

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

### 01 School of Arts

CR300 Contexts and Case Studies in Creative Events						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Hodgson Ms J

#### Contact Hours

This is a module that covers aspects of history and theory, and is intended to develop skills in study and analysis, thus is principally delivered through lecture presentations and seminars with related reading, research and writing. On this module you will learn through attending presentation lectures given by visiting practitioners or department staff, attending group discussion seminars in which you will be expected to make oral contributions, carrying out independent reading and research as set, undertaking prescribed research projects resulting in written or verbal presentations.

The typical delivery pattern will be one lecture per week (of one hour) and one seminar per week, also of one hour. There will be occasional additional lectures by visiting practitioners, you will be notified of these during the course of the module. In addition to the prescribed teaching time you will be expected to undertake about 8 hours a week of private study.

#### Method of Assessment

Unit of Assessment (UoA) 1. Portfolio of writings from seminar study. (Normally electronic submission via Moodle) Your knowledge and understanding of key events, practices and terms, your ability to reflect on your own learning, and your preparation and reading will be assessed by a series of journal entries (normally 6 x 300 words), derived from seminar and lecture topics 25%

UoA 2. Literature Review. In order to assess and develop your understanding of academic writing conventions, basic research methods and sources of information you will undertake a 'review article' of 2 or three pieces of set reading (articles or chapters), summarising the arguments and comparing the approaches of the authors. 25%

UoA3. Essay. In order to assess your ability to understand and summarise basic theoretical landscapes and underlying concepts, to produce coherent and developed arguments based on a range of sources, and to express yourself clearly, accurately and fluently in writing you will be assessed on the submission of a 1500 word essay. 40%

UoA 5. Seminar contribution. Assessing your spoken contribution, preparedness, attendance and development in seminar classes. 10%

#### Synopsis

The principle aim of this module is to address the linked questions: what are 'creative event' (is this even a useful term)? Who is producing them? Why are they important, and what effect do they have? Are there common points of reference? How do we critique them, talk about them?

In order to address these wide reaching questions lectures will introduce events, ideas and discourses, and seminars will offer you the opportunity to question and debate these ideas and practices. We shall look at different types of company, different artists, and different ways of working, and through the course it is expected that you will have some first hand encounters with members of the profession.

We shall also use this module to develop some general skills necessary of a humanities undergraduate, skills in effective reading, writing, research and learning.

Case studies may vary year to year but will always cover a range of events, including a community celebratory events; street arts, large and small scale; corporate branding events; a site-specific installation; a festival or concert; demonstration and political acts; heritage events / re-enactments, a themed party. These events, will be introduced with regard to their purpose, the central creative idea, the budget and logistics, the organisational structure and their outcomes.

While of course this module is intended to provide you with an amount of knowledge and information about a disparate and exciting art form, it is also intended to introduce you to, and excite you about the discourses of culture and the modus operandi of a humanities student.

#### Learning Outcomes

1. have gained a sound knowledge of the origin, scope and variety of contemporary creative events, and been introduced to varying contexts and aims of their production. e.g.: community and cultural events; street art; corporate, marketing and branding events; festivals and carnivals; heritage events; participatory events and meta-performance; site-specific and installation events. 2. have been introduced to the creation and production of events from a range of professional / vocational perspectives, using a variety of organisational structures

3. be able to evaluate the creative and production choices made in each of the case studies and identify and critique other possible strategies

4. understand the basic aesthetic, cultural, ideological and commercial theories and considerations behind these events, and be able to argue their effectiveness in relation to the context, and thus to have developed a frame of reference and critical discourse by which you can define, describe and critique a range of creative events

5. become familiar with sources of information to support research and analysis in the creative events

6. have enhanced your skills in reading, writing and note taking, appropriate to a humanities degree course and have developed an understanding of good academic practice and academic integrity

7. be able to research (using electronic and analogue media), analyse and accurately summarise a range of theories and opinions from a variety of sources

8. drawn conclusions from a range of, possibly conflicting, sources, and formulated your own opinions on theoretical and analytical questions

9. have developed arguments in a sustained piece of written work, presented to appropriate academic standards

10. made oral contributions to discussions in such a way that you have listened to the contributions of others, and enhanced and developed the discussion

11. used information technology for the presentation of ideas

12. managed your personal work load, submitting work by deadline and exercised initiative in independent exercises

13. have become familiar with appropriate methods and resources for learning

14. have reflected on your own learning

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>CR301</b>		<b>Realising the Creative Idea</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	Hodgson Ms J

### Contact Hours

This module will provide an introduction to the resources available to you, facilitating your further study. Early classes will offer intensive creative workshops and short projects, at first fairly closely prescribed and supervised, as the module progresses projects will become more extended and your work will become a little more independent. The final one or two projects will dominate the final half of the module, and be specified as 'assessment projects'. These will be taught through practical workshops and supervision.

Core aspects of event production will be introduced through lectures and in class workshops, followed by set assignments for the week, often related to the creative projects being undertaken. These set assignments may frequently require you to produce small events, or aspects of events, on a weekly basis prior to the main final project(s). Once the core ground work has been undertaken the module will then focus its delivery around a small project (or 2 projects, depending upon topic considerations – the details will be published annually in the course handbook) to be realised by students in small groups. Theoretical and logistical material will be woven into practical project wherever possible.

While teaching patterns will change as the module progresses, on average you can expect 4 hours of direct supervision per week, there may be additional group meetings or technical support as the needs arises. Learning will principally take place through discussion and workshop session which will include student and staff led presentations, demonstrations and discussions, as well as site visits - the nature of each class will depend upon the state that the project is in. Key theoretical aspects will be introduced through lecture presentations.

Approximately every 3 weeks you (and your group) will present an interim report on your project

A 30 credit module should occupy you for approximately half of a working week. You will be expected to dedicate about 15 hours a week to this module outside of class time.

### Method of Assessment

UoA1. Critical and analytical Presentation: This will be submitted verbally, through visualisations and in writing at the end of the introductory projects. This will assess your understanding of the design decisions in the context of theoretical, cultural and practical contexts of the formative projects undertaken, background research undertaken and your ability to clearly and persuasively communicate your ideas. You will be notified at least a week in advance of the timing and briefed on this presentation. 30%

UoA2 Final project(s), assessed for its/their creative imagination and energy, its/their appropriateness to the brief, and its/their creative, logistical and production achievement and teamwork. Assessed by observation of the project by lecturers and individual crit/interview. 40%

UoA3 A written report reflecting on your final project, to include your project pitch or proposal, an evaluation of your aims and objectives in the proposal, how they were met, what changes or developments took in place. This is a reflection on the creative process, demonstrating an understanding of that process from conceptualisation (idea), through production to presentation. Research sources and references are also to be included, images can be included. Also to include the practical steps taken to ensure realisation (timetables, planning notes and budgets). 30%

### Synopsis

This module introduces the principle management and creative skills of event design and production. Through classes, work experiences and the production of a small creative event you will be introduced to procedures, working methods and requirements of event design, construction, production and project management.

The first few weeks of the module will act as a 'creative warm-up', providing a number of short exercises to help you develop imaginative responses to project briefs and stimuli. The module will then settle to focus on one or two more extended projects. The nature, content and focus of the project(s) will vary each year depending upon topical issues. They will always focus on developing the creative imagination and will introduce ideas related to: space, transformation, experiential environments, personal rites of passage, food and eating. Alongside the initial creative exercise you will be introduced to techniques for managing a project, and ensuring your ideas can be realised on time, and to budget. You will also be familiarised with some basic construction techniques.

You will therefore plan and design a project, budget it, assess the safety implications (at an introductory level – this aspect will be developed further in a later module), build and install it, organise purchases and transport, manage the project, liaise with external agencies as necessary, and finally deliver an event on time and to budget.

Finally you will strike, debrief and evaluate your project(s).

Essentially this module will prepare you for many of the challenges and methodologies present in later project based modules.

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### Learning Outcomes

1. have been introduced to approaches to working creatively, including design conceptualisation; decision making and problem solving; understanding the brief; site selection, manipulation and enhancement; imagery and other sensual stimulation; audience gathering, reception and dispersal;
2. have gained experience in visualising and executing imaginative 3D/2D or spatial designs using a range of materials in a range of contexts, and evaluating the process and outcomes;
3. have developed an understanding of the multifaceted and multidisciplinary processes necessary to the realisation of a creative event, from idea to execution;
4. have contributed to the creative and design aspects of an appropriately scaled (for C level) realised event (or events) from conception to execution ;
5. have been introduced to the management of the operations and logistics of event production including the operations manual, basic health and safety, simple budgets and schedules and approaches to project management ;
6. have developed an awareness and understanding of design and planning considerations specifically related to experiential environments, interactive installations , personal celebrations and social functions; marking of rites of passage (particularly an awareness of the role and expectations of the audience / participants) .
7. have worked as part of a team, sharing and taking responsibility, negotiating roles and tasks (KS Working with others - level 3 / 4)
8. have solved problems of a practical and logistical nature (KS Problem solving - level 3 / 4)
9. have communicated your creative and logistical intentions clearly and accurately using appropriate language and graphics (KS Communication - level 3/4)
10. have used computers to retrieve and share information including e-mail, the world wide web, spreadsheets, (KS Information Technology level 2 / 3)
11. have used numbers in keeping budgets and schedules (KS numeracy - level 2)
12. have evaluated your own performance and learning as a creative event producer and as a team member, you will also have evaluated the work of others (KS evaluated ones own learning - level 3)
13. have exercised personal responsibility and initiative.

<b>CR306 Fundamentals of Event Design</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	

### Method of Assessment

UoA1. Interim (weekly) presentation of work in progress, the exact nature of these will be detailed in the module handbook, but you should expect to make around 8 interim project presentations through the term, some of these will be to the class, some to the tutor alone. 20% (each of equal weight). Feedback on each will be oral, and given directly after the presentation.

UoA2. Distinct from the weekly presentations (UoA1) you will complete a 'preliminary visualisation' which will include: site proposal / images, a simple digital model, a simple card model, an indicative storyboard or mood board (photo, graphic). You will be expected to use visual aids, including digital projection. This presentation will be clearly identified as distinct from UoA1 Module handbook will specify details. 20%

UoA 3. A final exhibition presentation of the completed design, to include: a 'final' model (either computer, card or both, project outline to specify): a final storyboard (photo, graphic, other) or other visualisation aid, a scale plan of the site and staging, an introductory piece of text (poster). 50%

### Synopsis

The module aims to teach fundamental skills needed for the development of designs (visual and more thematic) for events. While the field of events is wide this module considers some of the core skills that will be needed in many projects. In essence this module proposes that a fundamental skill of the designer is an ability to 'articulate' their vision (though drawing, collage, models and description) as this is a primary method of being able to investigate, improve and eventually 'sell' the idea. The term will end with an exhibition of your work.

In essence the module will introduce skills of research for design, drafting, making models with card and computers, measuring to scale, and presenting design idea. As importantly it will introduce the more conceptual processes of design development.

A project (or projects) will be set, which will vary year by year (the module handbook will provide details) but it will always be a project that reflects an aspect of the events industry. The skills taught on this module will be required, developed and deployed on many other modules through the programme, and should be considered essential core skills.

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Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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### Contact Hours

There will normally be 3 or 4 contact hours per week. You will be expected to undertake a further 16 – 17 hours of independent study and project work each week - contributing to a total of 20 hours per week (on this module).  
Total study hours 300 including vacation work.

