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 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 history of art. Our community of graduate students has access to state-of-the-art facilities and all the support and learning resources of an established, research-led university.

World-leading research
Based on its performance in the most recent Research Excellence Framework, arts at Kent was ranked 1st in the UK for research power by the Times Higher Education. 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
• Art History and Visual Cultures Research Centre
• Centre for Cognition, Kinesthetics and Performance
• Centre for Film and Media Research
• European Theatre Research Network
• Popular and Comic Performance Research Centre.

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 in the School and elsewhere.

First-class facilities
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 simulation room and a theatre design suite. There are also industry-standard film production facilities and first-rate viewing and library facilities, including our cinema, the Lupino, for film screenings.

The Jarman Building also houses the Studio 3 Gallery, which has hosted public exhibitions featuring work by artists such as Peter Blake and Tracey Emin.

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 resources for drama, film and history 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. In addition, it has particular strengths as a research resource in English Renaissance drama, Russian and French theatre, British theatre since 1900, and pantomime. We house the Jacques Copeau Archive, the British Grotowski collection and the British Stand-Up Comedy Archive.

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 of Art
The library’s collection 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 the Paris and Rome programmes, and specialised PhD scholarships. Research students also have access to a support fund to pay for conference attendance and minor expenses related to research. See www.kent.ac.uk/scholarships/postgraduate for details of funding available for postgraduate students.

Study in Paris or Rome
The University also has the Paris School of Arts and Culture, in the historic Montparnasse district, where Master’s programmes in European Theatre, Film and History and Philosophy of Art are offered, giving you the opportunity to take advantage of the vast cultural resources in Paris. All programmes allow you to spend up to two terms in Paris, and on the Film and History and Philosophy of Art programmes you can spend your entire year there. See www.kent.ac.uk/paris for details.

History of Art students can also choose to spend a term at the University’s Rome School of Classical and Renaissance Studies, where you can immerse yourself in the art of this historic city from our location on the Janiculum. 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 competitive work 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 157 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 a lovely city with medieval buildings, lively bars and atmospheric pubs, as well as a wide range of shops.
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: 98% of students who graduated in 2016 and responded to a national survey were in work or further study within six months (DLHE).

Our arts postgraduates have gone on to a range of professions, from museum positions and teaching roles to working as film journalists and theatre technicians. Our graduates have found work at 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, or by taking your entire programme in Paris, can greatly enhance your career prospects as it shows you have the ability to succeed in a new environment.

Transferable skills training

Employers look 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

See our employability web page at www.kent.ac.uk/employability for more information on the careers help we provide at Kent.
The School's Drama and Theatre department has an excellent reputation for research and supervision in contemporary performance processes, comedy and popular performance, and European theatre.

The wide-ranging interests of our international team of leading and emerging researchers also include research strengths in physical acting, theatre adaptation and translation, theatre and war, 18th-century theatre, and applied performance.

Our distinctive focus at Kent is on theatre as practice, whatever the topic, area, mode and methodology of research. In the 1990s, we were one of the departments to pioneer the area of practice as research. We also 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. We work particularly closely with the local theatres in Canterbury: the Marlowe theatre, and the (campus-based) Gulbenkian.

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 120-seat Aphra Theatre (a courtyard-type gallery theatre space) and the Lumley Studio, which is a flexible and adaptable black box theatre. Drama students also benefit from a further studio in Eliot College for performance and rehearsal, a sound and simulation suite for lighting and sound, and a theatre design suite housed within an extensively equipped construction workshop.

Conferences and seminars
We have strong links with organisations such as the International Federation for Theatre Research (IFTR) and the Theatre and Performance Research Association (TaPRA), and encourage postgraduates to present work at national and international conferences. We run regular research seminars, workshops and performance-related events led by members of staff, students, and invited experts and practitioners.

Dynamic publishing culture
Staff publish regularly and widely in journals, conference proceedings and books. Among the publications to which they have recently contributed are Contemporary Theatre Review, TDR: The Drama Review and Performance Research.
Taught programmes

- Physical Acting MA
- Theatre Making MA

We also offer an optional module in European Theatre (DR900), taught at the University’s Paris campus, which can be taken by any student on a Paris-based MA programme.

Entry requirements

For postgraduate study, you generally require a first or 2.1 at honours degree level, usually 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. For more information about entry requirements for international students, see p38.

All applicants are considered on an individual basis; additional qualifications and professional qualifications and experience are also taken into account when considering applications. Your application should include a sample of your academic writing. Ideally this will be an essay, on a similar or related topic, that you have written as part of your undergraduate degree programme.

Assessment

Assessment is by written work, presentations, contributions to workshops and performance itself.

Module information

Please note that the module lists on the following pages are not fixed, as new modules are always in development and choices are updated regularly. Please see www.kent.ac.uk/pg for the most up-to-date information.

Physical Acting MA
www.kent.ac.uk/pg/277
Location: Canterbury
Attendance: One year full-time
Entry requirements: See left

The programme, which is based on an intensive, sustained and sophisticated engagement with this specialist aspect of theatre practice, allows you to work as an individual practitioner and as part of an ensemble. It explores physical and vocal training processes for actors, acting processes for performers, autonomous and collaborative practice, and interdisciplinary approaches. The programme also equips you with the skills to document research practices in an appropriate form.

Course content (compulsory)

- Dissertation Project (DR995)
- Ensemble Devising and Performance (DR880)
- Physical and Vocal Training for Actors (DR891)
- Solo Acting: Composition and Performance (DR895)

Theatre Making MA
www.kent.ac.uk/pg/1222
Location: Canterbury
Attendance: One year full-time, two years part-time
Entry requirements: See left

This programme offers an opportunity to develop advanced knowledge of practices, traditions
and professional contexts of theatre making through academic engagement, practice-based learning, individual supervision, and professional study. You acquire skills in a range of approaches to making performance, drawing on techniques from directing, devising, ensemble performance and live art, in order to develop your own individual and/or company practice.

Research-led teaching by permanent members of staff is complemented by engagement with professional theatre makers. An emphasis on collaboration and creative experimentation leads you to develop a portfolio of both critical and artistic work, while gaining production, marketing and budgeting expertise.

