

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

01 School of Arts

DR539 Drama Dissertation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Project	Shaughnessy Prof R

Restrictions

This module may only be taken by special arrangement. Please see the Head of Drama BEFORE registration.

Method of Assessment

100% Dissertation

Synopsis

This module will allow the student to pursue, under supervision, further work in subject areas with which s/he has developed some familiarity in a taught module, taken previously. The student will be assigned to a supervisor who will meet her/him on a regular basis during her/his research and writing. The student will, in conjunction with the supervisor, work out a topic of research and a scheme of work. In addition, the student will be provided with material on research methodology, and bibliographical exercises, which will be presented to the supervisor for discussion with a view to enhancing the student's skills and efficiency in research.

Learning Outcomes

- To equip the student with bibliographical skills
- To give the student experience in sophisticated level of study through supervised independent research
- To give the student the opportunity to develop a more wide ranging and expert engagement with their chosen topic
- To improve the writing skills of the student as well as his/her capacity to organise written arguments appropriately

Preliminary Reading

This will depend on the topic studied, and should be worked out with individual supervisors. However, students are also advised to familiarise themselves with the conventions for Dissertation presentation in the MHRA Handbook, which is available in the bookshop.

DR548 Performance: The Seminar						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Klich Dr R

Contact Hours

3 hours per week plus approx 5 theatre visits which are a compulsory component of this module.

Students should budget approx. £50 for theatre tickets plus travel costs.

Method of Assessment

100% coursework: 40% Theatre Writing Logbook; 40% Feature Article; 20% Seminar Performance and Presentation

Synopsis

The course consists of a series of theatre trips which provide scope for analysis, discussion and written reflection with a view to developing particular skills used in theatre reviewing and arts journalism, as well as the skills involved in generating considered and honest appraisal of performance. This will entail a consideration of house style(s) of particular publications and media, the issues involved in the 'reading' of and writing about live performance, as well as the notion of feedback. On a wider scale, the course will also require an in-depth understanding of the contemporary British theatre, its contexts, key institutions, cultural policies which shape the current scene and recent histories which inform it.

Learning Outcomes

The successful completion of this module enables students to demonstrate their:

- knowledge and understanding of key practitioners and contexts of contemporary theatre and performance;
- knowledge and understanding of current debates on cultural policy and funding structures of British theatre;
- knowledge and understanding of various forms and genres of performance, and their theoretical foundations
- ability to critique and analyse performance events, and communicate this understanding through theatre reviews and research features written to professional standards

Preliminary Reading

Aston, E., Savona, G.: *Theatre as Sign System*, Routledge, 1991

Bennet, S.: *Theatre Audiences*, Routledge, 1997

Billington, M.: *One Night Stands: A Critic's View of British Theatre 1971-1991*, Nick Hern Books 1993

Billington, M.: *State of the Nation: Theatre Since 1945*, Faber and Faber, 2007

Carlson, M.: *Performance: A Critical Introduction*, Routledge, 1996

Campbell, P. ed., *Analysing Performance*, Manchester UP 1996

Counsell & Wolf, eds, *Performance Analysis*, Routledge, 2001

Delgado, M., Svich, C. (eds.): *Theatre in Crisis?*, Manchester University Press, 2002

Drmogole, Nicholas: *The Role of the Critic*, Oberon Books, 2010

Harvie, J.: *Staging the UK*, Manchester University, 2005

Lane, D.: *Contemporary British Drama*, Edinburgh University Press, 2010

Mermikides, A. and Smart J.: *Devising in Process*, Palgrave, 2010

Pavis, P.: *Analyzing Performance*, University Michigan, 2003

Rebellato, D.: *1956 And All That*, Routledge, 1999

Shepherd, S.: *The Cambridge Introduction to Modern British Theatre*, CUP, 2009

Wardle, I.: *Theatre Criticism*, Routledge, 1992

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR549 Acting						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

4 hour practical per week

Method of Assessment

100% Coursework : Scene Study 1 (20%); Scene Study 2 (30%); Scene Analysis (40%); Class Participation (10%)

Synopsis

This module explores:

- Basic skills related to naturalist acting;
- Methods of text analysis;
- Stanislavskian principles such as given circumstances; action, intention and objective; units of action; super-objective; observation; externals; imagination and the magic "If"
- Physical and vocal training exercises;
- Improvisation as an acting tool;
- Building a scene – blocking, proxemics etc

Learning Outcomes

In this module you will develop:

- a strong set of tools to support the actor's craft
- skills in improvisation
- a knowledge of twentieth century approaches to acting training
- your own ideas regarding the effectiveness of different approaches
- skills in textual analysis
- methods of characterisation

Preliminary Reading

BRUDER, Melissa - 'A Practical Handbook for the Actor', New York: Vintage, 1986

HODGE, Alison - 'Twentieth Century Actor Training', Routledge, 1999

MAMET, David - 'True and False: Heresy and Common Sense for the Actor', London: Faber & Faber, 1998.

STANISLAVSKI, Konstantin - 'An Actor Prepares', London: Methuen, 1980

MERLIN, Bella - 'The Complete Stanislavsky Toolkit', London: Nick Hern Books, 2007

CALDRONE, M & LLOYD WILLIAMS, M - 'Actions: The Actor's Thesaurus', New York: Drama Publishers, 2004

DR572 Scenography: Practice and Theory						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	McCann Mr G

Contact Hours

3 hour lecture / seminar per week

Method of Assessment

100% Coursework: Essay (30%); Design Project (50%); Seminar Participation (20%)

Synopsis

This module explores the practice and theory of 20th and 21st century scenography. The module considers scenography as 'performance and theatre strategies employed to picture experience'. It looks at the history and development of scenography; its increasing links with theatre architecture, and it examines, in practice, the skills of the scenographer. The module will consist of one lecture / seminar in each week of the module. Lectures and seminars will (a) consist of practical projects that focus on the methods and techniques of contemporary scenographic practice, (b) identify key scenographic theories and approaches of the 20th Century, and (c) consider their significance for, and applications within contemporary scenographic practice.

Learning Outcomes

Students studying the module will acquire the following - a knowledge of scenographic practice within the 20th Century and beyond: encompassing history, theory and the development of scenography – charting its increasing links with theatre architecture They will also develop appropriate skills in the areas of: independence and self-management of private research; studio skills including modeling and drafting; project planning and public presentation.

Preliminary Reading

ARONSON A - 'Looking onto the Abyss: Essays on Scenography', Ann Arbor, Mi.: University of Michigan Press, 2005

SBTD - British Theatre Design '83-87 London: Society of British Theatre Designers, 1987

GOODWIN J (ed) - 'British Theatre Design; the Modern Age London': Weidenfeld & Nicolson, 1989

ARONSON A - 'The History & Theory of Environmental Scenography', Ann Arbor, Mi.: UMI Press, 1981

BAUGH C - 'Theatre, Performance and Technology: the Development of Scenography in the 20th Century', London: Palgrave, 2005

REID PAYNE D - 'The Scenographic Imagination Carbondale III', Southern Illinois, U.P, 1981

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR575

British Theatre 1860-1940

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

5 hours per week; 15 hours private study and/or group work per week

Availability

Available in the Spring term

Method of Assessment

100% Coursework: Essay (40%); Creative Presentation (40%); Research Task(20%)

Synopsis

This period of British theatre saw an explosion of theatrical activity and innovation, as well as the foundations of the organisation, values and forms of the British theatre which we still know in the 21st Century. London's West End 'theatre-land' was created in this period; its managements, its values and its entertainments – which dominated British theatre of the time - will be a key focus of the module. But we will also look at the regular challenges to West End values and practices across this period – by playwrights, directors, managers and 'alternative' theatre ventures. We will see that many of these experiments, often short-lived, pointed the way forward to the key features of post-war British theatres – the social realist drama of the Court Theatre in the first decade of the 20th Century; the repertory; theatre movement and the idea of the 'classic repertoire'; the use of theatre as a political tool, by feminists of the early century and socialists of the 1930's; the idea of 'art theatre' and its focus on formal experiments in performance and production, including in Shakespearean production; and the foundations of national theatre, ballet and opera companies in the work of Lillian Baylis at the Old Vic and Sadlers Wells. [This module therefore provides an excellent background for anyone wanting to study British Theatre 1945-2005 in their final year.]

Preliminary Reading

S INWOOD - 'City of Cities', Pan, London, 2006

M R BOOTH and J KAPLAN - 'The Edwardian Theatre: essays in Performance and the Stage', CUP, Cambridge, 1996

K POWELL - 'The Cambridge Companion to Victorian and Edwardian Theatre', CUP, Cambridge, 2003

C BARKER and M GALE - 'British Theatre Between the Wars', Cambridge, 2000

J CHOTHIA - 'English Drama of the Early Modern Period 1890-1940', Longman, London, 1996

L SHAFFER - 'Lilian Baylis', University of Hertfordshire Press, 2006

G ROWELL and A JACKSON - 'The Repertory Movement', Cambridge, 1984

N MARSHALL - 'The Other Theatre', London, 1947

L SAMUEL et al eds. - 'Theatres of the Left 1880 – 1935', London, 1985

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR592 New Directions						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
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						
<ul style="list-style-type: none"> • 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:						
<ul style="list-style-type: none"> • 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						
DR594 Popular Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Double Dr O
Contact Hours						
2 x 3-hour practical sessions per week						
Availability						
DR594 is available as a Wild Module option.						
Method of Assessment						
100% Coursework : Performance (60%); Production Work (20%); Portfolio (20%)						
Synopsis						
<ul style="list-style-type: none"> • The module focuses on a particular strand of popular performance, and this changes every year • Past projects have focused on areas like variety theatre, music hall, slapstick, punk, and popular radio comedy • You carry out historical research, perhaps reading texts, watching rare footage, examining historical documents or carrying out interviews • You create and perform a show based on this research 						
Learning Outcomes						
By the end of the module, you will be able to:						
<ul style="list-style-type: none"> - Demonstrate a range of performance skills, and production skills, appropriate to the particular form of popular performance on which the project is focused - Create a performance within the idiom of the particular form, based on research - Analyse your own work within the project in relation to the particular form - Analyse the particular form, drawing out some of the wider issues relating to popular performance - Demonstrate working knowledge of the particular form, and evidence of research skills 						
Preliminary Reading						
BARKER C - 'The "Image" in Show Business', Theatre Quarterly, Spring 1978						
DOUBLE O - 'Getting the Joke' London: Methuen, 2005						
ALLEN T - 'Attitude: Wanna Make Something Of it?' Gothic Image, 2002						

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR609 European Naturalist Theatre & Its Legacy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Thompson Ms JE

Contact Hours

6 hours per week (3 hour seminar/3 hour rehearsal);

Availability

DR609 is available as a Wild Module option.

Method of Assessment

100% Coursework: Essay 1 (25%); Essay 2 (30%); Group Project (25%); Seminar Participation (20%)

Synopsis

- On this module you will be exploring the historical context in which Naturalism, as a literary and theatrical movement, developed and the varied practice of dramatists who sought to represent real life on stage in more accurate and convincing ways.
- You will be investigating the possibilities and limitations of the naturalist form of representation specifically focusing on a number of key European theatre texts by Zola, Ibsen, Strindberg, Chekhov.
- You will then consider the influence of Naturalism on a selection of British plays written and/or produced during the 20th Century.
- The module concludes by considering the representation of contemporary reality in the 21st Century focusing on a number of recent theatre productions.
- You will have the opportunity to practically explore the dramatic texts and where possible the module will include theatre visits to relevant productions.

Learning Outcomes

On this module you will:

- Develop your understanding of representation in the theatre.
- Develop a specific understanding of the emergence, development and legacy of Naturalist form
- Develop a specific knowledge of key Naturalist play texts in the modern European repertoire and knowledge of British performance in the 20th Century/21st Century which has been influenced by Naturalist conventions or concerns.
- Develop your skills in analyzing dramatic and performance texts,

Preliminary Reading

R WILLIAMS - 'Drama from Ibsen to Brecht', Harmondsworth, 1973

C SCHUMACHER (ed.) - 'Naturalism and Symbolism in European Theatre', Cambridge, 1996

L R FURST & P N SKRINE - 'Naturalism', London, 1971

C D INNES - 'A Sourcebook on Naturalist Theatre', London, 2000

E BENTLEY - 'The Theory of the Modern Stage', Harmondsworth, 1968

J L STYAN - 'Modern Drama in Theory and Practice', Vol. 1, Cambridge, 1981

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR610 Performing Lives: Theory & Practice of Autobiographical Theatre

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Shaughnessy Dr N

Contact Hours

Weekly practical sessions and lectures - 6 hours

Method of Assessment

100% Coursework: Performance Project (40%); Essay (40%); Lecture Demonstration (20%)

Synopsis

This module explores critical and creative approaches to working with real lives in performance.

We examine how autobiographical material is used and manipulated to construct identity in and through performance.

We also learn how lives of others have been adapted in documentary theatre, questioning the concept of the 'true story.'

Working like journalists and forensic investigators we study a range of source materials to explore the truths, lies and ethics of using the personal in performance.

You will also work creatively to produce a practical project on autobiographical or documentary theatre.

In this module you will work with a range of dramatic material and forms, studying play texts, performance art, site responsive practice, verbatim theatre and documentary.

You will also engage with a range of theoretical approaches and perspectives such as psychoanalysis, gender and sexuality, cognition.

Key terms and themes which run through the module are identity, memory, testimony, place, authenticity

Learning Outcomes

On this module you will learn

- to analyse and question the construction of identities in performance
- to integrate critical, theoretical and practical approaches to performance
- about the ethics of working with personal material
- how to engage in practice based research

Preliminary Reading

ANDERSON Lyn - 'Autobiography', Routledge, 2001

FORSYTH Alison and MEGSON Chris(eds) and WASSERMAN Jerry - 'Get Real: Documentary Theatre Past and Present', Palgrave, 2009

GARDNER Viv and GALE Maggie (eds) - 'Auto/biography and Identity: Women, Theatre, Performance', 2004

GRACE Sherrill E and WASSERMAN Jerry - 'Theatre and Autobiography: Writing and Performing Lives in Theory and Practice', Talon Books, 2006

HAMMOND Will and STEWARD Dan - 'Verbatim Verbatim: Techniques in Contemporary Documentary Theatre', 2008

HEDDON Dee - 'Autobiography & Performance', Palgrave, 2000

- 'Autobiography', Routledge, 2001

PAGET Derek - 'True Stories?: documentary drama on radio, screen and stage', Manchester University Press, 1990

DR612 Shakespeare's Theatre

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Shaughnessy Prof R

Contact Hours

1 hour lecture and 2 hour seminar per week

Availability

DR612 is available as a Wild Module option.

