

## 01 School of Arts

ART500		Independent Project				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	30 (15)	100% Project	Shaughnessy Prof N

**Availability**

ART500 is only available to Stage 3 School of Arts students

**Contact Hours**

There is no set number of supervisory meetings, however students should have at least three individual meetings (and a maximum of six) of two hours each, or equivalent, with their supervisor. Students can expect approximately 6 -12 hours of tuition, delivered in sessions between 1 and 2 hours, across the module

**Learning Outcomes**

1. Developed the ability to identify and articulate a research project appropriate for advanced undergraduate (H-level) study in their subject area;
2. Successfully realised a research project appropriate for advanced undergraduate (H-level) study in their area;
3. Developed an in depth understanding of, and put into practice, research methods appropriate to study in their subject area; and,
4. Deepened their systematic understanding of a particular topic of scholarship in their subject area.
5. Produced a sustained piece of work that critically analyzes the project topic in a way appropriate to the subject

**Method of Assessment**

The 6000–8000 word range allows students the scope to use subject-specific methods as appropriate to their chosen topic. It recognises that while different subject-specific methods can be used with equal success to achieve the module's Learning Outcomes, the word length required to demonstrate achievement of the Learning Outcomes may differ in such cases.

**Preliminary Reading**

Derek Swetnam, *Writing Your Dissertation: A Guide to Planning, Preparing and Presenting First Class Work*, Oxford: How To Books, 2001.

**Synopsis**

Students who wish to take the module must approach a permanent academic member of staff with a proposal, typically in advance of module registration, during the Spring term of the previous year. Students pick a research topic of their choice; however, students are only allowed to register for the module with the permission of a staff member who has agreed to supervise the project, and who has the expertise to do so. Potential supervisors must also ensure before they agree to supervise a project that the resources required to complete the project will be available to the student, and that adequate supervisory support will be available to the student throughout their study on the module.

Students will be supported in the preparation and submission of their work by their supervisor, although a central expectation of the module is that students will take increasing responsibility for their learning, consistent with expectations of H-level study.

DR548		Theatre & Journalism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Laera Dr M

**Contact Hours**

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar) + 6 or 7 Scheduled Theatre Performance Trips

**Learning Outcomes**

Upon successful completion of this module, you will be able to:

- Discuss current ideas on theatre and the role of theatre criticism;
- Evaluate and contextualise the work of key practitioners, forms and genres of contemporary theatre and performance and their cultural, social and political implications;
- Critique performance events through theatre reviews and research features written to professional journalistic standards;
- Demonstrate advanced skills in written communication;
- Reflect on your writing practice and compare it with that of professional writers as published in newspapers, magazines, blogs and websites.

**Method of Assessment**

100% Coursework: Feature Article Portfolio (40%); Theatre Reviews Portfolio (40%); Contribution to the Seminar and Presentation (20%)

**Preliminary Reading**

Pavis, Patrice, *Analysing Performance*, University of Michigan Press 2003  
 Counsell, Colin & Laurie Wolf, eds, *Performance Analysis*, Routledge 2001  
 Campbell, Patrick, ed., *Analysing Performance*, Manchester University Press, 1996  
 Delgado, Maria, and Caridad Svich, eds, *Theatre in Crisis? Performance Manifestos for a New Century*, Manchester University Press 2002

Billington, Michael, *One Night Stands: A Critic's View of British Theatre 1971-1991*, Nick Hern Books 1993  
 Wardle, Irving, *Theatre Criticism*, Routledge 1992  
 Stefanova, Kalina, ed., *Who Keeps the Score on London Stages?*, Routledge 2000  
 Butt, Gavin, *After Criticism: New Responses to Art and Performance*, Blackwell 2005  
 Freshwater, Helen, *Theatre & Audience*, Palgrave 2009  
 Kelleher, Joe, *Theatre & Politics*, Palgrave 2010  
 Hurley, Erin, *Theatre & Feeling*, Palgrave 2010

(This module is based on visits to live performances and independent research, not on set reading)

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The aims of this module are to allow students the opportunity to extend their knowledge of theatre by encounters with contemporary performance as a live, time-based experience rather than as the experience of reading/text, and to enable them to develop the skills of analysis and journalistic writing about live performance. The module introduces students to contextual knowledge on contemporary theatre and performance journalism in the UK, including aspects of editing and copyediting. It develops analytical and writing skills while considering the role of the critic, the demands of theatre reviewing as a craft and the basics of journalism in general. Where possible, sessions will be conducted by professional theatre critics. The module trains students on how to make formal presentations, write reviews and features, copyedit/subedit their own or other people's work, pitch to an editor, and tailor one's writing style according to different readerships and publications. Each seminar group will work towards the publication of a blog, in which coursework will be published.

The central part of the module is focused around 5 or 6 visits to live performances. At least two of these will be visits to theatres in London, and the visits will cover a range of different types of international as well as national contemporary performance. Students must expect to pay up to £60 for the cost of theatre tickets, plus around £15 for each return journey to London. In total, including tickets and transport, this module will cost students around £90. Before or after each visit students will undertake relevant research, and write a review of the performance. This process of research and writing will focus the thoughts for the group discussion of the performance in the seminars. Students will then develop a feature idea and pursue it through research and several writing drafts.

There will be a strong emphasis in this module on developing writing and verbal skills in order to articulate the experience of live performance through effective theatre criticism. In particular it is aimed to develop students' skills in public speaking about performance [in seminar debates and in the professional-standard presentation students will give in class], and their ability to write lucidly and stylishly about performance in theatre reviews and in an independently research article suitable for publication in a good quality broadsheet or theatre journal.

<b>DR549 Acting</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	Wollen Mr W

**Contact Hours**

6 Hours Per Week (3 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups))

**Learning Outcomes**

- If you carry out all the work required of you on this module, you should, by the end:
- Be able to adopt a systematic approach to the analysis of a naturalistic dramatic text in order to prepare an acting role for performance;
  - Have developed your critical reflection on the applicability and efficacy of various modern approaches to role preparation within a range of theatrical contexts;
  - Have enhanced your skills in play analysis and close reading of plays.

**Method of Assessment**

100% Coursework: Scene Study 1 (30%); Scene Study 2 (40%); Written Scene Analysis (30%)

**Preliminary Reading**

Adler, Stella, *The Technique of Acting*, New York: Bantam; 1990  
 Benedetti, Jean, *Stanislavski & The Actor*, London: Routledge, 1998  
 Chekhov, Michael, *To the Actor; on the Technique of Acting*, New York: Harper & Row; 1953  
 Hagen, Uta, *Respect for Acting*, Hoboken, N.J.: Wiley; 2009  
 Marowitz, Charles, *The Act of Being*, London: Vintage; 1978  
 Merlin, Bella, *The Complete Stanislavski Toolkit*, London: Nick Hern; 2007

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The course will introduce basic skills related to the craft of acting, predominantly within naturalist and realist idioms. This acting course will provide a core practical introduction to mainstream acting techniques descended from the teachings of Stanislavski and his heirs, as well as providing an introduction to contrasting practice and theories from other significant practitioners.

The course will introduce students through practical means, to basic terms and concepts in mainstream rehearsal-room practice. The students will develop a practical and usable understanding of a contemporary approach to the Stanislavskian

system. Students will explore approaches concerning the use of detailed textual analysis when preparing a naturalistic role for performance and concepts to be introduced will include text analysis and uniting, actions and activities, objectives, obstacles, stakes, and given circumstances. On some level, this course will allow the student to explore varied and contradicting ideas from the world of actor training.

All of these concepts will be explored in practice through a combination of physical and text exercises, improvisation and close textual analysis. Students will be encouraged to adopt a critical overview of the work and to evaluate for themselves, both via class discussion and through reflective analysis on paper, the strengths and weaknesses of the techniques to which they are introduced.

<b>DR575 Victorian and Edwardian Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
3	Canterbury	Spring	I	30 (15)	100% Coursework	Brooks Dr H

**Contact Hours**

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar)

**Learning Outcomes**

By the end of the module, students will be able:

- To demonstrate a knowledge and understanding of theatre and performance of the late nineteenth and early twentieth centuries
- To articulate an understanding of the relationship between theatre of the period and the specific institutional, cultural, and social contexts in which it was produced
- To demonstrate a specific understanding of the work and significance of key theatrical practitioners (including managers, playwrights, and performers)
- To undertake analyses of performance texts informed by script, production, critical response and context
- Demonstrate skills in using archival sources, and both primary and secondary evidence

**Method of Assessment**

100% Coursework: Portfolio (50%); Creative Presentation (50%)

**Preliminary Reading**

M Booth, English Melodrama, London 1965  
 P Farfan, 'From Hedda Gabler to Votes for Women: Elizabeth Robins' early feminist critique of Ibsen' Theatre Journal 48 March 1996  
 R Foulkes, ed British Theatre in the 1890s, Cambridge 1992  
 C W Innes, Modern British Drama 1890-1990, Cambridge 1992  
 K Powell, The Cambridge Companion to Victorian and Edwardian Theatre, Cambridge, 2003  
 L Samuel et al (eds), Theatres of the Left 1880 -1935 , London 1985

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module offers an opportunity to explore an exciting and important period of British Theatre: a period which laid the foundations for the organisation, values and forms of British Theatre throughout much of the twentieth and twenty-first centuries. Encompassing the Victorian and Edwardian years, as well as WW1, this was a time of radical change in British society and the module examines the theatre's relationship with this changing historical, social and cultural context.