### Learning Outcomes

1. have created a design for an event, the brief for which will be given by the module convenor, exercising creative imagination (this is likely to be studio design, i.e. unrealised beyond model stage) C1, C3, D1
2. have become familiar with the 'language' of event design, and the artistic choices open to the designer when responding to a brief (including, but not limited to: concept, tone, mood, atmosphere, spatial arrangement, composition, image, metaphor, juxtaposition) A3, C1, C3
3. have undertaken research (visual research, library research and site-visits) and thus gathered appropriate and necessary information to support and inform design and production decisions, and provided the material in such a way as to facilitate graphic representation (introducing B4, C7, A9)
4. have surveyed a site, created scale ground plans, card models and computer models of a chosen venue / design, and understood the role of drafting and modelling as a means of interrogating sites for creative events production, assessing opportunities and challenges, solving design and production problems, and communicating your ideas; (A3, C1, C4, C5, C7, D4, D7)
5. have begun to develop an understanding of the significance and impact of design choices (in context) from pragmatic, creative and semiotic perspectives (this outcome is also developed in the parallel module 'Realising the Creative Idea' and in stage 2 modules) (A3);
6. have made a public presentations of design work (in process, and in conclusion) which may include the use of: IT presentation, an exhibition of models or graphic material (mood board), a verbal presentation in order to communicate both the process and the outcome of design, and to develop critical analysis and confidence in communication. You will also have participated in the critique and evaluation of the work of others. (B3, D2)
7. have identified and solved problems of a practical and logistical nature (KS Problem solving - level 3) (D4)
8. have communicated your creative and logistical intentions clearly and accurately using appropriate language and graphics (KS Communication - level 3/4) (D2)
9. have used computers to retrieve and share information including e-mail, the world wide web, 2D & 3Dgraphics. (KS Information Technology level 3) (D6)
10. have used numbers in measuring space and objects, and converting scales (KS numeracy - level 2) (D7)
11. have evaluated your own performance and learning as a creative event producer (KS evaluated ones own learning - level 3) (B3, C6, D5)
12. have exercised personal responsibility and initiative (D1).

### Preliminary Reading

Carver, G & Christine White Computer Visualisation for the Theatre, Oxford: Focal Press, 2003  
Woodbridge, P., Designer Drafting for the Entertainment Industry, Focal Press, 2001  
Mackintosh, I, Architecture, actor & audience, London: Routledge, 1993  
Carlson, M., Places of Performance, New York: Cornell UP, 1993  
Payne, D, R., The Scenographic Imagination, Illinois UP, 1993  
Blokland, T; editors, Sarah Schultz and Marlous Willems. Happening: Design for Events Basel : Birkhauser, 2006.

Berridge, G. Events Design and Experience Oxford: Elsevier 2007  
Keith Orton Model Making for the Stage: A Practical Guide Crowood Press

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>CR307 Production Practice</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)		
1	Medway	Spring	C	15 (7.5)	100% Coursework	Gambrill Mr P

### Contact Hours

4 intensive weeks of lectures, workshops and project work, 38 hours per week, 150 in total. This module includes a high level of contact – about 60 hours in total, the remainder being independent study.

Intensive tuition meets the needs of the vocational IOSH training, and the practical project – which will be modelled on professional operating methods.

Work placement will require circa 10 hours input.

### Method of Assessment

UoA 1. To assess your knowledge of H&S you will undertake an evaluation of a named activity, submitting your report in the required format. 30% Pass / Fail (This will cover material indicative of the content of the IOSH Managing Safely qualification)

UoA2 A report on your work placement from both you and the employer will assess your ability to operate within a professional event production context, 10%

UoA 3. A practical project with accompanying documentation (method statements, project management tools, site schedules etc) will assess your overall understanding of the project and production management requirements. 60% Assessed on documentation, and observation of your performance in a production role and a portfolio of class work, including written material and oral contribution.

### Synopsis

The safe and efficient planning and implementation of production processes is fundamental to the success of an event, and while a designer or creative producer may not need to know every technical detail of these processes it is essential that they understand the impact and implications of these core aspects of event production. Thus this module will introduce the key issues in event planning: health and safety, (and inevitably the requirements of licensing), site planning and management, common production processes and approaches to project management (controlling resources, schedules and deadlines). This module will introduce each of these areas in short, intensive blocks of specialised tuition, and then put the individual components together on a small realised project. While you will of course develop and deploy new creative skills in this project, the emphasis will be on the effective and safe management of the work.

Alongside the projects, you will undertake a short work placement to investigate, through personal experience, something of the working practice of arts events. The role will normally be in a stewarding or crewing capacity.

### Learning Outcomes

1. be able to evaluate risk inherent in Creative Event practices, and specific sites on which events will take place, thus developing risk assessments and working practice method statements to inform design and production decisions
2. know how and where to find information and guidance relating to Health and Safety and Licensing
3. have been introduced to methods of project management, in order to plan and manage project schedules
4. understand the practical needs of running and managing a performance / event site, including planning fit-up, audience control, running the show, dispersal and strike / de-rig
5. have become familiar with some professional working practices and procedures in the running of live events (through workshops and work placement)
6. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes
7. have solved problems of a practical nature
8. understood the generic requirements of good practice for health and safety in the work place
9. have communicated ideas and findings to others in writing and verbally using both technical and non-technical language
10. have reflected on your own learning
11. have used information technology to retrieve information
12. have exercised initiative and personal responsibility

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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### Preliminary Reading

The Event Safety Guide: A Guide to Health, Safety and Welfare at Music and Similar Events. HSE: 1999

Hannam, C, Health and Safety Management in the Live Music and Events Industry, Entertainment Technology Books: 2004

Van Beek, M. A Practical Guide to Health and Safety in the Entertainment Industry, Entertainment Technology Books: 2004

Soutar, C Staging Events: A Practical Guide London: Crowood 2005

Var Setting the Streets Alive: a guide to producing street arts events, ISAN2004

Var Safety guidance for Street Arts, Carnival, Processions and Large-Scale Performances ISAN 2004

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>CR308</b>		<b>Industrial and Regional Research</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)		
1	Medway	Spring	C	15 (7.5)	100% Coursework	Hodgson Ms J

### Method of Assessment

Interim oral project report (outlining methods, subjects, sources, strategy and anticipated problems and findings) 20%

Final Project Report (written) 50%

Lecture/Seminar Diary and general contribution, preparation and attendance to include - preparatory background research for each professional visit, notes taken during their presentation with a short reflection/response to the talk and their role in the events industry. 30%

### Synopsis

In this module you will undertake field research into the events 'life' of the region. You will analyse local events - analysing and mapping them using critical notions developed in CR300 Contexts and Case Studies. You will first research in breadth, examining the general scene, before choosing a company, locale or event to study in more detail. You will deploy a range of approaches to this research including observation, local news archives, interviews, simple statistical analysis and participation. This research will result in a detailed survey and report on a particular aspect of the local event culture.

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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### Contact Hours

The module requires approximately 150 hours of study, of which 12 will be classroom hours.

### Learning Outcomes

1. have undertaken a detailed investigation into the events culture and context of the region, and local initiatives and policies that impact on the events culture (A1,5, B1, C7)
2. be introduced to research methodologies and resources (A9, B4)
3. have drawn upon previous study to contextualise your local research, and relate it to a wider field of practice (C6)
4. have investigated, at first hand, contemporary industrial practice (B4)
5. have become familiar with the constituent elements of specific events, and evaluated the importance of those elements (A3, C4)
6. have gained an insight into good working methods, and real situations and contexts through field research (A7,8)
7. have become familiar with one event or producing company in more detail
8. have produced a report outlining your findings (B2, B3, B5)
9. be able to research (using electronic and analogue media), analyse and accurately summarise information from local sources including press, field work, case studies (B2, B4, D2)
10. drawn conclusions from a range of, possibly conflicting, sources, and formulated your own opinions on theoretical and analytical questions (B2, B5, D2)
11. have produced report that includes descriptive and analytical text, tables and charts, illustrations, statements on methodology (D2, D6, pos D7)
12. interacted with agencies external to the University while carrying out research (D2)
13. used information technology for the presentation of ideas (including formatting of documents, setting styles, including graphics) (D6)
14. have summarised statistical data on event attendance, hence using numbers (D7)
15. managed your personal work load, submitting work by deadlines (D1, D5)
16. solved problems (D4)

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>CR309</b>		<b>Visual Communication</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	15 (7.5)	100% Coursework	Gambrill Mr P

### Contact Hours

This module requires a total of 150 study hours, typically divided between 2 – 3 taught hours per week and 7 – 8 private study hours. The module handbook will specify the timetable. Classes will normally be practical workshops, that is to say a mixture of practical work with staff supervision, and group discussion.

### Method of Assessment

UoA1. In-class' presentations of workshop projects 50%. All outcomes assessed.

UoA2. Final Portfolio 50% All outcomes assessed.

### Synopsis

The ability to visualise creative ideas is fundamental to the processes of designing and producing events and experiences. We need to be able to evoke the 'quality' of an idea early in the process, communicate and offer more precise renderings and plans later in the project. We use such visualisation both to communicate our ideas to others, and to interrogate and develop our ideas, this clear and effective visual communication is vital to effective event (and experience) design, this module will introduce some techniques and processes. The skills taught on this module will be required, developed and deployed on many other modules through the programme, and should be considered essential core skills.

### Learning Outcomes

12. The intended subject specific learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successfully completing this module you will:

1. have been introduced methods of presenting your ideas using (or aided by) visual media C1, D4; 2. have enhanced your skills in graphics (primarily 2D, digital and paper passed) C3 C5 C9 D2
3. have understood the significance of visual representations of design for purposes of communication and interrogation / development of those ideas. A3 C1 C9
4. have undertaken visual and subject specific research, investigating the visual and graphic presentation of artifacts or sites A9 B4

13. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes. After successful completion of this module you will:

1. have identified and solved problems of a practical and logistical nature (KS Problem solving - level 3) (D4)
2. have communicated clearly and accurately using appropriate language and graphics (KS Communication - level 3/4) (D2)
3. have used computers to retrieve and share information including e-mail, the world wide web, and graphics. (KS Information Technology level 3) (D6)
4. have used numbers in measuring space and objects, and converting scales (KS numeracy - level 2) (D7)
5. have evaluated your own performance and learning (KS evaluated ones own learning - level 3) (B3, C6, D5)
6. have exercised personal responsibility and initiative (D1).

### Preliminary Reading

Alan Pipes – Drawing For Designers : Drawing Skills, Concept Sketches, Computer Systems, Illustrations, Tools & Materials, Presentations, Production Techniques (Laurence King Publishing)

John Hart – The Art Of The Storyboard Oxford: Focal Press : 2007

Mitchell – Redefining Designing : From Form To Experience John Wiley & Sons, 2005

Johannes Itten - Design & Form: the basic course Rev.e - New York:Wiley 1975

Edward R. Tufte - Envisioning Information Graphics Press 1990

Ian Sidaway - The Practical Encyclopedia of Drawing London: Lorenz 2005

<b>CR310</b>		<b>The Fundamentals of Event Design</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	
1	Medway	Spring	C	30 (15)	100% Coursework	Gambrill Mr P

### Contact Hours

Learning and teaching will primarily be delivered through workshop classes which will include demonstrations, supervisions, discussions and student presentations.

There will normally be 3 or 4 contact hours per week. You will be expected to undertake a further 17 – 18 hours of independent study and project work each week - contributing to a total of 20 hours per week (on this module).

Total study hours 300 including vacation work.

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### Method of Assessment

UoA1. Interim (weekly) presentation of work in progress, often known as 'crits' details in the module handbook. 20%.