On this programme, you learn how to make and think about theatre in a way that challenges conventional assumptions and boundaries. We also prepare you for the world of work by giving you opportunities to network with professionals and practise how to raise funding and market your portfolio.

Course content (compulsory)
- Dissertation Project (DR995)
- Performance Practices I (DR867)
- Ensemble Work (DR832)
- Professional Study (DR899)
- Theatre and Audiences (DR903)

Taught modules
Brief outlines of modules on our Drama and Theatre degrees are provided below. You can read fuller descriptions by going to www.kent.ac.uk/courses/modules and searching by the module code or title.

Dissertation Project (DR995)
Throughout your taught Master’s, you develop in-depth research into a specific topic. In the spring term, you decide whether to take Option 1 or Option 2. Option 1 involves producing an academic conference paper, followed by a dissertation of 12,500 words. For Option 2 you produce a practical project and a dissertation of 7,500 words.

In the summer term, you present either your academic conference paper or your practical project at a conference organised by the School, before submitting your final dissertation script in September.

Physical Acting modules

Ensemble Devising and Performance (DR880)
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.

Physical and Vocal Training for Actors (DR891)
This module involves investigating and developing physical and vocal actor training techniques. It complements other modules on the Physical Acting MA 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.

Solo Acting: Composition and Performance (DR895)
On this module, 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.

Theatre Making modules

Performance Practices I (DR867)
On this module you have the opportunity to develop advanced theatre-making skills by combining techniques, processes and practices from several specialist areas of performance, reflecting the contemporary need and trend to work across genres. This may cover areas such as devising, directing, physical theatre,
performance art, or applied theatre. You respond to a range of creative commissions that also introduce you to the possibilities of the local arts scene, in preparation for the Ensemble Work module in the spring term. You work in groups and are assessed on group or individual projects and a reflective essay.

**Ensemble Work (DR832)**
You conceive, develop and manage an original practical and creative project at an advanced level, taking, for example, the role of writer, director or performer for the duration of the term. Teaching takes place through workshops and supervision, and the module culminates in a final performance festival at the end of the spring term, followed by a reflective essay.

**Theatre and Audiences (DR903)**
On this module you study various historical and contemporary spectatorial practices, theoretical and empirical approaches to audience research, audience response and marketing to audiences. You devise audience questionnaires to gather feedback from spectators in response to a specific production, engage with different types of theatre criticism, and develop your thinking about audiences in a nuanced, sophisticated way.

Assessment involves a presentation and a research essay.

**Theatre Making: Professional Study (DR899)**
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 performance art, or applied theatre. You respond to a range of creative commissions that also introduce you to the possibilities of the local arts scene, in preparation for the Ensemble Work module in the spring term. You work in groups and are assessed on group or individual projects and a reflective essay.

**STUDENT PROFILE**

Laura Gooden, MA Theatre Making

**Why did you choose Kent?**
The course is an excellent mixture of practical exploration and academic study, which is what I was looking for. The amazing arts facilities at Kent were also a real incentive.

**How does the Master’s build on your previous studies?**
My first degree was in Drama and Theatre Studies, I then trained as an actor at drama school before becoming a teacher of Drama for many years. The Master’s has allowed me to refine my skills and gain more experience in directing and making my own work. This has given me a better idea of the work I want to create in the future as a theatre maker.

**Which module/s have you enjoyed the most?**
I have really enjoyed my placement in conjunction with my Professional Study unit: working with a theatre company and shadowing a director has been extremely useful. Performance Practice has allowed us to experiment with generating work for specific commissions, including those that are site-specific.

**What about your fellow students?**
The group is really diverse: recent graduates; mature students; international students (myself included) and students from the UK. We all have different interests in theatre making so we have been able to learn from each other.

**What advice would you give to a potential student?**
Embrace all the opportunities available to you, from extra workshops to lectures. The year goes incredibly quickly, so make the most of it!
generation of research material through direct observation, interviews and analysis. The module includes lectures on professional practice, including topics such as funding applications and marketing.

**Research programmes**
- Drama by Research MA, PhD
- Drama by Practice as Research MA, PhD

**Entry requirements**
MA candidates should normally have a minimum of 2.1 at Bachelor's degree level in drama or an appropriate related subject.

PhD candidates should normally have a good 2.1 at Bachelor's degree level and an MA in drama or an appropriate related subject.

For more information about entry requirements for international students, see p38.

In certain circumstances the School will consider candidates who have not followed a conventional education path. All applicants are considered on an individual basis; additional qualifications, professional qualifications and experience will also be taken into account when considering applications.

**Drama by Research MA**
**Drama PhD**
[www.kent.ac.uk/pg/351](http://www.kent.ac.uk/pg/351)

**Location:** Canterbury
**Attendance:** MA: one year full-time, two years part-time; PhD three–four years full-time, five–six years part-time

**Entry requirements:** See left

This programme gives you the opportunity to closely explore a topic in an area of drama, theatre or contemporary performance at the highest level of academic study. The programme draws on the Drama department and School of Arts' longstanding international reputation in the development of practice as research and brings students into a research environment of excellence.

Key areas of focus within the department include cognition and performance, applied and socially engaged theatre, popular performance, adaptation and training, and European theatre. Practice focuses on physical actor training, puppetry, live art, autobiographical and documentary performance, providing a rich context for postgraduate study.

Our three drama-based research centres – the Centre for Cognition, Kinesthetics and Performance, the European Theatre Research Network and the Popular and Comic Performance Research Centre – actively involve postgraduate students. You attend and support the many seminars these centres offer, as well as a selection of School seminars. There are dedicated postgraduate events where you can present your research in a constructive atmosphere. Discipline-specific methodology training is provided through one-to-one supervision and/or group workshops. The department also facilitates 'work in progress' meetings to help foster the research culture, improve students’ research skills, and bring together members of the postgraduate research community.

**Drama by Practice as Research MA, PhD**
[www.kent.ac.uk/pg/280](http://www.kent.ac.uk/pg/280)

**Location:** Canterbury
**Attendance:** MA: one year full-time, two years part-time; PhD three–four years full-time, five–six years part-time

**Entry requirements:** See left

These programmes are for practitioners who want time to develop and reflect on their work in a supportive and challenging environment. They are also for advanced recent graduates with sustained experience as theatre practitioners, who want either to develop a body of practice or to conduct practice-based research at a higher level. (Alternatively, applicants with an interest in taught practice may consider the MA programmes in Physical Acting and Theatre Making, see p7.)