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

**Contact Hours**

6 Hours Per Week (3 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups))

**Learning Outcomes**

By taking this module, you will understand and analyse:

- the processes and conventions of theatre directing
- the practical application of these processes within a rehearsal and performance context
- key trends and forms manifesting in contemporary performance
- the theatrical forms and conventions within which selected performance texts are operating
- directorial principles and aesthetics across a range of practitioners

**Method of Assessment**

100% Coursework: Written Assessment 2500-3000 Words (40%); Group Performance and Written Summary (60%)

**Preliminary Reading**

- M. Delgado and D. Rebellato (2010) Contemporary European Theatre Directors, New York: Routledge
- J. Harvie and Andy Lavender eds. (2010) Making Contemporary Theatre: International Rehearsal Processes, Manchester: Manchester University Press.
- K. Mitchell (2008) The Director's Craft: A Handbook for the Theatre, New York: Routledge
- S. Mitter and M. Shevtsova (2005 ) Fifty Key Theatre Directors, New York: Routledge
- M. Shevtsova and C. Innes (2009) Directors/Directing: Conversations in the Theatre: Cambridge: Cambridge University Press
- A. Sidiropoulou (2011) Authoring Performance: The Director in Contemporary Theatre, Basingstoke: Palgrave Macmillan.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module examines key trends within contemporary theatre and engages with different directorial approaches through a series of lectures, workshops, seminars, screenings, and practical experiments. Concepts such as 'mise en scene', 'intermediality', 'immersion', 'adaptation', and 'composition' will be interrogated using both theoretical and practical methodologies. The roles of the director, author, playwright and designer will be compared and scrutinised, and practices of both ensemble-based theatre and director's theatre will be debated. Students will explore the relation between text and performance as manifest in the work of various contemporary directors and companies, and will playfully experiment in small groups with translating classic texts into cutting-edge theatre.

DR594		Popular Performance				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Quirk Ms S
1	Canterbury	Spring	I	30 (15)	100% Coursework	

**Contact Hours**

7 Hours Per Week (4 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups))

**Learning Outcomes**

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

- Demonstrate a range of performance, writing/devising, 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 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

**Method of Assessment**

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

**Preliminary Reading**

- Appignanesi, Lisa, The Cabaret, New Haven, Conn. & London: Yale University Press, 2004
- Barker, C., 'The "Image" in Show Business', Theatre Quarterly, Vol. VIII, No. 29, Spring 1978, pp.7-11
- Davis, Jim (ed.), Victorian Pantomime, Basingstoke : Palgrave Macmillan, 2010
- Double, O., Britain Had Talent: A History of Variety Theatre, Basingstoke ; New York : Palgrave Macmillan, 2012
- Foster, Andy and Furst, Steve, Radio Comedy 1938-1968, London: Virgin, 1996
- Jelavich, Peter, Berlin Cabaret, Cambridge, Mass. ; London : Harvard University Press, 1993
- Staveacre, Tony, Slapstick: The Illustrated Story of Knockabout Comedy, London:Angus & Robertson, 1987
- Taylor, Millie, British Pantomime Performance, Bristol: Intellect, 2007
- Took, Barry, Laughter in the Air (Revised Edition), London: Robson Books, 1981
- Wilmot, R., Kindly Leave the Stage! The Story of Variety, 1919-1960, London: Methuen, 1985
- Wright, John, Why Is that so Funny? A Practical Exploration of Physical Comedy, Nick Hern Books, 2006

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

Students' learning will be organised around research-based performance projects. These will be based on detailed examinations of particular popular performance genres (for example, variety theatre, slapstick, cabaret, pantomime, radio comedy). Initially, students develop relevant performance skills, which might include, for example, addressing an audience, developing a stage persona, dance, singing, and/or simple acrobatics. In addition to this, they will be set weekly research tasks relevant to the particular genre they are studying. These tasks will lead towards a research essay, which will typically relate to the piece they go on to perform in the final assessed show. They will work independently on devising and rehearsing material related to both the research and the skills acquired in workshops, testing this material in front of an audience made up of other students on the module in their weekly all student practical session. Subsequently, they will develop their material to create a show in the style of the assigned popular performance genre, which will be performed to a public audience.

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

**Availability**

DR609 is available as a Wild Module option.

**Contact Hours**

6 Hours Per Week (1 Hour Lecture / 3 Hour Seminar / 2 Hour Practical Session)

**Learning Outcomes**

On successful completion of this module, students will be able to demonstrate:

- Critical understanding of representation in the theatre, with particular reference to the relationship of the Naturalist form to its historical, cultural, artistic, literary, theatrical, and scientific contexts.
- Knowledge and critical understanding of key Naturalist playtexts 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.
- Skills in analysing dramatic and performance texts, debating the limits and possibilities of the Naturalist form of representation.
- Knowledge and understanding of the emergence, development and legacy of Naturalist form through practical exploration.
- Their learning in a range of outcomes appropriate to the Drama programmes: oral debate and discussion, formal essays, portfolios of research, practical demonstration/presentation.

**Method of Assessment**

100% Coursework: 3500 Word Essay (50%); Practical Project (50%)

**Preliminary Reading**

- BENEDETTI, J. (1982) *Stanislavski: An Introduction*.
- BENEDETTI, J. (ed) (1991) *The Moscow Art Theatre Letters*.
- CHOTHIA, J. (1991) *Andre Antoine*. Cambridge University Press, Cambridge and New York.
- FURST, L. & SKRINE, P. (1971) *Naturalism*. Methuen, London.
- GASKELL, R. (1972) *Drama and Reality: European Theatre Since Ibsen*. Routledge & Kegan Paul.
- GILMAN, R. (1972) *The Making of Modern Drama*. Da Capo Press, New York.
- INNES, C. (ed.) (2000) *A Sourcebook on Naturalist Theatre*.
- MAGARSHACK, D. (1952) *Chekhov the Dramatist*. J. Lehman, London.
- MILLER, A. (1931) (repr. 1966) *The Independent Theatre in Europe from 1887 to the present*. B. Blom, New York.
- OSBORNE, J. (1971) *The Naturalist Drama in Germany*. Manchester University Press.
- PICKERING K. & THOMPSON J. (2013), *Naturalism in Theatre, Its Development and Legacy*.
- SCHUMACHER, C. (ed) (1996) *Naturalism and Symbolism in European Theatre 1850-1918*. Cambridge University Press, Cambridge.
- SENELICK, L. (1985) *Anton Chekhov*. Macmillan, Basingstoke.
- SKRINE, P. (1989) *Hauptmann, Wedekind and Schnitzler*. Macmillan, Basingstoke.
- STYAN, J. L. (1971) *Chekhov in Performance*. Cambridge University Press, Cambridge.
- STYAN, J. L. (1981) *Modern Drama in Theory and Practice*. Vol. 1: *Realism and Naturalism*. Cambridge University Press, Cambridge & New York.
- WILLIAMS, R. (revised 1987) *Drama from Ibsen to Brecht*. Hogarth, London.
- WORRALL, N. (1986) *File on Chekhov*. Methuen, London.
- WORRALL, N. (1996) *The Moscow Art Theatre*. Routledge, London.

**Synopsis**

This module introduces students to key Naturalist plays of the late 19th and early 20th Centuries, drawn from the European repertoire. It aims to explore 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. An understanding of their debts to scientific, cultural, literary, artistic and theatrical debates and movements of the period illuminates a number of key Naturalist theatres texts by Zola, Ibsen, Strindberg, Hauptmann and Chekhov. The possibilities and limitations of this specialised mode of representation are investigated and its legacy is then traced in a selection of British plays by Lawrence, Wesker, and Peter Gill, that reflect a Naturalist approach or deal specifically with continuing arguments on life's determining and shaping forces and their dramatic representation first contested in the 19th Century. The module concludes by considering what might be regarded as a 21st Century form of 'Naturalistic' British theatre

analysing a number of recent productions which might include: Blue/Orange, Stuff Happens, My Name is Rachel Corrie.

<b>DR610 Performing Lives: Theory &amp; Practice of Autobiographical Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Mitchell Ms R

**Contact Hours**

7 Hours Per Week (1 Hour Lecture / 3 Hour Practical Session (Whole Module) / 3 Hour Seminar)

**Learning Outcomes**

On completion of the module students will be able to:

- Demonstrate a systematic understanding of the ethics of working with personal material
- Apply the methods, techniques, and theories studied to create critically-engaged auto/biographical performances
- Critically evaluate arguments, approaches, and methodologies relating to auto/biographical performance
- Show a conceptual understanding of the relations between autobiographical theories and performance practice

**Method of Assessment**

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

**Preliminary Reading**

Canton, U (2011), Biographical Theatre. Palgrave Macmillan: Basingstoke  
 Corrie, R. (2005) My Name is Rachel Corrie. Nick Hern Books: London  
 Donnell, A & Polkey, P (eds). (2000) Representing Lives. Palgrave Macmillan: Basingstoke  
 Haedicke, Heddon et al (eds) (2009) Political Performances. Palgrave Macmillan: Basingstoke  
 Heddon, D (2007) Autobiography in Performance: Performing Selves. Palgrave Macmillan: Basingstoke  
 Hammond W & Steward D. (2008) Verbatim Verbatim: Techniques in Contemporary Documentary Theatre. Oberon Books: London

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module explores critical and creative approaches to working with real lives in performance. You will examine how auto/biographical material is used and manipulated to construct identity in and through performance. You will question the concept of the 'true story' and explore the ethics and practicalities of using the personal in performance. You will also work creatively to produce a practical project on auto/biographical theatre. In this module you will work with a range of dramatic material and forms, studying, for example, play texts, performance art, verbatim and documentary theatre. You will also engage with a range of theoretical approaches and perspectives.

<b>DR612 Shakespeare's Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Shaughnessy Prof R

**Contact Hours**

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar Group Session)

**Learning Outcomes**

By the end of the module, students will be able:

- To demonstrate a knowledge and understanding of the theatre and performance cultures of early modern England.
- To articulate an understanding of the relationship between the theatre and drama and of the late sixteenth and early seventeenth centuries and the institutional, cultural, and social contexts in which it was produced.
- To demonstrate a specific understanding of the work and significance of key practitioners from the period, including playwrights, and performers.
- To undertake analyses of performance texts informed by script, production, critical response and context.
- Demonstrate research skills in using secondary and, where available and appropriate, primary materials.

