SCHOOL OF ARTS

Canterbury, Paris and Rome
INTRODUCTION

The University of Kent’s School of Arts offers a range of flexible and academically challenging programmes for those who want to study the arts at postgraduate level. In addition, on some programmes, it is possible to spend 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 have access to state-of-the-art facilities and all the support and learning resources of an established, research-led university.

World-leading research

The School is recognised for the quality of its world-leading research and arts at Kent was ranked 1st in the UK for research power in the Research Excellence Framework (REF) 2014. 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
- Beacon Institute
- Centre for Cognition, Kinesthetics and Performance
- Centre for Film and Media Research
- European Theatre Research Network
- Melodrama Research Group
- Network of Research: Movies, Magazines, Audiences
- 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 academic 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 new cinema, the Lupino, for film screenings. The Jarman Building also houses a dedicated exhibition space, the Studio 3 Gallery, which has hosted a series of 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.

**Funding opportunities**

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

**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](http://www.kent.ac.uk/paris) for details.

**History and Philosophy of Art**

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

**Drama**

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

**Film**

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

**Enhanced career prospects**

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

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

**The UK’s European university**

Kent is known as the UK’s European university. The Canterbury campus is situated in the UK city closest to the European continent, and we have a diverse, cosmopolitan population with 148 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: over 96% of our postgraduate students who graduated in 2014 found a job or further study opportunity within six months.

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 in Tate Britain, the V&A Museum of Childhood, and other arts, culture and heritage-related organisations, as well as in film production, as editorial assistants and even as stunt doubles.

**International opportunities**

Choosing to add an international element to your degree by spending a term studying at our centres in Paris or Rome, 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**

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

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

**Careers and Employability Service**

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

**Further information**

For more information on the careers help we provide at Kent, see our employability web page at www.kent.ac.uk/employability
The School's Drama and Theatre department has an excellent reputation for research and supervision in contemporary performance processes, applied performance and European theatre. The wide-ranging interests of our international team of leading and emerging researchers also include research strengths in Shakespeare, 18th-century theatre, multimedia performance, and in the history of comedy and popular performance.

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

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

**Drama postgraduate resources**

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

Additional facilities across the Canterbury campus include two theatres; the 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 within national and international conferences. Also, 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 others, they have recently contributed to: *New Theatre Quarterly; Contemporary Theatre Review; TDR: The Drama Review; Performance Research; Shakespeare Survey*.

**Taught programmes**

- Creative Producing MA
- European Theatre MA
- Physical Acting MA
- Stand-up Comedy MA
- Theatre Making MA

**Assessment**

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

**Dissertation/Practice**

For their dissertation, all our taught Master's students are able to choose to follow either Option 1, where they produce an academic conference paper followed by a dissertation of 10,000 words, or Option 2, where they produce a practical project and a dissertation of 5,000 words.
Creative Producing MA
www.kent.ac.uk/pg/1212

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

This programme offers you the opportunity to understand theatre at its most dynamic; from its creative concept through to its realisation. You explore the inspiring process of bringing together creative talents from writers, actors, directors, designers, choreographers and dramaturgs, and the technical expertise of LX, SFX, stage management and logistics, and then presenting to an audience and the public. Working with industry names, we pull together all the business and commercial skills needed to make a creative idea a reality. We work using real-life case studies, guest lectures from industry names, work placement residencies and analysis of existing techniques. By initially developing given projects through to creating your own imaginative ideas, you gain the skills and confidence to be able to produce live and performance theatre. This culminates in an individual MA dissertation or an extended practical project.

Course content
Compulsory modules
• Compulsory modules: Creative Producing: Audience and Development; Creative Producing: The Business;

Creative Producing: The Creative Idea; Creative Producing: Proposal and Professional Study

You can then choose either:
• Creative Producing: The Creative Idea or any other suitable available module with agreement of the programme convenor

European Theatre MA
www.kent.ac.uk/pg/341
www.kent.ac.uk/pg/743

Location: Canterbury or Canterbury and Paris
Attendance: One year full-time, two years part-time (Canterbury only)
Entry requirements: As for Creative Producing (see left)

It is possible to study this programme entirely in Canterbury or to split your studies between Canterbury and Paris.

All students spend the autumn term studying current creative practices and processes, different theatre systems, performance aesthetics and their histories from across the European continent. You explore theoretical paradigms of European theatre, from the post-dramatic to mise en scène, and investigate the work of key modern and contemporary practitioners, from Polish pioneer Jerzy Grotowski to Italian experimental group Societas Raffaello Sanzio and beyond. Students based solely at Canterbury also undertake a placement/field research with a company or at a venue.

CONTINUED OVERLEAF
Optional modules in Canterbury allow specialisation in areas such as creative producing, theatre criticism, Shakespeare adaptations, and contemporary performance practice. Further modules are available in interdisciplinary fields such as continental philosophy, European literature, film theory, contemporary visual arts, political activism and anthropology. As part of the course, you can learn or improve your skills in a foreign European language.

Those on the split-site Canterbury and Paris programme spend the spring term at the University of Kent’s Paris centre studying European mise en scène and exploring the city’s theatre culture. You may also undertake a placement or field research with a company or at a venue. The Paris centre also offers further optional modules in literature, film, architecture, postcolonial studies, French studies, religion and history of art.