UoA2. 'preliminary visualisation' This presentation will be clearly identified as distinct from UoA1 Module handbook will specify details. 20%

UoA 3. A final exhibition / project. 50%

UoA4. A written summary, 2000 words, in critique of the project exhibition (UoA3) and proposals for further development. 10%

### Synopsis

The module aims to teach fundamental skills needed for the development of designs (visual and more thematic) for events. While the field of events is wide this module considers some of the core skills that will be needed in many projects from Brand Experiences to Interpretive Environments, from design for Theatre to Public Art. In essence this module proposes that a fundamental skill of the designer is an ability to 'articulate' and 'interrogate' their vision (through drawing, collage, models and description) as this is a primary method of being able to investigate, improve and eventually 'sell' the idea. The term will end with an exhibition of your work.

In essence the module will introduce skills of research for design, drafting, making models with card and computers, measuring to scale, and presenting design ideas. You will further develop and enhance your skills in visual communications. As importantly it will introduce the more conceptual processes of design development.

A project (or projects) will be set, which will vary year by year (the module handbook will provide details) but it will always be a project that reflects an aspect of the experience, events or performance industry - inflected by the degree programme for which you are registered.

The skills taught on this module will be required, developed and deployed on many other modules through the programme, and should be considered essential core skills.

### Learning Outcomes

After successfully completing this module you will:

- have created a design for an event, the brief for which will be given by the module convener, exercising creative imagination (this is likely to be studio design, i.e. unrealised beyond model stage) C1, C3, D1
- have become familiar with the 'language' of event design, and the artistic choices open to the designer when responding to a brief (including, but not limited to: concept, tone, mood, atmosphere, spatial arrangement, composition, image, metaphor, juxtaposition) A3, C1, C3
- have undertaken research (visual research, library research and site-visits) and thus gathered appropriate and necessary information to support and inform design and production decisions, and provided the material in such a way as to facilitate graphic representation (introducing B4, C7, A9)
- have surveyed a site, created scale ground plans, card models and computer models of a chosen venue / design, and understood the role of drafting and modelling as a means of interrogating sites for creative events production, assessing opportunities and challenges, solving design and production problems, and communicating your Ideas; (A3, C1, C4, C5, C7, D4, D7)
- have begun to develop an understanding of the significance and impact of design choices (in context) from pragmatic, creative and semiotic perspectives (this outcome is also developed in the parallel module 'Realising the Creative Idea' and in stage 2 modules) (A3);
- have made a public presentations of design work (in process, and in conclusion) which may include the use of: IT presentation, an exhibition of models or graphic material (mood board), a verbal presentation in order to communicate both the process and the outcome of design, and to develop critical analysis and confidence in communication. You will also have participated in the critique and evaluation of the work of others. (B3, D2)

12. The intended generic learning outcomes and, as appropriate, their relationship to programme learning outcomes.

After successful completion of this module you will:

- have identified and solved problems of a practical and logistical nature (KS Problem solving - level 3) (D4)
- have communicated your creative and logistical intentions clearly and accurately using appropriate language and graphics (KS Communication - level 3/4) (D2)
- have used computers to retrieve and share information including e-mail, the world wide web, 2D & 3Dgraphics. (KS Information Technology level 3) (D6)
- have used numbers in measuring space and objects, and converting scales (KS numeracy - level 2) (D7)
- have evaluated your own performance and learning as a creative event producer (KS evaluated ones own learning - level 3) (B3, C6, D5)
- have exercised personal responsibility and initiative (D1).

### Preliminary Reading

Carver, G & Christine White Computer Visualisation for the Theatre, Oxford: Focal Press, 2003

Woodbridge, P., Designer Drafting for the Entertainment Industry, Focal Press, 2001

Mackintosh, I, Architecture, actor & audience, London: Routledge, 1993

Carlson, M., Places of Performance, New York: Cornell UP, 1993

Payne, D, R., The Scenographic Imagination, Illinois UP, 1993

Blokland, T; editors, Sarah Schultz and Marlous Willems. Happening: Design for Events Basel : Birkhauser, 2006.

Keith Orton Model Making for the Stage: A Practical Guide Crowood Press

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

DR315 Modern Theatre: A Theoretical Landscape						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	

### Contact Hours

5 hours per week. 3.5 hour lecture/video screening to introduce you to the ideas and work you will discuss later in your 1.5 hour seminar

### Restrictions

Not available as a wild module. Available to both Single Honours and Joint Honours Drama students

### Method of Assessment

100% Coursework: Essay (40%); Research Essay (30%); Seminar Performance (30%)

### Synopsis

This module is designed to be a foundation for your future studies in Drama, by developing the knowledge of theatre you have gained from earlier studies. This module aims to challenge your ideas about what 'theatre' is, its relation to 'reality', its forms and its possibilities, as well as introducing you to contemporary ideas of 'performance' as an alternative to 'theatre', and what a post-dramatic theatre might be. In the module, you will be looking at a series of theories of theatre and performance made over the past century and a half. Sometimes these will be in the expected form of writings, sometimes in the form of ideas made visible through performance practice. Often in dialogue with each other, these approaches to theatre and performance form a major part of the theoretical 'tool kit' of the contemporary Western theatre/performance practitioner. Amongst the international theatre makers and theorists whose work you will explore are Anton Chekov, Antonin Artaud, Jerzy Grotowski, Bertold Brecht, Robert Wilson, The Wooster Group, as well as genres such as Performance Art and Multimedia Theatre. Of course in one module these ideas can only be introduced, but each of the topics studied on this module is followed up in modules in Stage 2 of the Drama programmes. In this way the module may assist you to determine your pathway through those programmes.

### Learning Outcomes

In this module students will:

- Develop their knowledge of twentieth century theatre movements and leading practitioners;
- Explore and debate key ideas of what constitutes theatre and performance;
- Analyse the connections between theory and theatre practice;
- Examine the ways in which Modern and Postmodern theatre reflects social and historical contexts;
- Develop individual research skills and essay writing techniques;
- Further written and oral communication skills.

### Preliminary Reading

R SCHNEIDER & G CODY (eds.) - 'Redirections', Routledge, London, 2002

A ARTAUD - 'The Theatre and Its Double', Calder, London, 1981

P BROOK - 'The Empty Space', Penguin, London, 1996

M HUXLEY & N WITTS (eds.) - 'The Twentieth Century Performance Reader', Routledge, London, 1999

J. L STYAN - 'The Elements of Drama', Cambridge University Press, Cambridge UK, 2001.

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>DR317 Texts for Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	100% Coursework with Compulsory Numeric Elements	Quirk Ms S

### Contact Hours

4 hours per week

### Restrictions

This module is not available as a wild module.

### Method of Assessment

100% Coursework: Dramaturgic Study (40%); Research Portfolio (25%); Seminar Performance (20%); Group Workshop Demonstration (15%)

### Synopsis

What we do on Texts for Theatre

- You learn how to approach plays not as literature, and also not as stories about people, but as texts for theatre, as raw material written to be performed on stage.
- You will acquire an introductory overview in the skill and craft of dramaturgy, in the dramatic repertoire and Western theatre history. We will study texts from Greek Theatre to English and European Theatre of past centuries and explore recent innovations in (post-)dramatic form and writing.
- You will also encounter critical approaches to playtexts as a means to stimulate your imagination and to go beyond simple approaches of identifying with characters, or 'feeling' into a plot. These approaches include Feminism/Gender Studies, Psychoanalysis, Deconstruction, and Cultural Materialism.
- Working both individually and within a research team, you will acquire further research skills, your critical academic competence, and you will train your project management skills.

### Learning Outcomes

In the course of the module, you will learn:

- how to read and analyse plays and other texts for theatre from a dramaturgic perspective,
- about the key dramaturgic elements, such as character, plot, the body, and space,
- about major critical approaches assisting your analysis of the playtexts,
- about the repertoire of plays across theatre history, from Greek classical theatre 500 AD to present-day postdramatic theatre of the twenty-first century,
- how to improve your independent research and study skills at university level.

### Preliminary Reading

Christopher B. BALME - 'The Cambridge Introduction to Theatre Studies', Cambridge University Press, 2008

Andreas KOTTE - 'Studying Theatre: Phenomena, Structures and Functions', Lit

Peter BARRY - 'Beginning theory: An introduction to literary and cultural theory', 3rd Edition, Manchester University Press, 2009

Mick WALLIS and Simon SHEPHERD - 'Studying Plays', 3rd Edition, Bloomsbury, 2010

Michael PATTERSON - 'Oxford Guide to Plays: An A-Z Guide to the 1,000 best Plays of World Theatre', Oxford: Oxford University Press, 2007

Maggie B. GALE and John F. DEENY, eds - 'Routledge Drama Anthology and Sourcebook: From Modernism to Contemporary Performance', Routledge, 2010

W.B.WORTHEN, ed. - 'The Wadsworth Anthology of Drama', 6th ed, Heinle & Heinle, 2010

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>DR324 Performance Skills (JH)</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	100% Coursework	Camilleri Dr F

### Contact Hours

2 hours per week

### Restrictions

This module is not available as a wild module.

### Method of Assessment

100% Coursework: Skills Progress (50%); Reflective Essay (30%); Continuous Assessment (20%)

### Synopsis

This module equips students with fundamental performance skills to support practical work encountered later in the programme. The module will teach basic practical skills related to the voice, body and improvisation. Students will receive an introduction to key approaches in body use and understanding, including how to warm up and prepare the body and voice; how to care for themselves as performers; how to maximise potential of the body/voice as a free and open resource; how to understand the basic bodily principles of energy, focus, concentration, engagement and projection that lie behind all modes of performance. The module includes sessions in body/movement techniques such as Alexander, Laban, tai chi, yoga, pilates and simple dance. The module is taught through specialised weekly voice, improvisation and movement classes. Throughout the term there will be some lectures and screenings and the module will finish with a creative group performance project in the last week of term.

### Learning Outcomes

Students engaging fully with this module will:

- learn how to warm up and prepare the voice and body for performance
- be able to understand and reflect on how the body and voice might operate as elementary 'tools' for different modes of performance
- gain basic insight into anatomical aspects of the performing body, and training techniques that focus on these aspects;
- understand how performance energy, focus, engagement, concentration and projection can be enhanced through training

### Preliminary Reading

BERRY, CICELY - 'The Actor and his Text', Harrap, London, 1987  
DENNIS, ANNE - 'The Articulate Body', Drama Book Publisher, 1995  
RODENBURG, PATSY - 'The Right to Speak', Methuen, London, 1992  
PISK, LITZ - 'The Actor and his Body', Harrap, 1975  
JOHNSTONE, KEITH - 'Impro', Methuen, London, 1996

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

DR335		Production				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Hussein Dr N
1	Canterbury	Spring	C	15 (7.5)		

### Contact Hours

2 hours per week

### Restrictions

This module is not available as a wild module.

### Method of Assessment

100% Coursework: 70% Performance; 30% Skills Progress

### Synopsis

The module enables students to revisit and combine creatively the knowledge and various skills learnt during the year as first year single honours drama students. Students will be allocated into performance groups and briefed about their production project: guidelines will be given and parameters set. They will be expected to liaise with fellow group members throughout the production period. Students will present a project proposal prior to working on realising these proposals, including organising rehearsal schedules, performance spaces, and a running order for presentations. Students will work independently with minimal supervision.

### Learning Outcomes

By the end of the module, students should be able to:

- draw upon performance skills, textual knowledge, and theatre technologies learnt during the year
- demonstrate competence in performance skills and in handling safely technical equipment within the disciplines studied during the year
- apply knowledge learnt during the year to the creation of a performance and the organisation of a festival for peers

### Preliminary Reading

Barker, C., *Devised and Collaborative Theatre: A Practical Guide*, Crowood Press 2002

Baugh, C., *Theatre, Performance and Technology the development of scenography in the twentieth century*, Basingstoke and New York: Palgrave, Macmillan 2005

Govan E., Nicholson H., Normington K. (eds), *Making a Performance: Devising Histories and Contemporary Practices* Routledge 2007

Martin, J., *The Intercultural Performance Handbook*, Routledge 2004.