**Method of Assessment**

100% Coursework: 3000 Word Essay (50%); Seminar Performance (50%)

**Preliminary Reading**

Braunmuller, A. R. and M. Hattaway, eds. The Cambridge Companion to English Renaissance Drama. CUP, 1990.  
 Greenblatt, S. Will in the World. Pimlico, 2005.  
 Gurr, A. The Shakespearean Stage. CUP, 1992.  
 Shaughnessy, R. The Routledge Guide to William Shakespeare. Routledge, 2011.  
 White, M. Renaissance Drama in Action. Routledge, 1998.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module engages with the plays of Shakespeare and his contemporaries as texts for performance; approached through a variety of critical, theoretical and practical methods. It considers the theatrical, cultural and historical conditions that produced and shaped them; examines the role played by the drama in a violent, volatile and rapidly-changing society; investigates and applies the principles of early modern playing spaces and performance practices, and considers the variety of ways in which these works have been encountered and reinvented in the modern period.

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**

7 Hours Per Week (1 Hour Lecture / 3 Hour Seminar / 3 Hour Unsupervised Rehearsal (Whole Module))

**Learning Outcomes**

- The student should develop and deepen his/her:
- Comprehension of and practical skills for writing for the stage by means of serial playwriting exercises which are performed and critiqued in workshops so as to give an understanding of the written word as enacted in performance and of the importance of constructive criticism
  - Understanding and practical use of dramaturgical structures in the completion, editing and revision of exercises in playwriting
  - A working familiarity with and understanding of the language and practices of writing for performance

**Method of Assessment**

100% Coursework: Portfolio (50%); Presentation (30%); Workshop Participation/Writing Exercises (20%)

**Preliminary Reading**

Freeman, John: New Performance/ New Writing. Basingstoke: Palgrave Macmillan, 2007.  
 Grieg, Noël: Playwriting: A Practical Guide. London and New York: Routledge, 2005.  
 Edgar, David: How Plays Work. London: Nick Hern, 2009.  
 Vogler, Christopher: The Writer's Journey: Mythic Structure for Writers. Michael Wiese Productions, Los Angeles, 2007.  
 Waters, Steve: The Secret Life of Plays, Nick Hern Books, London 2010.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

Through weekly lectures, seminars and practical workshop sessions, the course will allow students to write scenes and experience the results and effects of their playwriting as performed by others, in the context of on-going discussions about the practice and characteristics of playwriting and with a strong emphasis on the importance of revision and development of evolving work as mediated by the constructive criticism of group and convenor response.

DR629 Cultural Policies in the British Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Gillow L

**Contact Hours**

3 Hours Per Week (3 Hour Lecture and Seminar)

**Learning Outcomes**

- Subject specific learning outcomes for students taking this module are to:
1. Gain a general understanding of the structure of central, regional and local government inasmuch as they affect the arts.
  2. Understand the structure of the arts funding system and a basic history of its evolution from 1946.
  3. Understand the aims and objectives of arts funding.
  4. Evaluate and understand the component parts of a bid for funding.
  5. Be able to score and evaluate a bid proposal through the eyes of an arts funding officer.

**Method of Assessment**

100% Coursework: Written Assessment (20%); Virtual Project Funding Application (40%); Individual Contribution and Research (20%); Project (20%)

**Preliminary Reading**

- The economics of cultural policy - Throsby, C. David, 2010
- What good are the arts? - Carey, John, 2006
- Fundraising strategy - Mullin, Redmond, Charities Aid Foundation, Institute of Charity Fundraising Managers, 2002
- Organising special events for fundraising and campaigning - Gray, John F., Elsdon, Stephen, Directory of Social Change (Firm), Charities Aid Foundation, 2000
- A guide to funding from government departments & agencies - Forrester, Susan, Stenson, Anthony, Directory of Social Change (Firm), 2001
- A guide to European Union funding for NGOs: your way through the labyrinth - Euro Citizen Action Service, 2002
- Culture and consensus: England, art and politics since 1940 - Hewison, Robert, 1995
- The politics of the Arts Council - Hutchison, Robert, 1982
- The Arts funding guide - Doulton, Anne-Marie, Fisher, Rod, Stubbs, Lucy, Directory of Social Change (Firm), 1991

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The period from 1985 has seen theatre move from a neglected area of government policy, surviving with reducing and standstill investment, through to being recognised as not only a popular art form, but as an element of the glue that creates and binds communities. This ushered in a period of greater intervention by politicians and policy makers from the local to the central government level.

This module will look at the policy and public funding structures for Theatre and Drama, including the formation of the Department of Culture, Media and Sport (DCMS), and the Arts Council and its various models of operation since 1947. It will debate the current changes being introduced and the funding environment.

The module draws on external speakers, including artistic directors and managers from theatres and funding experts, to help develop an understanding of the arts funding environment and explore what makes a successful arts funding application. Those taking the module will develop their own creative idea and gain an understanding of how this idea can achieve Arts Council support. The module assesses the ability to deliver a creative idea, including how audiences will be developed and how the project will be financed and managed, to help achieve the Arts Council’s mission of Great art and culture for everyone.

Overall, this module serves to place Theatre and Drama production within the context of who makes policy and how it is formed, while acting as an introduction to arts funding and the application and measurement process.

<b>DR636 The Shakespeare Effect</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Shaughnessy Prof R

**Contact Hours**

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar)

**Learning Outcomes**

By the end of the module, students will have:

- Knowledge and understanding of the places of Shakespeare within contemporary theatre and performance cultures
- An understanding of the environmental, critical and theoretical frames of reference within which Shakespearean performance operates
- Developed a familiarity with the work of key contemporary practitioners, including directors and performers
- Undertaken critical analysis of performance texts informed by script, production, critical response and context
- Acquired research skills in using secondary and primary materials

**Method of Assessment**

100% Coursework: Essay or Portfolio - 4000 Words (50%); 15 Minute Performance (50%)

**Preliminary Reading**

- Hodgdon, B, and W. B. Worthen, eds. A Companion to Shakespeare and Performance. Blackwell, 2005.
- Holland, P. ed. Shakespeare, Memory, and Performance. Cambridge University Press, 2006.
- Kennedy, D. Looking at Shakespeare: A Visual History of Twentieth-Century Performance. Cambridge University Press, 1993.
- Palfrey, S. Doing Shakespeare. The Arden Shakespeare, 2011.
- Shaughnessy, R. The Routledge Guide to William Shakespeare. Routledge, 2011.
- Werner, S., ed. New Directions in Renaissance Drama and Performance Studies. Palgrave, 2011.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module engages with Shakespeare by considering its unique resilience as a body of plays, focus of cultural mythology, and source of inspiration within modern theatrical culture. As well as surveying the Shakespeare work of major practitioners (The RSC, National Theatre, Shakespeare’s Globe), the module will involve at least two theatre visits, as well as hands-on engagement with performance-making, performance reconstruction, and historical research.

<b>DR648 Applied Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Thompson Ms JE

**Contact Hours**

7 Hours Per Week (1 Hour Lecture / 3 Hour Seminar (Seminar Groups) / 3 Hour Unsupervised Practical Session (Seminar Groups))

**Learning Outcomes**

Upon successful completion of this module the student who has participated fully should be able to demonstrate:

1. Workshop skills within community &/or educational contexts
2. Ability to work within a team to produce a creative workshop programme within community and/or educational settings
3. An understanding and knowledge of theory relating to an applied performance context
4. An understanding of the ethical issues involved in applied performance
5. An ability to pursue independent research
6. An ability to reflect on and critique their own practice

**Method of Assessment**

100% Coursework: Workshop Project (50%); Research Article (30%); Process Mark (20%)

**Preliminary Reading**

- Boal A (1998) Legislative Theatre: Using Performance to make Politics, Routledge
- 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
- Koppers, P. Community Performance, An introduction, Routledge 2007
- Koppers, 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

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module offers students the opportunity to understand and apply workshop techniques, planning and management in an Applied Theatre context. Practical work will be based on a theoretical understanding and grounding in the historical and social contexts of Applied Theatre. The module will be structured in 2 distinctive stages:

**Stage 1:**

The first six weeks of the module will introduce and consider the historical development of applied theatre, current debate, methodologies and case studies within the field. This stage of the module will include 4 lectures. In addition there will be weekly seminars.

**Stage 2:**

The second stage of the module will focus on practical skills to include project planning, management, workshop and facilitation skills. During this stage students will work in groups leading to a workshop that they will lead with a designated client group in week 12. Each group will present plans and be expected to evidence these in the form of a company profile. Students will be required to reflect and evaluate the process through a research portfolio focussing on a particular area of research related to the workshop (3000 words). This stage will include one lecture.

<b>DR659 Performing Classical Texts</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Wollen Mr W
1	Canterbury	Spring	H	30 (15)	100% Coursework	

**Contact Hours**

6 Hours Per Week (3 Hour Seminar (Whole Module) / 3 Hour Seminar (Seminar Groups))

**Learning Outcomes**

On successful completion of this module, students will be able to demonstrate:

- Knowledge and critical understanding of the fundamental principles of acting techniques as they apply to classical texts
- Proficiency in analysing these texts thoroughly for performance self-direction
- Have achieved a deepened awareness of classical texts
- Critical understanding of the forms and structures used by poets and an appreciation of how text is structured and built, not only in classical plays, but in contemporary works also
- Vocal awareness, knowledge and expertise
- Delivery of specific, direct, active and well-observed text based performances
- The ability to deal with the challenge of balancing the heightened, emotional themes and content of classical plays with contemporary performance expectations.
- Skills in play analysis and the close reading of plays
- The ability in critically reviewing performance

**Method of Assessment**

100% Coursework: Monologue Performance (30%); Scene Study Performance - Duologue (40%); Written Scene Analysis (30%)

**Preliminary Reading**

BARTON, J. (1984) *Playing Shakespeare*. Royal Shakespeare Company, London Weekend Television LTD.  
 BERRY, C. (2001) *Text in action: a definitive guide to exploring text in rehearsal for actors and directors*. London, Virgin.  
 BRUDER, M. et al (1986) *A practical handbook for the actor*. New York, Vintage Books.  
 HALL, P. (2004) *Shakespeare's Advice to the Players*. London, Oberon.  
 RODENBURG, P. (2005) *Speaking Shakespeare*. London, Methuen.  
 SHAKESPEARE, W. (2001) *The Arden Shakespeare Complete Works*. London, Arden Shakespeare.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The aim of this 12 week course is to introduce students to the specific acting challenges presented by the classical texts and his contemporaries and to facilitate, through practice, an in depth examination of proven analytical and practical approaches to these challenges. Instruction in the analysis of language structure and verse forms, verse structure, style, metre, imagery and language texture forms a key component to this course.