Course content

Compulsory modules

Canterbury students take:
• European Theatre: Landscapes and Dramaturgies
• Theatre Practices: Professional Study Casebook
• Dissertation/Practice.

Canterbury and Paris students take:
• European Theatre: Landscapes and Dramaturgies
• Mise en Scène: Aesthetics and Dramaturgies of European Theatre (Paris)
• Dissertation/Practice.

Other modules include: Creative Producing; Contemporary Performance Practice; Theatre Criticism; Shakespeare Adaptations on Stage and Screen; Theories of Art in Modern French Thought; a language module, and selected options from the Faculties of Humanities and Social Sciences.

STUDENT PROFILE

Ioannis Sidiropoulos, MA Physical Acting

Why did you choose Kent?
I chose Kent for many reasons. The amazing campus and its facilities, the reputation, but mainly because it was the only university which offers an MA course on Physical Acting which was what I wanted to do.

Which module have you enjoyed the most?
I enjoyed all of my modules. During the autumn term I had to discover and push myself more, as it was around solo performance work, and during the spring term I had to learn what ensemble is and try to work and communicate with different people creating an ensemble performance from scratch. The results were stunning and the outcomes of these processes were very helpful. After these experiences, I feel ready to cope with my dissertation project.

What about your fellow students?
Most of my fellow students were really supportive and we collaborated very effectively throughout the year.

What are the facilities like?
The facilities are excellent. Throughout the year I was able to use whatever I wanted for my performances and always had the support of the technicians.

What advice would you give to a potential student?
Follow your dreams, trust Kent and use every opportunity that the University offers you!
Students on the Canterbury and Paris programme can choose any module from those offered at our Paris centre, these include: Modernism and Paris; Paris and the European Enlightenment; and Diaspora and Exile.

**Physical Acting MA**

*www.kent.ac.uk/pg/277*

**Location:** Canterbury  
**Attendance:** One year full-time  
**Entry requirements:** As for Creative Producing (see p7).

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 modules**
- Ensemble Devising and Performance  
- Physical and Vocal Training for Actors  
- Solo Acting: Composition and Performance  
- Dissertation/Practice.

In their final term, students take their dissertation, following either Option 1 or Option 2 (see p6).

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**Stand-up Comedy MA**

*www.kent.ac.uk/pg/345*

**Location:** Canterbury  
**Attendance:** One year full-time, two years part-time  
**Entry requirements:** As for Creative Producing (see p7).

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

You learn how to write and perform your own material, reflect on your work, and engage with theories of comedy through workshops, seminars and supervision.

Stand-up relies on a dynamic interaction between performer and audience, and, for this reason, live performance is a central part of the teaching strategy. You perform regularly for audiences of up to 200 people throughout the year, developing your performance skills, honing material and increasing your understanding of this vibrant form of popular theatre.

**Course content**

- Stand-up Comedy Club  
- Stand-up: Reflect and Perfect  
- Stand-up Experimental Comedy  
- Stand-up Comedy: Open Mic Project  
- Dissertation/Practice

CONTINUED OVERLEAF
Theatre Making MA
www.kent.ac.uk/pg/1222
Location: Canterbury
Attendance: One year full-time
Entry requirements: As for Creative Producing (see p7).

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 a sustained 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 practice how to raise funding and market your portfolio.

Course content
Modules may include:
- Ensemble Work
- Performance Practices
- Professional Study
- Theatre and Audiences
- Dissertation of 12,500 words (Option to choose a practice-as-research route, with a 7,500-word written component)

For descriptions of all Drama modules, please see pp34-36.

Research programmes
- Drama: Practice as Research MA
- Drama PhD
- Drama: Practice as Research PhD

Drama: Practice as Research MA
www.kent.ac.uk/pg/280
Location: Canterbury
Entry requirements: A first or 2.1 honours degree in a relevant subject or equivalent professional experience.

The programme is for practitioners who want time to develop and reflect on their work in a supportive and challenging environment. It is also for recent graduates who want either to develop a body of practice or to conduct practice-based research at a higher level.

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

Drama PhD
www.kent.ac.uk/pg/351
Location: Canterbury
Entry requirements: An MA in a relevant subject

This programme gives you the opportunity to closely explore a topic in an area of drama, theatre and 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 and European theatre; practice focuses on dance, 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: Practice as Research PhD
www.kent.ac.uk/pg/351

Location: Canterbury
Entry requirements: As for Drama PhD (see p10)

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

STUDENT PROFILE

Hannah Newman , PhD Drama (by practice as research)

What are you researching?
I’m using drama to investigate the implications of a diagnosis of autism. As part of the University’s Imagining Autism project, I worked with children aged three to 11 who had been diagnosed by the NHS, introducing them to an immersive sensory environment and monitoring their responses.

How have you funded your studies?
I was lucky to be awarded a studentship by Kent Health and I’m an assistant lecturer too.

I didn’t realise how much I’d get out of teaching; I’ve taught first-year Drama students and it’s great to see them develop.