The MA programme leads through supervision to project planning with practice-based presentations,
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 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.

The PhD gives you the opportunity to closely explore a topic in an area of drama, theatre or contemporary performance at the highest level of academic study through performance practice as well as written processes. The programme draws on the Drama department and School of Arts’ longstanding international reputation in the development of practice as research and brings you into a research environment of excellence.

Research groups
Centre for 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. It explores 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. Please see www.kent.ac.uk/ckp for further information.

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 with colleagues elsewhere in Europe. We invite postgraduate research students to apply.

STUDENT PROFILE
Philippa Strandberg-Long, PhD Drama

Why did you choose Kent for your PhD?
The expertise of the staff, especially in the field of Performance and Cognition. My supervisor is someone whose work I’d followed before I came to Kent, and it was also the possibility of working with her that made me choose Kent.

What are you researching?
I’m looking into the psychology behind the American acting process Meisner technique, and specifically how it reduces self-consciousness. I’m enjoying it very much – especially as I’ve had a bit of a breakthrough in my research recently!

What about the support?
The supervision has been invaluable, with a great combination of professional guidance, academic rigour and personal support.

How have you funded your studies?
I was awarded a GTA (Graduate Teaching Assistant) scholarship, which means the University pays me a combination of scholarship and teaching salary every month.

What are your future plans?
I want to continue teaching within my subject, hopefully in a position where I can combine my practice with research.

What advice would you give to a potential PhD student?
Don’t be too hard on yourself! I’m enjoying my project greatly at the moment, but sometimes it’s tough and you have to find the motivation to keep going. Try to socialise with others – it helps knowing that your peers are in the same boat, both for successful and difficult times.
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Staff research interests
See www.kent.ac.uk/arts/staff-profiles for full details of our staff research interests.

Professor Paul Allain
Professor of Theatre and Performance
Movement and physical performance approaches to actor training, especially the Suzuki Method; contemporary East European and Polish theatre; Grotowski and the Gardzienice Theatre Association; intercultural theory and practice; and performance anthropology. Publications include: Acting with Grotowski: Theatre as a Field for Experiencing Life (co-editor, 2014); Voices from Within: Grotowski’s Polish Collaborators (co-ed, 2015).

Dr Helen Brooks
Senior Lecturer
Theatre and performance histories from 1660 to 1920, especially of the long 18th century and the First World War; gender; drag; women in theatre; management; theatre economics. Publications include: Actresses, Gender and the Eighteenth-Century Stage (2015).

Dr Oliver Double
Senior Lecturer

Dr Margherita Laera
Senior Lecturer
Contemporary theatre in Europe; adaptation and translation for the stage; ‘classical’ Greek tragedy and its modern appropriations; theatre criticism. Publications include: Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy (2013); Theatre and Adaptation: Return, Rewrite, Repeat (2014).

Dr Shaun May
Lecturer
The intersection of theatre and philosophy; comedy; popular performance; puppetry and object theatre; cognitive approaches to understanding performance; site-specific performance. Publications include: A Philosophy of Comedy
Professor Nicola Shaughnessy
Professor of Performance

Sian Stevenson
Senior Lecturer
Dementia; disabilities; the possibilities of dance and movement-based techniques such as Feldenkrais and Alexander, married with physical theatre and sign language, to facilitate the telling of individual stories and experiences in a performance context. Practice: StevensonThomson and Moving Memory Company.

Jayne Thompson
Senior Lecturer

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. Recent publications include: ‘Distributed Dramaturgies: Navigating with Boundary Objects’ in *Dance Dramaturgy: Modes of Agency, Awareness and Engagement* (Hansen, 2015).

Dr Angeliki Varakis-Martin
Lecturer
Ancient Greek theatre performance; masked theatre and popular comedy; modern Greek theatre; emotion and cognition in theatre. She is working on a monograph on Karolos Koun and his stage interpretations of ancient Greek drama.

Will Wollen
Lecturer
Acting pedagogy; psychophysical approaches to acting; arts funding policy; Commedia and mask; Shakespeare; directing.

Dr Melissa Trimmingham
Senior Lecturer
The School’s Film department is known for its excellence in research and teaching; in the most recent Research Excellence Framework (REF), 83% of Kent’s research in the arts was assessed as world-leading and internationally excellent.

One of the largest European centres for the study of film, the department has an established reputation going back over 30 years. Approaching film as a dynamic part of our cultural experience, we encourage thinking about the medium as it emerges at the intersections of art, document and entertainment. Through studying and engaging in history, 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 engages you in a dialogue with aesthetic, conceptual and historical perspectives, as well as with digital film-making and practice by research.

Postgraduate resources
Our purpose-built 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 has excellent viewing and library facilities, with a large number of films screened weekly during term time in the Gulbenkian and also in the Lupino cinema.

Research excellence
Our staff produce highly ranked research at the 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. The Centre for Film and Media Research promotes our excellence in research and hosts a range of research events including symposia, visiting speakers and workshops.

There are also close connections between the Film department and both the Aesthetics Research Centre and the Centre for Cognition, Kinesthetics and Performance.

CONTINUED OVERLEAF
Filmmaking
The department includes filmmakers 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 filmmaker at the Tribeca Film Festival. 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, while her latest feature, Dark River (2017), was shown at both the London and Toronto Film Festivals.

James Davis has worked in various capacities in the UK film and television industries, in script development, production and post-production, as well as completing more than a dozen short films as a writer-director. James continues to work as a writer and script consultant alongside his role as lecturer in film practice. He is developing practice research informed by his interests in psychogeography and video-based communities in urban sports.

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.

Richard Misek is a filmmaker, montagist and theorist. As a practice-based researcher, he works across documentary, experimental film and digital film studies to explore the poetics and politics of the moving image.
His essay film Rohmer in Paris (2013) has screened at over 25 film festivals on five continents and at venues including the National Gallery of Art (Washington DC), the BFI and Barbican (London) and Museum of the Moving Image and Anthology Film Archives (New York).