Method of Assessment

100% Coursework: Essay (50%); Performance (50%)

Synopsis

In this module you will

- engage with the plays of Shakespeare and his contemporaries as texts for performance;
- learn about the theatrical, cultural and historical conditions that produced and shaped them;
- examine the role played by the drama in a violent, volatile and rapidly-changing society;
- learn about early modern playing spaces and practices of playing;
- encounter a range of critical, methodological and historic approaches to the study of early modern drama;
- consider the variety of ways in which these works have been encountered and reinvented in the modern period;
- work as a company to create a group performance.

Learning Outcomes

Over the course of the module you will gain:

- an understanding of the complex and shifting relations between text, performance and context;
- familiarity with current critical debates within in early modern drama studies;
- research skills in handling historical materials for the study of performance and theatre history;
- enhanced skills in written and verbal presentation.

Preliminary Reading

BARKER R – 'Early Modern Tragedy, Gender and Performance', 1984-2000, 2007

DOLLIMORE J – 'Radical Tragedy', 3rd edition, 2004

GURR A – 'The Shakespearean Stage', 3rd edition, 1992

STERN T - 'Making Shakespeare: From Page to Stage', 2004

WHITE M – 'Renaissance Drama in Action', 1998

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR619 Playwriting I: For Beginners

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Radosavljevic Dr D

Contact Hours

4 hours a week

Method of Assessment

100% Coursework: Portfolio (30%); Project (50%); Workshop Participation (20%)

Synopsis

The objective of this module is to get you writing and developing original scripts for performance. The course consists of weekly lectures and workshops which will introduce some basic concepts and aspects of writing for performance. The practical exercises will be undertaken both independently and collaboratively, and will include performance of each other's work which will then be discussed and critiqued.

The collective focus will be on creating an environment of candid openness, constructive criticism and creative encouragement in which a wide variety of writing projects can be explored and developed and tested; on working together to develop maximum potential in each other, informed and shaped by your responses to each other; and on enacting the written word so as to comprehend it and craft it in terms of performance.

The individual focus will be to explore the possibilities of theatre as a medium/means of expression, and throughout the term to conceive, explore and develop an idea into a completed script for live performance.

Preliminary Reading

BOOKER Christopher - 'The Seven Basic Plots, Why We Tell Stories', New York, Continuum, 2004

CAMPBELL Joseph - 'The Hero With A Thousand Faces', London, Fontana, 1993

EDGAR David - 'How Plays Work', London, Nick Hern, 2009

FREEMAN John - 'New Performance/New Writing', Basingstoke, Palgrave Macmillan, 2007

GILES Philippa LICORISH Vicky - 'Debut on Two: A Guide to Writing For Television', London, BBC Books, 1990

GOOCH Steve - 'Writing a Play', London, A and C Black, 1988

GRIEG Noel - 'Playwriting: A Practical Guide', London and New York, Routledge, 2005

JOHNSTONE Keith - 'Impro for Storytellers', London, Faber, 1999

MAMET David - 'On Directing Film', London, Faber, 1992

McKEE Robert - 'Story', London, Methuen, 1999

NELSON Richard JONES David - 'Making Plays: The Writer-Director Relationship in the Theatre Today', London, Faber, 1995

SIERZ Aleks - 'In-Yer-Face Theatre: British Theatre Today', London, Faber, 2001

SMILEY Sam - 'Playwriting: The Structure of Action' (Revised and Expanded Edition), New Haven and London, Yale University Press, 2005

VOGLER Christopher - 'The Writer's Journey: Mythic Structure for Storytellers and Screenwriters', London, Boxtree, 1996

WATERS, Steve - 'The Secret Life of Plays', Nick Hern Books, London, 2010

BOND Edward - 'The Hidden Plot: Notes on Theatre and the State', London, Methuen, 1999

DR629 Cultural Policies in the British Theatre

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

Total contact time 36 hours

Method of Assessment

100% Coursework: Essay (20%); Essay (20%); Virtual Funding Application (40%); Seminar Participation (20%)

Synopsis

What is the National Theatre for? Is 'theatre' a building, a company of artists, a performance? Should the arts be used for social engineering? What's the difference between theatre produced 'commercially' and 'subsidised theatre'? This module will address such questions and other debates about theatre through an investigation of current policies concerning the arts, and the theatre in particular. Amongst the topics studied will be Government policies on [and definitions of] culture, the arts funding system structure and UK National and regional governmental structures and their arts policies, the different sectors of British theatre and their funding, and the management organisations which produce and operate in British theatre. Through such studies this module will enable you to understand the complexity of provision we refer to as 'British theatre', and to place it within a wider concept of culture in Britain today. You will finish by completing an application for a creative project as though applying for funding, using arts funding system criteria.

Learning Outcomes

This module aims to:

- consider the impact of social, economic and political imperatives upon theatre and how policy is developed.
- Study the impact of social policy on the running of a Theatre Company and/or building.
- identify and understand the government bodies and agencies that affect and effect policy regarding the arts in Britain.
- Understand how policy is created and implemented.

Preliminary Reading

Essential Theatre – On line reference element

DCMS Website www.DCMS.gov.uk

D SHELLARD - 'British Theatre Since the War', Yale UP, New Haven: 1999

THROSBY David - 'The Economics of Cultural Policy', 2010

CAREY John - 'What Good are the Arts', Faber and Faber, 2005

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR648 Applied Theatre

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

4 hours of contact time per week. In addition, students are required to work in rehearsal on set projects and to pursue independent research for a further 16 hours.

Method of Assessment

100% Coursework: Workshop Project (50%); Research Portfolio (30%); Seminar Performance (20%)

Synopsis

- On this module you will have the opportunity to understand and apply performance techniques in community and/or educational settings.
- You will gain an understanding of the historical and social contexts of this field of performance, and the theory pertaining to the different areas of research, for example: Drama in Education, Theatre in Education, Reminiscence theatre, Radical street theatre, Theatre of the Oppressed, Theatre for Development and Theatre for Change.
- In the first six weeks we will focus on the historical development of applied performance as well as introducing project planning/management techniques and workshop skills.
- In the second block of the module you will work in groups to learn more about planning and preparing a workshop in relation to a chosen client group. You then have the opportunity to test these skills on your peers and finally with your client group off campus.

Learning Outcomes

On this module you will learn

- about the ethical issues involved in applied performance
- about professional practice and industry expectations, creating policies such as safeguarding guidelines and consent forms
- about key practitioners and theorists associated with applied theatre
- how to work within a team to produce a creative workshop project
- how to build a reflexive practice, reflecting and evaluating your own work

Preliminary Reading

BOAL A - 'Legislative Theatre: Using Performance to make Politics', Routledge, 1998

BOAL A - 'The Rainbow of Desire', Routledge, 1994

COHEN-CRUZ J - 'Radical Street Performance, an International Anthology', Routledge, 1998

JACKSON T- 'Learning through Theatre A: New Perspectives on Theatre in Education' ,2nd edition,Routledge, 1993

KERSHAW B - 'The Politics of Performance: Radical Theatre as Cultural Intervention', Routledge, 1992

KUPPERS, P- 'Community Performance. An introduction', Routledge, 2007

KUPPERS, P & ROBERTSON, G - 'The Community Performance Reader', Routledge, 2007

NICHOLSON H - 'Applied drama: Palgrave Macmillan, 2005

TAYLOR GP- 'Applied Theatre: Creating Transformative Encounters in the Community', Greenwood, 2003

DR658 Explorations in Theatre Practice

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Allain Prof P

Contact Hours

4 hour per week

Method of Assessment

100% Coursework: Project 1 (40%); Project 2 (60%)

Synopsis

- Within this module you will explore conceptual and creative approaches to making performance
- You will work in groups, supported by your tutors, toward making a short piece of performance devised by the ensemble
- You will be introduced to effective methods of developing performance material grounded in an awareness of proper working procedures, empowering you for future years of creative output at Kent (and beyond)
- The emphasis is on the process of making, the questions of group dynamics, rehearsal processes, how to begin, how to create, edit and shape material.

Learning Outcomes

On this module you will learn:

- to work with others collaboratively, using a variety of team structures and working methods
- to explore a number of different approaches to making performance, and explore the creative potential and application of technical skills.
- about the conceptual implications and uses of theatrical/theatre space and the performer in space
- problem solving and communication skills
- how to develop and manage creative projects within specified resource constraints of time and space.
- a developed awareness of health and safety
- to communicate and negotiate skills within peer group and staff

Preliminary Reading

MERMIKEDES A & SMART J - 'Devising in process', Palgrave Macmillan, 2010

MILLING J. & HEDDON D - 'Devising Performance: A Critical History' (Theatre & Performance Practices) Palgrave Macmillan, 2005

SCHECHNER R - 'Performance Studies- An Introduction', Routledge, 2002, revised second edition 2006

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR659 Performing Classical Texts						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	O'Brien Mr D

Contact Hours

4 hours per week

Method of Assessment

100% Coursework: Performance (40%); Performance (20%); Written Analysis (20%)

Synopsis

Through practical workshops and set readings, this module explores:

- * Naturalist acting techniques;
- * Shakespearean characterization;
- * Methods of vocal and physical characterization;
- * Performing in verse;
- * Scene analysis;
- * Shakespearean language;
- * Staging Shakespearean scenes.

Learning Outcomes

At completion of this module you will have:

- * Developed confidence as a solo performer;
- * Developed skills to work with others in a scene;
- * Knowledge of appropriate acting techniques;
- * Knowledge of methods for developing physical and vocal characterization;
- * Skills in blocking a scene;
- * Skills in analyzing Shakespearean texts;
- * An understanding of Shakespearean language and speech patterns.

Preliminary Reading

BARTON John - 'Playing Shakespeare', London: Methuen 1997

BRUDER Melissa - 'A Practical Handbook for the Actor', New York: Vintage, 1986

HALL Peter - 'Shakespeare's Advice to the Players', London

HARRISON Tony - 'The Oresteia', London: Faber & Faber, 2002

HEANEY Seamus - 'The Burial at Thebes', London: Faber & Faber, 2005

RODENBURG Patsy - 'Speaking Shakespeare', New York: Palgrave Macmillan, 2004

TAPLIN Oliver - 'Greek Tragedy in Action', London: Routledge, 2002

WALTON J Michael - 'Greek Theatre Practice', Heinemann Books, 1992

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR663 Physical Theatre 1						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Camilleri Dr F

Contact Hours

3 hours per week

Method of Assessment

100% Coursework : 20% Continuous Assessment; 40% Performance; 40% Written Essay

Synopsis

This module

- * equips you with tools for training voice and body as preparation for 'physical theatre' practice
- * offers an indepth, practice-based study of a single training method which builds week by week
- * makes elementary investigations into the relationship between training and performance composition, an aspect which is further explored in Physical Theatre II in stage 3
- * offers comparative reading in a broad range of training approaches
- * gives you specialist knowledge in the historical and theoretical context of training for 'physical theatre'.

Learning Outcomes

On this module, you will develop

- * a practical understanding of the skills required by the physical performer
- * a variety of approaches for training skills.
- * skills in articulating one's observations of physical practice
- * further insight into the relationship between training and performance
- * a broad understanding of the theoretical, philosophical and historical context from which Physical Theatre emerged at the end of the twentieth century.

Preliminary Reading

BARBA Eugenio - 'A Dictionary of Theatre Anthropology', Routledge, 1991

HODGE Alison - 'Twentieth Century Actor Training', Routledge, 1999

GROTOWSKI Jerzy - 'Towards a Poor Theatre', (edited by Eugenio Barba), Methuen, 1976

LECOQ Jacques - 'The Moving Body', trans. David Bradley, Methuen, 2000

MURRAY Simon and KEEFE John - 'Physical Theatre: A Critical Introduction', Routledge 2007

ARTAUD Antonin - 'The Theatre and Its Double', Calder and Boyars Ltd, 1970

CALLERY Dymphna - 'Through the Body', Nick Hern Books, 2001

MARTIN John - 'The Intercultural Performance Handbook', Routledge 2004

MARSHALL Lorna - 'The Body Speaks' Methuen 2001

POTTER Nicole (ed.) - 'Movement for Actors', Allworth Press, August 2002

RICHARDS Thomas - 'At work with Grotowski on Physical Actions', Routledge, 1995

RUDLIN John - 'Jacques Copeau', Cambridge (Directors in Perspective Series) 1986

TODD M - 'The Thinking Body'

WATSON Ian - 'Performer Training', Harwood, 2001.

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR664 Physical Theatre II						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Barbe Ms F

Contact Hours

Weekly workshop-based session 3 hours

Weekly whole group lecture, rehearsals, screenings, evaluations 3 hours

Method of Assessment

The final mark for the module will be based on 100% coursework (there are no exams) composed of the following elements:

- Continuous Assessment: 20%
- Written Portfolio (2,500 – 3,000 words): 40%
- Group Performance Piece (approx. 20 mins): 40%

Synopsis

The module explores 'physical theatre' - a term describing performance that focuses on the primacy of the body in the process of making and presenting performance. The full complexity of the term is explored, along with the wide diversity of practices it encompasses. The module includes an exploration of the way Physical Theatre practitioners have devised original work from scratch, and also staged pre-existing or classical texts using ensemble creation and the idea of the 'actor as creator'. You will investigate devising techniques and compositional approaches. You will produce performances and written work to demonstrate your understanding and skills development.