How is your work going?
I’ve so enjoyed this project, it’s an enormously rewarding subject. One of the joys is that it’s not so far removed from life – people relate to it and you can easily talk to them about it without using jargon.

What advice would you give to a potential PhD student?
Take your time. It takes a while to get your head around a PhD. Listen to your supervisors, because they know what they’re talking about, and talk to other students too. Sometimes research can be isolating and the level of work stressful; but there’s a nice community here and everyone’s willing to share resources and knowledge.

What are your future plans?
I submit my PhD next year, and actually enjoying the uncertainty of not knowing what’s next! I love teaching but also research is wonderful. I think I will look for other projects to get involved in.
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. For further information, please see www.kent.ac.uk/ckp

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

Professor Paul Allain
Professor of Theatre and Performance
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. Recent publications include: Zbigniew Cynkutis, Acting with Grotowski: Theatre as a Field for Experiencing Life (co-editor, 2014); Voices from Within: Grotowski’s Polish Collaborators (co-editor, 2015).

Professor Peter Boenisch
Professor of European Theatre
Theatre directing; dramaturgy; dance theatre; theatre aesthetics; political theory and critical thought; theatre and philosophy. Recent publications include: Directing Scenes and Senses: The Thinking of Regie (2015); The Theatre of Thomas Ostermeier (2016).

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

**Dr Oliver Double**  
**Senior Lecturer**  
Stand-up comedy; punk performance; variety theatre; Karl Valentin. Recent publications include: *Britain Had Talent: A History of Variety Theatre* (2012); *Getting the Joke: The Inner Workings of Stand-up Comedy*, 2nd edition (2014).

**Dr Clare Finburgh**  
**Senior Lecturer**  
Modern and contemporary French and Francophone theatre and performance; representations of war in contemporary UK theatre and performance; performance and co-criticism; theatre translation; dramaturgy. Recent publications include: *Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage* (co-edited, 2015).

**Dr Rosemary Klich**  
**Senior Lecturer**  
Multimedia theatre; contemporary live art and performance; the 20th-century avant-garde; practice as research; spectatorship and participation. Recent publications include: *Multimedia Performance* (co-author, 2012).

**Dr Margherita Laera**  
**Lecturer**  
Contemporary theatre in Europe; adaptation and translation for the stage; ‘classical’ Greek tragedy and its modern appropriations; theatre criticism. Recent 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. Recent publications include: *A Philosophy of Comedy on Stage and Screen: You Have to ‘Be There’* (2015) and *Rethinking Practice as Research and the Cognitive Turn* (2015).

**Dr Roanna Mitchell**  
**Lecturer**  
Cognition and the embodied language of performance; politics of the body in the interface between art, business and self; pedagogies of dance and performance training in relation to body anxiety and agency; application of Michael Chekhov training in the 21st century in theatre and beyond; the dialogue between memory, imagination and movement in devising processes working from the senses of taste, smell and touch. Recent publications include: *The Body That Fits The Bill* (2015).

**Dermot O’Brien**  
**Senior Lecturer**  
Theatre; business studies; cultural policy; arts funding; producing; event management; acting; directing. A professional practitioner, Dermot is an actor and director, has produced theatre and been Director of Performing Arts for the Arts Council England. He has been a consultant on the strategies and business models for several UK theatres.

**Dr Sophie Quirk**  
**Lecturer**  
Stand-up comedy; the social political and cultural impact of comedy and performance; manipulation of audience response; popular performance, particularly contemporary forms and grass roots productions. Publications include: *Why Stand-up Matters: How Comedians Manipulate and Influence* (2015).

**Professor Nicola Shaughnessy**  
**Professor of Performance**  
Live art; dramatic auto/biography; socially engaged performance; cognition and performance. Recent publications include: *Affective Performance and Cognitive Science: Body, Brain and Being* (2013).

**Professor Robert Shaughnessy**  
**Professor of Theatre**  
Sian Stevenson

Senior Lecturer

Dementia, and disabilities, as well as 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: StevensonThompson and Moving Memory Company.

Jayne Thompson

Senior Lecturer


Dr Melissa Trimmingham

Senior Lecturer

Contemporary performance and performance art; puppet and object theatre; modernism; scenography; Bauhaus stage. Recent publications include: The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer (2011).

Dr Freya Vass-Rhee

Lecturer

Cognitive dance and theatre studies; visuo-sonority of dance; dramaturgy; performativity; arts/sciences interdisciplinarity; psychology of the arts; critical dance and performance studies; dance history; world dance cultures. Recent publications include: Distributed Dramaturgies: Navigating with Boundary Objects (2015).

Dr Angeliki Varakis-Martin

Lecturer

Ancient Greek theatre performance; masked theatre and popular comedy; modern Greek theatre; emotion and cognition in theatre. Publications include: ‘Body and Mask in Aristophanic Performance’ (Bulletin of the Institute of Classical Studies 53-1, 17-38). 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. Recent publications include: Action and the Mask: Mr S and the paper bag (2016).

DID YOU KNOW?

All students have access to Digital Theatre Plus, an online resource providing high-quality, full-length films of leading British theatre productions, as well as interviews with the cast, and the creative and production teams behind each show.
Ignacia Aguero completed an MA in Physical Actor Training and Performance* in September 2013 and is now working as a drama teacher in Chile.