Dynamic publishing culture
Staff publish regularly and widely in journals, conference proceedings and books. Among the publications to which they have recently contributed are: Screen; Cinema Journal; The Moving Image; Animation Journal; Games and Culture; Journal of Film and Video; Early Popular Visual Culture; Journal of Media Practice.

Taught programmes
• Film MA
• Film with Practice MA

Entry requirements
For postgraduate study, you generally require a first or 2.1 at honours degree level, usually 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. For more information about entry requirements for international students, see p38. All applicants are considered on an individual basis; additional qualifications, professional qualifications and experience are also taken into account when considering applications.

Module information
Please note that the module lists given here are not fixed, as new modules are always in development and choices are updated regularly. Please see www.kent.ac.uk/pg for the most up-to-date information.

STUDENT PROFILE
Dominique Nurse, MA Film

Why did you choose Kent?
I’m from the US and this programme gives me the opportunity to study in Paris as well as the UK. I can study French film as well as British, and when I leave the classroom my education continues because I am immersed in the culture that inspired or influenced these films.

And why did you choose to study Film?
My first degree was in English but I did a minor in film studies. Film and English often overlapped: we’d read a book, then watch the film adaptation or write a paper on a film using a theory. My MA builds upon this because I primarily read and write about film theory when discussing films.

Which module have you enjoyed the most?
Film and Modernity: it’s interesting to trace the beginning of film, which started in Paris, and see how film shaped modern life in Paris.

What about your dissertation?
I’m exploring how fear of Communism in the mid-20th century affected Hollywood and led to the blacklisting of actors and others in the movie industry.

What are your future plans?
After my Master’s, I’m planning to do a PhD. I’d like to teach Film at collegiate level.

What advice would you give to a potential student?
My advice would be to go for it! Don’t be afraid. I’m an American who had never been to Europe – had never been outside of the USA before – and I’m having an incredible experience. I’m very happy I chose Kent.
Film MA
www.kent.ac.uk/pg/17
www.kent.ac.uk/pg/19
www.kent.ac.uk/pg/763

Locations: Canterbury; Canterbury and Paris; Paris

Attendance: One year full-time; single-site Canterbury students can also study part-time over two years.

Entry requirements: See p17.

In addition, your application should include a sample of your academic writing. Ideally this will be an essay on a similar or related topic that you have recently written as part of your undergraduate degree programme.

You can study this programme entirely in Canterbury, in Canterbury and Paris, or entirely in Paris.

The programme offers a thorough grounding in postgraduate-level film and is suitable for graduates in the subject and those new to it. It seeks to engage with the key elements that make up the diverse nature of film and moving images. Teaching is primarily seminar-led. Assessment is by coursework and a dissertation.

Students in Canterbury benefit from our vibrant postgraduate culture and research centre activities, as well as the rich and varied film programming at the Gulbenkian.

Students who split their studies between Canterbury and Paris spend the autumn term on our Canterbury campus before relocating to Paris in the spring term, where they study in the heart of historic Montparnasse.

Studying in Paris provides the opportunity to participate in excursions to prominent cultural locations and make use of research resources that are only available in Paris, such as the French Cinémathèque.

If you choose to spend your entire year at our Paris centre, the focus of your programme is French cinema and its context. You also consider the impact of French critics and filmmakers on the wider discipline of film studies.

Course content

Canterbury-only students
You take the following compulsory modules:
• Advanced Film Theory (FI812)
• Film History: Research Methods (FI813)
• Dissertation of 15,000 words (FI998).

You must also choose optional postgraduate modules to a value of 60 credits. Examples may include:
• Conceptualising Film (FI811)
• Film and Modernity (FI815)
• Screening Histories (FI822).

Canterbury and Paris students
You take the following compulsory modules:
• Advanced Film Theory (FI812)
• Film and Modernity (Paris) (FI821)
• Film History: Research Methods (FI813)
• Dissertation of 15,000 words (FI998).

You then choose further modules to a value of 30 credits from the range available to Paris students, for example:
• Diaspora and Exile (EN906)
• Modern Art in Paris (HA841)
• Paris: Reality and Representation (FR820)
• Revolution and Resistance (HI890).

Paris-only students
You take the following compulsory modules:
• Film and Modernity (Paris) (FI821)
• Film History: Research Methods (FI813)
• Dissertation of 15,000 words (FI998).

You take further modules to a value of 60 credits from the range available to Paris students.
The Advanced Film Theory module not only allowed me to discover new ideas within film theory, it was also an intellectual challenge. It both encouraged me to think in different ways and greatly improved my reading, writing and research skills.

Anna Wabeke
MA Film

Film with Practice MA
www.kent.ac.uk/pg/343

Location: Canterbury
Attendance: One year full-time or two years part-time
Entry requirements: See p17.

In addition to the general requirements, 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 Film MA to create a practice–theory mix that accommodates your own interests.

The programme is taught by award-winning filmmakers and internationally recognised film scholars, and includes masterclasses from film industry professionals. Assessment is by coursework and a dissertation by film practice.

Course content
You take the following compulsory modules:
- Filmmaking 1: Key Skills (FI819)
- Independent Project Development (FI820)
- Dissertation by Film Practice (FI899).

You must also choose optional postgraduate Film modules to a value of 60 credits. For example, these may include:
- Advanced Film Theory (FI812)
- Film History: Research Methods (FI813)
- Screening Histories (FI822).

Brief outlines of some of the modules listed on these pages are provided on pp20-21.

CONTINUED OVERLEAF
Taught modules

Brief outlines of some of the modules offered on our Film degrees are provided below.

Please note that the module information given here is not fixed, as new modules are always in development and choices are updated regularly. Please see www.kent.ac.uk/pg for the most up-to-date information.

To read fuller descriptions of the modules listed here and any prerequisites, together with details of other optional modules, go to www.kent.ac.uk/courses/modules and search by the module code or title.

Advanced Film Theory (FI812)
This module is compulsory on the Film MA. It 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.

Conceptualising Film (FI811)
This module provides an in-depth examination of certain key issues in film theory, as well as approaching them (predominantly) from a distinct perspective associated with an emerging ‘paradigm’ of theory, namely ‘analytic philosophy of film’. The module is organised around a series of sub-themes within the general domain of the philosophy of film, 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. Seminars stress the importance of examining arguments with care and rigour, and introduce students explicitly to certain formal philosophical ‘methods’ of assessing arguments.