Topics covered on the course include:

- Composition for physical theatre
- The dramaturgy of the performer
- Developing advanced Physical Skills (e.g. flexibility, strength, stamina)
- Creating performance from a given starting point
- The actor-spectator relationship in physical theatres

Learning Outcomes

By the end of the module you will have developed the following key skills:

- Confidence in using the language of the body in performance and studied innovative approaches to staging text through physicality.
- The ability to Synthesize information from a variety of theoretical sources and personal experience to produce reflective and critical writing.
- A broad understanding of the theoretical, philosophical and historical context from which Physical Theatre emerged in the twentieth century and how it developed by the turn of the 21st Century.
- Further insight into the relationship between training and performance.
- Skills in observing the moving body in performance, and articulating opinions about somatic practice both verbally in class and in writing.
- Being able to read and understand a given source text, and develop creative ideas for staging it within a 'physical theatre' medium.
- An understanding of the complexity of the term 'physical theatre', articulated through practice, writing and discussion.

Preliminary Reading

Books to buy for this module:

- Graham, Scott, (2009) *The Frantic Assembly Book of Devising Theatre*, Routledge
Murray, Simon and Keefe, John (2007) *Physical theatres: a critical introduction*, Routledge
Murray, Simon and Keefe, John, (2007) *Physical theatres: a critical reader*, Routledge
Zarrilli, Phillip B. (2002) *Acting (re)considered: a theoretical and practical guide*, 2nd ed, Routledge
Artaud, Antonin 'The Theatre and Its Double' Calder and Boyars, 1970
Bogart, Anne and Tina Landau 'The Viewpoints Book' Theatre Communications Group, 2005
Callery, Dymphna 'Through the Body' Nick Hern Books, 2001
Goodridge, Janet 'Rhythm and Timing of Movement in Performance' Jessica Kingsley Publishers, 1999
Govan, Nicholson and Katie Normington 'Making a Performance: Devising Histories and Contemporary Practices' Routledge, 2007
Grotowski, Jerzy 'Towards a Poor Theatre', edited by Eugenio Barba, Methuen, 1976
Heddon, Dee and Jane Milling 'Devising Performance' Palgrave Macmillan, 2006
Lecoq, Jacques 'The Moving Body' Methuen, 2000
McAuley, Gay 'Space in Performance' University of Michigan Press, 1999
Tufnell, Miranda and Chris Crickmay 'Body Space Image' Dance Books, 1990
- You should also explore and view this material:
- Routledge Actor Training site: <http://cw.routledge.com/textbooks/actortraining/>
 - Odin Teatret Archives: <http://www.odinteatretarchives.dk/>

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

Site Specific Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Thompson Ms JE

Contact Hours

4 contact hours (2 hour seminar/2 hour workshop); 16 hours independent study/preparation

Method of Assessment

100% Coursework : Essay (40%); Practical Project (40%); Research Presentation (20%)

Synopsis

- On this module you will consider the emergence and development of 'site specific' performance through the 20th Century and into the 21st Century, interrogating what has progressively become a generic label applied to a range of theatre/performance forms which embrace 'site' however tenuous this relationship might be.
- The module will introduce students to a range of practitioners who explore the 'site' of performance from a number of perspectives.
- The module will be delivered through seminar/workshops and culminate in a practical project enabling students to explore the possibilities and limitations of the form, theoretical contexts, gain an understanding of a variety of creative approaches to the site and interrogate the efficacy of the term in the 21st Century.

Learning Outcomes

On this module you will:

- Develop your knowledge and understanding of the emergence and development of 'site specific' theatre/performance form and creative approaches to site related work.
- Develop skills in the analysis of a site specific 'performance text', interrogating the limits and possibilities of site related work.
- Develop independent research and study skills.

Preliminary Reading

M. de CERTEAU - 'The Practice of Everyday Life', University of California Press, 2002

N. de OLIVEIRA, Oxley et al - 'Installation Art', Thames & Hudson, 1994

CHILDS N & WALWIN J - 'A Split Second of Paradise', Rivers Oram Press, 1998

GOLDBERG RoseLee -'Performance Art, From Futurism to the Present', Thames and Hudson, 2001

GOVAN, NICHOLSON & NORMINGTON - 'Making a Performance: Devising histories and Contemporary Practices', Routledge, 2006

HARVIE J -'Staging the UK', Manchester University Press, 2005

KAYE N - 'Site Specific Art: Performance, Place and Documentation', Routledge, 2000

PEARSON M - 'Site Specific Performance', Palgrave Macmillan, 2010

PEARSON M & SHANKS M - 'Theatre/archaeology: Disciplinary Dialogues', Routledge, 2001

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR669 European Theatre from 1945						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Varakis-Martin Dr A

Contact Hours

There will be one three-hour seminar per week frequently including video extracts featuring the work or discussions on the practitioners discussed.

Availability

DR669 is available as a Wild Module option.

Method of Assessment

100% Coursework: Essay 1 (40%), Essay 2 (40%), Presentation/ talk (20%)

Synopsis

This module will investigate key texts and practitioners of European theatre from the second half of the 20th Century. It is separated in three thematic blocks. It will initially explore absurdist plays of the post-war era where the text challenges certain aspects of dramatic representation preparing the ground for post-dramatic performance. The second block of the course will look at some examples of theatre that have been inspired by historical events pointing beyond the tradition of dramatic theatre by disrupting the boundary between fact and fiction on stage.

The final block of the module will be analysing the work and plays of contemporary practitioners and writers in order to understand how the renewed emphasis of the 60s on the materiality of performance (championed by the historical avant-garde and Artaud's theories) but also the constantly shifting ideologies of identity in Europe contributed towards the development of new forms of theatrical modes of expression in which the text is just an element in the scenography of theatre.

The course will be taught by seminar method, which both encourages and depends upon maximum participation in wide-ranging discussion.

Learning Outcomes

The student should acquire and deepen his/her:

- comprehension of some key examples of the neo avant-garde movements, which established new forms of theatrical modes of expression
- interpretational skills and skills of dramaturgical analysis in the reading, understanding, spectating of the core texts and performances
- skills of expression and articulation in a variety of means, including formal writing, seminar discussion, seminar presentations/talks
- leadership, teamwork, presentational, self-management, problem-solving and time-management skills
- independent research and word-processing and IT skills.

Preliminary Reading

BRADBURY David -'Modern French Drama, 1940-1990', 2nd ed. Cambridge, Cambridge University Press, 1991.

BRATER Enoch, COHN Ruby, eds. - 'Around the Absurd: Essays on Modern and Postmodern Drama', Ann Arbor, Mich.: The University of Michigan Press, 1990.

COUNSEL Colin - 'Signs of Performance : An Introduction to Twentieth Century Theatre', London and New York: Routledge, 1996

DELGADO, Maria and Rebellato, Dan - 'Contemporary European Theatre Directors', London and New York: Routledge, 2010

DRAIN Richard - 'Twentieth Century Theatre: A Sourcebook: A Sourcebook of Radical Thinking', London and New York: Routledge , 1995

HUXLEY Michael and WITTS Noel (eds) - 'The Twentieth Century Performance reader', London and New York: Routledge, 2nd ed. 2002.

INNES Christopher -'Avant-Garde Theatre : 1892-1992', London and New York: Routledge, 1993.

LEHMAN Hans-Thies - 'Postdramatic Theatre', London and New York: Routledge, 2006

McCULLOUGH Christopher - 'Theatre and Europe', Exeter: Intellect, 2006

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR671

Making Performance 1

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

1x 3hr practical session per week

Method of Assessment

100% Coursework : Essay (40%); Performance (40%); Process (20%)

Synopsis

This module examines a range of approaches to performance through a series of practical workshops, which lead into the creation and presentation of a performance project. Practical experimentation and investigation will form the basis of the development of material, including the process of devising from a range of sources and stimuli. The module looks at the work of a number of practitioners and companies in the context of contemporary performance practice. Students will develop selected specialised skills, resources and techniques to use in making performance. Topics covered may include body as canvas, voice and masks in performance, ritual and play, puppetry and scenographically driven performance.

Preliminary Reading

J BELL - 'American Puppet Modernism: Essays on the Material World in Performance', London: Palgrave, 2008

S BAY-CHENG, C KATTENBELT, A LAVENDER & R NELSON (eds.) - 'Mapping Intermediality in Performance', Amsterdam University Press, 2010

S BANES & A LEPECKI -'The Senses in Performance', Routledge, 2007

P HOWARD - 'What is Scenography?', Routledge, 2nd ed 2009

R SCHECHNER - 'Performance Studies, An Introduction', Routledge, 2002

M TUFNELL & C CRICKMAY - 'Body Space Image: Notes towards improvisation and performance', Dance Books, 1990

DR673

Theatres of the Past 1: the Classics

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Varakis-Martin Dr A

Contact Hours

3 hours per week

Availability

DR673 is available as a Wild Module option.

Method of Assessment

100% Coursework: 50% Essay; 50% Creative Presentation

Synopsis

In this module you will

- explore a specific period of 'classic' (pre-1660) theatre history with a specialist in the period (this will vary each year depending on the module's convenor). For example you might study Greek classical theatre, medieval theatre, or early modern theatre
- be introduced to the techniques and methods of the theatre historian
- examine the relationship between theatre, drama and performance of the period and the institutional, cultural, and social contexts in which it was produced
- learn about the work and significance of key theatrical practitioners (for example, playwrights and performers).
- undertake analyses of performance texts informed by script, production, critical response and context.
- develop research skills in the use of secondary and, where available, primary materials.

Learning Outcomes

Over the course of the module you will gain:

- a knowledge and understanding of theatre and performance of the period
- skills in working collaboratively in team on a group project, as well as in managing your own individual, independent research and contribution to the project.
- the ability to identify and contextualise historic texts
- skills in communicating your ideas and arguments both verbally and in written work

Preliminary Reading

BRATTON J - 'New Directions in Theatre History', CUP, 2003

KNOWLES R - 'Reading the Material Theatre', CUP, 2004

POSTLEWAIT T - 'The Cambridge Introduction to Theatre Historiography', CUP, 2009

POSTLEWAIT T. and McCONACHIE B, eds - 'Interpreting the Theatrical Past', University of Iowa Press, 1989

WORTHEN B. and HOLLAND P, eds - 'Theorizing Practice: Redefining Theatre History', Palgrave, 2003

ZARRILLI P et al, eds - 'Theatre Histories: An Introduction', Routledge, 2006

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR674 Performance and Art: Intermediality from Wagner to the Virtuals						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

One two hour lecture and one two hour seminar/workshop per week

Availability

DR674 is available as a Wild Module option.

Method of Assessment

100% Coursework: 50% Written Assessment; 30% Presentation; 20% Seminar Process

Synopsis

This module explores:

- * early avant-garde movements such as Futurism, Dada, Surrealism, and the Bauhaus;
- * historical examples of intermedial performance such as Happenings, Fluxus performance and early media art;
- * the history of audio-visual technologies and how they have been used in art and performance;
- * how new technologies can be used onstage;
- * how new technologies can be used to create performance outside of the theatre;
- * theories regarding time and space in performance
- * how the body, both live and mediated, manifests in performance
- * concepts such as 'liveness', 'postmodernism', 'remediation', 'intermediality', 'interaction' and 'posthumanism'.

Learning Outcomes

In this module you will develop:

- *skills in writing about and analyzing performance;
- *understanding of non text based theatre and performance;
- *a vocabulary for understanding and analysing performance art and multimedia performance;
- *ideas about how media and technology can relate to performance;
- *knowledge of the history of performance art;
- *practical ideas about utilizing media for performance;
- *an awareness of the latest discourse in these fields.

Preliminary Reading

P Auslander (1999) *Liveness: Performance in a Mediatized Culture*, London and NY: Routledge.

F Chapple and C. Kattenbelt (2006), eds. *Intermediality in Theatre and Performance*, Amsterdam: Rodopi.

S Dixon (2006) *Digital Performance*, MA: The MIT Press.

R Drain ed. (1995) *Twentieth Century Theatre*, London and New York: Routledge.

G Giannachi (2004) *Virtual Theatres: An Introduction*, London: Routledge.

R Goldberg (1988) *Performance Art from Futurism to the Present*, London: Thames and Hudson.

M Huxley and N Witts (1996) *The Twentieth Century Performance Reader*, London: Routledge.

N Kaye (1994) *Postmodernism and Performance*, New York: St Martins Press.

M Kirby (1971) *Futurist Performance*, New York: Dutton.

(1965) *Happenings*, New York: Dutton.

P Lunenfeld ed. (2000) *The Digital Dialectic: New Essays on New Media*, MA: The MIT Press

M Rush (1999) *New Media in Late 20th-Century Art*, London: Thames and Hudson

DR676 Introduction to Stand Up

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Double Dr O

Contact Hours

Lectures, seminars and practical classes, 3-4 hours per week

Method of Assessment

100% Coursework: Essay (40%); Performance (60%)

Synopsis

- You will be introduced to the history of stand-up comedy, and various theories which have sought to explain why we laugh
- You will learn more about the performance dynamics of stand-up comedy, looking at such issues as material, stage persona, audience interaction, etc.
- You will analyse and research the work of individual comedians
- You will write your own stand-up routines and perform them for your fellow classmates

Learning Outcomes

By the end of the module, you will be able to:

- Analyse the work of individual comedians, relating them to their historical context and comic tradition, and applying relevant theory
- Carry out research, showing the ability to access and interpret a range of sources
- Write original stand-up comedy material
- Perform stand-up comedy, demonstrating appropriate skills

Preliminary Reading

CARR Jimmy and GREEVES Lucy - 'The Naked Jape: Uncovering the Hidden World of Jokes', London: Michael Joseph, 2006

DOUBLE O - 'Getting the Joke: The Inner Workings of Stand-Up Comedy', London: Methuen, 2005

LEE Stewart - 'How I Escaped my Certain Fate: The Life and Deaths of a Stand-Up Comedian', London: Faber & Faber, 2010

MINTZ, L.E - 'Standup Comedy as Social and Cultural Mediation', American Quarterly, Vol. 37, No. 1, Spring 1985, pp.71-80

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

DR868 Directing 2: Production Project

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	M	30 (15)	100% Coursework	

FI501 The Documentary Film

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Cowie Prof E

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Method of Assessment

35% - 1 x 2500 Word Essay, 45% - 1 x 3500 Word Essay, 10% Seminar project/film analysis 10% Seminar Performance

Synopsis

'Documentary' names a form of storytelling with filmed actuality in which the events and actions of people are part of historical reality. It emerged in the 1920s as a medium of visual experimentation as well as of social criticism and renewal and it is part of current debates about reality and realism and the role of photography and cinema in modern society as new technologies and forms of exhibition have developed, with video and digital film, and broadcast, cable and satellite television as well as digital web modes and current contemporary video art. Yet how reality is used, and whether it is really real, are questions that continue to haunt documentary.