Oddey, A., *Devising Theatre: A Practical and Theoretical Handbook*, Routledge 1996

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>DR336</b>		<b>Theatre Skills</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Allain Prof P

### Contact Hours

1 and a half hours per week

### Restrictions

This module is not available as a wild module

### Method of Assessment

100% Coursework: 70% Practical Presentation; 30% Skills Progress

### Synopsis

This module equips students with foundational body-based performing skills and promotes the creative application of these performing and technical skills within short etudes. Students will be introduced to performance skills which may include key approaches in body use and understanding, including how to maximise potential of the body/voice as a free and open resource, and how to understand basic bodily principles (energy, focus, concentration, engagement and projection) that lie behind all modes of performance.

### Learning Outcomes

By taking this module, you will:

- demonstrate a range of performing skills
- understand how to warm up and prepare the voice and body as foundations for performance, as well as reflect on how the body and voice might operate as elementary 'tools' for different modes of performance
- demonstrate competence in health and safety of themselves and others regarding body work
- understand that the performer's body contributes to the communication of meaning in performance

### Preliminary Reading

Anne Bogart *The Viewpoints: a practical guide to viewpoints and composition*, Theatre Communications Group, 2005

Cicely Berry, *Voice and The Actor*, London: Virgin 1989

Anne Dennis, *The Articulate Body*, Drama Book Publisher, 1995

Jerzy Grotowski, *Towards a Poor Theatre*, Methuen, 1975

Gillyanne Kayes, *Singing and the Actor*, A and C Black, 2004

Kristen Linklater, *Freeing the Natural Voice*, Drama Book Publisher, 1976

John Martin, 1951, *The Intercultural Performance Handbook*, London: Routledge, 2004

Michael McCallion *The Voice Book*, Faber and Faber, 1998

Litz Pisk, *The Actor and his Body*, London: Harrap, 1975

Nicole Potter, ed, *Movement for Actors*, Allworth Press, August 2002

Patsy Rodenburg, *The Right to Speak*, Methuen, London, 1992

Mabel Elsworth Todd, *The Thinking Body*, Princeton: Princeton Book Company Publishers, 1980

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

DR592		New Directions				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Klich Dr R

### Contact Hours

4 hour workshop session per week

### Method of Assessment

100% Coursework: Group Project (30%); Working File (30%); Essay (30%); Coursework (10%)

### Synopsis

What we do on New Directions

- We study a diversity of contemporary approaches to theatre directing
- We interrogate, question and re-evaluate the relations between the text and its mise en scène. You will write an essay about this topic.
- We study, through reading and practical experiments, topics such as: radical approaches to the classics, directing and new technologies, directing and devising, the gender of directing, etc.
- We explore the work of some of the key contemporary theatre directors of today. Within a group, you will 'adopt' one director from a list (usually a contemporary European director chosen from the book by Delgado and Rebellato, our set book to buy on the course), and you will explore 'being' this director and approaching directing, and a chosen classic text (such as Hamlet) in particular, through this director's perspective.
- You will present both a workshop and a performance etude on your chosen director.

### Learning Outcomes

What you learn on New Directions:

Successfully participating in New Directions, you will:

- Be able to demonstrate a knowledge of the processes and conventions of theatre directing.
- Extend your skills in the creative and practical application of these knowledges, processes and conventions
- Demonstrate an understanding of the theatrical forms and conventions within which selected directors and performance texts are operating.
- Develop your knowledge of contemporary approaches to directing and performance.

### Preliminary Reading

LAVENDER, Andrew and HARVIE Jen, eds, - 'Making Contemporary Theatre: International Rehearsal Processes', Manchester University Press, 2010

DELGADO M & HERITAGE P (eds) - 'In Contact with the Gods: Directors Talk Theatre', MUP, 1996

BRADBY D and WILLIAMS D - 'Directors Theatre', Macmillan, 1988

MITTER, Shomit and SHEVTSOVA Maria, eds - 'Fifty key theatre directors', Abingdon, Routledge, 2005

SHEVTSOVA M and INNES C - 'Directors/Directing: Conversations on Theatre', Cambridge University Press, 2009

BROOK Peter - 'The Empty Space', New Edition, Harmondsworth, Penguin, 2008

BOGART Anne - 'A Director Prepares: Seven Essays on Art and Theatre', London, Routledge, 2001

Books to buy for this module

Maria M. Delgado and Dan Rebellato, eds, Contemporary European Theatre Directors, Abingdon and New York: Routledge 2010

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

FA309	Creative and Critical Practice 1					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	Bacon Dr J

### Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 3 hours staff contact time per week.

#### Lectures

These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issues, and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice.

#### Tutorials

Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice.

### Method of Assessment

Assessment is 100% coursework:

- A display of studio practice in exhibition format or otherwise negotiated with the tutor 50% (Learning outcomes 1, 2, 3, 4, 6,10)
- Research Journal which includes a 1000 word essay demonstrating research. 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- Process, participation and development in workshops, seminars and crits 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

### Synopsis

This module introduces students to the disciplines of studio practice. Creative and Critical Practice 1 aims to support students in identifying key interests that will develop into a sustainable art practice. The emphasis will be on giving the student the tools to find and define their own brief and challenge their own assumptions by introducing them to a broad range of possibilities, debates and ideas. This approach is contextualized by reference to key terms in fine art and the development of analytical skills: students engage with conceptual strands through their own developing intellectual and practical skill base. This discursive student centred teaching gives students knowledge of contemporary artists and their contexts, therefore providing an informed and contextualised grounding to the skills of self directed practice and research that they will develop later in their studies.

### Learning Outcomes

- Demonstrate an ability to initiate, engage with and sustain the development of an individual practice. (A1, A2, A6, B1, B2, B6, C1, C2, C6, D4, D5)
- Demonstrate an ability to conduct research related to the development of practice. (A1, A2, A6, B1, B2, B6, C1, C2, D4, D5, D6)
- Demonstrate an understanding of their own interests as an artist with an appropriate level of awareness, knowledge and understanding for the practices that constitute the discipline of Fine Art. (A1, A2, A6, B1, B2, C1, C2, C7, C8, D2, D4, D5, D6)
- Demonstrate an ability to participate in the critical evaluation of art making. (A1, A2, A6, B1, B2, B3, B5, C1, C2, C4, C7, C8, D1 D2, D4, D5,)
- Demonstrate the skill of reflective writing and documenting of the experience of learning, and the specific skills gained through the learning experience. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1 D2, D4, D5, D6)
- Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1, D2, D4, D5, D6)
- Be able to plan, negotiate and self-manage finite projects working to strict deadlines. (A4, B3, B6, C1, C6, D4, D5, D6, D7)
- Be able to engage in critical discussion and debate with peers. (A1, A6, B3, B8, C1, C2, C4, C7, C8, D1, D3, D4, D5,)
- Have begun to develop their skills of assembling documentary evidence in various formats of experiment and exploration. (A4, B3, B6, C6, C7, D1, D3, D4, D5,)
- Know how to assemble and select work and documentary evidence for final presentation/exhibition (A4, B3, B6, C6, C7, D1, D3, D4, D5, D6, D7, D8)

### Preliminary Reading

e-flux Journal - What is Contemporary Art? [Paperback] Sternberg Press (11 Aug 2010)

Harrison, Charles and Wood, Paul, Art in Theory 1900-2000: An Anthology of Changing Ideas [Paperback] Wiley-Blackwell; 2nd Edition edition (23 Sep 2002)

HICKEY D: Air Guitar: Essays on Art & Democracy, Los Angeles, CA: Art Issues Press, 1997

KRAUSS Rosalind E: The Originality of the Avant Garde and Other Modernist Myths; M.I.T.1987.

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

FA310	Creative and Critical Practice 2					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Spring	C	30 (15)	100% Coursework	Bacon Dr J

### Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 3 hours staff contact time per week.

Lectures – These explore the processes and precedents used for generating ideas in response to a creative question, contextualising and conceptualising the issues, and finding solutions to it. The lectures, therefore, provide case studies of successful creative experimentation drawn from historical and contemporary art practice.

Tutorials- Ongoing tutorials support students' work and act as discursive feedback points. Students are asked to respond to tutorial with Tutorial Reports that reflect upon staff-tutor dialogues and also articulate plans for the future progression of ideas and practice.

### Pre-requisites

FA309 Creative and Critical Practice 1

### Method of Assessment

Assessment is 100% coursework:

- A display of studio practice in exhibition format or otherwise negotiated with the tutor 50% (Learning outcomes 1, 2, 3, 4, 6,10)
- Research Journal and documentation 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)
- Process, participation and development in workshops, seminars and crits 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

### Synopsis

This module develops the students' ongoing engagement with studio practice. Creative and Critical Practice 2 aims to support students in building on and developing the key interests that they identified in Creative and Critical Practice 1. Students are required to refine their interests through self-initiated practice. The emphasis will be in giving the students the tools to define and improve their brief and to continue to challenge their own assumptions by introducing them to a broad range of possibilities, debates and ideas. This approach is contextualized by reference to key terms in fine art and the development of analytical skills: students engage with conceptual strands through their own developing intellectual and practical skill base. This discursive student centred teaching gives students knowledge of contemporary artists and their contexts, therefore providing an informed and contextualised grounding to the skills of self directed practice and research that they will develop later in their studies.

### Learning Outcomes

- Demonstrate an ability to initiate, develop, engage with and sustain the development of an individual practice. (A1, A2, A6, B1, B2, B6, C1, C2, C6, D4, D5)
- Demonstrate an ability to conduct research related to the development of practice. (A1, A2, A6, B1, B2, B6, C1, C2, D4, D5, D6)
- Demonstrate an understanding of their own interests as an artist with an appropriate level of awareness, knowledge and understanding for the practices that constitute the discipline of Fine Art. (A1, A2, A6, B1, B2, C1, C2, C7, C8, D2, D4, D5, D6)
- Demonstrate an ability to participate in the critical evaluation of art making. (A1, A2, A6, B1, B2, B3, B5, C1, C2, C4, C7, C8, D1 D2, D4, D5,)
- Demonstrate the skill of reflective writing and documenting of the experience of learning, and the specific skills gained through the learning experience. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1 D2, D4, D5, D6)
6. Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work. (A1, A2, A6, B1, B2, B3, B5, B8, C1, C2, C3, C7, C8, D1, D2, D4, D5, D6)
- Be able to plan, negotiate and self-manage finite projects working to strict deadlines. (A4, B3, B6, C1, C6, D4, D5, D6, D7)
- Be able to engage in critical discussion and debate with peers. (A1, A6, B3, B8, C1, C2, C4, C7, C8, D1, D3, D4, D5,)
9. Have begun to develop their skills of assembling documentary evidence in various formats of experiment and exploration. (A4, B3, B6, C6, C7, D1, D3, D4, D5,)
- Know how to assemble and select work and documentary evidence for final presentation/exhibition (A4, B3, B6, C6, C7, D1, D3, D4, D5, D6, D7, D8)

### Preliminary Reading

e-flux Journal - What is Contemporary Art? [Paperback] Sternberg Press (11 Aug 2010)

Charles Harrison and Paul Wood , Art in Theory 1900-2000: An Anthology of Changing Ideas [Paperback] Wiley-Blackwell; 2nd Edition edition (23 Sep 2002)

Series – Documents of Contemporary Art, Whitechapel Art Gallery & Mit Press, titles various, editors, various- depending on students own interests.