Dissertation (FI998)
The compulsory dissertation on the Film MA is your opportunity to explore the aspects of film studies that interest you most. You write 15,000 words on a topic of your choice. The process of developing a topic and writing the dissertation is closely supported through classes and individual meetings with your supervisor.

Dissertation by Film Practice (FI899)
The compulsory dissertation on the Film with Practice MA allows you to 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 and Modernity (FI815)
This module considers the specific qualities of film as an art form and the particular ways in which it is influenced by, and influences other, artistic and cultural forms in its historical moment. The emphasis of the module varies from year to year, responding to current research and scholarship, but it maintains as its focus the aesthetic strategies of film in contrast with other arts, film’s relationship to historical change, the interdisciplinary reach of Film Studies, and/or the particular strategies used by the cinema to communicate with its audience. The module explores both the historical place of cinema within the development of 20th-century culture and how this historical definition informs contemporary scholarship.

Film and Modernity Paris (FI821)
This module is only available for students spending a term or year in Paris and is compulsory. The content mirrors that of Film and Modernity (FI815) but the focus is on the development of cinema in Paris and its influence on the city’s culture.
Independent Project Development (FI820)
This module is only available on the Film with Practice MA and is compulsory. It 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.

Screening Histories (FI822)
Media industries thrive on costume films, historical docu-dramas and other period productions, from *Downfall* to *Downton Abbey*; cultural and economic activity clusters around ‘heritage’. On this module, you study the central concerns of the historical film, one of today’s most prominent and debated genres. You look at how it produces and disseminates understandings of the past and history's significance to the present, how dramatic feature films can stimulate national debates about identity and how they can help us empathise with people who are different from us. Key topics covered include: authenticity and ‘accuracy’; spectacle aesthetics; the role of sound; the biopic; historical empathy; and the historical film as cultural and industrial object.

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**Film History: Research Methods (FI813)**
This module is compulsory on the Film MA. It examines film history and historiography through a case study. You are encouraged to work with archive and primary sources held in the library in order to help you to evaluate and contest received histories, which may be based on aesthetic, technological, economic or social formations. Through your investigation, you develop your understanding of the role and value of the contextual study of film, and will also have the opportunity to research and write on an aspect of film history. The choice of case study depends upon the expertise of the module convenor and is not restricted to a particular national cinema or period.

**Filmmaking 1: Key Skills (FI819)**
This module is only available on the Film with Practice MA and is compulsory. It combines intensive analysis of short-form films with historical contextualisation; instruction in the use of the School’s technical facilities; treatment-writing and screenwriting instruction and workshops; and masterclasses from practising film professionals.

The module is divided into two sections. The first half of the module includes workshops that provide hands-on practical experience in essential film-making techniques, and seminars that explore the creative application of these techniques. The second half focuses on the development of an original idea into a treatment, and the production of a screenplay for a short film.
Research programmes

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

Film PhD
www.kent.ac.uk/pg/20

Film: Practice by Research MA, PhD
www.kent.ac.uk/pg/352

Location: Canterbury

Entry requirements: See under Taught Programmes (p17) for the MA entry requirements. If you wish to apply for a PhD you must have an MA in a relevant subject.

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 Researcher Development Programme run by the Graduate School. 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.

STUDENT PROFILE

Oana-Maria Mazilu, PhD Film

What are you researching?
My thesis explores the presence of Hollywood cinema in the Romanian film magazine Cinema. The magazine was published in three different political contexts (monarchy, communism and post-communism) and I examine how coverage on Hollywood changed depending on the political backdrop.

What kind of support do you get for your studies?
I have an excellent working relationship with my supervisors. They have advised and supported me in terms of conferences, publishing opportunities, career progression and networking with other academics. The School of Arts also organises workshops to help you develop your research skills or get some tips and tricks in applying for academic jobs.

What about funding?
Based on my research proposal, I was awarded a GTA scholarship. It covers tuition fees and offers a combined salary and maintenance grant.

Any advice for PhD students?
Plan for the long term. The academic job market is very competitive, so take advantage of any opportunity that will help you get your foot in the door. I would also advise getting to know your potential supervisors and talking to other PhD students before starting. The relationship between supervisor and student is so important in shaping the PhD experience, as are the relationships you build with your peers.

What are your future plans?
I love teaching and I love my research, so I am keen on an academic career.
Research centre

Centre for Film and Media Research

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

See www.kent.ac.uk/arts/staff-profiles for full details of our staff research interests.

Clio Barnard
Reader
The relationship between documentary and fiction, in particular the subjectivity of recollection. Recent films include: Dark River (2017); The Selfish Giant (2013); The Arbor (2010).

Dr Lavinia Brydon
Lecturer
Space and place in film; British and Irish national cinemas; film theory.

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. Publications include The Antihero in American Television (2016).

Dr Maurizio Cinquegrani
Senior Lecturer
The relationship between cinema, cityscapes and sites of memory; documentary film; silent cinema; films of the two world wars in the national contexts of Britain, Italy and Poland. Publications include Of Empire and the City: Remapping Early British Cinema (2014).

James Davis
Lecturer
Screenwriting and film practice, with emphasis on visual storytelling. Research interests include the history and role of video in urban sports communities.

Dr Mattias Frey
Reader
European cinema (with a particular emphasis on German and Austrian film); historiography; historical reception studies; film and other arts criticism; film and media culture; institutional and media industries analysis; classical and contemporary film theory; film and arts education.
Professor Murray Smith
Professor of Film Studies
Film theory; philosophy of film, music and other arts, of mind and ethical theory; cognitive and evolutionary approaches to cinema, and to art in general; avant-garde and experimental cinema; American cinema in general, ‘independent’ cinema in particular. Publications include *Film, Art and the Third Culture: A Naturalized Aesthetics of Film* (2017).

Professor Peter Stanfield
Professor of Film

Professor Aylish Wood
Professor of Film
Dr Frances Kamm graduated from Kent with a PhD in Film Studies in 2016 and is now working as an Associate Lecturer at the University.