The course looks at key concepts and issues in the development of documentary film forms and their relation to fiction film, including *cinéma vérité* or observational documentary, autobiography and the video-diary, documentary drama, reality tv, and the documentary essay film. Films to be studied include: Land Without Bread (Luis Bunuel 1932), Coal Face (Cavalcanti, Spare Time (Jennings, 1939) Nice Time (Tanner & Goretta, 1957), Nuit et Brouillard (Night and Fog, Resnais, 1955) Titicut Follies (Wiseman, 1967), Sans Soleil (Marker 1983), The Thin Blue Line Morris, 1989), The Leader, His Driver and the Driver's Wife (Broomfield 1991), Little Dieter Needs to Fly (Herzog, 1997), The Maelstrom – A Family Chronicle (Forgacs, 1997), Big Brother, Bowling for Columbine (Moore, 2002), Capturing the Friedmans (Jarecki, 2003), Waltz With Bashir (Folman, 2008), Cat Fish (Joost, and Schulman, 2010).

Preliminary Reading

Kevin MACDONALD and Mark COUSINS - 'Imagining Reality: The Faber Book of Documentary', Faber, 1996

Bill NICHOLS - 'Introduction to Documentary', Indiana University Press, 2010, 2nd edition

Michael RENOV (ed.) - 'Theorising Documentary', Routledge, London, 1993

FI506 Avant Garde and Experimental Cinema

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Guerin Dr F

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Method of Assessment

35% 1 x 2500 word essay; 45% 1 x 3500 word essay; 20% seminar contribution

Synopsis

This course is designed to provide an historical overview of European and North American avant-garde cinema. Avant-garde cinema has been a film practice that is self-conscious in its attempt to transgress both aesthetic and social norms. We will examine the aesthetic rationale behind avant-garde film practice and the institutional conditions and theoretical discourses that gave rise to, and promoted, such a practice, as well as the interrelation of avant-garde films to other artistic movements.

Preliminary Reading

Michael O'PRAY - 'Avant-Garde Film: Forms, Themes and Passions', London: Wallflower Press, 2003.

Bill NICHOLS - 'Maya Deren and the American Avant-garde', Berkeley: University of California Press, 2001.

Ivone MARGULIES - 'Nothing Happens: Chantal Akerman's Hyperrealist Everyday', Durham: Duke University Press, 1996.

Ruby B RICH - 'Chick Flicks: Theories and Memories of the Feminist Film Movement', Durham: Duke University Press, 1998.

P ADAMS SITNEY - 'Visionary Film: The American Avant-Garde, 1943-2000', Oxford: Oxford University Press, 2002.

WW DIXON & GA FOSTER (eds.) - 'Experimental Cinema: The Film Reader', London & New York: Routledge, 2002.

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI527

Storytelling and the Cinema

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Method of Assessment

35% 1 x 2500 Word Essay; 45% 1 x 3500 Word Essay; 10% Seminar Presentation; 10% Seminar Performance

Synopsis

Narration in the cinema has been described as the carving of a story out of photographed reality. Understanding a film therefore involves making sense not only of its story, its events and actions, but also of its storytelling, of the way in which we come to learn of these events and actions. This course examines the ways in which the specific means of representation of cinema transform a showing into a telling. It looks at theories of narrative in literature and film in relation to the different forms of narration and storytelling in cinema, focussing in particular on the role of time and of memory for storytelling. The relation of cinema's storytelling to myth, folk and fairytale, and allegory will be considered, in order to place film narration within the tradition of the 'popular' arts. The psychological and aesthetic role of narrative will be explored through the accounts offered by philosophy and psychoanalysis in order to understand the relations and tensions between narrative realism, based on Aristotelian notions of cause and effect and character verisimilitude, and popular and avant-garde modes which transgress such notions. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

Preliminary Reading

Edward BRANIGAN - 'Narrative Comprehension and Film', Routledge, London, 1992

George E WILSON - 'Narration in Light: Studies in Cinematic Point of View', Johns Hopkins University, Baltimore, 1986

Sarah KOZLOFF - 'Invisible Storytellers: Voiceover Narration in American Fiction Film', Berkeley, University of California, 1988

David BORDWELL & Kristin THOMPSON - 'Film Art', McGraw-Hill, New York, any edition

FI533

Self Directed Study - Theory

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

1 library session x 2 hours, 3 supervisions per term, 25 private study hours per week

Restrictions

Only available to Stage Three students

Availability

Also available in Spring, FI534

Method of Assessment

20% 1 x 500 word proposal; 80% 1 x 6000 word essay

Synopsis

Self-directed study is a research-based module, which aims to facilitate and nurture a student's own initiative and resourcefulness in developing and sustaining an extended research essay, and in using evidence clearly and persuasively in support of the argument of the essay. Upon the approval of a project from the supervisor a student hopes to work with, the student could be registered for the module. Assessment will be based on a proposal (500 words + bibliography, filmography) and a completed essay (6000 words) at the end of the term, and given the self-directed nature of the module, it is vital that the student establishes contact with his or her supervisor and maintains contact throughout the term through on-going meetings and supervisions.

Preliminary Reading

Timothy CORRIGAN - 'A Short Guide to Writing About Film', Longman, 2003

Robert C. ALLEN and Douglas GOMERY - 'Film History: Theory and Practice', McGraw Hill, 1985

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI534 Self Directed Study - Theory						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

1 library session x 2 hours, 3 supervisions per term, 25 private study hours per week

Restrictions

Only available to Stage Three students

Availability

Also available in Autumn, FI533

Method of Assessment

20% 1 x 500 word proposal; 80% 1 x 6000 word essay

Synopsis

Self-directed study is a research-based module, which aims to facilitate and nurture a student's own initiative and resourcefulness in developing and sustaining an extended research essay, and in using evidence clearly and persuasively in support of the argument of the essay. Upon the approval of a project from the supervisor a student hopes to work with, the student could be registered for the module. Assessment will be based on a proposal (500 words + bibliography, filmography) and a completed essay (6000 words) at the end of the term, and given the self-directed nature of the module, it is vital that the student establishes contact with his or her supervisor and maintains contact throughout the term through on-going meetings and supervisions.

Preliminary Reading

Timothy CORRIGAN - 'A Short Guide to Writing About Film', Longman, 2003

Robert C. ALLEN and Douglas GOMERY - 'Film History: Theory and Practice', McGraw Hill, 1985

FI555 Introduction to Screen Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

3 hours per week in the form of a continuous Lecture/Seminar/Workshop.

Restrictions

This module is compulsory for Stage 2 students wishing to take FI567 Moving Image Production.

Availability

Stage 2 Single Honours Film students only

Method of Assessment

30% 1 x 3000 word essay; 50% 1 x short film screenplay; 20% research and preparation / participation in workshop units

Synopsis

This module will introduce you to the terms, ideas and craft, which surround the creation of screenplays. Screenwriting is a unique form of writing with very different concerns from the novel, theatre and radio. Although the screenplay is a vital component of a film's success, it tends to be neglected as a separate art form. In this module we will explore the conventions of dramatic structure, new narrative forms and short film variations. You will be encouraged to think critically about screenplay writing and you will have an opportunity to write your own screenplay. A selection of writing exercises have been designed to take you through the step by step writing process; from preparation and initial concept to final draft. The emphasis here will be on practical knowledge and support as you uncover your creative voice. This module does not aim to provide vocational training for students wishing to pursue careers in the feature film or television industries.

Preliminary Reading

Robert MCKEE - 'Story', Methuen, London, 1999

William H PHILLIPS - 'Writing Short Scripts'

Raymond G FRENSHAM - 'Screenwriting', Hodder & Stoughton, London, 1996

Linda ARONSON - 'Scriptwriting Updated', AFTRS, 2000

Philip PARKER - 'The Art and Science of Screenwriting', Intellect Books, 1998

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI565

History of British Cinema

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Guerin Dr F

Contact Hours

1 hour lecture, 2 hours screening, 1.5 hours seminars per week

Method of Assessment

35% 1 x 2500 word essay; 45% 1 x 3500 word essay, 20% seminar performance

Synopsis

In a country with a very strong literary and theatrical tradition, the British have also had a long standing passion for "going to the pictures." For more than a century, British filmmakers have been forging a rich and diverse national cinema in the face of Hollywood's dominance on British screens for most of that time. This course will offer an introduction to the history of British cinema, primarily focusing on the origins of British film to the late 1960's. It approaches British cinema from a multitude of perspectives, examining the role of 'British cinema' in the construction of national identity, the British film industry's key studios and genres, issues of audience and exhibition, questions of aesthetics (e.g. realism), and the political representation found in British films (e.g gender, class, ethnicity). In doing so, the module moves across subjects such as early British cinema, early Hitchcock, The Documentary Film Movement, Ealing comedy, costume melodrama, the Social Problem film and the 'Carry On' cycle.

Preliminary Reading

Charles BARR (ed.) - 'All Our Yesterdays: 90 Years of British Cinema', BFI, London, 1986

Sarah STREET - 'British National Cinema', Routledge, London, 1997

FI567

Moving Image Production

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	60 (30)	100% Coursework	Barnard Ms C

Contact Hours

6 hours per week in the form of a continuous Lecture/Seminar/Workshop

Pre-requisites

FI 308/FI 309 Exploring the Frame, FI 555 Introduction to Screenwriting, FI 586 Representing Actuality

Method of Assessment

50% major project; 12.5% portfolio diary 1; 12.5% portfolio diary 2; 20% course participation and development in workshop and exercises; 5% peer review

Synopsis

This module offers final year single honours students an opportunity to explore the possibilities and limitations of the short film form. Like all our practice courses this module, with its emphasis on ideas and creativity, does not aim to provide full vocational training for students wishing to pursue careers in the feature film or television industries. It certainly provides a good basic grounding, though, and students who have successfully completed this course have gone on to further study, and then work, in filmmaking.

The course prioritises an approach that is driven by 'ideas led' filmmaking. Within that, the course explores languages and processes developed by both the avant garde and documentary traditions, alongside approaches to narrative fiction. Working in small groups, you study digital video production techniques in order to produce a short film that is innovative and imaginative in both form and content. The module progressively encourages you to explore creatively the possibilities of shot construction, the development of narrative and performance, and the implementation and analysis of the editing process. You also have to reflect upon your finished projects, in a critical and analytical manner, in an evaluative essay and portfolio diary.

Preliminary Reading

DANCYGER & COOPER - 'Writing the Short Film', 2nd ed., Focal Press

Judith WESTON - 'Directing Actors', Michael Wiese, 1996

Mark W TRAVIS - 'The Director's Journey', Michael Wiese

Steven KATZ - 'Directing: Shot by Shot', Michael Wiese, 1991

Thomas OHANIAN - 'Digital Filmmaking. The Changing Art & Craft of Making Motion Pictures', Focal Press, 2002

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

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI569 Digital Domains						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Wood Dr A

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Method of Assessment

15% 1 x 1250 Word Exercise No. 1; 15% 2 x 1250 Word Exercise No. 2; 60% 1 x 3500 Word Essay; 10% Seminar Contribution

Synopsis

The emergence of digital technologies poses a series of questions relevant to longer standing theoretical questions in film theory and aesthetics. This course offers you the opportunity to work closely with special and digital effects films, and also examples of digital cinema more generally, in order to interrogate the claims made on their behalf. The course is structured around five main points: industrial context, narrative organisations, the 'newness' of the digital, the affectivity of effects, and the politics of effects. The history of effects will encompass the rise and fall of studio-based effects, the emergence of production houses, and the increasing proliferation of web-based digital work. To assess both the limits and opportunities of 'new' effects you will be encouraged to work with examples of both earlier and contemporary effects cinema. This will include work on digital animation as well as earlier studio productions. The politics of effects will be addressed through more theoretical questions around spectacles of violence, concerns about the loss of indexicality and the place of effects in claims for veracity. To historicize these questions the screening of contemporary digital effects-based and other kinds of digital cinema will be contextualised via screenings of early 'trick' cinema and films using optical effects technologies. Digital animation will be contextualised by studio era cartoon shorts from Disney, Warner Bros. and Fleischer Bros.

Preliminary Reading

- CUBITT Sean - 'Digital Aesthetics', Sage, London, 1999
- DARLEY Andrew - 'Visual Digital Culture: Surface Play and Spectacle in New Media Genres', Routledge, 2000
- HARRIES Dan (ed.) - 'The New Media Book', BFI Publishing, London, 2002
- KING Geoff - 'Spectacular Narratives: Hollywood in the Age of the Blockbuster', I.B. Tauris, London, 2001
- KLEIN Norman - 'Seven Minutes: A Cultural History of the American Cartoon', Verso, London 1993
- MANOVICH Lev - 'The Language of New Media', The MIT Press, Cambridge, Massachusetts, 2001
- SOBCHACK Vivian - 'Metamorphing: Visual Transformation and the Culture of Quick-Change', University of Minnesota Press, Minneapolis, 2000
- WELLS Paul - 'Understanding Animation', Routledge, London, 1998
- BOLTER J, GRUSIN D & Ri - 'Remediation: Understanding New Media', The MIT Press, Cambridge, Massachusetts, 1999
- PIERSON Michelle - 'Special Effects: Still in Search of Wonder', Columbia University Press, New York, 2002

FI577 Cognition and Emotion

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Smith Prof M (SoA)

Contact Hours

1 hour lecture, 2 hours screenings and 1.5 hours seminars per week

Method of Assessment

20% virtual seminar presentation supported by notes 1000 words; 30% - 1 x 2000 word essay; 40% - 1 x 3000 word essay; 10% seminar performance

Synopsis

This course explores the contribution made to the study of film, and related artforms such as still photography, music and multimedia, by the cluster of disciplines commonly put under the umbrella of 'cognitive theory.' Cognitive theory emerged in the 1950s with the groundbreaking linguistic research of Noam Chomsky, who demonstrated that linguistic competence depended on innate mental capacities, and that certain universal grammatical norms underlie and unify the variety of languages. Since then, research on a wide variety of aspects of human cognition has been undertaken, taking its cue from Chomsky – on emotion, visual and aural perception, metaphor, and narrative understanding, among many other areas. And since the 1980s, a distinct approach within film studies – cognitive film theory – has emerged, which sets the study of film within this context. Cognition and Emotion in Film examines the way in which cognitive film theorists have taken up and developed ideas from the wider tradition of cognitive research, and the debates and controversies that have subsequently arisen between cognitive film theorists and exponents of other approaches to film. Particular topics to be studied include the following: film conventions and the perception of space and time; the interrelationship between aural and visual perception; the role of emotions in understanding and interpreting films; narrative comprehension; the role of 'deep metaphor' in the creation and perception of still and moving depictions; musical cognition, and its relevance for film music; cognition and creativity; and debates around art as a basic universal category.