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

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

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

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

Could you describe a typical day in your current role?
Usually my days consist of teaching drama from 8am to 5pm and then rehearsing until late. Although this might not sound very exciting, every day is different and anything can happen – I guess that is the great thing about working in the arts. When I teach, I am working with people, which means that I work with a material that is constantly changing.

What are your future plans?
My plans are not fixed. For me, the experience of spending a year studying abroad was life-changing, it changed my plans and convictions. This might sound too dramatic, but it is not; I gained so much from the experience. Working as an artist you need to question everything. I began my Master’s with one set of ideas and I left the course with a completely different set of ideas. Today, I want to keep on discovering and trying new areas of theatre, and my studies have given me the confidence to do so.

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

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

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

At Kent you are not told what to do. You are given advice, but you are the director of your own work, which gives you an enormous amount of responsibility. You have two choices: you can either accept the responsibility and use your imagination to produce quality work, or you can sit back and relax. I took the first option.
The School's Film department is known for its excellence in research and teaching, with 83% of Kent’s research in the arts assessed as world-leading and internationally excellent in the Research Excellence Framework (REF) 2014.

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

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

**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. Her most recent work, *The Selfish Giant*, was chosen as one of only two films to represent the UK in the Directors’ Fortnight line-up at the 2013 Cannes Film Festival and also received a BAFTA nomination.

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 the Museum of Moving Image and Anthology Film Archives (New York).

Lucy Cash is a filmmaker, writer and artist. She began making her own work in 2000 with a BFI/CH4 New Director’s Award for *Three Minute Wonder*, a short film that screened in numerous festivals in the UK and internationally, and also on Channel 4 and Film4. Since then she has

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**STUDENT PROFILE**

**Anne Wabeke, MA Film**

**Why did you choose Kent?**

Kent is among the best universities in my subject area, and has academics specialising in research that I am particularly interested in. Having done my undergraduate degree here, it felt like the right place to continue my research and studies, especially as it’s a department I know and love.

**Which module have you enjoyed the most?**

Advanced Film Theory. The module not only allowed me to discover new ideas within film theory, it was also an intellectual challenge that both encouraged thinking in various ways and greatly improved my reading, writing and research skills.

**What about your fellow students?**

It was a great group of students and we all became friends, which was fun outside of academia, and also provided a great learning atmosphere within seminars.

**What are the facilities like?**

I very much enjoy working in the School of Arts, as it has an energetic and friendly working atmosphere and is close to other facilities.

**What advice would you give to a potential student?**

For anyone thinking of doing the course here at Kent, I would say be involved with as many research events as you can, because these are extremely inspiring and great for networking. Also, choose the modules you are passionate about, and, above all, enjoy it.
made several short films for BBC2, BBC4 and Channel 4, as well as numerous installations.

**Dynamic publishing culture**

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

**Taught programmes**

- Film MA
- Film with Practice MA

**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:** A first or 2.1 honours degree in a relevant subject. In certain circumstances, the School will consider those 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.

It is possible to study this programme in three ways: entirely in Canterbury, in both 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 is taught by experts in film and seeks to engage with the key elements that make up the diverse nature of film and moving images.

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 Cinema.

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.

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

Course content

Compulsory modules

Canterbury or Canterbury and Paris students take:
• Advanced Film Theory
• Film and Modernity
• Film History
• Dissertation of 15,000 words.

Year-long Paris students take:
• Film and Modernity (Paris)
• Film History (Paris)

Optional modules

Canterbury students also take two modules from the list below (two are offered each year).
• Cinema and Technology
• Conceptualising Film
• Film and Modernity
• Film Criticism
• Screening Histories

Canterbury and Paris students also take a wild module from those offered at our Paris centre; these may include: Diaspora and Exile; Paris, London, New York: Modern Art in Translation; Paris: Reality and Representation.

Year-long Paris students also take:
• two modules from those offered at our Paris centre (see above).

Assessment

Assessment is by coursework and the dissertation.

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Film with Practice MA
[www.kent.ac.uk/pg/343](http://www.kent.ac.uk/pg/343)

Location: Canterbury

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

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

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

Course content

• Digital Film Practice: Key Skills
• Independent Project Development
• Dissertation by Film Practice

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

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

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

For descriptions of all Film modules, please see pp37-38.

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

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

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

STUDENT PROFILE

Dieter Declercq, PhD Film

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

Was it difficult to get funding?
It is a tough process, but the upside of it is that it pushes you to develop your research proposal.

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

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

What are your future plans?
I like what I’m doing, so I’d like to work in academia.
Research areas
Research in theory and practice is centred in five areas:
• national cinemas – form and history: North American, European, Latin American
• the moving image in a digital context
• documentary film
• film aesthetics
• avant-garde and experimental cinema.

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

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

Dr Lavinia Brydon
Lecturer

Dr Margrethe Bruun Vaage
Lecturer
Film theory (classical and analytical/cognitive); philosophy of film; narratology; the spectator’s engagement with fictional films and television series; emotions, the imagination, morality. Publications include: The Antihero in American Television (2016).