Through a classical repertoire, the student will be taught a systematic analysis of verse structure which, they will learn, is an integral part of an actor's development. This work on unambiguous structural matters will enable the student actor to articulate experience in time, avoiding the risk of leaving performance at the level of the pursuit of feeling and expression. Focus will also be placed on how this analysis can direct the performer, facilitating discovery in both action and character. The course will also create an awareness of the vocal, physical and emotional demands placed on the performer when working with these plays and through practice, promote knowledge of how the actor's instrument can meet these demands. The module will run in two parts with weeks one to four focusing on the demands of the verse monologue and its performing challenges, culminating in a solo performance assessment. The remaining weeks (6 – 11), will explore performance text analysis when working with group scenes and how this analysis can direct the performer. The course will close in week 12 with assessed practical scene performances taken from classical texts accompanied by a written scene analysis for later submission.

<b>DR663 Physical Theatre 1</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Mitchell Ms R

**Contact Hours**

6 Hours Per Week (3 Hour Seminar Session (Whole Module) / 3 Hour Seminar Session (Seminar Groups))

**Learning Outcomes**

- Develop a practical understanding of the skills required by the physical performer.
- Learn a variety of approaches for training and developing those skills.
- Acquire knowledge of safe and appropriate ways to warm up oneself and a group.
- Develop skills in articulating one's observations of somatic practice both verbally in class and in writing.
- Develop a broad understanding of the theoretical, philosophical and historical context from which Physical Theatre emerged at the end of the twentieth century.
- Develop further insight into the relationship between training and performance.

**Method of Assessment**

100% Coursework: Written Assessment (40%); Performance (40%); Attendance and Class Contribution (20%)

**Preliminary Reading**

- Artaud, Antonin, *The Theatre and Its Double*, Calder and Boyars Ltd, 1970 (original translated publication is trans. Mary Caroline Richards, Grove Press, 1958)
- Barba, Eugenio *A Dictionary of Theatre Anthropology*, Routledge, 1991
- Grotowski, Jerzy *Towards a Poor Theatre*, (edited by Eugenio Barba), Methuen, 1976
- Hodge, Alison, *Actor Training*, 2nd ed., Routledge, 2010
- Lecoq, Jacques, *Theatre of Movement and Gesture*, trans. David Bradby, Routledge 2006
- Oida, Yoshi, and Marshall, Lorna, *The Invisible Actor*, Methuen, 1997

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module studies different approaches to physical training for performance. It covers examples from around the world, though developments in Europe during the twentieth century provide a focus for the module. The module is oriented towards training for 'physical theatre' – a term which emerged at the end of the twentieth century and refers to a shift away from script, playwright and linear narrative. As such naturalism and the work of Stanislavski do not fall within the remit of this module, and are covered by 'Acting' in Stage II.

Students will gain valuable practical experience of physical training in weekly workshops where they will explore the fundamental principles of training the body. These include:

- Posture, centre, balance, energy, space, tension, relaxation, sound within the body
- Precision and clarity in movement
- Presence, spontaneity and improvisation

The module makes elementary investigations into the relationship between training and performance composition, an aspect which will be further explored in Physical Theatre 2 (DR664).

Practice will be contextualised by historical and theoretical reading that explores the landscape from which the term 'Physical Theatre' emerged in the twentieth century. Key historical figures include: Jacques Copeau, Antonin Artaud, Edward Gordon Craig, Jerzy Grotowski, Eugenio Barba, Rudolph von Laban and Jacques Lecoq, among others. Grotowski's term 'Poor Theatre' is a crucial starting point for the module, and we explore how a performer might be prepared for a performance style that focuses so fully on the performer's body in space, and the demands that come with that style. Eugenio Barba's ideas about 'pre-expressivity' and the study of performer training across different cultures and disciplines are also important.

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

**Contact Hours**

6 Hours Per Week (3 Hour Lecture and Seminar (Whole Module) / 3 Hour Seminar (Seminar Groups))

**Learning Outcomes**

On successful completion of this module, students will have:

- Acquired developed knowledge of safe and appropriate ways to work physically and from physical starting points
- Developed creativity and conceptual confidence in using the body and voice and other material elements of staging in performance
- Studied innovative approaches to theatrical composition through physicality, with a particular focus on rhythm, movement, space, sound and the body
- Produced a portfolio and accompanying visual material that uses information from a variety of theoretical and historical sources to reflect on a personal, creative process
- Developed further insight into the relationship between training and performance through theoretical research and the practical experience of creating group performances
- Developed a strong understanding of the theoretical and historical context from which Physical Theatre emerged in the twentieth century and how it has developed into the 21st Century
- Developed the ability to understand the complexity of the term 'physical theatre' in writing and discussion

**Method of Assessment**

100% Coursework: Written Portfolio (40%); Performance (60%)

**Preliminary Reading**

- Bogart, A. and Landau, T. (2005) *The Viewpoints Book*, Theatre Communications Group
- Goodridge, J. (2009) *Rhythm and Timing of Movement in Performance*, Jessica Kingsley Publishers
- Graham, S. and Hoggett, S (2009) *The Frantic Assembly Book of Devising Theatre*, Routledge
- Heddon, D. and Milling, J (2006) *Devising and Performance*, Palgrave Macmillan
- Murray, S and Keefe, J. (2007) *Physical Theatres: a Critical Introduction*, Routledge
- Pavis, P (2003) *Analyzing Performance: Theater, Dance and Film*, University of Michigan Press, 2003
- Zarrilli, Phillip (ed.). (2002) *Acting (Re)considered*, Routledge, 2nd edition

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The module explores 'physical theatre' as a complex and rich term which describes works focusing on the primacy of the body in performance rather than text or character. It will focus on how Physical Theatre practitioners have deployed compositional techniques, and the principals that underlie such work. It differs from Physical Theatre 1 in focussing less on

training for performance and much more on composition and different possibilities of structuring Physical Performance, using space, sound, movement, rhythm and the body. Students will conduct in-depth investigations into the relationship between training and performance and devising techniques and compositional approaches through weekly practical workshops.

<b>DR667 Site Specific Performance</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

**Contact Hours**

6 Hours Per Week (3 Hour Lecture/Workshop / 3 Hour Seminar)

**Learning Outcomes**

Upon successful completion of this module the student who has participated fully should be able to demonstrate:

- An advanced knowledge and understanding of the emergence and development of 'site specific' theatre/performance forms;
- A knowledge of key practitioners in the field and their respective creative approaches to site related work;
- An understanding of a range of creative approaches to the 'site' through practical explorations/projects;
- Skills in the analysis of a site specific 'performance text', interrogating the limits and possibilities of site-related work.

**Method of Assessment**

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

**Preliminary Reading**

- Kaye, Nick. Site Specific Performance. London & New York: Routledge, 2000.
- Kwon, Miwon. One Place After Another: Site-Specific Art and Locational Identity. Massa-chusetts: MIT Press, 2004.
- Pearson, Mike. Site-Specific Performance. Basingstoke: Palgrave Macmillan, 2010.
- Schechner, Richard. '6 Axioms for Environmental Theatre.' The Drama Review 12.3 (1968).
- Turner, Cathy. 'Palimpsest or Potential Space? Finding a Vocabulary for Site Specific Performance.' New Theatre Quarterly 20.4 (2004).
- Wilkie, Fiona. 'Kinds of Place at Bore Place: Site Specific Performance and the Rules of Spatial Behaviour.' New Theatre Quarterly 18.71 (2002).
- 'Mapping the Terrain: A survey of Site Specific Performance in Britain.' New Theatre Quarterly 18.70 (2002).

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module focuses on 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 explores the context in which 'site' becomes the determining feature in the creation of artistic and theatrical works in the mid-20th Century, specifically considering the development of site/land art, installation art, celebratory community theatre and the subsequent influence of this work on the emergence of 'site specific' performance and current practice. The module will introduce students to a range of practitioners who explore the 'site' of performance from a number of perspectives. Models of 'site specific' approaches may include: the 'Anthropological/Archaeological' illustrated in the work of Brith Gof, the 'Reclamation and Animation' of disused space illustrated in the work of Deborah Warner, 'Performative Journeys' through site illustrated in the work of Lone Twin. 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.

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

**Contact Hours**

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar Group Session)

**Learning Outcomes**

On successful completion of this module, students will be able to demonstrate:

- Critical understanding of modern European theatre through a close analysis of a number of plays and/or productions that reflect key contemporary theatre traditions.
- Knowledge of key playwrights and/or practitioners and the relationship of their work to modernism and the avant-garde.
- Knowledge of the cultural, philosophical and historical context in which these plays/productions first appeared.
- Knowledge of the political and aesthetic significance of these plays in production.
- The performance possibilities of a play, text, script and other documentary sources.

**Method of Assessment**

100% Coursework: First Essay (40%); Second Essay (40%); Presentation (20%)

**Preliminary Reading**

ARTAUD, A. (1970) *The Theatre and its Double*. Calder.  
 BRECHT, B. (1978) *Brecht on Theatre*. Methuen.  
 DELGADO M., REBELLATO D. (2010), *European Theatre Directors*. Routledge.  
 COUNSEL, C. (1996) *Signs of Performance: An Introduction to Twentieth Century Theatre*. Routledge.  
 MARTIN, E. (1968) *The Theatre of the Absurd*. Taylor & Francis.  
 INNES, C. (1993) *Avant-Garde Theatre: 1892-1992*. Routledge, London and New York.  
 LEHMANN, H-T. (2006) *Postdramatic Theatre*. Routledge, London and New York.  
 MCCULLOUGH, C. (2006) *Theatre and Europe*. Intellect, Exeter.  
 SCHECHNER, R. (2002) *Performance Studies*. Routledge, London and New York.

**Synopsis**

This module will investigate key texts and practitioners of post-World War II European theatre. The course will provide an introduction to some key European playwrights (e.g. Genet, Beckett) and practitioners (e.g. P. Brook, A. Mnouchkine, D. Fo) through looking at significant play texts, landmark productions and theatre practices in their social context and conditions of performance.