Why did you choose Kent?
I chose to study at Kent because I was already familiar with the Film Studies department and its research, so I knew that I would receive excellent supervision and support.

What was the focus for your research?
My research focused upon theories of the uncanny and the audience/critical reception of new technologies within early and digital cinema, respectively. I greatly enjoyed exploring this topic as it picked up on and investigated an area arising from my MA research. My PhD work allowed me to expand my research interests into new, unexpected areas and afforded me many great opportunities for networking with colleagues from other institutions and disciplines.

What kind of support for your studies did you receive at Kent?
The most important support of all was from my supervisors, who provided me with excellent help and advice throughout my studies and have since become wonderfully supportive colleagues. I had many opportunities to present my work to my peers; for example, I enjoyed regular ‘work-in-progress’ meetings at which each PhD student had an opportunity to discuss their work within the group. I gained valuable experience of organising research events, too – I was on the organising committee for three international conferences and symposia.

What are your best memories of Kent?
My best memories from my PhD studies are definitely the people: in addition to my supervisors, I always felt supported and encouraged by my peers, which is testament to the strong postgraduate community across the School, department and various research centres. In the School of Arts I was involved in organising research events for the Centre for Film and Media Research and, in particular, the Melodrama Research Group within it. It was through working with colleagues within these forums that I co-created the Gothic Feminism project, which has now generated conferences and publications.

What advice would you give to someone considering a PhD at Kent?
Completing a PhD is a life-changing and rewarding experience, although the decision to undertake such a course should not be taken lightly: beyond a research proposal, a PhD requires resilience, determination and self-motivation. Kent will provide you with a stimulating research culture that will foster your ability to work alone as a researcher and as part of a larger community. If you are seriously willing to put in the hard work and take advantage of all the opportunities provided, then Kent can help you realise your doctoral goal. Good luck – and enjoy!
History of Art at Kent provides opportunities for postgraduate 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 in Europe and North America).

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. These 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 Art History and Visual Cultures Research Centre.

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.

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 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 extends to the postgraduate community.

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

CONTINUED OVERLEAF
HISTORY OF ART
CANTERBURY, PARIS AND ROME (CONT)

Taught programmes
- Curating MA
- History and Philosophy of Art MA
- History of Art MA

Entry requirements
For postgraduate study, you generally require a first or 2.1 at honours degree level, usually 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. For more information about entry requirements for international students, see p38.

All applicants are considered on an individual basis; additional qualifications and professional qualifications and experience are also taken into account when considering applications.

Module information
Please note that the module lists given here are not fixed, as new modules are always in development and choices are updated regularly. Please see www.kent.ac.uk/pg for the most up-to-date information.

Curating MA
www.kent.ac.uk/pg/96
Location: Canterbury
Attendance: One year full-time and two years part-time
Entry requirements: See left.
In addition, your application should include a sample of your academic writing. Ideally this will be an essay, on a similar or related topic, that you have recently written as part of your undergraduate degree programme.

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.

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.

Assessment is through a combination of coursework essays, critical logbooks and practice-based exercises. A critical portfolio is required for the internship module.
Of art. It particularly focuses on 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 and aesthetics draws on the expertise of our Aesthetics Research Centre.

It is possible to study this programme in three ways: entirely in Canterbury, in both Canterbury and Paris, or entirely in Paris. If you are studying on the split-site Canterbury and Paris programme, you spend the autumn term in Canterbury, relocating to Paris for the spring term. In Paris, your

**Course content**

You study the following compulsory modules:

- Curatorial Internship (HA827)
- History and Theory of Curating (HA826)

You also choose optional modules to the value of 90 credits from a wide range available, for example:

- The Art of Portraiture: Historical and Philosophical Approaches (HA836)
- Key Concepts and Classic Texts in History and Philosophy of Art (HA838)
- Philosophical Issues in Art History and Visual Culture (HA828)
- Post-Conceptual Art and Visual Arts Criticism (HA825).

**History and Philosophy of Art MA**

- [www.kent.ac.uk/pg/97](http://www.kent.ac.uk/pg/97)
- [www.kent.ac.uk/pg/99](http://www.kent.ac.uk/pg/99)
- [www.kent.ac.uk/pg/762](http://www.kent.ac.uk/pg/762)

**Location:** Canterbury; Canterbury and Paris; Paris

**Attendance:** One year full-time; single-site Canterbury or single-site Paris students can also study part-time over two years.

**Entry requirements:** See p28.

Applicants without the appropriate qualifications are assessed 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. It particularly focuses on 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 and aesthetics draws on the expertise of our Aesthetics Research Centre.

It is possible to study this programme in three ways: entirely in Canterbury, in both Canterbury and Paris, or entirely in Paris.

If you are studying on the split-site Canterbury and Paris programme, you spend the autumn term in Canterbury, relocating to Paris for the spring term. In Paris, your

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**STUDENT PROFILE**

**Sophie Parker, MA Curating**

**Why did you choose this MA?**

I completed the BA Art History at Kent and decided I wanted to explore the process of curation further while building my art historical and philosophical knowledge.

**What are your career plans?**

I now have a firm base from which to build an arts career if I decide to do that; however, there also many transferable skills in project management and marketing. The variety of options available is huge!

**What are the facilities like?**

Studio 3 gallery is the highlight, being a museum-standard space which we get full control over for the exhibition we curate. It also hosts internationally recognised shows and performances.

**Which module have you enjoyed most?**

The curatorial internship: we design a rationale for our exhibition, source artworks, and organise marketing, public programming and outreach activities to a budget. In conjunction with the Age of Revolution project, we are organising *Beyond the Barricade*, exploring how art becomes an expression of social and political action.

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diversity is brilliant because everyone’s individual competencies can be put to good use!
focus is on the ongoing history of dialogue across the Channel and the Atlantic, and you consider the role of leading French, British and American artists, critics, collectors and exhibitions.

If you choose to spend your entire year at our Paris centre, you undertake a focused programme of history of art and aesthetics with a focus on Paris. Studying in Paris offers an excellent opportunity to explore the history of art from both a historical and contemporary perspective.

While in Paris, you participate in excursions to prominent cultural locations and make use of research resources that are only available in Paris. You have the unique opportunity to study the arts at postgraduate level within the context of a city that has been at the very centre of many crucial artistic and art theoretical developments in the past few centuries.