Preliminary Reading

- David BORDWELL - 'Narration in the Fiction Film' (Methuen 1985)
- Patrick HOGAN - 'Cognitive Science, Literature and Arts' (Routledge, 2003)
- Carl PLANTINGA & Greg SMITH - 'Passionate Views: Film, Cognition and Emotion' (John Hopkins 1999)
- Steven PINKER - 'The Blank Slate', (Penguin, 2003)

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI583 National and Transnational Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Sayad Dr C
Contact Hours						
1 hour lecture, 2 hour screening and 1.5 hour seminar per week						
Method of Assessment						
30% 1 x 2500 word essay; 50% 1 x 3500 word essay; 10% presentation; 10% attendance and participation						
Synopsis						
This module surveys some of the films that contribute to, or dialogue with the project to constitute a unique, distinctive Latin American cinema. Starting with the 1960s, we will look at the modernist practices deployed to document, denounce and allegorise the socio-political conjunctures common to the Spanish-and Portuguese-speaking countries of the American continent. The course will also explore the dream of transforming the cinema into a political weapon, awakening audiences to the absurdities of poverty, dictatorship, economic imperialism and racial and gender politics. As we move from the 60s - 70s to the present, we will investigate the transformation of concepts such as the aesthetics of hunger, imperfect cinema and Third Cinema, as a development in production and distribution practices calls for the integration of Latin American films into the global market. Course topics include theories of national cinema and documentary, continental and ethnic identity, gender politics, genre and modernism with great emphasis on the analysis of film aesthetics.						
Preliminary Reading						
Paul and Valentina Vitali WILLEMET (eds.) - 'Theorizing National Cinema', London: BFI, 2006						
Michael T. MARTIN (ed.) - 'New Latin American Cinema, Volume One: Theory, Practices and Transcontinental Articulations', Detroit, Michigan: Wayne UP, 1997						
Michael T. MARTIN (ed.) - 'New Latin American Cinema, Volume Two: Studies of National Cinemas'. Detroit, Michigan: Wayne UP, 1997						
Lucia NAGIB (ed.) - The New Brazilian Cinema. London: IB Tauris, 2003						
FI584 The Gothic in Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Jeffers McDonald Dr T
Contact Hours						
1 hour lecture, 2 - 3 hours screening and 1.5 hour seminar per week						
BOTTING Fred - 'Limits of Horror: Technology, Bodies, Gothic', Manchester & New York: Manchester University Press 2008						
Method of Assessment						
40% 1 x 2500 word essay; 50% 1 x 3500 word essay; 10% seminar performance						
Synopsis						
This module will investigate "the Gothic" as a significant and recurring cycle within Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the cycle of "Women's Gothic" which emerged at the same time as Film Noir, and visually and thematically overlapped with it, the module will explore the particularly filmic ways that such texts manage to evoke the menacing atmosphere and the oneiric tone of sexualised danger and suspense achieved by the Gothic's source novels and short stories. Continuing from the original cycle of 1940s films, the module will examine later Hollywood films that have employed the themes and imagery of the Gothic to tap into similar complex anxieties and desires, before inspecting films from other cinemas (for example, those of Europe and Asia) which also make use of the dominant Gothic tropes.						
After several initial lectures consider the dominant themes of the originating literary sources and their filmic renderings, the module will go on to explore the development and persistence of the Gothic's thematic and iconographic elements in later films, asking what the Gothic offers that film-makers seem drawn to return to it so often. The module will seek to relate the films to their originating times and socio-historical contexts, as well as closely analyzing the specifically filmic elements that contribute to the cycle's power and popularity.						
Students will be encouraged to analyze both the micro elements of individual films within the recurring cycles and the particular freedoms the Gothic permits its writers and film-makers, exploring the genre's thematic interest in marriage, domesticity, and the uncanny, frequently centring around the linked tropes of the Woman In Jeopardy and the Old Dark House.						
Preliminary Reading						
BOTTING Fred - 'Limits of Horror: Technology, Bodies, Gothic', Manchester & New York: Manchester University Press 2008						
DU MAURIER Daphne - 'Rebecca', London: Virago Modern Classics edition 1938/2003						
FLEENOR Julian - 'The Female Gothic', Montreal: Eden Press 1983						
FLETCHER John - "Versions of Masquerade", Screen', 29 (3): 43-70, 1988						
HANSON Helen - 'Hollywood Heroines: Women in Film Noir and the Female Gothic Film', London: I B Tauris 2008						
PUNTER David & BYRON Glennis - 'The Gothic', Oxford: Blackwell 2004						
RUSS Joanna - "Someone's Trying to Kill Me and I Think It's My Husband: The Modern Gothic," Journal of Popular Culture' VI (4): 666 – 691,1975						
SMITH Murray - "Film Noir, the Female Gothic and Deception" Wide Angle' 10 (1): 62-75,1988						
WALDMAN Diane - "At last I can tell it to someone!" Feminine point of view and subjectivity in the Gothic romance", Cinema Journal' 23 (2): 29-40, 1983						
MASSE MA - "Gothic Repetition: Husbands, Horrors and Things That Go Bump in the Night", Signs' 15 (4): 679-709, 1990						

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI586 Representing Actuality						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

4 hours per week in the form of Lecture/Seminar/Workshop/Supervised Practice, 9 hours private study

Restrictions

Stage 2 Single Honours Film students only. This module is compulsory for students wishing to take FI 567 Moving Image Production in their third year.

Method of Assessment

60% video project ; 30% 1500 word treatment; 10% process, participation and development in workshop and exercises

Synopsis

This module is compulsory for Stage Two students wishing to take FI567 Moving Image Production. Through practical projects and presentation of film texts, students will engage with key aspects of non-fiction filmmaking. A series of practical projects will be contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film e.g. early cinema, direct cinema, cinema vérité, and the film essay. The projects are an opportunity for students to develop their creative practice. The projects will use theory and critical analysis to develop students understanding of documentary practice.

Preliminary Reading

Stella BRUZZI - 'New Documentary: A Critical Introduction', Routledge 2000

Michael RABIGER - 'Directing the Documentary', Focal Press, 1992

Michael RENOV (ed.) - 'Theorising Documentary', Routledge, London 1993

FI590 Improvisation For Screen						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Pitts Dr V

Contact Hours

1 hour lecture, 2 hour workshop (creative and technical), 2 hour screening

Pre-requisites

For Film Studies Students: FI 308/FI 309 Exploring the Frame, FI 586 Representing Actuality

For Drama Students: Either DR 658 Explorations in Theatre Practice or DR 549 Acting

Restrictions

Please note that this module is restricted to 15 Single Honours Film Students and 15 Single Honours Drama Students making a total of 30 students in all.

Method of Assessment

45% - proposal (500 - 800 words) and audio visual materials for the screen improvisation project, 35% - 1 x essay 2000 words, 20% Continuous assessment: participation

Synopsis

This interdisciplinary module brings Film and Drama Single Honours students together to explore improvisational techniques that increasingly animate independent filmmaking and contemporary drama practice. Practical workshops provide technical instruction and creative focus on actors' improvisation as a rehearsal technique, a screenplay development technique, and a performance technique during filming. Exploration of improvisation as a screen craft will be complemented by lectures that provide a historical context and introduce film artists' use of aleatory techniques in production and postproduction, live cinema and the use of 'real' or improvised dialogue and verbatim accounts in documentary and animated films. Connections between theatrical and cinematic trends that utilise forms of improvisation will be emphasised while student's practical projects will respond to and expand upon these growing synergies between cinema and theatre in the digital age. This module is optional for Single Honours Students.

Preliminary Reading

R. DEAN & H. SMITH - 'Improvisation, Hypermedia and the Arts Since 1945', Amsterdam: Harwood Academic Publishers, 1997

A. FROST & R. YARROW - 'Improvisation in Drama', Basingstoke: Palgrave Macmillan, 2007

Keith JOHNSTONE - 'Impro', London: Methuen, 1979

Amy RAPHAEL (ed.) - 'Mike Leigh on Mike Leigh', London: Faber and Faber, 2008

Judith WESTON - 'Directing Actors: Creating Memorable Performances for Film and Television' CA: M. Wiese Productions, 1996

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI592 Self Directed Study - PAR						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

1 x Library session x 2 hours, 3 x supervisions per term, 24.5 private study hours per week

Restrictions

This module is available to third year Single Honours Film students only.

Method of Assessment

20% 1 x Proposal for a PaR project, 80% PaR project involving screen practice and contextual essay

Synopsis

This is a research-based module that aims to facilitate and nurture a student's own initiative and resourcefulness in developing and sustaining a Practice as Research (PaR) project. PaR is distinct from traditional filmmaking processes and outcomes in that it is exploratory and guided by research questions that relate to concepts relevant to Film Studies and related disciplines. As such, the outcomes of the research must be evident in the practice and elaborated on in the written component. Students will explore dynamics between theory and practice employing an appropriate PaR methodology. As the module is self-directed in nature, students establish contact with a supervisor of their choice in the Autumn term and must have their proposal accepted by the end of the Autumn term in order for enrolment in the Spring term to be complete. In the event that a PaR proposal is not accepted, students are advised to transfer to Self-directed Study: Theory. Students must maintain contact with their supervisor throughout the Spring term via on-going meetings and supervisions. Because this module provides an alternative to filmmaking in groups, students may not enroll in both Moving Image Production and Self-Directed Study: Practice as Research.

Preliminary Reading

E. BARRETT & B. BOLT - 'Practice as Research: Context, Method, Knowledge', London: I. B. Tauris, 2010.

H. SMITH & R. T. DEAN - 'Practice-Led Research, Research-Led Practice in the Creative Arts', Edinburgh University Press, 2009.

FI595 Film Genre (Horror)						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sayad Dr C

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Method of Assessment

30% 1 x 2000 word essay, 50% 1 x 4000 word essay, 20% Seminar attendance, participation and presentation.

Synopsis

This class covers the production of American horror films from the 1960s to the present, and combines aesthetic and narrative analysis with the history of the genre. Our analysis draws from marxist, psychoanalytical, feminist, and reception theories. The historical portion of the course examines horror's growing commercial viability, the proliferation of subgenres, the relaxing of censorship, and the growing attention of academics. Topics include gender politics, representations of sexuality, and political commentary and allegory.

Preliminary Reading

Rick ALTMAN - 'Film/Genre', London, BFI, 1999

Rick ALTMAN (ed.) - 'Film Genre Reader III', Austin, University of Texas Press, 2004

FI597 Animated Worlds						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI598 Cognition and Emotion						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

1 hour lecture, 2 hours screenings and 1.5 hours seminars per week

Pre-requisites

FI310 Introduction to Narrative Cinema: American Cinema and FI311 Introduction to Narrative Cinema: World Cinema. Co-requisites: FI 531/2 Topics in American Cinema 2 OR FI 553/4 British Cinema since the 1950s OR FI565 History of British Cinema

Method of Assessment

30% 1 x 1500 word essay; 40% 1 x 2500 word essay; 20% Virtual Seminar Presentation, supported by notes (1000 words); 10% seminar Contribution

Synopsis

Cognition and Emotion in Film explores the contribution made to the study of film, and related artforms such as still photography, music and multimedia, by the cluster of disciplines commonly put under the umbrella of 'cognitive theory.' Cognitive theory emerged in the 1950s with the groundbreaking linguistic research of Noam Chomsky, who demonstrated that linguistic competence depended on innate mental capacities, and that certain universal grammatical norms underlie and unify the variety of languages. Since then, research on a wide variety of aspects of human cognition has been undertaken, taking its cue from Chomsky – on emotion, visual and aural perception, metaphor, and narrative understanding, among many other areas. And since the 1980s, a distinct approach within film studies – cognitive film theory – has emerged, which sets the study of film within this context. Cognition and Emotion in Film examines the way in which cognitive film theorists have taken up and developed ideas from the wider tradition of cognitive research, and the debates and controversies that have subsequently arisen between cognitive film theorists and exponents of other approaches to film. Particular topics to be studied include the following: film conventions and the perception of space and time; the interrelationship between aural and visual perception; the role of emotions in understanding and interpreting films; narrative comprehension; the role of 'deep metaphor' in the creation and perception of still and moving depictions; musical cognition, and its relevance for film music; cognition and creativity; and debates around art as a basic universal category.

Learning Outcomes

On completion of the course, students should:

1. have a firm grasp of a particular contemporary approach to film, usually labelled 'cognitive film theory,' as exemplified in the work of David Bordwell, Noel Carroll, Cynthia Freeland, Jennifer Robinson, Greg Currie, James Peterson, Carl Plantinga, Jinhee Choi and a range of younger scholars
2. be able to place this developing body of theory in historical context – both within film studies narrowly, but also within wider developments in psychology and the philosophy of mind since the second half of the 20th century
3. as part of 2, have a familiarity with the precursors of the cognitive approach, including Hugo Munsterberg, Rudolf Arnheim, and the Russian Formalists
4. understand the deep principles of the approach as these are drawn from the broader tradition of cognitive theory, beginning with the linguistic theory of Noam Chomsky
5. be able to trace the evolution of the cognitive tradition, towards a greater emphasis on embodiment, emotion, evolution and neuroscience, and the impact of these developments on cognitive film theory
6. demonstrate an understanding of the debates between advocates of cognitivism and exponents of other approaches to the study of film

Furthermore, this module works in relation to and in accordance with the specific programme aims of the BA in Film Studies:

The Film Studies Programme places an emphasis on students extending their knowledge of history, theory and criticism of film, as well as extending the skills of textual analysis developed in FI310 and FI311, the core Part 1 Introduction to Narrative Cinema modules. Emphasis is also placed on introducing students to new ways of examining aesthetic, historical and theoretical concerns with regard to cinema, which may be usefully applied to study of other modules.

