role of photography and cinema in modern society. In this module, you look at the history and development of documentary cinema forms, examining cinéma-vérité, classical documentary of the 1930s, documentary and the avant-garde, documentary of social commentary, video diaries, documentary drama and reality TV.

Extreme Cinema
Here you probe issues of extreme cinema, such as ‘arthouse’ films which, because of violent, sexual, or other iconoclastic content, form or style, have created critical or popular controversy. Representative topics include the aesthetics of violence and the ethics of representing and viewing pain, boundaries between erotic art and exploitation, disgust and the ‘unwatchable’, authorial performance and resistant spectatorship, reception studies and censorship.

Film and Television Adaptation
In this module, you explore screen adaptations, gain an overview of adaptation studies, debate the most contentious questions in the field and discuss the specificity and aesthetics of film and television as compared with other media. Although the focus is on adaptations of literature to film and television, you also look at adaptations from theatre and other media. You investigate the connections and differences between distinct media, focusing on key features such as the manipulation of time and space, characterisation, point of view, style, voice, interpretation, and evaluation.

Film Authorship
This module offers you the rare opportunity to examine in detail the work of a single director or a group of directors and so gain a deeper understanding of the issues at stake in the production, distribution and reception of a specific body of work. You also develop your knowledge and understanding of the questions, theories and controversies that have informed critical issues and debates on film.
Filmmaking: Documentary
In this module, practical projects are contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film, early cinema, direct cinema, cinema-vérité and the film essay. You develop your creative work and use theory and critical analysis to understand documentary practice.

Images of War and Violence
Here you trace the overlapping transformations of the battlefield and the moving image from the end of the 19th century to the present day. You examine the use of the moving image for the representation and criticism of war as an institution, as well as specific wars. For example, you consider early expansions in the battlefield with the advent of photography; the use of the camera to enable reconnaissance missions in the First World War; the unprecedented documentation of the Second World War; the revolutionising of war thanks to the television cameras in Vietnam; and the iconoclasm of the current ‘war on terror.’

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

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

The Gothic in Film
In this module, you investigate ‘the gothic’ as a recurring cycle in Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the cycle of ‘women’s gothic’ which emerged at the same time as film noir, you explore the filmic ways that such texts evoke the menacing atmosphere and the tone of sexualised danger and suspense achieved by the source novels and short stories.
Microbudget Filmmaking: Fiction
In this module, you explore key aspects of microbudget filmmaking through technical exercises leading towards your own film. Practical projects are contextualised through lectures drawing on a number of films, looking at examples from the history of extremely low budget genres such as horror, crime, independent and experimental films. The exercises are an opportunity for you to develop your creative practice. While developing a screenplay for the final film project, you use theory and critical analysis to further your understanding of microbudget filmmaking practice.

Mobile Filmmaking
Mobile filmmaking has fast become a cultural phenomenon that democratises film production and generates new audio-visual aesthetics. In this module, you are encouraged to explore this new form with creative and critical rigour. You work either individually or in pairs to create a short fiction or documentary film on a mobile device. Practical work is contextualised in an essay that situates your project in the field of mobile media. Lectures and screenings explore narrative, experimental and documentary forms of mobile filmmaking in a way that encourages critical engagement with issues of form and style relevant to mobile digital media, the relationship between technology and creativity, and current and emerging platforms for the dissemination of creative work made on mobile devices.

New York and the Movies
You examine the way New York has been used as a site for filmmaking, looking at the history of the production of films in and about the city, seen as a vital centre of film culture – including film production, exhibition and criticism. You focus on debates around film and modernity, avant-garde/independent practice in New York during the 1950s and 1960s, and the city’s representation in mainstream Hollywood productions, particularly crime movies and the musical. The work is contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration/migration and the city as centre of the world art market in the postwar period.

Postwar European Cinemas
You are introduced to the work and contexts of production of important European filmmakers from a range of national cinemas, which may include Italian, British, French, German and Spanish. You consider topics such as the notion of European ‘art’ cinema; the notion of the ‘auteur’; European realism; and the relationship between European cinema and Hollywood. You also become familiar with film terminology as well as with the basic tools for cultural analysis.

Screenwriting
In this module, you explore dramatic structures, new narrative forms and short film variations. In addition to writing your own screenplay, you acquire a critical understanding of the screenwriting process, which in turn enhances your skills in theoretical analysis.
Sound and Cinema
This module provides an overview of research into film sound and makes you more sensitive to the soundtrack. We start by looking at the relationship between music and other aspects of film sound (dialogue, voice-over, effects) as well as the relationship between image and sound. We then explore the evolution in sound technology and its impact on the aural aesthetics of film; the use of classical and popular music in film scores; the emergence of sound designers in contemporary cinema; and the innovative use of sound and music by a wide range of directors.

Storytelling and the Cinema
Here, you examine different forms of narrative and storytelling in cinema, drawing upon theories of myth, folk and fairytale, as well as anthropological studies of oral storytelling, in order to place film narration within the tradition of the ‘popular’ arts. The psychological and aesthetic role of narrative is explored through the accounts offered by philosophy and psychoanalysis in order to understand the relations and tensions between narrative realism based on notions of cause and effect.

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

Come to an Open Day or an Applicant Day and see for yourself what it’s like to be a student at the University of Kent.

Open Days
Kent runs Open Days during the summer and autumn. These provide an excellent opportunity for you to discover what it is like to live and study at the University. You can meet academic staff and current students, find out about our courses and attend subject displays, workshops and informal lectures. We also offer tours around the campus to view our sports facilities, the library and University accommodation. For further information and details of how to book your place, see www.kent.ac.uk/opendays

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

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

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

Scholarships and bursaries
For details of scholarships and bursaries at Kent, please see www.kent.ac.uk/ugfunding
Location
Canterbury

Award
BA (Hons)

Degree programme
Single honours
- Film (W610)
- Film with a Placement Year (W611)
- Film with a Year Abroad (W616)

Joint honours
See p11 for details.

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

Required subjects
For details of required subjects for joint honours programmes, see www.kent.ac.uk/ug

Year abroad
It is possible to spend a term or a year studying abroad, see p12.

Placement year
See p12.

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

More information
If you would like more information on Kent’s courses, facilities or services, or would like to order another subject leaflet, please contact us on:
T: +44 (0)1227 827272
Freephone (UK only): 0800 975 3777
www.kent.ac.uk/ug

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

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For the University to operate efficiently, it needs to process information about you for administrative, academic and health and safety reasons. Any offer we make to you is subject to your consent to process such information and is a requirement in order for you to be registered as a student. All students must agree to abide by the University rules and regulations at: www.kent.ac.uk/regulations

www.kent.ac.uk/arts/film
COME AND VISIT US

To find out more about visiting the University, see our website:
www.kent.ac.uk/visit