Lucy Cash
Lecturer
Documentary, experimental film and artists’ moving image to explore the poetics and politics of the moving image in response to different contexts. Socially engaged practice, innovative forms of narrative.

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

**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. Recent publications include: *The Permanent Crisis of Film Criticism: The Anxiety of Authority* (2014); *Film Criticism in the Digital Age*, co-edited with Dr Cecilia Sayad (2015).

**Dr Frances Guerin**  
*Senior Lecturer*  
Twentieth-century German film and image; the intersection of aesthetics and social politics in film, painting, photography and other visual media; pre- and early cinemas, silent cinema; the historical avant-garde; sound and image studies; documentary film (particularly amateur and small gauge), film installation; cinema as it makes meaning in a broader artistic and cultural landscape. Recent publications include: *Through Amateur Eyes: Film and Photography in Nazi Germany* (2011) and *On Not Looking: The Paradox of Contemporary Visual Culture* (2015).

**Lawrence Jackson**  
*Lecturer*  
Genre storytelling, focusing on ghost stories, thrillers and westerns; the exploration of landscape in the work of British filmmakers Andrea Arnold, Paddy Considine and Ben Wheatley. Recent films include: *Promise* (2011).

**Dr Tamar Jeffers McDonald**  
*Reader*  
Hollywood; genres including romantic comedy, melodrama and the gothic; American film history; the impact of movie magazines on stardom; performance; film costume. Recent publications include: *Doris Day Confidential: Hollywood, Sex and Stardom* (2013); *When Harry Met Sally…*[online] (2015).

**Richard Misek**  
*Lecturer*  

**Dr Cecilia Sayad**  
*Senior Lecturer*  
The horror film; film authorship; film criticism; Latin American cinema. Recent publications include: *Performing Authorship: Self-inscription and Corporeality in the Cinema* (2013); *Film Criticism in the Digital Age*, co-edited with Dr Mattias Frey (2015).

**Professor Murray Smith**  
*Professor of Film*  
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. Recent publications include: ‘Against Nature? Or, Confessions of a Darwinian Modernist’ in *Royal Institute of Philosophy Supplement*, (2014).

**Professor Peter Stanfield**  
*Professor of Film*  
The cultural history of American film, with a twin focus on cycles of formulaic movies and the synergy between cinema and other forms of popular culture, including music, comic book and sequential art, pulp novels and material culture. Recent publications include: *Maximum Movies – Pulp Fictions: Film Culture and the Worlds of Samuel Fuller, Mickey Spillane and Jim Thompson* (co-ed, 2011); *The Cool and the Crazy: Pop Fifties Cinema* (2015).

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

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

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

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

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

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

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

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

Finally, what advice would you give to graduates thinking of coming to Kent to study at postgraduate level?
Kent is a great place, but postgraduate study is a big decision and everyone’s circumstances are different. These days, financial assistance is almost a necessity for undertaking postgraduate study, and I would caution anyone against starting a course without having a long look at their finances and the current job market. Once you’re at Kent, I think the cliché holds true that you get out of it what you put into it – especially when you’re doing a research degree. If you go all in, as I tried to, the rewards can be substantial.
History 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 others, they have recently contributed to: British Journal of Aesthetics; Art History; History of Photography; Journal of Aesthetics and Art Criticism; Journal of Visual Art Practice; The Philosophical Quarterly.
Taught programmes

- Curating MA
- History & Philosophy of Art MA

Curating MA

www.kent.ac.uk/pg/96

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

This programme develops your skills and provides experience relevant to a career in curating. Based at the School's Studio 3 Gallery, you are involved in all aspects of the running of the Gallery.

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

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

Course content

Compulsory modules
- Curatorial Internship
- History and Theory of Curating
- Concepts of Beauty: The Nude
- Key Concepts and Classic Texts in History and Philosophy of Art
- A Matter of Taste: The Art and Aesthetics of Food
- Philosophical Issues in Art History and Visual Culture
- Post-Conceptual Art and Visual Arts Criticism
- Theories of Art in Modern French Thought

Optional modules:
- Art After Abstraction
- The Art of Portraiture: Historical and Philosophical Approaches.

Assessment

Assessment is through a combination of coursework essays, critical logbooks and practice-based exercises. A critical portfolio is required for the internship module.

History & Philosophy of Art MA

www.kent.ac.uk/pg/97
www.kent.ac.uk/pg/99
www.kent.ac.uk/pg/762
www.kent.ac.uk/pg/344

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

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

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.

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 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
HISTORY OF ART
CANTERBURY, PARIS AND ROME (CONT)

art theoretical developments in the past few centuries.

If you are studying on the split-site Canterbury and Rome programme, 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.

A range of themes and approaches are considered with a particular focus on medieval, Renaissance and Baroque art in Italy. You take a module that covers the art of Rome over almost two millennia, but focuses on the period 1400-1700, which is also the period from which a second module is chosen. You study the art of Rome, visiting sites and museums, with options to study the history of Rome and specific artists. Kent staff are present for part of the term in Rome to ensure continuity of academic guidance and pastoral support.