Preliminary Reading

David BORDWELL - 'Narration in the Fiction Film' (Methuen 1985)

Patrick HOGAN - 'Cognitive Science, Literature and Arts' (Routledge, 2003)

Carl PLANTINGA & Greg SMITH - 'Passionate Views: Film, Cognition and Emotion' (John Hopkins 1999)

Steven PINKER - 'The Blank Slate', (Penguin, 2003)

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI599

The Gothic in Film

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

1 hour lecture, 2 - 3 hours screening and 1.5 hour seminar per week

Method of Assessment

40% 1 x 2000 word essay; 50% 1 x 3000 word essay; 10% seminar performance

Synopsis

This module will investigate “the Gothic” as a significant and recurring cycle within Hollywood film with recognisable tropes and themes, and a dominant tone and style. Beginning with the cycle of “Women’s Gothic” which emerged at the same time as Film Noir, and visually and thematically overlapped with it, the module will explore the particularly filmic ways that such texts manage to evoke the menacing atmosphere and the oneiric tone of sexualised danger and suspense achieved by the Gothic’s source novels and short stories. Continuing from the original cycle of 1940s films, the module will examine later Hollywood films that have employed the themes and imagery of the Gothic to tap into similar complex anxieties and desires, before inspecting films from other cinemas (for example, those of Europe and Asia) which also make use of the dominant Gothic tropes.

After several initial lectures consider the dominant themes of the originating literary sources and their filmic renderings, the module will go on to explore the development and persistence of the Gothic’s thematic and iconographic elements in later films, asking what the Gothic offers that film-makers seem drawn to return to it so often. The module will seek to relate the films to their originating times and socio-historical contexts, as well as closely analyzing the specifically filmic elements that contribute to the cycle’s power and popularity.

Students will be encouraged to analyze both the micro elements of individual films within the recurring cycles and the particular freedoms the Gothic permits its writers and film-makers, exploring the genre’s thematic interest in marriage, domesticity, and the uncanny, frequently centring around the linked tropes of the Woman In Jeopardy and the Old Dark House.

Learning Outcomes

Specific Learning Outcomes:

- 1) To investigate the history and modes of “the Gothic” as a cinematic genre or as elements within other genres (e.g. film noir, horror)
- 2) To survey ways in which we can sensitively analyse the specifically filmic methods of achieving Gothic “tone”
- 3) To explore the pervasiveness of the Gothic in American cinema during its first main cycle in the 1940s and compare it with more recent examples
- 4) To examine the correspondences between the American form of the genre and similar products in other cinemas, including those of Europe and Asia

The module will contribute to the programme in the following ways:

- 1) It will deepen the students’ understanding of the relationship between Hollywood films and their sources, while also fostering their confidence in reading stylistic elements of film
- 2) It will satisfy the programme’s desire to promote the historical embedding of film genres in their originating times and to trace generic developments over time and between different cinemas
- 3) It will thus complement study of other periods of Hollywood cinema, of other genres and of other national cinemas
- 4) It will enhance the expressive skills of the students by concentrating on “tone” achieved through film style and mise-en-scene

Preliminary Reading

BOTTING Fred - 'Limits of Horror: Technology, Bodies, Gothic', Manchester & New York: Manchester University Press 2008

DU MAURIER Daphne - 'Rebecca', London: Virago Modern Classics edition 1938/2003

FLETCHER John - "Versions of Masquerade", Screen', 29 (3): 43–70, 1988

HANSON Helen - 'Hollywood Heroines: Women in Film Noir and the Female Gothic Film', London: I B Tauris 2008

FLEENOR Julian - 'The Female Gothic', Montreal: Eden Press 1983

PUNTER David & BYRON Glennis - 'The Gothic', Oxford: Blackwell 2004

SMITH Murray - "Film Noir, the Female Gothic and Deception" Wide Angle' 10 (1): 62-75,1988

WALDMAN Diane - "At last I can tell it to someone!" Feminine point of view and subjectivity in the Gothic romance", Cinema Journal' 23 (2): 29-40, 1983

MASSE MA - "Gothic Repetition: Husbands, Horrors and Things That Go Bump in the Night", Signs' 15 (4): 679-709, 1990

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI602 Documentary Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Pre-requisites

Prerequisite: FI310 and FI311

Method of Assessment

100% coursework.: 35% 1 x 2,000 word essay; 45% 1 x 3,000 word essay; 20% Seminar presentation and oral presentation

Synopsis

The documentary, as the actuality film, was one of the earliest forms of cinema. Eclipsed by the story film as the dominant form of mass cinema, the documentary film re-emerged in the 1920s as a medium of visual experimentation as well as of social criticism and renewal. It was therefore at the centre of new debates about reality and realism as well as about the role of photography and cinema in modern society. The course looks at key concepts and issues in the history and development of documentary film forms involving the role of narrative, of cinematic and documentary conventions, and of notions of truth in recorded actuality. A range of documentary film and television will be examined, including cinéma vérité, classical documentary of the 1930s, experimental documentary, documentary of social comment, video-diaries, and the place of drama, dramatic reconstruction and fiction in documentary.

Learning Outcomes

Students will be equipped with a knowledge of the questions, theories and controversies which have informed critical debates on Documentary Film in relation to fiction film and other forms of non-fiction film;

- students will acquire an historical understanding of the development of documentary film forms and its relation to different modes and sites of exhibition;
- students will be acquainted with the technical and stylistic resources deployed by documentary films;
- students will develop skills in analysing form and meaning in documentary films.

Preliminary Reading

- Kevin MACDONALD and Mark COUSINS - 'Imagining Reality: The Faber Book of Documentary', Faber, 1996
- Bill NICHOLS - 'Introduction to Documentary', Indiana University Press, 2010, 2nd edition
- Michael RENOY (ed.) - 'Theorising Documentary', Routledge, London, 1993

FI603 Sound and Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

FI604 Digital Domains						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

1 hour lecture, 2 hour screening and 1.5 hour seminar per week

Pre-requisites

FI 310 Introduction to Narrative Cinema: American Cinema and FI 311 Introduction to Narrative Cinema: World Cinema (or equivalent core Stage 1 module[s] in Film Studies) now FI313 and FI314.

Method of Assessment

15% 1 x 1000 Word Exercise No. 1; 15% 2 x 1000 Word Exercise No. 2; 60% 1 x 3000 Word Essay; 10% Seminar Contribution

Synopsis

The emergence of digital technologies poses a series of questions relevant to longer standing theoretical questions in film theory and aesthetics. This course will offer students the opportunity to work closely with special and digital effects films in order to interrogate the claims made on their behalf. The course will be structured around five main points: industrial context, narrative organisations, the 'newness' of the digital, the affectivity of effects, and the politics of effects. The history of effects will encompass the rise and fall of studio-based effects, the emergence of production houses such as Industrial Light and Magic (USA), Digital Domain (USA) and Mill Film (UK). It will also address the increasing proliferation of web-based digital work. Material screened in this section will include examples of early 'trick' cinema and web shorts. Narrative organisations will be addressed through the debates around spectacle versus narrative. Digital effects often make a claim for newness: by looking closely at films students will be encouraged to assess both the limits and opportunities of 'new' effects. The ability of digital animators to create increasingly 'realistic' figures (live- animation). This section of the course will address debates about the hyperrealism of live-animation, the affectivity of the unreal figures and traces of the human figure embedded in motion capture (and the earlier technique of rotoscoping). The politics of effects will be addressed through more theoretical questions around spectacles of violence, the loss of indexicality and the place of effects in claims for veracity.

Learning Outcomes

- A. Students will have been introduced to the history of special and digital effects in the context of Hollywood, post-studio production houses and web films.
- B. Students will have enhanced their ability to mobilise historical, theoretical, and aesthetic approaches to their understanding of effects-based cinema, animation and web-based films.
- C. Students will be critically aware of scholarship on optical and digital effects, as well as animation and new media.
- D. Students will have developed a greater understanding of the interplay between aesthetic choices and technological innovation that is central to moving image practices.

Preliminary Reading

- CUBITT Sean - 'Digital Aesthetics', Sage, London, 1999
- DARLEY Andrew - 'Visual Digital Culture: Surface Play and Spectacle in New Media Genres', Routledge, 2000
- HARRIES Dan (ed.) - 'The New Media Book', BFI Publishing, London, 2002
- KING Geoff - 'Spectacular Narratives: Hollywood in the Age of the Blockbuster', I.B. Tauris, London, 2001
- KLEIN Norman - 'Seven Minutes: A Cultural History of the American Cartoon', Verso, London 1993
- MANOVICH Lev - 'The Language of New Media', The MIT Press, Cambridge, Massachusetts, 2001
- SOBCHACK Vivian - 'Metamorphing: Visual Transformation and the Culture of Quick-Change', University of Minnesota Press, Minneapolis, 2000
- WELLS Paul - 'Understanding Animation', Routledge, London, 1998
- BOLTER J, GRUSIN D & Ri - 'Remediation: Understanding New Media', The MIT Press, Cambridge, Massachusetts, 1999
- PIERSON Michelle - 'Special Effects: Still in Search of Wonder', Columbia University Press, New York, 2002

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA502 Art & Architecture of the Renaissance

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

4 hours per week: 2 x 2 hour lectures

Availability

This module is running in the Autumn term

Method of Assessment

100% Coursework: Essay 1 (30%); Essay 2 (50%); Seminar mark (20%)

Synopsis

Many of our common assumptions about art have their origin in the Renaissance revival and transformation of ideas from classical antiquity: that the artist is a creative genius; that pictures and statues should look like nature; that painting is more like poetry than pottery; that buildings should be in proportion; that art, itself, has a history. In this module we shall explore the development of these ideas in the writing on art produced in the fifteenth and sixteenth centuries, and through studying the works of several major artists in detail, namely: Leonardo, Michelangelo, Raphael, Dürer and Titian. Important themes will be: the "rise" of the artist, and the role of the patron; theories of imitation, and related questions of style; anatomy and proportion; the remains of ancient Rome; the Renaissance theory of love, and the relationship between pastoral poetry, landscape painting and the villa.

Preliminary Reading

F AMES-LEWIS - 'The Intellectual Life of the Early Renaissance Artist', New Haven and London, 2000

R GOFFEN - 'Renaissance Rivals', New Haven and London, 2002

I R ROWLAND - 'The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome', Cambridge, 1998

P RUBIN, Giorgio VASARI - 'Art and History', New Haven and London, 1995

VASARI Giorgio - 'Lives of the Artists' (any edition)

HA505 French Painting in the 19th Century

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

4 hours per week: 2 x 2 hour lectures

Method of Assessment

100% Coursework: 2000 word essay (30%); 2000 word essay (50%); seminar mark (20%)

Synopsis

In this module we shall be focusing on painting in France circa 1830-1900. This was a period of immense social, political and cultural change and the module will be designed to discuss a wide range of issues and debates that affected the art of the period. We shall be looking at the key artists, critics, institutions and cultural debates of the 19th century from the Neo-classicists and Romantics to avant-garde artists such as Manet and Cezanne and contrasting the ways in which these artists were interpreted in their own time with subsequent interpretations by later generations of art historians.

Preliminary Reading

C BAUDELAIRE - 'Writing on Art and Artists', Cambridge University Press, 1972

T J CLARK - 'The Painting of Modern Life', London, 1985

C MOFFETT et al - 'The New Painting: Impressionism 1874-1886', San Francisco, 1986

L NOCHLIN - 'Realism', Penguin, 1971

HA507 Reading the Image

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

Contact Hours

4 hours per week: 2 x 2 hour lectures

Method of Assessment

100% Coursework: 2000 word essay (30%); 2000 word essay (50%); seminar mark (20%)

Synopsis

The module examines the development of the western tradition of the visual arts from the Renaissance to the late twentieth century, looking specifically at issues about the representation of time and space in painting and related arts. The module begins with the 'invention' of linear and atmospheric perspective in the Renaissance and looks at the development of these compositional techniques and the tradition of visual illusion they underpin in Europe in the 15th, 16th and 17th Centuries. The course looks at the theories of Alberti and Humanist writers and in particular the role played by perspective in advancing the narrative tradition of painting. The module goes on to examine the critique of the Renaissance tradition in the later 19th Century and the breaking away from the tradition of perspective in modernist painting.

Preliminary Reading

L B ALBERTI - 'On Painting', Yale, 1977

M BAXANDALL - 'Painting and Experience in C15 Italy', Oxford, 1972

N BRYSON - 'Vision and Painting', Yale, 1983

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA511 Patronage & Cultural Organisation in 20th Century Britain						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	70% Project, 30% Coursework	

Contact Hours

4 hours per week : 1 x 2 hour lecture and 1 x 2 hour seminar

Method of Assessment

30% Coursework: 2000 word essay; and 70% 5000 word dissertation

Synopsis

Patronage and Cultural Organisation explores the structure of the contemporary art world, looking at issues of the conditions of production, display and consumption of art in our culture. The module looks at the role of the Museum and the ideas that have influenced its foundation. Is the Museum a morally elevating sphere? Is the Museum a space of individual aesthetic contemplation, a place of education or just another branch of the burgeoning culture industry? We will also examine the art market and the role art plays in the modern society and the critiques made by artist and critics about the commodification of art. There will also be a discussion of contemporary art produced outside of the gallery and museum. In addition to the seminars given by members of the History of Art staff, guest speakers drawn from various institutions and spheres of the art world will give talks about their work. Completion of the course involves a Dissertation supervised by a member of staff on a topic related to the module's content.