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

FA311	Methods and Materials					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn	C	30 (15)	100% Coursework	Illingworth, Dr S

### Contact Hours

Delivery of this module is by lectures, seminars and workshops. The total workload is 300 hours including approximately 3 hours staff contact time per week.

Supervised workshops are designed to develop students understanding of the relationship of specific media or methodology to meaning and to provide opportunities to explore, test and acquire appropriate conceptual and 'craft' skills..

Seminars are designed to engage students in oral and visual preparation and presentation and in discussion and debate, building confidence and communication skills.

### Pre-requisites

Co-requisite module: FA309 Creative and Critical Practice 1

### Method of Assessment

Assessment is 100% coursework:

- Artwork produced in the workshops that demonstrates the application and use of relevant skills 50% (Learning outcomes 1, 2, 3, 4, 6,9)
- Annotated sketch book that documents research. This may include video, photographs, drawings and other visual material: 30% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8)
- Process, participation and development in workshops, seminars and crits 20% (Learning outcomes 1, 2, 3, 4, 5, 6, 7, 8, 9)

### Synopsis

This module is designed to introduce the skills set that the student will build on and develop throughout the programme. Methods and Materials gives students the opportunity to expand their skill base and begin to understand the range of intellectual skills and outcomes that they will develop throughout the programme. Workshops may include printmaking; welding; Photoshop and stretcher making, video editing, developing a sketch book, etc. Skills in learning methodologies may also include essay writing skills; library skills; research journals and myfolio skills.

This approach is contextualized by reference to key terms in fine art and the development of analytical skills. Students are expected to attend 4 optional workshops and 3 compulsory workshops. Each workshop represents 1 session but each skill may incorporate more than one workshop (ie a video workshop may be carried over 2 sessions)

### Learning Outcomes

- Demonstrate a willingness to experiment using a wide range of methods and skills. (B6, C2, C6, D4, D5)
- Demonstrate an introductory knowledge and understanding of how materials and skills interact with ideas. (A1, A2, B1, B2, C1, C2, D5)
- Demonstrate an introductory understanding of a range of intellectual and methodological skills. (A1, A2, B1, B2, C1, C2, D5)
- Demonstrate the skill of reflective writing and documenting of the experience of learning, and the specific skills gained through the learning experience (A1, B1, B2, B3, C1, C2, C7, D4, D5)
- Have documented evidence of a useful inter-relationship between the theory, knowledge and practice components of their work. (A1, A6, B1, B2, B3, B8, C1, C2, C4, C7, D1, D4, D5)
- Be able to plan, negotiate and self-manage Projects working to strict deadlines. (A4, B3, B6, C1, C6, D4, D5, D6, D7)
- Be able to engage in self-initiated critical discussion and debate with peers. (A1, A6, B3, B8, C1, C2, C4, C7, C8, D1, D3, D4, D5,)
- Have begun to develop their skills of assembling documentary evidence in various formats of experiment and exploration. (A4, B3, B6, C6, C7, D1, D3, D4, D5,)
- Know how to assemble and select work and documentary evidence for final presentation/exhibition (A4, B3, B6, C6, C7, D1, D3, D4, D5, D6, D7, D8)

### Preliminary Reading

e-flux Journal - What is Contemporary Art? [Paperback] Sternberg Press (11 Aug 2010)  
John Berger ; Ways of Seeing (Penguin Modern Classics) [Paperback], Penguin Classics; Reprint edition (25 Sep 2008)  
Charles Harrison and Paul Wood Wiley-Blackwell; Art in Theory 1900-2000: An Anthology of Changing Ideas [Paperback] 2nd Edition edition (23 Sep 2002)  
Marshall McLuhan, The Medium is the Massage: An Inventory of Effects Penguin Classics (25 Sep 2008)

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

FI308	PI: Exploring the Frame					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Jackson Mr L

### Contact Hours

3 contact hours per week. In addition to class time students are expected to complete 17 private study/practice hours per week

### Pre-requisites

No pre-requisites

### Availability

The module may be taken in Autumn Term (FI308) or Spring Term (FI309) - both modules are subject to quota. If one module is oversubscribed but places remain on the other, students may be asked to change the term in which they take the module.

### Method of Assessment

This module is assessed by coursework (100%): short practical projects (50%), one essay (30%) and process, participation and development in workshops and exercises (20%).

### Synopsis

Exploring the Frame draws upon concepts in Film Studies to inform an introduction to moving image production that focuses on the exploration of cinematic language. Basic technical skills in DV production and post-production are taught along with craft skills applicable to both narrative and non-narrative screen production. Through a combination of lectures, creative and technical workshops, and peer reviews of work in progress, this module encourages experimentation, critical reflection, independent thought, and dialogue between theory and practice. Effective group work is integral to the success of student work on this module. Practical assignments are designed to trigger both conceptual and creative thinking as well as consideration of audience responses to cinematic language. Students maintain a journal throughout the term and draw from this for their final essay, which includes a critical analysis of their practice.

### Learning Outcomes

By the end of the module, students will:

1. Have received an induction in the skills and techniques of shooting digitally and will have completed an introduction to DV non-linear editing.
2. Have developed the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually and in written form.
3. Be able to conceive and plan a piece of creative work.
4. Be able to demonstrate a safe and technically competent use of equipment.
5. Gain an understanding of the historical, social and cultural context of filmic visual practices.
6. Gain an understanding of their own creative processes through their engagement in one or more production practices.
7. Acquire skills and knowledge of aesthetic judgement.
8. Have an understanding of the ways in which different social groups may relate to and interact with filmic visual practices.

### Preliminary Reading

REES, A. L. - 'A History of Experimental Film and Video', BFI, 1999

BORDWELL, D & THOMPSON, K - 'Film Art - An Introduction', McGraw Hill, 2004

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>FI309</b>		<b>Exploring the Frame</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	100% Coursework	Pitts Dr V

### Contact Hours

3 contact hours per week. In addition to class time students are expected to complete 17 private study/practice hours per week.

### Pre-requisites

No pre-requisites.

### Availability

The module may be taken in Autumn Term (FI308) or Spring Term (FI309) - both modules are subject to quota. If one module is oversubscribed but places remain on the other, students may be asked to change the term in which they take the module.

### Method of Assessment

This module is assessed by coursework (100%): short practical projects (50%), one essay (30%) and process, participation and development in workshops and exercises (20%).

### Synopsis

Exploring the Frame draws upon concepts in Film Studies to inform an introduction to moving image production that focuses on the exploration of cinematic language. Basic technical skills in DV production and post-production are taught along with craft skills applicable to both narrative and non-narrative screen production. Through a combination of lectures, creative and technical workshops, and peer reviews of work in progress, this module encourages experimentation, critical reflection, independent thought, and dialogue between theory and practice. Effective group work is integral to the success of student work on this module. Practical assignments are designed to trigger both conceptual and creative thinking as well as consideration of audience responses to cinematic language. Students maintain a journal throughout the term and draw from this for their final essay, which includes a critical analysis of their practice.

### Learning Outcomes

By the end of the module, students will:

1. Have received an induction in the skills and techniques of shooting digitally and will have completed an introduction to DV non-linear editing.
2. Have developed the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually and in written form.
3. Be able to conceive and plan a piece of creative work.
4. Be able to demonstrate a safe and technically competent use of equipment.
5. Gain an understanding of the historical, social and cultural context of filmic visual practices.
6. Gain an understanding of their own creative processes through their engagement in one or more production practices.
7. Acquire skills and knowledge of aesthetic judgement.
8. Have an understanding of the ways in which different social groups may relate to and interact with filmic visual practices.

### Preliminary Reading

REES, A. L. - 'A History of Experimental Film and Video', BFI, 1999  
BORDWELL, D & THOMPSON, K - 'Film Art - An Introduction', McGraw Hill, 2004

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<b>FI313</b>		<b>Film Form</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	60% Coursework, 40% Exam	Mather Dr N

### Contact Hours

A weekly 1 hour lecture followed by a 2 hour screening.

### Pre-requisites

Co-requisite (for Film students): The Hollywood Studio System.

Compulsory for all Single Honours and Joint Honours Film students and for any other students who will require a Part II Film module (e.g. American Studies) and wish to continue to I and H modules.

### Method of Assessment

This module is assessed by an examination (40%) and coursework (60%).

Coursework - A test (20%), A 1500 word essay (30%), seminar participation (10%).

### Synopsis

The course introduces students to the language of film, from aspects of mise-en-scène (setting, performance, costumes, props, lighting, frame composition) to framing (camera movement, shot scale, lenses), sound (fidelity, volume, timbre) and editing (from requirements for spatial orientation through matches on action, eyeline matches and shot-reverse-shot structures to temporal manipulations through ellipsis and montage). The study of these elements enables students to understand the spatial and temporal construction of films, as well as the stylistic, expressive and/or dramatic functions of specific strategies.

### Learning Outcomes

By the end of the term, students will have:

1. Studied all aspects of film form (elements of mise-en-scène, camera work, editing, sound) and the principles guiding the spatial and temporal construction of films from a variety of modes, genres, historical periods and national traditions.
2. Produced critical analysis of the scholarly literature, and allow for the literature and the films to inform each other. Frameworks for the systematic study of film should be applied and explored, understanding the usefulness of the approaches taken.
3. Executed close analysis of films, providing detailed discussion of the workings and significance of specific film sequences, both in seminars and in essay writing.
4. Communicated clearly the knowledge and understanding appropriate to the study of film, using appropriate terminology and accurate, coherent and effective written and oral expression.
5. Produced sensitive and persuasive interpretations of films.

### Preliminary Reading

David Bordwell and Kristin Thompson - 'Film Art: An Introduction', New York: McGraw-Hill, ninth edition, 2010.

Timothy Corrigan - 'A Short Guide to Writing About Film', New York: Harper Collins, 2009.

Bruce Kawin - 'How Movies Work', London: University of California Press, 1992.

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<b>FI314</b>	<b>Hollywood Studio System</b>					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	50% Coursework, 50% Exam	Stanfield Prof P

### Contact Hours

A weekly 1 hour lecture and a 2 hour screening.

### Pre-requisites

Co-requisite module: Film Form

### Method of Assessment

This module is assessed by an examination (40%) and coursework (60%).

Coursework - A multiple-choice test (20%), A 1500 word essay (30%), seminar participation (10%).

### Synopsis

The module studies the emergence and consolidation of the studio system in Hollywood, during the crucial period from the coming of sound in 1929 until the Paramount divorcement of 1947. Studied topics will include the rise of the star system; the emergence of genres; self-regulation and censorship; developments in technology; and changes in audience. Examination will be made of the development of the 'classic Hollywood cinema' style of film against the backdrop of varying contexts of production, distribution, exhibition and regulation. A focus on genres (such as the gangster film, screwball comedy and musical) will enable students to compare the twinned developments of classical Hollywood style and the emergence of specific studio 'house styles'.

### Learning Outcomes

By the end of the module, students will have:

1. Investigated the history of the Hollywood Studio System and examined its development in terms of both financial, structural and artistic achievements.
2. Surveyed the technological advances made during the period under investigation (1929-1947) and discovered how these drove new changes in film style and story.
3. Explored the development of the star system in Hollywood.
4. Examined the emergence of regularised genre films, and closely studied a number of specific examples.
5. Developed their awareness of the importance of arguments over the regulation or self-regulation and censorship of the movie industry, leading to the introduction of the Hays Code.
6. Considered the significance of changes and growth in audience and the machinery of publicity.