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
Canterbury students take
• Key Concepts and Classic Texts in History and Philosophy of Art
• Art A fter A bstraction
• The A rt of Portraiture: H istorical and Philosophical A pproaches
• Conceptualising Film
• A  Matter of Taste: The A rt and A esthetics of Food
• H istory and Theory of C urating
• Philosophical Issues in A rt History and Visual C ulture
• Post-Conceptual A rt and Visual A rts C riticism
• Theories of A rt in M odern F rench Thought
• Thinking Theatre: Theories and A esthetics of P erformance.

They then choose two modules from a list of optional modules, which includes:
• Art After Abstraction
• The Art of Portraiture: Historical and Philosophical Approaches
• Conceptualising Film
• A Matter of Taste: The Art and Aesthetics of Food
• History and Theory of Curating
• Philosophical Issues in Art History and Visual Culture
• Post-Conceptual Art and Visual Arts Criticism
• Theories of Art in Modern French Thought
• Thinking Theatre: Theories and Aesthetics of Performance.

STUDENT PROFILE
Claire Anscomb, MA History & Philosophy of Art

Why did you choose Kent?
I chose Kent because it offered a unique course; it is very unusual to be able to study aesthetics in an arts department and the result has been a rewarding and insightful programme. Also, the excellent research conducted at Kent perfectly matches my interests in the aesthetics of photography and drawing.

Which module have you enjoyed the most?
Philosophical Issues in Art History and Visual Culture.

What are the facilities like?
The School’s Jarman building has a dedicated study room for postgraduates and the Studio 3 Gallery, which hosts international and student shows. The campus has a whole host of working spaces and the library provides access to everything required for the course.

What advice would you give to a potential student?
Expect to be challenged, expect to encounter a high volume of diverse ideas in a short space of time and expect to work hard! Get as involved as possible in the events the School puts on. Also, check out the staff’s research areas, so that you get the best advice on your specific interests.
Canterbury and Paris students take:
• Key Concepts and Classic Texts in History and Philosophy of Art
• Modern Art in Paris
• Dissertation of 12,000-15,000 words.

They then choose one module from:
• Advanced Film Theory
• Concepts of Beauty: The Nude
• Contemporary Struggles
• Diaspora and Exile
• Fiction 1
• Fiction 2
• Film and Modernity (Paris)
• Film History
• Key Concepts and Classic Texts in History and Philosophy of Art
• Law and the Humanities 1: Ethos and Scholarship (Intensive Delivery)
• Law and the Humanities 2: Current Issues (Intensive Delivery)
• Mise en Scène: European Theatre Aesthetics
• Modernism and Paris
• Modern Art in Paris
• Paris: Reality and Representation
• Paris: The Residency
• Paris and the European Enlightenment
• Poetry 1
• Poetry 2
• Religion and European Thought (Paris)
• Theory and History of Urban Design
• The Verbal and The Visual: Dialogues Between Literature, Film, Art and Philosophy

They then choose one module from:
• The Art of Portraiture: Historical and Philosophical Approaches
• A Matter of Taste: The Art and Aesthetics of Food
• History and Theory of Curating
• Post-Conceptual Art and Visual Arts Criticism
• Theories of Art in Modern French Thought.

They then choose a further optional module:
• Architecture and Cities 1840s-1960s
• Best of Enemies: Images of Britain and France in the 19th and 20th Centuries
• Diaspora and Exile
• Film and Modernity
• Paris and the European Enlightenment
• Paris and Modernism
• Paris: Reality and Representation
• Paris: The Residency.

Year-long Paris students take:
• Key Concepts and Classic Texts in History and Philosophy of Art
• Modern Art in Paris
• Study of a Single Artist: Picasso
• Dissertation of 12,000-15,000 words.

They then choose one module from:
• Advanced Film Theory
• Concepts of Beauty: The Nude
• Contemporary Struggles
• Diaspora and Exile
• Fiction 1
• Fiction 2
• Film and Modernity (Paris)
• Film History
• Key Concepts and Classic Texts in History and Philosophy of Art
• Law and the Humanities 1: Ethos and Scholarship (Intensive Delivery)
• Law and the Humanities 2: Current Issues (Intensive Delivery)
• Mise en Scène: European Theatre Aesthetics
• Modernism and Paris
• Modern Art in Paris
• Paris: Reality and Representation
• Paris: The Residency
• Paris and the European Enlightenment
• Poetry 1
• Poetry 2
• Religion and European Thought (Paris)
• Theory and History of Urban Design
• The Verbal and The Visual: Dialogues Between Literature, Film, Art and Philosophy

They also choose one module from:
• Michelangelo in Rome
• Raphael and the High Renaissance in Florence and Rome
• further optional modules to be confirmed.

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

*Available optional modules differ from year to year, and not all options are available every year. Contact arts@kent.ac.uk for more information about the availability of particular modules.

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

For descriptions of all History of Art modules, please see pp38-41
HISTORY OF ART
CANTERBURY, PARIS AND ROME (CONT)

Research programme
• History & Philosophy of Art PhD

History & Philosophy of Art PhD
www.kent.ac.uk/pg/100
Location: Canterbury
Entry requirements: An MA degree in a relevant subject area.