Assessment is by two assignments per module and a dissertation.

Course content

Canterbury-only students
You take the following compulsory modules:
- The Art of Portraiture: Historical and Philosophical Approaches (HA836)
- Gothic Art and Architecture, c.1100–1350 (MT803)
- History and Theory of Curating (HA826)
- Post-Conceptual Art and Visual Arts Criticism (HA825).

You then choose optional modules, to a value of 60 credits, from a wide range available, for example:
- Advanced Film Theory (FI812)
- Contemporary Struggles (EN907)
- Modernism and Paris (EN904)
- Religion and European Thought (Paris) (TH830)
- Theory and History of Urban Design (AR848).

Canterbury and Paris students
You take the following compulsory modules:
- Key Concepts and Classic Texts in History and Philosophy of Art (HA838)
- Modern Art in Paris (HA841)
- Dissertation of 12,000-15,000 words (HA898).

You then choose optional modules, to a value of 60 credits, from the range available in either Canterbury or Paris, depending on where you are based. See left for examples of optional modules in Canterbury. Examples of Paris modules include:
- Diaspora and Exile (EN906)
- Film and Modernity (FI821)
- Paris and the European Enlightenment (FR803)
- Paris: Reality and Representation (FR820).

Paris-only students
You take the following compulsory modules:
- Key Concepts and Classic Texts in History and Philosophy of Art (HA838)
- Modern Art in Paris (HA841)
- Dissertation of 12,000-15,000 words (HA898).

You then choose optional modules, to a value of 60 credits, from a wide range available, for example:
- Advanced Film Theory (FI812)
- Contemporary Struggles (EN907)
- Modernism and Paris (EN904)
- Religion and European Thought (Paris) (TH830)
- Theory and History of Urban Design (AR848).

See www.kent.ac.uk/paris/programmes/parismodules.html for details of Paris modules.

History of Art MA
www.kent.ac.uk/pg/1694
Location: Canterbury and Rome
Attendance: One year full-time, two years part-time
Entry requirements: See p28. Applicants without the appropriate qualifications are assessed 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. It particularly focuses on Renaissance and Baroque art in Italy. Assessment is by two assignments per module and a dissertation.

You spend the autumn term in Canterbury, relocating to Rome for the spring term where the MA is run with the American University of Rome, which provides facilities and can assist with accommodation. Kent staff are present for part of the term in Rome to ensure continuity.
While studying at our Rome centre, you undertake a programme of history of art with a focus on the Rediscovery of the Antique. Studying in Rome offers an unrivalled opportunity to explore the history of art through on-site teaching. You participate in excursions to prominent cultural locations and make use of research resources that are only available in Rome. You have the unique opportunity to study the arts at postgraduate level within the context of a city that has been crucial to artistic developments for millennia.

This 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.

**Course content**

You take the following compulsory modules:
- Discovering Rome in Rome: Arts in Rome from Antiquity to the Present Day (HA833)
- Key Concepts and Classic Texts in History and Philosophy of Art (HA838)
- Dissertation of 12,000-15,000 words (HA898).

You then choose optional modules, to a value of 60 credits, from the range available in either Canterbury or Rome. See p30 for examples of optional modules in Canterbury; examples of Rome modules may include:
- Advanced Study of a Single Artist (HA842)
- Michelangelo in Rome
- Raphael and the High Renaissance in Florence and Rome.

See www.kent.ac.uk/rome or email rome@kent.ac.uk for details of Rome modules.

*Brief outlines of some of the modules listed on these pages are provided on p32-34.*
**HISTORY OF ART CANTERBURY, PARIS AND ROME (CONT)**

**Taught modules**

Brief outlines of some of the modules offered on our Curating, History and Philosophy of Art and History of Art degrees are provided below.

Please note that the module information given here is not fixed, as new modules are always in development and choices are updated regularly. Please see www.kent.ac.uk/pg for the most up-to-date information.

To read fuller descriptions of the modules listed here and any prerequisites, together with details of further optional modules, go to www.kent.ac.uk/courses/modules and search by the module code or title.

**Advanced Study of a Single Artist (HA842)**

This module is only available on the History of Art MA programme and involves the study of a single artist of significance for the history of art. Through the in-depth study of the works of art of a single artist, the interpretations made of them and the cultural significance of the artist’s life and oeuvre, you are introduced to a wide range of approaches and issues central to the theory and practice of the discipline of art history.

**Curatorial Internship (HA827)**

This module is only available on the Curating MA programme. 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.

“The interdisciplinary approach is a real strength of the MA course. Philosophical Issues in Art History and Visual Culture touches on a wide variety of issues that affect not just how we approach art, but all manner of visual experiences.”

Claire Anscomb
MA History and Philosophy of Art
Discovering Rome in Rome: Arts in Rome from Antiquity to the Present Day (HA833)

This module is only available on the History of Art MA programme. 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 (HA898)

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 supported through classes and individual meetings with your supervisor. Supervision is usually by staff with direct research expertise in your chosen topic.

History and Theory of Curating (HA826)

You are introduced to the history and theory of curating through 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 draw on the resources and expertise of our partners, such as Canterbury museums and the Institute of Contemporary Art.

Key Concepts and Classic Texts in History and Philosophy of Art (HA838)

You are introduced to key concepts and classic texts that are central to understanding 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. Examples of texts include 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 and 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.

Modern Art in Paris (HA841)

This module is only available to History and Philosophy of Art MA students spending a term or year in Paris. It focuses on Paris as a centre of artistic experiment. The city was the launch pad for key artistic movements from the mid-19th century to the period after the Second World War (impressionism, Cubism and surrealism, and many others) and served as a magnet for budding and established artists. We visit the museum collections that encapsulate such developments and also the major exhibitions in Paris in any given year.

Philosophical Issues in Art History and Visual Culture (HA828)

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.
Post-Conceptual Art and Visual Arts Criticism (HA825)
This module follows visual-arts-based critical responses to the development of particular genres and associated shifts in cultural production. It explores how critics have mobilised and applied ideas of the ‘political’ to account for distinctive thematics within recent practice. It evaluates different forms of sculpture and installation practice (immersive, site-responsive, site-independent and site-specific) and how these mediate changing contexts and conditions of production and spectatorship.