<b>DR671 Puppet and Object Theatre</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	May Dr S

**Contact Hours**

6 Hours Per Week (3 Hour Seminar Session (Whole Module) / 3 Hour Practical Session (Seminar Groups))

**Learning Outcomes**

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

1. Demonstrate a range of technical, creative and production skills in the context of design led performance (as appropriate to the form of performance on which the project work is focused);
2. Understand how different technologies contribute to performance (e.g light, sound/music, objects/props, projection);
3. Undertake the making of performance and reflect upon it, including recording and analysing the process, undertaking independent research, understanding the relation of the performance to the context of its production and reception and making coherent arguments verbally and in writing;
4. Create performance which explores the potential of space and integrates theatre technologies creatively, conceptually and practically.

**Method of Assessment**

100% Coursework: 3000 Word Essay (40%); Performance (40%); Process Mark (20%)

**Preliminary Reading**

- *Engineers of the imagination: the Welfare State handbook* - Coult, Tony, Kershaw, Baz 1990
- *Theatre and performance design: a reader in scenography* - Collins, Jane, Nisbet, Andrew 2010
- *The Cambridge introduction to scenography* - McKinney, Joslin, Butterworth, Philip 2009
- *Puppets and puppet theatre* - Currell, David 2007
- *Puppets, masks, and performing objects* - Bell, John 2001
- *Puppetry: a reader in theatre practice* - Francis, Penny 2012
- *Handspring Puppet Company - Morpurgo, Michael 2009*
- *A Prague school reader on esthetics, literary structure, and style* - Garvin, Paul L. [1964]

**Pre-requisites**

Compulsory Stage One Drama Modules

### Synopsis

This module offers a creative exploration of puppetry and object theatre. It includes scenic elements and staging. Elements used typically include puppets, objects, visible/invisible puppeteers and set, light, projection, motion and sound. Lectures provide theoretical perspectives while practical workshops explore making performance. Students will explore and discover the uses and dynamics of the different elements, developing the skills as makers, performers, puppeteers, manipulators, musicians and/or technicians.

<b>DR673 Theatres of the Past 1: the Classics</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Varakis-Martin Dr A

### Availability

DR673 is available as a Wild Module option.

### Contact Hours

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar)

### Learning Outcomes

By taking this module, you will:

- To demonstrate a knowledge and understanding of classical theatre and performance of a specific period or periods (e.g. Greek theatre, French neoclassical drama, commedia dell'arte)
- To articulate an understanding of the relationship between theatre, drama and performance of the chosen period and the specific institutional, cultural, and social contexts in which it was produced
- To demonstrate a specific understanding of the work and significance of key theatrical practitioners (for example, playwrights, and performers)
- To undertake analyses of performance texts informed by script, production, critical response and context
- Demonstrate research skills in using secondary and, where available and appropriate, primary materials

### Method of Assessment

100% Coursework: Essay 1 - 3000 Words (40%); Essay 2 - 3000 Words (40%); Creative Presentation (20%)

### Preliminary Reading

Bratton, J. *New Directions in Theatre History*. CUP, 2003

Postlewait, T., *The Cambridge Introduction to Theatre Historiography*. CUP, 2009

Postlewait, T., and B. McConachie, eds *Interpreting the Theatrical Past*. University of Iowa Press, 1989

Worthen, B. and P. Holland, eds, *Theorizing Practice: Redefining Theatre History*. Palgrave, 2003

Zarrilli, P., et al, eds, *Theatre Histories: An Introduction*. Routledge, 2006

### Synopsis

The primary aim of the module is to introduce students to the principles and practices of theatre history, and therefore in order to make best use of the staff team's research specialisms, the historical focus of the curriculum will vary. The module offers not only a study of the major canonical texts of the period but also a detailed exploration of the societal conditions and theatrical realities of its time, allowing for an understanding of theatre as an artistic product of a particular culture. Modern revivals of classical texts will also be considered, taking account of issues regarding historical and cultural transposition.

<b>DR674 Performance and Art: Intermediality from Wagner to the Virtuals</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
1	Canterbury	Spring	I	30 (15)	100% Coursework	Klich Dr R

### Contact Hours

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar)

### Learning Outcomes

By the end of this module students will have knowledge and understanding of:

1. The relationship between media culture, performance, theatre and live art;
2. Histories, forms and traditions of performance in the context of the avante-garde;
3. The evolution of experimental performance practice such as multimedia theatre and performance art throughout the twentieth century;
4. Contemporary manifestations of intermediality and performance art by studying relevant works of exemplary artists;
5. Critical perspectives on performance and relevant theories, issues, and debates relating to live art and intermedial performance;

6. Students' own arguments and perspectives on concepts such as liveness, the body, intermediality, materiality, authorship, interactivity and public space.

**Method of Assessment**

100% Coursework: Written Assessment (40%); Group Performance (40%); Seminar Diary (20%)

**Preliminary Reading**

Auslander, Philip and Dawsonera, 2008. Liveness: performance in a mediatized culture.  
 Baugh, Christopher, 2005. Theatre, performance and technology: the development of scenography in the twentieth century. ,Theatre and performance practices.  
 Berghaus, Gunter, 2005. Avant-garde performance: live events and electronic technologies.  
 Carlson, Marvin A., 2004. Performance: a critical introduction.  
 Chapple, Freda and Kattenbelt, Chiel, 2006. Intermediality in theatre and performance. , Themes in theatre?: collective approaches to theatre and performance.  
 Howell, Anthony, 1999. The analysis of performance art: a guide to its theory and practice. , Contemporary theatre studies.  
 Kaye, Nick, 2007. Multi-media: video, installation, performance.  
 Kaye, Nick, 2000. Site specific art: performance, place and documentation.  
 Kershaw, Baz, 1999. The radical in performance: between Brecht and Baudrillard.  
 Klich, Rosemary and Scheer, Edward, 2012. Multimedia performance.  
 Lehmann, Hans-Thies, 2006. Postdramatic theatre.  
 Marshall, Lorna, 2008. The body speaks.  
 O'Reilly, Sally, 2009. The body in contemporary art. , World of art.  
 Parker-Starbuck, Jennifer, 2011. Cyborg theatre: corporeal/technological intersections in multimedia performance. , Performance interventions.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module addresses the influence of the early avant-garde on later experimental performance forms such as performance art and multimedia performance. It examines the impact of new technologies on performance and representation throughout the last century, and explores the relationship between media culture and theatre practice. Key modernist and postmodernist practitioners are discussed as the module traces the evolution of intermedial theatre and performance art. Students analyse how time and space manifest within works driven by a visual aesthetic, and focus is placed on the nature of audience engagement and the specific means of communication effective in forms of intermedial theatre. The module also considers questions concerning the live and mediated aspects of performance, and explores concepts such as 'liveness', 'the body', 'remediation' and 'intermediality'.

<b>DR675 Theatres of the Past 2: the Moderns</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	Brooks Dr H

**Contact Hours**

3 Hours Per Week

**Learning Outcomes**

- As a consequence of taking the module, students will have acquired the ability:
- To demonstrate a knowledge and a systematic understanding of theatre and performance of a specified period (e.g. Restoration, the British nineteenth century, theatre of WW1).
  - To articulate a conceptual understanding of the relationship between theatre, drama and performance of the chosen period and the specific institutional, cultural, and social contexts in which it was produced.
  - To demonstrate a systematic understanding and appreciation of the work and significance of key theatrical practitioners (for example, managers, playwrights, and performers).
  - Undertake critical analyses of performance texts informed by script, production, critical response and context.
  - The ability to deploy skills in using archival sources, and both primary and secondary evidence.
  - To demonstrate a systematic understanding of key theoretical concepts relating to the topic of study.

**Method of Assessment**

100% Coursework: 3500 Word Essay (50%); Creative Presentation (50%)

**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 B. McConachie, eds Interpreting the Theatrical Past. University of Iowa Press, 1989  
 Worthen, B. and P. Holland, eds Theorizing Practice: Redefining Theatre History. Palgrave, 2003  
 Zarrilli, P., et al, eds Theatre Histories: An Introduction. Routledge, 2006

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The primary aim of the module is to introduce students to the principles and practices of theatre history, and therefore in order to make best use of the staff team's research specialisms, the historical focus of the curriculum will vary. The module

offers not only a study of dramatic texts and other forms of documentation from the period in question but also a detailed exploration of the societal conditions and theatrical realities of its time, and its engagement with the conditions of modernity, allowing for an understanding of theatre as an artistic product of a particular culture.

This module introduces you to a fascinating area of theatre largely ignored by historians and theatre practitioners: the theatre of the First World War (1914-1918). Over the course of the module as well as studying and practically exploring plays of and about WW1, you will examine the social, theatrical, and political context of the war. Throughout you will be exploring the different answers to the question 'How does the theatre respond to the First World War?'. As part of this we might explore the different ways in which plays represented the trenches for people at home and soldiers who had experienced the real thing; the ways that theatre cultivated a spy hysteria at the start of the war; and the different techniques that playwrights used to criticise the war without being banned. In exploring these topics, throughout the module you will undertake a variety of research and performance tasks and will have a chance to work with a diversity of archival sources in exploring these long-forgotten theatrical works. This work will all lead towards a final group performance workshop in which you will present your findings from your research.