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

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

Art History and Visual Cultures Research Centre
This new research centre promotes and co-ordinates research among the growing community of staff and postgraduate students active at Kent in the field of art history.

The Centre organises seminars, conferences and public engagement events, in collaboration with other areas of the University; with partners in the new Consortium 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; and with external organisations such as galleries and museums. The Centre also seeks to attract funding for research projects; and to make use of the Studio 3 Gallery as a vehicle for developing new thinking.

What are the facilities like?
Very modern, very convenient. There are many study hubs and the School of Arts itself has excellent facilities, including its own library, studios and different places you can go to study. There are social spaces too.

Any advice for those thinking of taking this course?
Don’t wait until the last minute to do your work; don’t lose your motivation; keep a work/life balance. And have a good time!

STUDENT PROFILE
Konstantinos Gravanis, MA History of Art

What attracted you to this course?
Mostly it was the offer of a term in Rome. Also I love Renaissance art and Professor Tom Henry is one of the greatest specialists in this area. The School of Arts is rated highly and is esteemed for its focus on research.

Which module have you enjoyed the most?
Being in Rome, studying the Santa Maria della Pace. Many chapels were built inside that church during the Renaissance and the Baroque period. Our assignment was to research the history of the church and of all the chapels’ decorations. It was an important assignment that enhanced our research skills.

How would you describe your fellow students?
We are all passionate about art – this subject is not a random choice, and it is not the easiest thing to find a job related to it, so you must really love it.

What are the facilities like?
Very modern, very convenient. There are many study hubs and the School of Arts itself has excellent facilities, including its own library, studios and different places you can go to study. There are social spaces too.

Any advice for those thinking of taking this course?
Don’t wait until the last minute to do your work; don’t lose your motivation; keep a work/life balance. And have a good time!
Staff research interests

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

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

Professor Martin Hammer
Professor of History & Philosophy of Art; 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. Recent publications include: My Generation: A Festival of British Art in the 1960s (2015).

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

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

Dr Michael Newall
Senior Lecturer
Philosophy of painting; depiction; theories of the sublime; art school education; contemporary art. Recent publications include: What is a Picture? Depiction, Realism, Abstraction (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. Recent publications include: The Art of Revolution: Illustrated by the Collection of the Marx Memorial Library (co-author, 2011); Fifty Key Texts in Art History (co-ed, 2011); Contemporary British Art: An Introduction (2010); Understand Contemporary Art: Teach Yourself (co-author, 2010); Understand Art History (co-author, 2010).

Dr Ben Thomas
Lecturer; Curator, Studio 3 Gallery
Renaissance art; Renaissance art theory; 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 graduated from the taught Master’s programme in History & Philosophy of Art in 2013. She now works for an art dealer in Mayfair.

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

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

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

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

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

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

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

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

Drama
Creative Producing 1: The Business
Theatre and the arts can be a complex business. This module gives you the business skills you need to understand and engage effectively with contracting, negotiation, financial and budget management, marketing, company structures and legal status, and employment and freelance working. We look at the methodology and good practice around how we get the ‘show’ on the road.

Creative Producing 2: Audience and Development
This module lets your imagination run wild. You produce a business plan for a creative idea, which can be a production, a company, a festival programme, an app, a website, anything that demonstrates an entrepreneurial concept within the performing and live arts. Your plan needs to be feasible, creative, demonstrate purpose, and be fully worked through and supported. You present it in written form and also as a live Dragon’s Den-style pitch. In the past, several of these ideas have become reality, from a rehearsal space interactive website through to a West End production.

Creative Producing 3: Professional Study
How UK theatre operates depends on a network of different talents and skill sets, as well as a mix of umbrella bodies, commercial organisations, unions and local authorities. This module looks at how this all fits together, whether you are working in the subsidised or commercial sectors. You explore best practice by engaging with active producers and practitioners in the field. Investigating different models of operation and creation, you analyse the best options for particular productions. Other topics include how to develop audiences, support and fundraising; effective casting; how to choose subject areas for productions, developing writers and scripts; venue programming and learning from the ‘names’, finding out how they work.

Creative Producing: Individual Idea and Implementation
The effective pitching of a creative idea, with an understanding of how you will go about making it a reality, are key to creating the confidence in you that actors, designers, directors, investors and audiences need. In this module, you produce a proposal, pitching a creative idea together with your research methodology, sources and a project and time-management strategy. This can be related to either your business plan or dissertation and allows you to test ideas out. You do this alongside either a short placement with an employer or, alternatively, an in-depth analysis of a producer, production, venue or programme.
**Dissertation Project**
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 (see p7). 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.

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

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

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

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

**Research Portfolio**
The research portfolio is an extended piece of performance documentation and analysis, which underpins the practical work undertaken in the Contemporary Performance Practice programme. In your portfolio, you demonstrate the theoretical and methodological contexts in which your performance work is situated and analyse the processes involved in the conception and realisation of your performance project. In addition to reflections on your own work, you may include case studies of artists or companies whose work has particularly influenced you. You may include illustrative material such as photographs, video, CD Rom or a website.