The Art of Portraiture: Historical and Philosophical Approaches (HA836)
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 topics. The historical development of portraiture and its different subgenres is traced and influential portrait artists are discussed and their work 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.

Optional modules
The following are examples of some of the optional modules offered by other schools that are available on History and Philosophy of Art programmes (for details of optional modules available in Rome, please email rome@kent.ac.uk).

Gothic Art and Architecture, c. 1100–1350 (MT803)
This module explores the dynamic relationship between the cult of relics and Gothic art. Through pilgrimage, gift-giving, and even theft, people acquired relics and ‘invented’ new cults. The success of a relic cult would benefit from the design of a magnificent reliquary, the depiction of pictorial programmes (in glass, sculpture, and painting) and the placement of the relic within a spectacular architectural setting. We explore the development of Gothic art in light of changing devotional needs. You acquire a wealth of historical information and develop a variety of intellectual approaches to function and significance of visual culture. Above all, this module encourages you to think critically about the influence of art in the religious imagination.

Paris: The Residency (EN899)
This module is only available for students spending a term or year in Paris. The objective of the module is to give you as close an experience as possible of what it might be like to be a writer in residence or retreat, and to produce work inspired by a specific location for a specific period of time. It is assumed that you already have a basic competence in the writing of poetry or prose, including a grasp of essential craft and techniques; this module provides the opportunity to hone your already emerging voice and style through engaging with various literary texts and raising an awareness of place as the starting point for new writing.

Theories of Art in Modern French Thought (FR872)
This module examines a selection of pre-eminent texts in modern French art theory and philosophy. It invites you to 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.
Research programme

- History and Philosophy of Art PhD

**History and Philosophy of Art PhD**

[www.kent.ac.uk/pg/100](http://www.kent.ac.uk/pg/100)

**Location:** Canterbury

**Entry requirements:** An MA in a relevant subject area

Individual staff interests are listed on p36. 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 in, and passion towards, the aesthetics and theory of art within their research.

**Art History and Visual Cultures Research Centre**

This 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 and with external organisations such as galleries and museums. It works with partners in the new Consortium of the Humanities and Arts South-East England (CHASE), which alongside Kent includes the universities of East Anglia, Sussex, Essex, the Open University, Goldsmiths, SOAS, Birkbeck and the Courtauld Institute of Art. 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.

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### Student Profile

**Nora Laraki, PhD History and Philosophy of Art**

**Why did you choose Kent for your PhD studies?**

I think the working relationship with your supervisors is key. I spoke to a number of professors in different universities and chose the ones that I felt I could work the best with and who were as excited and genuinely interested in my project as I am.

**What are you researching?**

I’m looking at the engagement of corporations in the contemporary art world. Besides buying already existing art, corporations have started to directly acquire pieces from artists for their collections. I want to find out how the impact of corporate collectors shapes the contemporary art market.

**And how is your project going?**

Great so far! I really enjoy finally working on my own research idea, with the help of my supervisors. I’m currently preparing my second year, which will mainly be fieldwork. I can’t wait to get out there and interview people!

**What about funding?**

My employer covers 70% of my student fees as part of a training agreement and I’m privately funding the rest. I work two days a week as part of my agreement.

**Any advice for potential students?**

A PhD is quite a commitment – in time and money. You need a passion for your research topic and an excitement for academia in general to get through it. So, be sure this is what you want before you apply. And don’t rush into it – I took two years after my Master’s to really figure out my PhD research topic, the right university and, of course, the funding.

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CONTINUED OVERLEAF
HISTORY OF ART
CANTERBURY, PARIS AND ROME (CONT)

Staff research interests
See www.kent.ac.uk/arts/staff-profiles for full details of our staff research interests.

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 and Philosophy of Art; Head of School of Arts
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.

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. Publications include The Life and Art of Luca Signorelli (2012).

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. Publications include Conversations on Art and Aesthetics (2017).

Dr Michael Newall
Senior Lecturer
Philosophy of painting; depiction; theories of the sublime; art school education; contemporary art. Publications include What is a Picture? Depiction, Realism, Abstraction (2010).

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.

Dr Ben Thomas
Senior Lecturer
Renaissance art; Renaissance art theory; Baroque art; 18th-century art; 19th-century sculpture; modern and contemporary art (particularly prints); history of printmaking; history of collecting; museums and curating.
Kate Westbrook is a graduate of the taught Master’s programme in History and Philosophy of Art. 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 module on philosophy of film, 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?
After I graduated I 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 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!
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.

Minimum standard: IELTS – 6.5, incl 6.0 in reading and writing, and 5.5 in listening and speaking; Pearson Test of English Academic (PTE Academic) – 62, incl 60 in each subtest; Cambridge English: Advanced and Proficiency 176, incl minimum of 169 in reading and writing and 162 in speaking and listening; Internet-based TOEFL – 90 incl minimum of 22 in reading, 21 in writing, 17 in listening, 20 in speaking.

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

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 Recruitment for clarification (www.kent.ac.uk/internationalstudent/recruitment/team.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 p39.

If you are applying for a research degree, we strongly recommend 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
Visit www.kent.ac.uk/pg for the most up-to-date information on tuition fees,

School enquiries
For further information, please contact: Admissions and Recruitment Manager, 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 768896 www.kent.ac.uk/pg

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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
GENERAL 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 157 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
As a student at Kent, you are taught by leading academics, who produce research of international standing. Based on its performance in the most recent Research Excellence Framework, Kent was ranked in the top 20 for research intensity by the Times Higher Education, outperforming 11 of the 24 Russell Group universities.

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 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. See www.kent.ac.uk/graduateschool for further information.

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

Enhanced career prospects
At Kent, we want you to be in a good position to face the demands of a competitive work environment.

Location
Canterbury
Faculty
Faculty of Humanities
School
School of Arts
Contact
School of Arts, Jarman Building, University of Kent, Canterbury, Kent, CT2 7UG, UK
T: +44 (0)1227 827567
E: arts@kent.ac.uk
Applications
Online at: www.kent.ac.uk/courses/postgraduate/apply

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 768896
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

To find out more about visiting the University, see our website:

www.kent.ac.uk/visit