<b>DR676 Introduction to Stand Up</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Double Dr O

**Contact Hours**

4 Hours Per Week (1 Hour Lecture / 3 Hour Seminar)

**Learning Outcomes**

By taking this module, you will:

- 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

**Method of Assessment**

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

**Preliminary Reading**

Allen, Tony, *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image, 2002  
 Barker, C., 'The "Image" in Show Business', *Theatre Quarterly*, Vol. VIII, No. 29, Spring 1978, pp.7-11  
 Carr, Jimmy and Greeves, Lucy, *The Naked Jape: Uncovering the Hidden World of Jokes*, London: Michael Joseph, 2006  
 Cook, W., *The Comedy Store: the Club that Changed British Comedy*, London: Little, Brown, 2001  
 Double, O., *Stand-Up: On Being a Comedian*, London: Methuen, 1997  
 Double, O., *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London: Methuen, 2005  
 Double, O., *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London: Bloomsbury, 2014  
 Lee, Stewart, *How I Escaped my Certain Fate: The Life and Deaths of a Stand-Up Comedian*, London: Faber & Faber, 2010  
 Martin, Steve, *Born Standing Up*, London: Simon & Schuster, 2007  
 Mintz, L.E., 'Standup Comedy as Social and Cultural Mediation', *American Quarterly*, Vol. 37, No. 1, Spring 1985, pp.71-80

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

This module will introduce students to practical and theoretical aspects of stand-up comedy. Initially, they will analyse the work of individual comedians, exploring such issues as comic theory, traditions of stand-up, and historical context. Later, they will work on creating their own short stand-up acts, generating original material and developing key performance skills such as developing persona, working an audience, improvisation, and characterisation.

<b>DR677 Industry Placement (Drama)</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	I	120 (60)	Pass/Fail Only	

**Contact Hours**

Students' learning is expected to be directed by their industrial supervisor, depending on the requirements of the role they take in the organisation. The Placement Coordinator will usually make at least two visits to the student during the year. The first near the start of the placement to check that integration into the workplace is proceeding, and that the work being required of the student is appropriate, the second at a later stage to assist both the student and the organisation with the requirements of the assessment process.

**Learning Outcomes**

On completion of the module, students will have acquired the ability to:

- Work effectively as a member of a team;
- Use information and communications technologies;
- Communicate effectively in writing, and verbally;
- Think in creative and independent ways, and think, reason, and reflect critically;
- Manage their own learning and development, including time management and organisational skills;
- Appreciate the need for, and have engaged in, continuing professional development.

**Method of Assessment**

Students taking the module will be assessed on a pass/fail basis only. The module will not count towards a student's final degree classification. In order to receive a pass, two components must be satisfactorily completed:

(i) An assessment by the Placement Coordinator, reporting that the student has satisfied the module's subject-specific and generic learning outcomes. The Placement Coordinator will take into account the perspectives of the Industrial Supervisor and the student in making this assessment. (Tests all module subject specific and generic learning outcomes)

(ii) A reflective report on the placement, written by the student (3000–4000 words). The report is required to include:

- A description of the organisation in which the placement took place, and the student's role(s) within it;
- A description of the various tasks undertaken during the placement;
- An account of how the placement satisfied the module's subject-specific and generic learning outcomes;
- Reflection on significant achievements and personal developments through the year.

**Preliminary Reading**

None

**Pre-requisites**

Students registering for this module should usually have achieved an average of at least 60% over their C level modules.

**Synopsis**

Students spend a year (usually a minimum 24 weeks full-time) working in an industrial or commercial setting, applying and enhancing the skills and techniques they have developed and studied in the earlier stages of their degree programme. The industrial or commercial setting may be related to the arts, but need not be. The work students do is entirely under the direction of their Industrial Supervisor, but support is provided via a dedicated Placement Coordinator within the department. This support includes ensuring that the work they are being expected to do is such that they can meet the learning outcomes of the module.

Note that participation in this module is dependent on students obtaining an appropriate placement, for which guidance is provided through the department in the year leading up to the placement. Students who do not obtain a placement will be required to transfer to the appropriate programme without a year in industry.

<b>DR678 Creative Project</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Quirk Ms S

**Availability**

Stage 3 Single Honours Drama students must take DR678:Creative Project or ART500: Independent Project

**Contact Hours**

Typically 6 Hours Per Week (3 Hour Practical Session / 3 Hour Rehearsal Session)

**Learning Outcomes**

1. Develop and deepen an appropriate range of practical and creative skills
2. Carry out research in order to properly contextualise the project
3. Document and reflect on the practical and creative work

**Method of Assessment**

100% Coursework: Practical Work (70%); Documentation (30%)

**Preliminary Reading**

Given the independent, student-defined nature of the projects for this module, it is impossible to give an indicative reading list. A bespoke reading list will be developed for each student through the process of project development and supervision.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The module will offer students the chance to work on an independent creative project of their own devising, which will be a culmination of practical elements of their degree programme. Performance, workshop, design, stagecraft, producing or other creative skills encountered in earlier modules will be developed, extended and explored in autonomous work, which will be supported by regular group supervision sessions. Projects will also involve research which will contextualise the practical elements. The practical elements will be supplemented by a portfolio which will document the creative process. Typically, this will collect contextual research, include analytical reflection and may include audio and/or video material, photographs, drawings, etc.

DR683 Performing Philosophy						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

**Contact Hours**

Up to 5 Hours Per Week (1 Hour Lecture (6 Weeks) / 3 Hour Practical and Lecture Session (5 Weeks) / 2 Hour Seminar (12 Weeks))

**Learning Outcomes**

By the end of the module students will have:

1. Created a performance informed by a critical approach to a theoretical position and a close philosophical reading of a specific text/source.
2. Demonstrated a systematic understanding of the relationship between philosophical ideas and performance practice.
3. Demonstrated a deep understanding of the ways in which performance techniques can support or enrich a critical understanding.
4. Learned how to express themselves articulately orally, in debate and discussion, and in writing through the development of sustained argument and the use of ideas at the forefront of the discipline.
5. Demonstrated a thorough knowledge and systematic understanding of key aspects of ethical, aesthetic and political philosophy and its implications for performance.

**Method of Assessment**

100% Coursework: 3500 Word Essay (40%); 2500 Word Portfolio (30%); 20 Minute Performance (30%)

**Preliminary Reading**

Aristotle (1996) *Poetics*, trans. M. Heath. London: Penguin Books  
 Cull, L. (2012) 'Performance as Philosophy: Responding to the Problem of 'Application'', *Theatre Research International*. 37(1):20-27  
 Krasner, D. & Saltz, D. (ed.) (2006) *Staging Philosophy: Intersections of Theater, Performance and Philosophy*. Michigan: University of Michigan Press  
 Nietzsche, F. (2003) *The Birth of Tragedy*, trans. S. Whiteside. London: Penguin Books  
 Ridout, N. (2009) *Theatre & Ethics*. Basingstoke: Palgrave MacMillan

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

The delivery of this module will be divided into two halves. In the first half of the module the students will attend a series of five lectures on fundamental questions within the philosophy of theatre, such as the ethics of representation, the ontology of live performance and the extent to which performance can be philosophy. Alongside these lectures, the students will attend weekly seminars in which they discuss these ideas and their applicability to contemporary practice. This half will culminate in an essay responding to one of the themes covered in the class. In the second half of the module, the lectures will be replaced by a series of 3-hour workshops in which the students will practically explore a given text. Alongside this practical work, the students will read different philosophical exegeses of this text, and in the seminars we will discuss how the readings of these philosophers relate to their broader philosophical projects, what light they shed on the work in question, and how they might inform a production of it. (As an example, in a project on *Endgame* we might look at the work of Adorno, Cavell and Critchley). This half will culminate in a short performance of the work, which will be assessed alongside a portfolio outlining how this performance has been informed by their research.

<b>DR684 Introduction to Musical Theatre Dance</b>						
--	--	--	--	--	--	--

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

**Contact Hours**

5 Hours Per Week (3 Hour Practical Workshop / 2 Hour Seminar)

**Learning Outcomes**

On successful completion of the module students should be able to demonstrate:

- Knowledge and understanding of the development of the genre of musical theatre dance over the 20th century, including key practitioners and cultural influences
- Practical knowledge of musical theatre dance, demonstrated through an appropriate level of movement and vocal skills and stylistic presentation for the periods covered
- Knowledge and critical understanding of the legacy of musical theatre dance for current popular dance forms
- The ability to critically analyse musical theatre performance in terms of its representations of gendered, cultural, and historical identities

**Method of Assessment**

100% Coursework: Performance (Period Dance Sequences (assessed individually) and Repertory Dance Study (assessed in groups of 2-3 students)) (40%); 3000 Word Essay (40%); Seminar and Workshop Preparation/Participation (20%)

**Preliminary Reading**

- Loney, G. 1984. *Unsung Genius: The Passion of Dancer-Choreographer Jack Cole*. New York: Franklin Watts.
- Malone, J. 1996. *Steppin' on the Blues: The Visible Rhythms of African American Dance*. Urbana/Chicago: U Illinois Press.
- Stearns, J. and Stearns, M. 1994. *Jazz Dance: The Story of American Vernacular Dance*, 2 rev. ed. New York: Da Capo Press.
- Taylor, M. and Symonds, D. 2014. *Studying Musical Theatre: Theory & Practice*. London: Palgrave Macmillan.
- Wasson, S. 2013. *Fosse*. New York: Houghton Mifflin Harcourt.
- Wright, A. 2012. *West End Broadway: The Golden Age of the American Musical in London*. Woodbridge: Boydell Press.

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

Students will explore the historical and cultural contexts through which the genre of musical theatre dance developed. Learning will be organised around detailed examinations of particular periods of musical theatre dance including its interface with popular dance forms in the 1920s and the emergence of variety and Vaudeville theatre; the integration of Latin, Indian and African influences through the 1940s, 1950s and 1960s; the standardization of jazz in the 1970s; and the influences of ballet, cabaret, and burlesque theatre across the century's period styles. Weekly workshop sessions will include a comprehensive isolation-based musical theatre/jazz warm-up, followed by movement studies focused in specific periods and the learning of a section of musical theatre dance repertory. In addition, students will view filmed musicals and other performances from specific periods and present critical analyses of these in small groups during seminar classes. Attendance at live musical performances will also be required. These tasks will lead towards a research essay focused on a period, artist, or musical of the students' choice.

<b>DR685 Theatre and Adaptation</b>						
-------------------------------------	--	--	--	--	--	--

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

**Contact Hours**

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar)

**Learning Outcomes**

On successfully completing the module, students will be able to:

1. Describe and interpret devising methodologies and aesthetic principles of selected practitioners and/or companies whose work explores adaptation in performance.
2. Apply acquired knowledge of devising methodologies and aesthetic principles of selected practitioners and companies.
3. Analyse the aesthetic, cultural and political implications of the adaptation work of both professional practitioners/companies and the students' own practices.
4. Discuss critical issues encountered in relation to adaptation and adaptation studies and apply this knowledge in practice.
5. Engage with a source in order to formulate plans and ideas for performance projects that are based on, and/or respond to, an existing work or material, with particular attention to the target context.
6. Plan and manage independent research tasks as a group and individually.