### Preliminary Reading

Bordwell, David & Kristin Thompson - 'Film History', Berkshire: McGraw Hill 2009

Clark, Danae - 'Negotiating Hollywood: the cultural politics of actor's labor', Minnesota: University of Minneapolis Press 1995

Gomery, Douglas - 'The Hollywood Studio System: A History', London: BFI publishing 2005

Maltby, Richard - 'Hollywood Cinema', Malden, MA: Wiley-Blackwell. (2nd Edition) 2003

McDonald, Paul - 'The Star System', London: Wallflower Press 2000

Schatz, Thomas - 'The Genius of the System: Hollywood Film-making in the Studio Era', London: Faber.1998

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>HA314 The Shock of the Now: Themes in Contemporary Art</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Newall Dr M
1	Medway	Autumn	C	15 (7.5)		

### Contact Hours

2 hour lecture and 2 hour seminar per week

### Pre-requisites

No pre-requisites.

### Availability

Available as a 15 credit module under code HA314, and as a 30 credit module under code HA315.

### Method of Assessment

This module is assessed by 100% coursework:

- Essay, one 1000 word essay (40%).
- Seminar presentation (30%).
- Seminar preparation notes (30%).

### Synopsis

This course aims to draw on both the history and theory of art in order to present a wide range of contemporary forms of art and artistic practice, and to articulate some key distinctions useful for addressing the question of the place of art in culture. In particular, a discussion of ideas of the avant-garde, of modernity and postmodernism will be relevant here. The course will explore, through pursuing general themes and case studies of particularly controversial art objects, the different means by which our notions of art and of the artist are 'framed' today, and it will therefore both inform students' broader study of the history of art and complement their individual artistic practice.

### Learning Outcomes

Upon completion of the module, students will:

- Have been introduced to a broad range of contemporary artists and their work in a variety of different mediums.
- Will have a critical understanding of the cultural, political and historical contexts in which key works of artist have been produced.
- Have been introduced, through a focused study of the contemporary art, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- Have acquired, through a focused study of the contemporary art, a broad understanding of the range and diversity of approaches to the study of art within the multidisciplinary History and Philosophy of Art programme.
- Have acquired a broad critical understanding of the different types of writing which shape the discussion of contemporary art.
- Have acquired a basic training in visual analysis of works of art, including how to 'read' and understand works of contemporary art.
- Have acquired a broad understanding of the various sites of production and display for contemporary art, the traditions associated with them, and the affect they have upon the form and content of such work.

### Preliminary Reading

FREELAND, Cynthia - 'Art Theory: A Very Short Introduction', Oxford University Press, 2001

STALLABRASS, Julian - 'High Art Lite: British Art in the 1990's', Verso, 1999

COLLINGS, Matthew - 'This is Modern Art', Weidenfeld & Nicolson, 1999

FOSTER, Hal, KRAUSS, Rosalind, BOIS, Yve-Alain, BUCHLOH Benjamin HD - 'Art Since 1900: Modernism, Antimodernism, Postmodernism', Thames & Hudson 2004

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

HA315	The Shock of the Now: Themes in Contemporary Art					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	C	30 (15)	100% Coursework	Newall Dr M
1	Medway	Spring	C	30 (15)	100% Coursework	Newall Dr M

### Contact Hours

2 hour lecture and 2 hour seminar per week

### Pre-requisites

No pre-requisites.

### Availability

Available as a 30 credit module under code HA315, as a 15 credit module under code HA314

### Method of Assessment

This module is assessed by 100% coursework:

- Essay, one 1000-word essay on an assigned topic (20%).
- Essay, one 2000-word essay on an assigned topic (40%).
- Seminar presentation (20%).
- Seminar preparation notes (20%).

### Synopsis

This course aims to draw on both the history and theory of art in order to present a wide range of contemporary forms of art and artistic practice, and to articulate some key distinctions useful for addressing the question of the place of art in culture. In particular, a discussion of ideas of the avant-garde, of modernity and postmodernism will be relevant here. The course will explore, through pursuing general themes and case studies of particularly controversial art objects, the different means by which our notions of art and of the artist are 'framed' today, and it will therefore both inform students' broader study of the history of art and complement their individual artistic practice.

### Learning Outcomes

Upon completion of the module, students will:

- Have been introduced to a broad range of contemporary artists and their work in a variety of different mediums.
- Will have a critical understanding of the cultural, political and historical contexts in which key works of artist have been produced.
- Have been introduced, through a focused study of the contemporary art, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- Have acquired, through a focused study of the contemporary art, a broad understanding of the range and diversity of approaches to the study of art within the multidisciplinary History and Philosophy of Art programme.
- Have acquired a broad critical understanding of the different types of writing which shape the discussion of contemporary art.
- Have acquired a basic training in visual analysis of works of art, including how to 'read' and understand works of contemporary art.
- Have acquired a broad understanding of the various sites of production and display for contemporary art, the traditions associated with them, and the affect they have upon the form and content of such work.

### Preliminary Reading

FREELAND, Cynthia - 'Art Theory: A Very Short Introduction', Oxford University Press, 2001

STALLABRASS, Julian - 'High Art Lite: British Art in the 1990's', Verso, 1999

COLLINGS, Matthew - 'This is Modern Art', Weidenfeld & Nicolson, 1999

FOSTER, Hal, KRAUSS, Rosalind, BOIS, Yve-Alain, BUCHLOH, Benjamin HD - 'Art Since 1900: Modernism, Antimodernism, Postmodernism', Thames & Hudson 2004

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>HA316 Thinking about Photography and its Histories</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	C	15 (7.5)	100% Coursework	Mikuriya Ms T

### Contact Hours

2 hour lecture and 2 hour seminar per week

### Pre-requisites

No pre-requisites.

### Availability

Available as a 15 credit module under code HA316, and as a 30 credit module under code HA317

### Method of Assessment

This module is assessed by 100% coursework:

- 1000 word short essay (30%)
- 2000-2500 word critical essay (50%).
- Seminar journal (20%).

### Synopsis

This module introduces students to photography and its histories by looking at the social and cultural contexts surrounding the emergence of the photographic medium and its subsequent development. Through an exploration of the multiple origins of photography, students will gain an understanding and an awareness of the critical debates that surround photography and the difficulties in writing its histories. The module will examine photography as an artistic practice alongside its impact upon art, science, culture, politics and society.

### Learning Outcomes

By taking Photography and Its Histories, students will:

- Acquire an understanding of the origins of photography and the development of the medium through the nineteenth and twentieth centuries.
- Gain an understanding of some of the social and cultural contexts relevant to the emergence of the photographic medium.
- Gain an understanding of photography's impact as a technological innovation and its influence in social and cultural history as well as in the history of science and thought.
- Acquire a critical understanding of some of the different types of writing which have shaped the discussion of photography.
- Gain a critical awareness of photography's influence on writing and the relationship between image and text.
- Begin to critically explore some of the themes that have been strongly associated with photography in both critical writing and everyday culture, such as death, mourning, time, appearance/reality, truth and evidence.
- Be able to demonstrate understanding in all the above areas coherently and with critical application in both writing and discussion.

### Preliminary Reading

BARTHES, Roland - 'Camera Lucida: Reflections on Photography'

BATCHEN, Geoffrey - 'Burning with Desire: The Conception of Photography'

CLARKE, Graham - 'The Photograph'

WELLS, Liz - 'Photography: A Critical Introduction'

TAGG, John - 'The Burden of Representation: Essays on Photographies and Histories'

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

HA317	Thinking about Photography and its Histories					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	
2	Canterbury	Spring	C	30 (15)	100% Coursework	Mikuriya Ms T

### Contact Hours

2 hour lecture and 2 hour seminar per week

### Pre-requisites

No pre-requisites.

### Availability

Available as a 30 credit module under code HA317, as a 15 credit module under code HA316

### Method of Assessment

This module is assessed by 100% coursework:

- 1000 word short essay (30%)
- 2000-2500 word critical essay (50%).
- Seminar journal (20%).

### Synopsis

This module introduces students to photography and its histories by looking at the social and cultural contexts surrounding the emergence of the photographic medium and its subsequent development. Through an exploration of the multiple origins of photography, students will gain an understanding and an awareness of the critical debates that surround photography and the difficulties in writing its histories. The module will examine photography as an artistic practice alongside its impact upon art, science, culture, politics and society.

### Learning Outcomes

By taking Photography and Its Histories, students will:

- Acquire an understanding of the origins of photography and the development of the medium through the nineteenth and twentieth centuries.
- Gain an understanding of some of the social and cultural contexts relevant to the emergence of the photographic medium.
- Gain an understanding of photography's impact as a technological innovation and its influence in social and cultural history as well as in the history of science and thought.
- Acquire a critical understanding of some of the different types of writing which have shaped the discussion of photography.
- Gain a critical awareness of photography's influence on writing and the relationship between image and text.
- Begin to critically explore some of the themes that have been strongly associated with photography in both critical writing and everyday culture, such as death, mourning, time, appearance/reality, truth and evidence.
- Be able to demonstrate understanding in all the above areas coherently and with critical application in both writing and discussion.

### Preliminary Reading

BARTHES, Roland - 'Camera Lucida: Reflections on Photography'

BATCHEN, Geoffrey - 'Burning with Desire: The Conception of Photography'

CLARKE, Graham - 'The Photograph'

WELLS, Liz - 'Photography: A Critical Introduction'

TAGG, John - 'The Burden of Representation: Essays on Photographies and Histories'

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>HA318 Now That Is Art! Aesthetics and the Visual Arts</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	15 (7.5)	100% Coursework	Maes Dr H

### Contact Hours

2 hour lecture and 1 hour seminar per week

### Availability

Available as a 15 credit module under code HA318, as a 30 credit module under code HA319

### Method of Assessment

100% Coursework: Critical Summary (30%); Essay (50%); Seminar Performance and Preparation Notes (20%)

### Synopsis

The module will begin with the question of the value of art. Issues of concern here will include the role of pleasure, thought, emotion and experience in art, the differences between art and entertainment, art and science, art and philosophy, and the notorious 'end of art' thesis put forward by Arthur Danto. These investigations provide the intellectual framework for the exploration of key visual arts media in the second half of the module.

This module provides students with a broad introduction to the philosophy of the visual arts through an investigation of the distinctive nature of art and aesthetic experience, explored in relation to various visual media and their aesthetically important qualities. It is designed to provide students with a firm foundation for further study in the philosophy of art at Part 2

### Learning Outcomes

Upon completion of the module students will:

- have acquired a basic understanding of key themes, concepts and issues within contemporary aesthetics and philosophy of art
- have acquired a basic understanding of key philosophical approaches to the study and understanding of several visual arts media
- have been introduced, through a focused study of the aesthetics of the visual arts, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- have acquired a basic understanding of subject-specific skills employed by philosophers and historians of art, in particular those relating to the conceptual and logical analysis of arguments and theories concerned with the nature and value of art.

### Preliminary Reading

NOEL CARROLL – 'Philosophy of Art. A contemporary introduction', Routledge

GORDON GRAHAM – 'Philosophy of the Arts', Routledge

<b>HA319 Now That Is Art! Aesthetics and the Visual Arts</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	C	30 (15)	100% Coursework	Maes Dr H

### Contact Hours

2 hour lecture and 1 hour seminar per week

### Availability

Available as a 30 credit module under code HA319, as a 15 credit module under code HA318

### Method of Assessment

100% Coursework: Critical summary (20%); Essay (50%); Seminar Presentation (15%); Seminar Performance and Preparation Notes (15%)

### Synopsis

The module will begin with the question of the value of art. Issues of concern here will include the role of pleasure, thought, emotion and experience in art, the differences between art and entertainment, art and science, art and philosophy, and the notorious 'end of art' thesis put forward by Arthur Danto. These investigations provide the intellectual framework for the exploration of key visual arts media in the second half of the module.