Preliminary Reading

- P VERGO (ed.) - 'The New Museology', Reaktion, London, 1989.
- E BARKER (ed.) - 'Contemporary Cultures of Display', Open University Press, 1999
- T EAGLETON - 'The Idea of Culture', Blackwells, London, 2000
- E MANSFIELD - 'Art History and its Institutions', London, 2002
- E HOOPER-GREENHILL - 'Museums and the Shaping of Knowledge', Routledge, 1992
- L BUCK & P DODD - 'Relative Values', BBC publications, London, 1991
- T BENNETT - 'The Birth of the Museum', Routledge, 1995

HA554 Contemporary Art:From Warhol to Whiteread: Postmodernity & Visual Art Pr						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Pooke Dr G

Contact Hours

4 hours per week

Method of Assessment

100% Coursework: Essay 1 (40%) Essay 2 (40%) Seminar Performance (20%). For stage 3 students only there will be an additional 500 word submission which will be a submitted as a reflection on how and to what extent, the module had influenced their approach to engaging with recent and contemporary art. This is a mandatory submission, but given the experiential and personal dimension to the task, it will be assessed on a pass or fail basis only.

Synopsis

This module explores a range of neo-avant-garde and post-conceptual art practice from the 1960s through to the contemporary; from the Minimalism & Pop Art of the 1960s through to the YBAs and after. It will introduce and discuss some of the key artistic figures within the period, exploring their practice, critical contexts and legacy. Taking a thematic approach to one of the most innovative and stylistically diverse art historical periods, we will consider a range of genres – painting, sculpture, installation, performance and land art – exploring how artists have re-defined and developed their practice in the cultural period following Modernism. Artists discussed will include Jake and Dinos Chapman, Gilbert & George, Eva Hesse, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

The module learning aims:

- To explore critical theories, ideas and texts relevant to postmodern art
- To introduce and discuss a range of art practice by genre and medium
- To survey practice by some of the leading British, American and European artists of the period
- To discuss some of the themes and issues which artists have mediated through their work and the critical and commercial contexts of their making and reception.

Learning Outcomes

- Identify some of the principal ideas and influences which have informed examples of post-war British, American and European art practice
- Discuss and explore a range of texts and theories relevant to the art practice of the period
- Consider and evaluate how artists have developed and extended the possibilities of their genre and medium
- Evaluate the legacy of Modernism, both as an art critical approach and as a thematic within and across visual art practice of the period.

Preliminary Reading

- HOPKINS David - 'After Modern Art 1945-2000' (OUP 2000)
- POOKE Grant -'Contemporary British Art: An Introduction', (Routledge 2010)
- STALLABRASS Julian - 'High Art Lite: The Rise & Fall of Brit Art', (Verso 2006)

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

Abstraction And Construction in 20th Century Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

4 hours per week: 2 hour lecture and 2 hour seminar

Method of Assessment

100% Coursework: 1500 word essay (30%); 3000 word essay (50%); seminar mark 20%

Synopsis

The development of Abstract Art is one of the distinctive features of the 20th Century. In this module we will examine the roots of the aspiration to allow 'the object to evaporate like smoke' in European and Russian art, and the establishment of Constructivism as a central force in artistic practice in 20th century art. The spiritual, philosophical and social ideas (and ideals) of key artists (such as Malevich, Tatlin, Kandinsky, Mondrian and Klee) are considered in relation to their artistic practice; the work and ideas of American abstractionists are addressed through an examination of legendary figures such as Rothko, Pollock and Stella; discussion of Nicholson, Moore, and de Staél, among others, enables us to think about the response of the British and European artworld to the challenges and opportunities of abstraction and construction. Finally, we will explore how contemporary artists make use of this 'radical tradition'. Throughout the module we will raise the question of how to make, think about and respond to an 'art without objects'.

Preliminary Reading

FER Briony - 'On Abstract Art', New Haven and London: Yale University Press, 1997.

HARRISON Charles & WOOD Paul (eds.) - 'Art in Theory 1900-2000: An Anthology of Changing Ideas', Oxford: Blackwell, 2003

MOSZYNSKA Anna - 'Abstract Art', London: Thames and Hudson (World of Art series), 1990

SHIFF Richard - 'Cezanne and the end of Impressionism: a study of the theory, technique and critical evaluation of modern art', Chicago: Chicago University Press, 1984

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor

Contact Hours

4 hours per week

Restrictions

Not available as a wild module.

Method of Assessment

100% Coursework: Exhibition Bid (30%); Log Book (40%); Exhibition (20%); Project Performance (10%)

Synopsis

This module will provide a practice-based approach to art history to complement the academic approach of other modules in the History and Philosophy of Art programme. By focussing on prints it will aim to provide students with an "apprenticeship" in two practical areas of art history, namely collecting and curating. The module will involve students in the full cycle of these Two interrelated processes: from identifying and acquiring a print, to cataloguing and curating it, to making sense of it to a wider public by placing it in the context of a themed exhibition. The module will begin by familiarising students with the contents of the HPA departmental print collection. Students will then evolve an idea for an exhibition based on the collection, acquire new prints for the exhibition, produce a catalogue and publicise the event.

Preliminary Reading

Bamber GASCOIGNE - 'How to Identify Prints', London, Thames and Hudson, 1986

Susan LAMBERT - 'Prints. Art and Techniques', London, Victoria and Albert Museum, 2001

A. HYATT MAYOR - 'Prints & People: a social history of printed pictures', New York, Metropolitan Museum, 1971

Anthony GRIFFITHS - 'Prints and Printmaking. An introduction to the history and techniques', London, British Museum, 1996

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA579

Visual Arts Internship

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	30 (15)	100% Coursework	Newall Dr M

Contact Hours

No less than 140 hours undertaking an internship, 10 x 2 hour seminars during Autumn and Spring Terms.

Restrictions

Not available as a wild module. Only available to Stage 3 students.

Method of Assessment

100% Coursework: Internship Journal (40%); 1 Essay of 2500 words (30%); Seminar Preparation (15%); Seminar Presentation on host organisation (15%)

Synopsis

Students taking this module undertake an internship in an art gallery or other visual arts related organisation. Students also take a course of 10 seminars, that facilitate critical reflection on their experiences in the arts industry, and contextualise these experiences in terms of theoretical and practical issues currently faced by the visual arts industry in the UK and internationally. Students intending to undertake the module must successfully apply to an organisation, and have had their internships approved by the module convenor before registration is allowed. Students interested in taking the module should therefore contact the convenor, Michael Newall (m.b.newall@kent.ac.uk).

Learning Outcomes

As a consequence of taking the module, students will,

- have undertaken a broad range of tasks contributing to the operation of an arts organisation;
- have been equipped with practical knowledge, skills and experiences needed to obtain employment in the visual arts industry, especially in art galleries and other visual arts related organisations;
- have gained insight into the functioning of the visual arts industry, including an understanding of the professional opportunities available to them within the industry, and the challenges working in this industry poses; and,
- have developed an understanding of a range of key theoretical and practical issues currently faced by the visual arts industry in the UK and internationally.

Preliminary Reading

BARKER Emma (ed.) - 'Contemporary Cultures of Display', New Haven: Yale, 1999

BOURDIEU Pierre and DARBEL Alain - 'The Love of Art: European Art Museums and Their Public', trans. C. Beattie and N. Merriman, Stanford: Stanford University Press, 1990 (1969)

BOURRIAUD Nicolas - 'Relational Aesthetics', Dijon: Presses de Reél, 2002 (1998)

HA580

Camera, Light and Darkroom: Intro to Black & White Photography

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Mikuriya Ms T
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

One 3 hour seminar per week

Restrictions

Not available as a wild module.

Method of Assessment

100% Coursework:

Synopsis

This module is a practical course in photography and investigates the ways we see and how photography shapes our everyday vision. Various exercises are designed to enable students to explore the medium creatively while learning the basics of 35mm photography such as shutter speed, depth of field and aperture. Students will also learn black and white darkroom technique and experiment with some alternative processes such as the pinhole camera and the cyanotype, gaining an awareness of photography as writing with light. The seminars will closely examine the work of different artists and photographers and discuss how they use photography as a creative tool. Students will learn how to think photography, to understand the language of the photographic medium and to develop strategies of seeing and picture making. Strong emphasis is placed on the cultivation of the inner eye through practical work (photographic assignments) and critical thinking. Students are expected to participate actively in class discussions and weekly critiques.

Learning Outcomes

On this module you will acquire:

- technical knowledge in using the 35mm photographic camera.
- basic black and white darkroom skills, including film development and printing.
- an understanding of the works of various photographers and artists.
- skills to apply theoretical and critical concerns relevant to the History and Philosophy of Art programme to photographic practice.
- problem-solving skills, learning how to follow a project through from its initial conception to the final product.

Preliminary Reading

John HEDGE COE - 'New Manual of Photography'

Michael LANGFORD - 'Basic Photography'

Pierre-Yves MAHE & Richard D ZAKIA - 'Beginning Photography using the Stop-System'

You will also be given specific articles to read which are relevant to the topics discussed in the module

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA586 Photographic History & Aesthetics 1: Realism in Theory and Practice

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

3 hours per week: 1 x 2 hour lecture and 1 x 1 hour seminar

Method of Assessment

100% Coursework: 2500 word essay (30%); 2500 word essay (50%); seminar mark (20%)

Synopsis

This module explores the history of photographic realism from the invention of the medium through to the contemporary challenge to it from the rise of digital imaging. What photographic realism amounts to, as well as some of the challenges to it, are investigated through the history of theoretical writing about photography that seeks to emphasise and explain the medium's close relationship with reality. The theoretical debate about photographic realism is presented within the context of a broad history of realist practice drawn primarily from the work of fine art photographers. Students will leave this module with a sophisticated understanding of the nature of the photographic medium, how it contrasts with other pictorial media such as painting, and how photographers have worked with this medium to create a distinctively realist pictorial art.

Preliminary Reading

S SONTAG - 'On Photography', Penguin, 1987

HA588 Independent Dissertation: Art and Film

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	30 (15)	100% Project	Pooke Dr G

Contact Hours

Regular supervision

Restrictions

Only available to final year students. Not available as a wild module.

Method of Assessment

100% Dissertation (8000 words)

Synopsis

This optional module provides the opportunity for final year students to undertake an extended exploration (c.8000 words) on aspects of visual culture which are broadly covered by academics within the HPA department. Areas for which submissions are invited include: art criticism and historiography, the body in art, contemporary or recent art, aesthetics, beauty and theories of the Sublime, photography, print collecting and the history of printmaking, French c.19th and c.20th art (including French Cinema post 1945), Surrealism, Modernism, German Post-War painting; Renaissance and Baroque painting and sculpture, Cold War Cultural & Visual Histories.

The module runs over two academic terms in which students research and define a topic or question to explore in consultation with their allocated academic supervisor. Although this module is self-directed, students will be supported by compulsory lectures and seminars in defining question types and in formatting the longer assignment. There will be a pre-course briefing session by the convenor in the Summer term preceding the module start.

The module learning aims:

- To expand understanding of a particular area or topic
- To introduce some of the typical challenges and pleasures of independent research
- To enable the student to take some responsibility for devising, formulating and writing an extended assignment with academic support
- To encourage the student to develop an undergraduate area of interest, perhaps with the possibility of future or postgraduate study in mind

NB: Although this is a demanding third level module, some of the highest academic levels of attainment within HPA are achieved by students on this module. Although you will be given all reasonable supervisory support and guidance in developing your proposal, it is important that you have in mind, or are reasonably confident in taking forward, a specific area of research and interest which falls within the option range noted above. If the idea of an extended 8,000 word dissertation does not appeal, this may not be the module for you!

Learning Outcomes

The module learning outcomes:

- To develop skills in communicating an understanding and knowledge of the history & philosophy of art through an extended argument containing reasoned analysis
- To enhance understanding of, and skill in, conducting and presenting written research and evaluation
- To encourage the discipline of self-supervision and time management and the formulation of conceptual and historical questions through independent study and research

Preliminary Reading

SWETNAM Derek - 'Writing Your Dissertation: A Guide to Planning, Preparing and Presenting First Class Work', (2001)

POOKE Grant and NEWALL Diana - 'Art History The Basics', (Routledge 2008)

SCHNEIDER ADAMS Laurie - 'The Methodologies of Art: An Introduction', (Westview Press 1996)

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA589 Independent Dissertation in the History and Philosophy of Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	30 (15)	100% Project	Pooke Dr G

Contact Hours

Regular Supervision

Restrictions

Only available to final year students. Not available as a wild module.

Method of Assessment

100% Dissertation (8000 words)

Synopsis

This optional module provides the opportunity for final year students to undertake an extended exploration (c.8000 words) on aspects of visual culture which are broadly covered by academics within the HPA department. Areas for which submissions are invited include: art criticism and historiography, the body in art, contemporary or recent art, aesthetics, beauty and theories of the Sublime, photography, print collecting and the history of printmaking, French c.19th and c.20th art (including French Cinema post 1945), Surrealism, Modernism, German Post-War painting; Renaissance and Baroque painting and sculpture, Cold War Cultural & Visual Histories.

The module runs over two academic terms in which students research and define a topic or question to explore in consultation with their allocated academic supervisor. Although this module is self-directed, students will be supported by compulsory lectures and seminars in defining question types and in formatting the longer assignment. There will be a pre-course briefing session by the convenor in the Summer term preceding the module start.

The module learning aims:

- To expand understanding of a particular area or topic
- To introduce some of the typical challenges and pleasures of independent research
- To enable the student to take some responsibility for devising, formulating and writing an extended assignment with academic support
- To encourage the student to develop an undergraduate area of interest, perhaps with the possibility of future or postgraduate study in mind

NB: Although this is a demanding third level module, some of the highest academic levels of attainment within HPA are achieved by students on this module. Although you will be given all reasonable supervisory support and guidance in developing your proposal, it is important that you have in mind, or are reasonably confident in taking forward, a specific area of research and interest which falls within the option range noted above. If the idea of an extended 8,000 word dissertation does not appeal, this may not be the module for you!