**Method of Assessment**

100% Coursework: 2000 Word Essay (50%); 3000 Word Research and Developments Portfolio (50%)

**Preliminary Reading**

- Carroll, Rachel, ed., (2009) *Adaptation in Contemporary Culture: Textual Infidelities*, London: Continuum
- Laera, M. (2013), *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy*, Oxford, Peter Lang
- Laera, L. (2014) *Theatre and Adaptation: Return, Rewrite, Repeat*, London; New York, Bloomsbury Methuen Drama

- Massai, Sonia, ed., (2005) *World-wide Shakespeares: Local Appropriations in Film and Performance*, London; New York, Routledge
- Hutcheon, Linda, (2006), *A Theory of Adaptation*, London; New York, Routledge
- Sanders, Julie, (2006) *Adaptation and Appropriation*, London; New York: Routledge

**Pre-requisites**

Compulsory Stage One Drama Modules

**Synopsis**

Recent theatrical productions as diverse in form as experimental performance, new writing, West End drama, musicals and live art have shown a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. The transition of an existing source or stimulus to the stage – be it film, book, play, artwork, or other performance – is not a smooth one. It implies negotiations of numerous kinds, such as interlingual and intercultural, but also ideological, ethical, aesthetic and political. Drawing on the work of contemporary theatre-makers, this module will explore specific approaches to stage adaptation, study adaptation methodologies and develop an understanding of the implications of adaptation. Through seminar discussions, practical and creative work, the module will prompt a reflection on performance's near-obsessive desire to return, repeat, rewrite and revisit, establishing a dialogue across languages and cultural identities.

FI501 The Documentary Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Autumn	H	30 (15)	50% Coursework, 50% Exam	
1	Canterbury	Autumn	H	30 (15)	80% Exam, 20% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Cinquegrani Mr M

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

1. A systematic knowledge of documentary cinema through analysis of the debates around industrial, aesthetic, social and cultural trends, and the ability to coherently articulate their understanding of the relationships between these developments.
2. An understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to debates on documentary film.
3. The ability to devise a discussion of documentary through a sustained engagement with key methods of enquiry.
4. A greater understanding of the interplay between aesthetic choices and technological innovation in documentary cinema through their research into relevant scholarly literature.

**Method of Assessment**

100% coursework: 2,500 word essay (35%), 3,500 word essay (45%), Seminar presentation and film analysis (10%), Seminar Participation and reflective notes (10%).

**Preliminary Reading**

- Bill Nichols, *Introduction to Documentary*, Bloomington: Indiana Un. Press, 2001.
- Kevin Macdonald and Mark Cousins, *Imagining Reality: The Faber Book of Documentary*, Faber, 1996, includes interviews and covers a wide range of documentary forms.
- John Corner, *The Art of Record - A critical introduction to documentary film*, Manchester University Press, 1996, is an excellent introduction to theories of documentary form, and to British television documentary.
- Stella Bruzzi, *New Documentary: A critical introduction*, Routledge, 2000, on contemporary documentary.
- Carl Plantinga, *Rhetoric and Representation in Nonfiction Film*, Cambridge Un. Press, 1997.
- Michael Rabiger, *Directing the Documentary*, Focal Press, 1992.
- Brian Winston, *Claiming the Real*, British Film Institute, London, 1995.
- Michael Renov, *Theorizing Documentary*, ed Michael Renov, Routledge, London 1993.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module addresses a series of documentary films in their historical context and in relation to the different modes of non-fiction filmmaking. Documentary narrative techniques including the use of archival footage, staged reconstructions of past events, and talking-head interviews, are investigated by means of close textual analysis and through a comparative approach to diverse documentary films. This module also explores the boundaries between fiction and non-fiction and, while articulating a definition of documentary film, it studies film forms that present an interplay between the two, such as Mockumentaries and Essay Films.

<b>FI527      Storytelling and the Cinema</b>						
---	--	--	--	--	--	--

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

1. A systematic knowledge of different forms of storytelling and narrative in cinema through analysis of the debates around industrial, aesthetic, social and cultural trends, and the ability to coherently articulate their understanding of the relationships between these developments.
2. An understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to storytelling in the cinema
3. The ability to devise a discussion of storytelling and narrative through a sustained engagement with key methods of enquiry.
4. A greater understanding of the interplay between aesthetic choices and technological innovation in story-telling and narrative through their research into relevant scholarly literature.

**Method of Assessment**

100% coursework: 2,500 word essay (35%), 3,500 word essay (45%), Seminar Presentation (10%), Seminar Performance (10%).

**Preliminary Reading**

- Edward Branigan, *Narrative Comprehension and Film*, London Routledge, 1992
- Seymour Chatman, *Story and Discourse, Narrative Structure in Fiction and Film*, Ithaca: Cornell University Press, 1978
- Jakob Lothe, *Narrative in Fiction and Film*, Oxford: OUP, 2000
- Steven Cohan and Linda M Shires, *Telling Stories - a theoretical analysis of narrative fiction*, London: Routledge, 1988.
- David Bordwell, *Narration and the Fiction Film*, London: Methuen, 1985 (some of his ideas are also found in David Bordwell and Kristin Thompson, *Film Art*, New York: McGraw-Hill, any edition, but at a more introductory level)
- George E. Wilson, *Narration in Light: Studies in Cinematic Point of View*, Baltimore: Johns Hopkins University, 1986
- Sarah Kozloff, *Invisible Storytellers Voiceover Narration in American Fiction Film*, Berkeley, Un. Of California, 1988.
- Andrew Horton, *Writing the Character-Centered Screenplay*, Berkeley: Un. California, 1999.
- Judith Weston, *The Film Director's Intuition*, Studio City: Michael Wiese Productions, 2003.
- Kristin Thompson, *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*, 1999, Cambridge MA: Harvard University Press
- David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies*, Berkeley:Un. Of California Press, 2006.

Scripts available on the web can be found at: <http://simplyscripts.com/b.html>.

On directors:

<http://www.sensesofcinema.com/contents/directors/index.html>.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module examines different forms of narrative and story-telling in cinema, drawing upon theories of myth, folk and fairytale as well as upon anthropological studies of oral storytelling in order to place film narration within the tradition of the 'popular' arts. The psychological and aesthetic role of narrative 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 as well as character verisimilitude, and popular and avant-garde modes which transgress such notions. The role played by, for example, film genres and the star system in disrupting or supporting narrative cause and effect will be considered. The function of the script and of script-writing will be looked at in relation to the deployment of the cinematic elements of sound and image, spectacle and event in film. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

<b>FI537      Postwar European Cinema</b>						
---	--	--	--	--	--	--

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Spring	I	30 (15)	100% Coursework	Topp Mr D

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

As a consequence of taking the module, students will have:

- Explored aesthetic, generic and thematic trends in European cinema from 1945 onwards.
- Developed a critical awareness of aesthetic and political debates about film and realism.
- Meditated on a range of (sometimes conflicting) concepts and made effective use of these in detailed analysis of a diverse range of films from the period and national cinemas in question.
- Interrogated the origins and rigour of "waves" and movements as critical concepts.

- Understood the political and economic structures which underwrote the production and reception of European cinema in the postwar period.
- Deliberated on the questions of national, ethnic and sexual identity relevant to postwar European cinema.

### Method of Assessment

100% Coursework: one 2500-word essay (40%) and one 3000-word essay (60%).

### Preliminary Reading

- Richard Armstrong, *Understanding Realism* (London: BFI, January 2005)
- Elizabeth Ezra, *European Cinema* (Oxford: Oxford University Press, 2004)
- Catherine Fowler (ed), *The European Cinema Reader* (London: Routledge, 2002)
- Julia Hallam and Margaret Marshment, *Realism and Popular Cinema* (Manchester: Manchester University Press, 2000)
- Ginette Vincendeau (ed) *Encyclopedia of European Cinema* (London: Routledge, 1996)

### Pre-requisites

Stage 1 compulsory modules.

### Synopsis

This course investigates some major aesthetic, political, and theoretical trends of postwar European cinema. Students are introduced to a selection of European films as well as to the writings of key Continental filmmakers, theorists and critics. Students will examine the new waves from France, Germany, and Czechoslovakia, and the neo-realism originating in Italy, as well as movements such as Dogme '95. The module also looks at the impact of popular European genre cinema, including analysis of the horror movie and the Spaghetti Western. In addition, the module will also have a contemporary scope, with a study of more recent developments in European film. The films will be examined for their claims to interpret the real world, their relationship to films in other national contexts, and also be interrogated for the economic and artistic motivations behind their existence as critical categories.

FI555 Introduction to Screen Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Saxby Ms C
2	Canterbury	Spring	H	30 (15)	100% Coursework	Jackson Mr L

### Contact Hours

3 contact hours per week, in the form of a continuous lecture/seminar/workshop. 22 private study/practice hours per week. 300 learning hours in total.

### Learning Outcomes

1. Systematically make use of knowledge of screenwriting history, practice and theories from a range of processes and media.
2. Through their research in relevant literature develop a structured, step by step approach to the development process.
3. Have an ability to devise a short film script based on a sustained engagement with key processes, practices and theoretical insight.
4. Demonstrate an understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance in an essay format
5. Develop the capacity to engage in productive critical reflection on the screenwriting process with other class members in group situations.

### Method of Assessment

100% coursework: Essay 3000 words (30%), Short Film Screenplay & Research File (50%), Preparation/participation in workshop units (20%).