This module provides students with a broad introduction to the philosophy of the visual arts through an investigation of the distinctive nature of art and aesthetic experience, explored in relation to various visual media and their aesthetically important qualities. It is designed to provide students with a firm foundation for further study in the philosophy of art at Part 2

### Learning Outcomes

Upon completion of the module students will:

- have acquired a basic understanding of key themes, concepts and issues within contemporary aesthetics and philosophy of art
- have acquired a basic understanding of key philosophical approaches to the study and understanding of several visual arts media
- have been introduced, through a focused study of the aesthetics of the visual arts, to a number of key theoretical and critical concerns relevant to the History and Philosophy of Art programme as a whole.
- have acquired a basic understanding of subject-specific skills employed by philosophers and historians of art, in particular those relating to the conceptual and logical analysis of arguments and theories concerned with the nature and value of art.

### Preliminary Reading

NOEL CARROLL – 'Philosophy of Art. A contemporary introduction', Routledge

GORDON GRAHAM - 'Philosophy of the Arts', Routledge

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>HA350 Study of a Single Artist: Picasso</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	15 (7.5)	100% Coursework	Kear Dr J

### Contact Hours

2 hour lecture; 1.5 hour seminar

### Method of Assessment

20% Seminar Notes; 30% Critical Summary of a Single Text; 50% Essay

### Synopsis

Pablo Picasso (1881-1973) was one of the most important artists of the Twentieth Century whose art was of critical significance for the development of modernism in its various forms (cubism, surrealism etc.). He worked as a painter, sculptor, and graphic artist, while also contributing to other art forms like the theatre. During his long career he produced some of the most iconic art works of his day, such as *Les Femmes d'Alger* (1907) and *Guernica* (1937). Picasso exerted a defining influence on his contemporaries and helped redefine our conception of the artist. 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, students will be introduced in this module to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

### Learning Outcomes

- Students will have examined in detail Picasso's career, including his painting, drawing and sculpture.
- Become familiar with a spectrum of the issues and debates about modern art in the late 19th and early 20th Century.
- Encountered notions such as the avant garde, abstraction and modern art and examined the meanings attached to such terms.
- Engaged with a range of art historical approaches to understanding Picasso's art.

### Preliminary Reading

COWLING E - 'Picasso: Style and Meaning', Phaidon Press, 2002  
 LEIGHTON P- 'Reordering the Universe', Princeton University Press, 1992  
 ANTLIFF M & LEIGHTON P - 'Cubism and Culture', Thames and Hudson, 2001  
 HILTON T - 'Picasso', Thames and Hudson, 1988  
 BERGER J - 'Success and Failure of Picasso', Penguin Books, 1965  
 BROWN J ed. - 'Picasso and the Spanish Tradition', Yale UP, New Haven & London, 1996  
 RICHARDSON J - 'A Life of Picasso' 3 vols., New York: Random House, 1991-1996

<b>HA351 Study of a Single Artist: Picasso</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	C	30 (15)	100% Coursework	Kear Dr J

### Contact Hours

2 hour lecture; 1.5 hour seminar

### Method of Assessment

10% Seminar Notes; 15% Critical Summary of a Single Text; 25% Essay; 50% Critical Essay

### Synopsis

Pablo Picasso (1881-1973) was one of the most important artists of the Twentieth Century whose art was of critical significance for the development of modernism in its various forms (cubism, surrealism etc.). He worked as a painter, sculptor, and graphic artist, while also contributing to other art forms like the theatre. During his long career he produced some of the most iconic art works of his day, such as *Les Femmes d'Alger* (1907) and *Guernica* (1937). Picasso exerted a defining influence on his contemporaries and helped redefine our conception of the artist. 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, students will be introduced in this module to a wide range of approaches and issues central to the theory and practice of the discipline of Art History.

### Learning Outcomes

- Students will have examined in detail Picasso's career, including his painting, drawing and sculpture.
- Become familiar with a spectrum of the issues and debates about modern art in the late 19th and early 20th Century.
- Encountered notions such as the avant garde, abstraction and modern art and examined the meanings attached to such terms.
- Engaged with a range of art historical approaches to understanding Picasso's art.

### Preliminary Reading

COWLING E - 'Picasso: Style and Meaning', Phaidon Press, 2002  
 LEIGHTON P- 'Reordering the Universe', Princeton University Press, 1992  
 ANTLIFF M & LEIGHTON P - 'Cubism and Culture', Thames and Hudson, 2001  
 HILTON T - 'Picasso', Thames and Hudson, 1988  
 BERGER J - 'Success and Failure of Picasso', Penguin Books, 1965  
 BROWN J ed. - 'Picasso and the Spanish Tradition', Yale UP, New Haven & London, 1996  
 RICHARDSON J - 'A Life of Picasso' 3 vols., New York: Random House, 1991-1996

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>MU313</b>		<b>Audio Technologies 1</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Ghikas, Mr P

### Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, and assessed practical assignments. Lectures and demonstrations will typically take up one hour per week over two terms, with another hour of supervised workshops. Students will also be provided with directed background reading and practical exercises to supplement material covered in lectures. The taught elements and workshops provide students with the necessary practical skills and principles to not only successfully complete this module but also establish a common understanding and knowledge base for future work.

### Pre-requisites

None

### Method of Assessment

The module will be assessed by 100% continuous assessment:

- 1) 30% digital audio workstation in-class test:
- 2) 30% audio workstation assignment:
- 3) 40% audio portfolio with written evaluation

### Synopsis

This module will include the following subject areas: An overview of standard digital audio workstation architecture. File management. Good practice in the handling of digital audio and MIDI data including manipulation, editing, mixing and export. Audio and MIDI processes including use of plug in effects and quantising. Recording principles, the recording chain, microphones, line instruments, and signal paths. Effective microphone placement, the use of DI boxes and establishing correct audio levels. Mixer gain structure, inserts and auxiliary sends in relation to signal processing. Current recording hardware and associated techniques. Effective monitoring and mixing.

### Learning Outcomes

On successful completion of the module, students will:

1. Have an understanding of the basic techniques, principles and practical skills required to undertake recordings of a variety of instruments within a typical studio environment
2. Have gained basic abilities in the use of computer software for audio and music related tasks.
3. Have a familiarity with appropriate aspects of safe working practice.
4. Be able to demonstrate good practice in the use of relevant hardware/software, along with the handling and manipulation of audio and MIDI data, for a range of tasks including sound editing and production.
5. Learn to use current, industry-standard computer technologies
6. Be self-critical of work in progress and respond to the critical insights of others
7. Be flexible and innovative in their approach to the use of technology
8. Be able to generate, analyse and interpret appropriate data and develop core skills such as problem solving and decoding information

These relate to the following programme learning outcomes for BSc (Hons) Music Technology:

D1, D2, D3, D5, D7, D9, D10.

These relate to the following programme learning outcomes for BSc (Hons) Audio Design and Production:

D1, D2, D3, D5, D7, D9, D10.

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### Preliminary Reading

Music Technology Workbook  
Paul Middleton, Steven Gurevitz  
Publisher: Focal Press  
ISBN: 978-0-240-51970-8

Logic Pro 8 and Logic Express 8 (Apple Pro Training)  
David Nahmani  
Publisher: Peachpit Press  
ISBN: 0321502922

Pro Tools 101 Version 7.4 Official Courseware with DVD  
Frank D Cook  
Publisher: Thomson Course Technology  
ISBN: 1598634240

Basic MIDI (Basic S.)  
Paul White  
Publisher: Sanctuary Publishing, (February 2000)  
ISBN: 1860742629

The Microphone Book  
John Eargle  
Publisher: Focal Press, (April 2001)  
ISBN: 0240804457

Basic Mixers  
Paul White  
Publisher: Sanctuary Publishing, (February 2000)  
ISBN: 1860742661

Practical Recording Techniques  
Bruce Bartlett, Jenny Bartlett (Editor)  
Publisher: Focal Press, (January 2002)  
ISBN: 0240804732

The Mixing Engineer's Handbook (Mix Pro Audio Series)  
Bobby Owsinski  
Publisher: Music Sales Limited, (November 1999)  
ISBN: 0872887235

Basic Effects and Processors (Basic S.)  
Paul White  
Publisher: Sanctuary Publishing (February 2000)  
ISBN: 186074270X

In addition students will have access to online resources and printed manuals for the relevant industry-standard hardware and software programmes

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MU314		Contextual Studies				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Howle Mr T

### Contact Hours

Delivery of this module is through lectures, seminars and tutorials. The total workload is 300 hours including lectures, seminars and tutorials (totalling approximately 2 hours per week over two terms). In addition to this, students are encouraged to attend guest lectures, research seminars, screenings and listening sessions which relate to this module. Students should also attend any relevant study skills sessions on essay writing and referencing provided by the Student Learning Advisory Service in order to help them complete their coursework successfully.

The lectures and seminars will introduce and explore the subject area (and are thus related to all subject specific learning outcomes). Students will be provided with directed background reading to supplement material covered in lectures and provide the basis for seminars. The module will provide students with the necessary principles and concepts to deal with not only the content of this module but also establish a common understanding and knowledge base for future modules.

### Method of Assessment

Assessment 1: Essay 2,000 words (40% of module mark)

Assessment 2: Written Paper 2,500 words (60% of module mark)

### Synopsis

This module has a central lecture programme that examines music, sound and technology from the past hundred years or so. You will be introduced to important composers and their music, both instrumental and electronic, as well as focus on the impact of technology.

### Learning Outcomes

1. Be able to recognise and comment on major ideas, developments, concepts and theories that have occurred during the 20th and 21st centuries with regard to music, audio technologies and related media
2. Be able to recognise and comment on particular musical and media-based forms from around the early 1900s to the present day.
3. Have an awareness of the contribution certain identified audio and music technologies have made in the development of our recent culture and the historical context in which these developments have taken place
4. Be able to understand one's own work regimes and present information effectively
5. Manage resources, including information sources
6. Be open to alternative ideas and ways of thinking, demonstrate flexibility of thought.

### Preliminary Reading

Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema (David Sonnenschein)

Experimental Music: Cage and Beyond (Music in the Twentieth Century S.)  
(Brian Eno (Foreword), Michael Nyman)

Electronic and Experimental Music (Thomas B. Holmes)

Strange Sounds: Music, Technology, and Culture (Timothy D. Taylor)

Audio Culture: Readings in Modern Music  
Christoph Cox (Editor), Daniel Warner (Editor)

Modern Music and After (Paul Griffiths)

On Sonic Art (Trevor Wishart)

The language of Electroacoustic music (Simon Emmerson)

The rest is noise (Alex Ross)

Talking music : conversations with John Cage, Philip Glass, Laurie Anderson, and five generations of American experimental composers  
William Duckworth

Audio culture : readings in modern music (Christopher Cox)

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

MU316	Sound Design 1					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Farnell, Mr A

### Contact Hours

Delivery of this module is by lectures, demonstrations and practical workshops. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Demonstration classes will provide students with examples and practical exercises that students are expected to attempt.

### Method of Assessment

- 1) 25% Audio software assignment 1 inc. written evaluation
- 2) 25% Audio software assignment 2 inc. written evaluation
- 3) 50% Project portfolio inc. evaluation of 500 words

### Synopsis

An introduction to audio programming environments. Within these environments, an introduction to programming concepts such as mathematical operations, data and audio connections, patches and filing systems, editing procedures, sub-patches and macros. Integrating different audio environments and plug-ins. The software design process, including commenting, bug-fixing and testing.