Learning Outcomes

The module learning outcomes:

- To develop skills in communicating an understanding and knowledge of the history & philosophy of art through an extended argument containing reasoned analysis
- To enhance understanding of, and skill in, conducting and presenting written research and evaluation
- To encourage the discipline of self-supervision and time management and the formulation of conceptual and historical questions through independent study and research

Preliminary Reading

SWETNAM Derek Swetnam - 'Writing Your Dissertation: A Guide to Planning, Preparing and Presenting First Class Work', (How To Books 2001)

POOKE Grant and NEWALL Diana - 'Art History The Basics' (Routledge 2008)

SCHNEIDER ADAMS Laurie - 'The Methodologies of Art: An Introduction', (Westview Press 1996)

HA591 Dialogues: Art History in a Global Context						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Method of Assessment

100% Coursework

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA597 The Sublime, the Disgusting and the Laughable

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

3 hours per week : 1 hour lecture and 2 hour seminar

Method of Assessment

100% Coursework: 3500 word essay (40%); 3500 word essay (40%); seminar presentation (10%); seminar preparation (10%)

Synopsis

This module is an introduction to the key aesthetic concepts of the sublime, disgust and humour, and to their application in the analysis of art and visual culture. The historical origins of the concept of the sublime in eighteenth century aesthetics will be discussed, and representations of nature and the cosmos, religious experiences and ascetic practices will be examined. Theories of disgust and 'the abject' then form a focus of attention, along with the vogue for the disgusting in contemporary art, beginning during the 1990s in the work of artists such as Cindy Sherman, Paul McCarthy and Jake & Dinos Chapman. Finally, the module will examine theories of humour and the various uses artists have found for humour, from Marcel Duchamp onwards. 'Grossout' humour and 'black' humour in popular culture will be a topic of particular attention.

Preliminary Reading

Bill BECKLEY (ed.) - 'Sticky Sublime', Allworth 2001

William Ian MILLER - 'The Anatomy of Disgust', Harvard University Press 1998

Ted COHEN - 'Jokes, Philosophical Thoughts on Joking Matters', University of Chicago Press 1999

HA598 High Art and Low Life

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

There are four timetabled contact hours a week (40 in total for the term), which will be divided into slide lectures, seminars, and oral presentations. In addition there will be at least one organised trip to London to view eighteenth-century art in national collections.

Availability

This module is running in the Autumn term

Method of Assessment

100% Coursework : Essay (2000 words): 30%; Essay (3000words): 50%; Seminar Performance: 20%

Synopsis

This module investigates the role of the visual arts during the Eighteenth Century, surveying developments from Rococo to Romanticism. The historical period covered – the age of Enlightenment and Revolution – was one in which many of the ideas and institutions that characterise our contemporary understanding of the visual arts developed. The module can therefore be conceived of as an introduction to the origins of modernity. The basic dynamic of the module will be a comparative investigation of the visual arts in Britain and France, and of how these different political, cultural and social contexts affected their production, display and appreciation. However, since this was a period of exploration and expanding colonies, there will be scope to look also at non-European art and its impact on the European imagination. There will also be an emphasis on 'theatricality' as an aspect of eighteenth-century art and culture. Artists studied will include: Watteau, Chardin, Fragonard, Greuze, David, Hogarth, Reynolds, Gainsborough, Blake.

Preliminary Reading

John BREWER - The Pleasures of the Imagination, 1997

Robin SIMON - Hogarth, France and British Art, 2007

Matthew CRASKE - Art in Europe 1700-1830, 1997

Michael FRIED - Absorption and Theatricality. Painting and the Beholder in the Age of Diderot, 1980

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA649 Exposed: The Aesthetics of the Body, Sexuality and Erotic Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Maes Dr H

Contact Hours

4 hours per week

Method of Assessment

100% Coursework: 2500 word essay (50%); Seminar Diary (50%).

Synopsis

Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. This module will explore different aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses. Here are some of the central questions which this module will investigate:

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- What, if anything, is wrong with pornography?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

To answer these questions certain fundamental issues in the philosophy of art will need to be addressed. We will therefore engage with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art.

However, more is involved than just an abstract philosophical problem. The sexual and the erotic have often caused controversy in the history of art, and especially in the contemporary world of art (construed in the broadest sense) there are many works that consciously explore the boundaries between erotic art and pornography. Any investigation of our central theme would not be complete without a careful examination of such works. Thus, the module will draw on a variety of sources and disciplines (art history, film studies, literary theory, sociology and cultural theory) to study the sexually charged work of traditional, modern and contemporary artists, such as: Titian, Boucher, Courbet, Hokusai, Schiele, John Currin, Robert Mapplethorpe, Thomas Ruff, Nan Goldin, Larry Clark, Nagisa Oshima, Michael Winterbottom, Virginie Despentes, Nicholson Baker, Catherine Millet, Alan Moore.

Learning Outcomes

On this module, you will learn about:

- key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality
- the history and nature of erotic art
- the variety of philosophical issues surrounding the different kinds of images that incorporate sexual imagery and themes

As a consequence of taking this module, you will:

- locate and use appropriately a range of learning and reference resources (including visual resources)
- read and discuss critically a range of primary and secondary texts;
- communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments, in both a written and oral form;

Preliminary Reading

LEVINSON, Jerrold - 'Erotic Art and Pornographic Pictures', Philosophy and Literature, 29, 2005.

MAHON, Alyce - 'Eroticism & Art', Oxford, OUP, 2005

NEAD, Lynda - 'The Female Nude: Art, Obscenity and Sexuality', London, Routledge, 1992

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA653 Exposed: The Aesthetics of The Body, Sexuality and Erotic Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

4 hours per week

Method of Assessment

100% Coursework: 2500 word essay (50%); Seminar Diary 50%).

Synopsis

Many pictures, still and moving, in Western society and globally, in high art and demotic culture, incorporate sexual imagery and themes. This module will explore different aesthetic perspectives and theoretical approaches to such images, including those typically classified as pornography and erotica around which much of the existing philosophical literature focuses.

Here are some of the central questions which this module will investigate:

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- What, if anything, is wrong with pornography?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

To answer these questions certain fundamental issues in the philosophy of art will need to be addressed. We will therefore engage with current research on the definition of art, the nature of aesthetic value, aesthetic experience, aesthetic properties, the relation between art and morality, the psychology of picture perception, and the role of imagination in art.

However, more is involved than just an abstract philosophical problem. The sexual and the erotic have often caused controversy in the history of art, and especially in the contemporary world of art (construed in the broadest sense) there are many works that consciously explore the boundaries between erotic art and pornography. Any investigation of our central theme would not be complete without a careful examination of such works. Thus, the module will draw on a variety of sources and disciplines (art history, film studies, literary theory, sociology and cultural theory) to study the sexually charged work of traditional, modern and contemporary artists, such as: Titian, Boucher, Courbet, Hokusai, Schiele, John Currin, Robert Mapplethorpe, Thomas Ruff, Nan Goldin, Larry Clark, Nagisa Oshima, Michael Winterbottom, Virginie Despentes, Nicholson Baker, Catherine Millet, Alan Moore.

Learning Outcomes

On this module, you will learn about:

- key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality
- the history and nature of erotic art
- the variety of philosophical issues surrounding the different kinds of images that incorporate sexual imagery and themes

As a consequence of taking this module, you will:

- locate and use appropriately a range of learning and reference resources (including visual resources)
- read and discuss critically a range of primary and secondary texts;
- communicate effectively, using appropriate vocabulary and illustrations, ideas and arguments, in both a written and oral form;

Preliminary Reading

Levinson, Jerrold (2005), 'Erotic Art and Pornographic Pictures,' Philosophy and Literature, 29.

Mahon, Alyce (2005), Eroticism & Art, Oxford: OUP.

Nead, Lynda (1992), The Female Nude: Art, Obscenity and Sexuality, London: Routledge.

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
---------	--------	---------	-------	---------------	------------	----------

Contact Hours

The total study hours for this module are 300, most of which are made up of personal or guided study hours. At the beginning of the module, there are two formal lectures which cover research methods and good academic practice (relating to Learning Outcomes 2, 3, 5 and 9). During this time, students are required to formulate a proposal, which is then submitted for review by academic staff who assign an appropriate tutor for the dissertation. After an initial meeting with the tutor, students have a total of 4 assessed tutorials in which their progress is monitored and encouraged (relating to Learning Outcomes 1, 4, 6, 7, 8). Staff-led seminar groups run throughout both terms, where students can engage in peer evaluation and comment on work in progress (relating to Learning Outcomes 4, 6 and 7).

Lectures: 4 hours; Seminars: 12 hours; Tutorials: 2 hours; Self-study time: 282 hours

Pre-requisites

None

Method of Assessment

The module will be assessed by 100% continuous assessment consisting of: 1) Initial dissertation proposal and four assessed tutorials (25%); 2) Final dissertation of 8000-10,000 words (75%).

Synopsis

This module takes the form of an individual research study. Students will choose an area of study in conjunction with a tutor, who will oversee the development of the dissertation over two terms.

Learning Outcomes

1. Demonstrate an in-depth knowledge of one specialist area relating to music and technology
2. Formulate and articulate an investigation relating to music and technology
3. Select and employ appropriate research methods to gather information
4. Analyse and critically evaluate research findings, forming relevant and meaningful conclusions in the chosen field of study
5. Produce a detailed academic dissertation, which includes appropriate specialist terminology, clear presentation and correct referencing of sources
6. Demonstrate an ability to work on a large-scale piece of work over an extended period of time
7. Be able to engage in critical self reflection and evaluation of work in progress and respond positively to the critical insights of others
8. Be able to prioritise tasks and manage time and resources effectively
9. Be able to communicate effectively using formal language

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
---------	--------	---------	-------	---------------	------------	----------

Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, and assessed practical assignments. The total workload is 300 hours. Lectures and workshops will typically take up two hours per week over two terms. 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. These sessions contribute to all the learning outcomes.

Method of Assessment

1. 20% Seminar presentation (learning outcomes 1, 2, 5, 6)
2. 30% Theory paper, c 2000 words (learning outcomes 1, 2, 5, 6, 7)
3. 50% Recording project inc evaluation of 500 words (all learning outcomes)

Synopsis

Digital conversion, sampling and aliasing, reconstruction and filter design. Pulse Code Modulation, Two's complement, Timebase compression and correction, error correction and concealment. Basic concepts of data manipulation in order to perform audio signal processing ie. Delay, chorus, reverberation, equalisation etc. Compression principles and formats. Stereo & Spaced microphone techniques, studio, live and location recording. Use of equalisation, dynamic and send effects. Operation of a range of stereo and multi-track recording systems. Session management. File management and archiving. Music and sound production.

Learning Outcomes

1. Have a deeper understanding of analogue-digital processes (errors, data storage, compression, etc)
2. Have an understanding of the concepts associated with digital signal processing and the advantages of working in the digital domain
3. Further their skills in recording a diverse range of musical/non musical sources in the studio environment and on location using a variety of techniques
4. Develop a greater understanding of the rigging and safe operation of recording equipment.
5. Be able to communicate ideas and concepts and interact effectively with others
6. Be able to generate analyse and interpret appropriate data
7. Develop core skills such as problem solving and decoding information
8. Demonstrate their ability to manage time and resources effectively

2012-13 Humanities Undergraduate Stage 2 & 3 Module Handbook

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
---------	--------	---------	-------	---------------	------------	----------

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. These sessions contribute to all the learning outcomes.

Method of Assessment

- 1) 25% Audio software assignment 1 inc. written evaluation (learning outcomes 1, 2, 3, 5)
- 2) 25% Audio software assignment 2 inc. written evaluation (learning outcomes 1, 2, 3, 5, 6, 7)
- 3) 50% Project portfolio inc evaluation of 500 words (all learning outcomes)

Synopsis

Audio programming and development environments, such as puredata (PD), SonicBirth, CSound, CocoaCollider, XCode and others. Within these environments, further investigation of programming fundamentals and application building. The software design process, including iterative development / implementation / testing cycles. Computer-based sound design techniques and processes. Examples will be drawn from a number of media forms including interactive and/or non-linear examples and more experimental styles in order to assist students in developing a greater understanding of the common elements of a broad range of sound and audio media.

Learning Outcomes

1. Comprehend the means by which audio is manipulated in digital audio applications
2. Be conversant with using, adapting and creating appropriate software for advanced audio related tasks
3. Understand the software development process, including critical evaluation of work in progress
4. Be able to make informed choices and use appropriate advanced techniques and production methods in order to create audio / sound design for a particular audience or application
5. Be able to generate, present and interpret appropriate data
6. Be able to develop innovative solutions to problems
7. Have core skills in advanced problem solving and working with others under pressure

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
---------	--------	---------	-------	---------------	------------	----------

Contact Hours

Delivery of this module is by lectures, demonstrations, practical workshops, and assessed practical assignments. The total workload is 300 hours. Lectures and workshops will typically take up two hours per week over two terms. 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 work after university. These sessions contribute to all the learning outcomes.

Method of Assessment

- 1) Seminar Presentation: 20% (learning outcomes 1, 2, 5, 6)
- 2) 2000-word essay: 40% (learning outcomes 1, 2, 5, 6, 7)
- 3) Audio Project Portfolio (plus accompanying 300-word written document): 40% (all learning outcomes)

Synopsis

The music industry and current intellectual property issues (copyright, performance rights, sampling, ownership, etc). The changing nature of music distribution, including internet and download technologies. Overview of current and possible future trends in publishing, marketing, distribution and ownership.

Example music-industry projects, including client briefs, will be examined. The wide and varied nature of current practice will be explored. Alternative interfaces, audio devices, sound spatialisation technologies and their environments will be considered.

Learning Outcomes

- On successful completion of the module, students will:
1. Have an understanding of music industry legislation with particular regard to intellectual property and mechanical copyright
 2. Have a familiarity with the changing nature of the music industry and in particular the effect of internet technologies on ownership and distribution
 3. Explore novel and alternative recording or production methods and control technologies
 4. Develop a greater understanding of the principles required to create spatial and sound localisation recordings for use in ambient, multi-channel and sound effects contexts
 5. Be able to communicate and interact with others particularly in analysing, interpreting and presenting relevant data
 6. Demonstrate the ability to utilise appropriate use of technology for information gathering, research and presentation purposes
 7. Demonstrate problem-solving skills and the ability to manage time and resources effectively