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

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

CONTINUED OVERLEAF
TAUGHT MODULES (CONT)

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

Stand-Up: Experimental Comedy
Throughout the spring term, you are engaged in research, investigating historical and/or theoretical aspects of stand-up comedy. This culminates in a performance (perhaps recreating a historical style of stand-up; exploring the artistic possibilities of stand-up; or testing aspects of theory in performance); and an essay, which presents your findings in written form and explains how they informed your performance.

Stand-up Comedy: Open Mic Project
You engage with the professional world of stand-up comedy. This might take a number of forms, such as open mic spots in professional comedy clubs or performing in a stand-up comedy competition.

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

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

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

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

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

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

Film History: Research Methods
This module 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.

Film and Modernity
Here, you explore the history of film in France, with a particular focus on the role and representation of Paris in cinema of the pre-First World

“Advanced Film Theory has probably been my favourite module. I love exploring the different perspectives among humanities scholars. That said, the course isn’t all theory; our historically oriented modules have also been really enjoyable – especially when we had the opportunity to work closely with primary sources like fan magazines and old movie posters.”

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

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

Screening Histories
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’. Here, 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 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.

History of Art
Advanced Study of a Single Artist
The module 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.

Art After Abstraction
This module examines one of the most prominent strands in contemporary art: art that responds to or draws on abstract painting. We ask: what is the condition of abstraction after modernism and postmodernism, and what does
thinking about recent art in terms of abstraction tell us, both about the work and the times? You explore responses to these questions, investigating the work’s ‘materiality’ alongside ‘mediating’ factors between the artist, their world, and the work. Examples might be: technological developments in the production, display and circulation of images and information; strategies of chance and appropriation; new institutional and conceptual frameworks; and different approaches to identity. Artists discussed may include Andy Warhol, Sherrie Levine, Donald Judd, Jean-Michel Basquiat, Amy Silman and Wolfgang Tilmans.

The Art of Portraiture: Historical and Philosophical Approaches
You gain an advanced understanding of concepts and methods involved in the study of portraits. You explore recent philosophical and art historical literature on portraiture and related 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.

Concepts of Beauty: The Nude
In this module, you examine the tradition of the nude in western art. We begin with the emergence of the nude in Greek and Roman antiquity, following its fate in the early Christian and medieval world and re-emergence in the Renaissance and Baroque. Turning to the French academic tradition, you explore how treatment of the nude both reflects and provokes debates that culminate in the virtuous neoclassical masculine nude. You examine the return of the female nude to French painting through orientalist motifs as well as its use by a 19th-century avant-garde to contest academic standards and question the nature of modern artistic production. You look at not only how and what the unclothed body represents, but the relationship to desire and vision that drives the creation and spectatorship of art.

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

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

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

High Renaissance Artists in Florence and Rome
The module introduces you to in-depth study of the High Renaissance artists. It places great emphasis on study from original works of art and is be based around site visits (in Florence and Rome), backed up by classroom discussion. The field is rich and extensive, and you focus on major works within the wider narrative of the High Renaissance in Florence and Rome.

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

A Matter of Taste: The Art and Aesthetics of Food

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

Modern Art in Paris

This module, which is taught in Paris, 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 (Musées d’Art Moderne and d’Orsay, Rodin and Picasso Museums, Beaubourg, Quai Branly, among others) and also the major exhibitions in Paris in any given year.

Philosophical Issues in Art History and Visual Culture

You gain an advanced understanding of philosophical issues and concepts underpinning foundational concepts in high art, and broader visual culture. Topics of study may include: conceptions of realism in art from Classical times through to Impressionism and Cubism; ideas of form in art from the Classical and Baroque to modernist abstraction; notions of the formless in postmodern art; concepts of genius and creativity from the 18th century to the present day; philosophical issues around teaching art; evolutionary thinking in art history and aesthetics; the aesthetics of cultural forms such as automotive design and comics; and the place and nature of kitsch in low and high culture.

Post-Conceptual Art and Visual Arts Criticism

The proposed curriculum of this module follows recent visual arts-based critical responses to the development of particular genres and associated shifts in cultural production. For example, this includes the attention given to emerging practices of self and group curation and the rationale for the doubling, or multiplying of artistic agency variously demonstrated by collectives such as SUPERFLEX, Claire Fontaine and by a range of contemporary working partnerships.
**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 and listening, 23 in speaking.

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

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 p47.

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

**Application deadline**

There is no fixed deadline for applications. We strongly recommend that you apply as soon as possible and no later than three months before the start of term.

If you wish to apply for on-campus accommodation, an application must be made online by the end of July.

**Tuition fees**

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

**School enquiries**

For further information, please contact:
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 827272
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 148 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 our excellent results in the 2014 Research Excellence Framework (REF), Kent was ranked 17th* in the UK for research intensity by the Times Higher Education, confirming our position as one of the UK’s leading research-intensive 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. Thirty-seven per cent of our academic staff are from overseas and our schools are engaged in collaborative research with universities worldwide. We also offer a range of opportunities to study abroad and an approach that is truly global.

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

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

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

Location
Canterbury

Faculty
Faculty of Humanities

School
School of Arts

Contact
School of Arts, Jarman Building, The 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

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

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

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

*of 122 universities, not including specialist institutions
COME AND VISIT US

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