Comparison and exploration of various sound-design structures and how the elements of a piece contribute to the overall message conveyed. Examples will be drawn from a number of media forms, both conventional and experimental, in order to assist students in beginning to understand the common elements of a broad range of sound and audio media. It will also include lectures on the use of software programmes, the various concepts and facilities for creating coherent structures, and the ability to restructure content for various applications.

### Learning Outcomes

1. Be able to utilize a broad range of audio production software features in order to facilitate original sound design
2. Have a basic understanding of the means by which digital audio is manipulated in audio applications.
3. Be familiar with using, adapting and creating simple appropriate software for audio related tasks.
4. Comprehend the software development process, including evaluation of work in progress and an introductory knowledge of a formal product design scenario.
5. Be able to generate, present and interpret appropriate data
6. Learn to use new software
7. Develop innovative solutions to problems
8. Learn core skills including problem solving and dealing with complex situations.

### Preliminary Reading

Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema  
David Sonnenschein  
Publisher: Michael Wiese Productions (Oct 2001)  
ISBN-10: 0941188264

Sound Design and Science Fiction  
William Whittington  
Publisher: University of Texas Press (April 2007)  
ISBN-10: 0292714319

Electronic and Experimental Music  
Thom Holmes  
Publisher: Routledge (Jul 2002)  
ISBN-10: 0415936446

puredata documentation  
<http://puredata.info/docs>

SonicBirth Manual  
<http://sonicbirth.sourceforge.net/files/Documentation.pdf>

Logic Pro 8 User Manual  
Publisher: Apple (2007)

Software Design  
David Budgen  
Publisher: Addison Wesley (2003)  
ISBN: 0201722194

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>MU321</b>		<b>Music Composition and Artsblend</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	MacLeod Mr D

### Contact Hours

Delivery of this module is by lectures, demonstrations and practical workshops and group musical activities. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Group practice is an important part later in this module, where students will develop their ideas for a collaborative project in practical workshops. In addition to this, students are expected to supplement lectures by researching historical and contextual information using recommended reading and electronic resources.

### Method of Assessment

- 1) Individual composition portfolio plus 500-word commentary: 50%
- 2) Group collaborative artwork plus 500-word commentary: 50%

### Synopsis

The fundamental principles of music composition (rhythm and time, melody and bass, harmony, texture, structure) and how these are used and manipulated in specific works by important composers. Developing small musical ideas into larger structures. The treatment and crafting of the music in order to achieve an intended effect. The relationship of music to wider arts disciplines (dance, film, theatre, etc). Good practice in collaboration and strategies for working together.

### Learning Outcomes

1. Explore and develop music composition techniques, using a range of instruments and resources (A1, B4, C2, C3, C4, C6)
2. Analyse important examples of music in detail, considering how composers achieve their intended effects (A2, B1, B3, B5, C1)
3. Develop their individual musical identity (B2, C2, C3, C4)
4. Work with other students to create a piece that is interdisciplinary (A5, B2, B4, C2, C3, C4, C5)
5. The ability to work constructively as part of a diverse team towards a common goal (D2, D6)
6. Be self-critical of work in progress, responding to the critical insights of others (D3)
7. Be able to prioritise tasks and manage time and resources effectively (D4)

### Preliminary Reading

Learning to Compose  
John Howard  
Publisher: Cambridge 1990

Creative Music Making  
William L Cahn  
Publisher: Routledge 2005

The Composer's Handbook  
Bruce Cole  
Publisher: Schott 2006

Group Creativity  
R Keith Sawyer  
Publisher: Psychology Press 2003

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

MU322		Music Studies 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Curry, Mr B

### Contact Hours

Delivery of this module is by lectures, seminars and individual tutorials. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Students are given weekly reading and listening tasks to supplement the material covered in lectures. In addition to this, seminars and tutorials help to support the development of music reading and notation skills.

### Method of Assessment

- 1) Written essay c. 1500 words, with musical examples: 40%
- 2) In-class listening test: 40%
- 3) Music notation exercises (portfolio): 20%

### Synopsis

An overview of Western music repertoires and styles, focussing on important milestones from the Medieval period to the present day. Contextual, historical information and relevant scholarly literature will be referenced. Examples will be taken from a variety of styles and students will be encouraged to work creatively with these models (developing harmony and notation skills through exercises). Music's relationship with other art forms (dance, theatre, spectacle, film, etc) will also be explored.

### Learning Outcomes

1. Demonstrate a broad knowledge of Western music history, including key works by major composers and associated scholarly literature (A2, A3, A4, B1, C1)
2. Develop their ability to read and understand musical scores, appreciating conventions of musical notation in different historical contexts (A1, A4, B3, C1)
3. Be able to create, harmonize, arrange or complete music in a given style (A1, B2, B3, B4, C3, C4)
4. Understand the relationships between music and other art forms, and how these relationships have developed throughout history (A2, A3, A4, B1, C4, C5)
5. Use IT technology in the preparation of work (D1)
6. Be self-critical of work in progress, responding to the critical insights of others (D3)
7. Be able to prioritise tasks and manage time and resources effectively (D4)

### Preliminary Reading

A Concise History of Western Music  
Paul Griffiths  
Publisher: Cambridge University Press 2009

A History of Western Music  
Burkholder, Palisca and Grout  
Publisher: W W Norton and co. 2009

Music: A Very Short Introduction  
Nicholas Cook  
Publisher: OUP 2000

An Introduction to Music Studies  
Harper-Scott and Samson  
Publisher: Cambridge 2009

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>MU323</b>		<b>Songwriting 1: Theory and Practice</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Ghikas, Mr P

### Contact Hours

Delivery of this module is by lectures, demonstrations and practical workshops and group musical activities. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Group practice is an important part of this module, where students will develop their songwriting ideas in practical workshops. In addition to this, students are expected to supplement lectures by researching historical and contextual information using recommended reading and electronic resources

### Method of Assessment

- 1) Written essay c. 1500 words, with musical examples: 40%
- 2) Songwriting Portfolio plus 500-word commentary: 60%

### Synopsis

Common chords and chord patterns; Melody and Basslines; Lyrics and common themes; Rhythm and Metre. Popular music repertoires and styles. Contextual and historical information referencing relevant scholarly literature. Examples will be taken from a variety of popular styles and students will be encouraged to work creatively with these models.

### Learning Outcomes

1. Demonstrate a broad understanding of repertoires, histories and texts relating to popular music, making connections with individual and group practice (A2, A3, A4, B1, C1, C4)
2. Have an understanding of basic topics in music theory including keys, chords, rhythm and metre (A1, C1, C2,)
3. Be able to create original music using specified songwriting techniques (A1, B3, B4, C3)
4. Understand the relationship between notation and performance using common instrumental groupings and standard musical structures (A1, C1, C2, C4)
5. Be able to utilize musical instruments and computer technology to control and adapt compositional details (B2, B4, C6)
6. Use IT technology in the preparation of work (D1)
7. Work as part of a team on a project (D2)
8. Be self-critical of work in progress, responding to the critical insights of others in order to develop a final piece of work (D3, D6)
9. Be able to prioritise tasks and manage time and resources effectively (D4)

### Preliminary Reading

Popular Music: Key Concepts  
Roy Shuker  
Publisher: Routledge 2005

The Cambridge Companion to Rock and Pop  
Simon Frith  
Publisher: Cambridge University Press

Six Steps to Songwriting Success  
Jason Blume  
Publisher: Billboard: 2008

The Songwriting Sourcebook  
Rikky Rooksby  
Publisher: Backbeat Books 2006

Melody in Songwriting  
Jack Perricone  
Publisher: IMP 2000

Songwriter's Workshop: Harmony  
Jimmy Kachulis  
Publisher: Berklee Press 2008

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

<b>MU324</b>		<b>Sonic Art</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	Pasoulas Mr A

### Contact Hours

Delivery of this module is by lectures, demonstrations and practical workshops. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Students are expected to supplement lectures by researching historical and contextual information using recommended reading and electronic resources. Students are also introduced to the audio computer workstations as a tool for the creation of sonic art.

### Method of Assessment

- 1) Written essay c. 1500 words: 40%
- 2) Sonic Art Composition plus 500-word commentary: 60%

### Synopsis

The breakdown of traditional Western tonality and the subsequent rise in experimental and alternative approaches to music. The development of electronic musical instruments and the growth of music technology. The shift from live performance to recorded and broadcast music. The rupture between cause and effect in the experience of music. Sound spatialisation and surround sound. Computers and new interfaces. Music and performance art, theatre, film/video, installation.

### Learning Outcomes

1. Understand the development of experimental music and sonic art from the early twentieth century to the present day (A2, A3, C5)
2. Be aware of cultural, political, philosophical and economic factors relating to these developments (A3, A4, C5)
3. Be able to utilise technology to create an original piece of music or sonic art (B2, B4, C2, C3, C4, C6)
4. Be able to contextualise original or unfamiliar work related to the topic of the module (A2, A3, A4, B3, C1)
5. Use IT technology in the preparation of work (D1)
6. Be self-critical of work in progress, responding to the critical insights of others (D3)
7. Be able to prioritise tasks and manage time and resources effectively (D4)
8. Demonstrate an open and enquiring mind, with flexibility of thought (D5)

### Preliminary Reading

On Sonic Art  
Trevor Wishart  
Publisher: Harwood Academic 1997

The Soundscape  
R Murray Schafer  
Publisher: Destiny Books 1994

Silence  
John Cage  
Publisher: Marion Boyars 1973

Audio Culture: Reading in Modern Music  
Christopher Cox  
Publisher: Continuum 2004

The Rest is Noise  
Alex Ross  
Publisher: Harper 2009

## 2012-13 Humanities Undergraduate Stage 1 Module Handbook

MU325		Music Performance 1				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Medway	Autumn and Spring	C	30 (15)	100% Coursework	MacLeod Mr D

### Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, individual and group musical activities. Individual instrumental/vocal lessons with a specialist tutor aid students in their development. The total workload is 300 hours including approximately 2 hours staff contact time per week over two terms. Students are expected to devote time to individual practice. They should also engage in extra-curricular musical activity outside of formal classes for this module (which should be logged in their performance and rehearsal diary). In addition to this, students are expected to supplement lectures and workshops by reading and researching into performance issues, guided by lecturers.

### Method of Assessment

- 1) Individual Performance: 40%
- 2) Group Performance: 40%
- 3) Performance and rehearsal diary: self-reflective document, c. 1500 words – 20%

### Synopsis

Solo and group performance will form a large part of this module. These are fostered by individual instrumental lessons and group workshops. Students will develop their musicianship by listening to others as well as performing themselves. Lectures will contextualise the diverse styles of music performance with reference to cultural and social conventions. Basic information on the psychology of performance will be introduced in order to improve confidence and awareness.

### Learning Outcomes

1. Demonstrate an ability to understand and interpret visual signs denoting music as a performer (A1, C4)
2. Be able to recognise appropriate repertoires and styles both aurally and by studying written music (A1, A2, C1, C4)
3. Communicate music using appropriate expressive techniques (B3, C2)
4. Be aware of contemporary performance practices in a variety of musical traditions (B3, A5, C4)
5. Develop judgement and critical self-reflection in both individual and group practice and performance (B2, B4)
6. Communicate and work effectively as part of a group (D2)
7. Respond to criticism and suggestions in a positive manner, trying out and assessing alternative methods and techniques (D3, D5)
8. Develop the ability to work on a project over an extended period of time (D6)

### Preliminary Reading

The Psychology of Music Performance Anxiety  
Dianna Kenny  
Publisher: OUP 2011

The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning  
Richard Parncutt and Gary McPherson  
Publisher: OUP 2002

Musical Excellence: Strategies and Techniques for Enhancing Performance  
Aaron Williamson  
Publisher: OUP 2004