### Preliminary Reading

- Aronson, Linda (2000) *Scriptwriting Updated*. AFTRS  
 Dancyger & Cooper: *Writing the Short Film*. 2nd Ed. Focal Press  
 Frenshaw, Raymond G - *Screenwriting*  
 Horton, Andrew. *Writing the Character Centered Screenplay*. California, 1994  
 Mckee, Robert. (1997) *Story*. Methuen  
 Phillips, William H - *Writing Short Scripts*  
 Parker, Phillip (1998) *The Art and Science of Screenwriting*, Intellect  
 Aristotle, *Poetics* Penguin Classics  
 Birkett, J. *Word Power - A Guide to Creative Writing*. A and C Black, 1993  
 Campbell, Joseph. *The Hero With A Thousand Faces*. Fontana Press  
 Gates, Tudor - *Scenario – The Craft of Screenwriting*. Wallflower Press 2002  
 Egri, Lajos - *The Art of Dramatic Writing*. Simon and Schuster 1960  
 Forster, E M – *Aspects of the Novel*  
 Hunter - *Crafting Short Screenplays That Connect*  
 Field, Syd. *Four Screenplays*. Dell Trade, 1994  
 Dancyger, Ken and Rush, Jeff. (1991) *Alternative Scriptwriting*, Focal Press  
 Lodge, David – *The Art of Fiction*  
 Seger, Linda. *Creating Unforgettable Characters*  
 Seger, Linda. *Making a Good Script Great*  
 Swain, Dwight V. *Scriptwriting. A practical manual*. Focal Press, 1988  
 Vogler, Christopher. *The Writer's Journey*. Bantam, 1996

**Pre-requisites**

None

**Restrictions**

Not available as a wild module.

**Synopsis**

This module offers students an introduction to the terms, ideas and craft, involved in 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 explore the conventions of dramatic structure, new narrative forms and short film variations. Students are encouraged to think critically about screenplay writing and will have an opportunity to write their own screenplay. A selection of writing exercises have been designed to take them through the writing process; from preparation and initial concept to final draft.

The emphasis here will be on practical knowledge and support as student's uncover their creative voice. This module does not aim to provide vocational training for students wishing to pursue careers in the feature film or television industries.

<b>FI559 Sound and Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Smith Prof M (SoA)
1	Canterbury	Spring	H	30 (15)	50% Coursework, 50% Exam	Smith Prof M (SoA)

**Contact Hours**

10 x 1-hour lectures; 10 x 3-hour core screenings; 10 x 2 hour seminars; total contact hours = 60 hours. Total private study = 240 hours. Total study hours: 300.

**Learning Outcomes**

Upon completion of the course, all students will:

1. Have developed far greater sensitivity to the soundtrack, actively listening to sounds which previously they would have paid little attention to;
2. Have developed a more varied and precise vocabulary for the analysis of film sound and music;
3. Have a more balanced sense of the relative contribution of sound and image to the experience of film viewing;
4. Have a deeper understanding of the functions played by film sound;
5. Have a basic, non-technical ability to analyse and discuss musical form and musical qualities, as these inform the film soundtrack (the course will not assume a detailed theoretical understanding of music or an ability to read music);
6. Have a firm understanding of the history of film sound practice (including, for example, the emergence of synchronous sound, and the advent of multi-channel sound);
7. Have a firm understanding of the place of film sound in both classical and contemporary film theory.

**Method of Assessment**

100% coursework: an essay of 2500 words (30%), an essay of 3500 words (60%), seminar participation (10%).

**Preliminary Reading**

- Michel Chion, *Audio-Vision* (Columbia University Press, 1994).
- Kathryn Kalinak, *Settling the Score* (University of Wisconsin Press, 1994) OR
- George Burt, *The Art of Film Music* (Northeastern University Press, 1994)
- Elisabeth Weis and John Belton, *Film Sound: Theory and Practice* (Columbia University Press, 1985).
- Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music* (Columbia University Press, 1998).

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

Cinema has typically been conceived of as an essentially visual phenomenon – films, it is often said, are essentially moving pictures. Sound has, nevertheless, played an important role from the beginnings of cinema, a fact which has been acknowledged in the detailed historical, theoretical and critical work on film music, and film sound more generally, produced over the last decade. *Sound and Cinema* will provide an overview of this new field of research, and aim to provide students with a clearer understanding of and greater sensitivity to the soundtrack. The course will begin by setting up an introductory framework for the understanding of sound, which considers the relationship between music and other aspects of film sound (dialogue, voice-over, effects), as well as the nature of the relationship between image and sound. Subsequent sessions will consider the evolution of sound technology and its impact on the aural aesthetics of film; the use of classical and popular music in film scores; the emergence of sound designers, such as Walter Murch and Alan Splet, in contemporary cinema; and the distinctive and innovative use of sound and music by such diverse directors as Wim Wenders, Jean-Luc Godard, David Lynch, and William Raban.

<b>FI565 History of British Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Cinquegrani Mr M

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

1. A sound knowledge of the history of film production, distribution and exhibition in Britain from its beginnings in 1896 to the present.
2. An understanding of these films in their relation to the changing political, historical and cultural climate in twentieth century Britain.
3. A critical awareness of the proliferation of literature on the aesthetic and social significance of British cinema.
4. A critical understanding of the cinema's centrality to developing conceptions of realist representation and the construction of a national identity in twentieth century Britain.

**Method of Assessment**

100% coursework: A 2,000 words essay (35%), 3,000 words essay (55%), Seminar Participation (10%).

**Preliminary Reading**

Ashby, Justine and Andrew Higson (ed.) (2000), *British Cinema, Past and Present*, London and New York: Routledge.  
 Barr, Charles (1986), *All Our Yesterdays: 90 Years of British Cinema*, London: BFI Publishing.  
 Chibnall, Steve and Robert Murphy (eds.) (2001), *British Crime Cinema*, London and New York: Routledge.  
 Dixon, Wheeler Winston (ed.) (1994), *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*, New York: State University of New York Press.  
 Friedman, Lester (ed.) (1993), *Fires Were Started: British Cinema and Thatcherism*, Minneapolis: University of Minnesota Press.  
 Higson, Andrew (ed.) (1996), *Dissolving Views: Key Writings on British Cinema*, London: Cassell.  
 Hill, John (1986), *Sex, Class and Realism: British Cinema 1956-1963*, London: BFI Publishing.  
 Lay, Samantha (2002), *British Social Realism*, London and New York: Wallflower Press.  
 Street, Sarah (1997), *British National Cinema*, London and New York: Routledge.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

In a country with a very strong literary and theatrical tradition, the British have also had a long-standing love of "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 introductory historical overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity, evaluating its major directors—including Humphrey Jennings, Ken Loach and Sally Potter. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. realism), culture (e.g. gender and class), and history (e.g. the legacy of colonialism). The institution of cinema and film culture in a larger sense will be considered through the exploration of British film exhibition, criticism, cultural policy, and industry. Both fiction films and documentaries will be discussed.

<b>FI567 Moving Image Production</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	60 (30)	100% Coursework	

**Contact Hours**

Contact hours: 55 contact hours in the form of continuous lectures, seminars and workshops.  
 Total private study hours: 245  
 Total study hours: 300.

**Learning Outcomes**

Students will be able to:

- Devise and develop an idea through a number of stages into a final video production. Plan and organise the production process from preparation through to post production and work collaboratively.
- Adapt ideas to rigorously meet the practical constraints of equipment, environment & technique.
- Demonstrate a safe and technically competent use of appropriate production and postproduction equipment and use production and post-production techniques and conventions in an appropriate manner to create meaning.
- Show systematic awareness of the relationship between form and content and form a conscious understanding of the effect of technical strategy in relation to filmic conventions.
- Produce practical work that reveals conceptual understanding and insight in relation to some of the theoretical and conceptual issues raised in the non - practice based film studies courses.
- Reflect and evaluate upon finished projects in a critical and analytical manner revealing insight and understanding in relation to the theoretical and conceptual issues raised in the finished assessed project.

**Method of Assessment**

1) Creative Portfolio – 65%

(11.1-5; 12.1-3; 11.1-4; 12.1-7)

To include: Group submission of the finished film, final draft screenplay, final draft storyboards, script breakdown, production schedule, call sheets, contracts, release forms and risk assessment, transcript of group presentation of the final film and a log-book identifying all group project activities and who was present or absent. Individual submission of peer reviews of collaborators on the project and a self-assessment of student's own role(s) on the production.

2) Essay (3000 words) - 35%

(11.4, 6 and 12.4-7)

A critical analysis of the finished film, to include contextual research, inspirations and a sustained critique that relates the film's theme(s) to the plot, characterisations and all aspects of film style.

**Preliminary Reading**

- Brindle, Mark (2013), The Digital Filmmaking Handbook. London: Quercus. .
- Figgis, Mike (2007), Digital Filmmaking. London: Faber and Faber.
- Katz, Steven (2004), Cinematic Motion: a Workshop for Staging Scenes. Seattle, Wash: Michael Wiese Productions.
- Murch, Walter (2001), In the Blink of an Eye: A Perspective on Film Editing LA: Silman-James Press.
- Travis, Mark W (1997), The Director's Journey: The Creative Collaboration Between Directors, Writers and Actors, CA: Michael Wiese Productions.
- Weston, Judith (2003), The Film Director's Intuition: Script Analysis and Rehearsal Techniques. CA: Michael Wiese Productions.

**Pre-requisites**

Students must have completed either FI308 or FI309 in addition to the Stage 1 core Film Studies modules

**Synopsis**

This module offers students an opportunity to work in groups to make a short fiction film that explores aesthetic strategies and processes developed by narrative, experimental, independent and/or avant-garde film traditions. Emphasising an approach to filmmaking informed by critical and conceptual engagement, students use digital video equipment and techniques to produce a piece of work that is innovative and imaginative in both form and content. The module develops skills in the realisation of film ideas, including casting, directing actors, shot construction, lighting, production design, editing and sound design.

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

1. A systematic knowledge of the history of trick films and special effects in the context of Hollywood, and how image manipulation has developed in a digital context and have the ability to coherently articulate their understanding of the relationships between these developments.
2. Understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of the impact of digital media on both moving image making and the ways in which an audience engages with moving images.
3. The ability to devise a discussion of digital effects cinema, digital filmmaking and animation through a sustained a engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches.
4. A greater understanding of the interplay between aesthetic choices and technological innovation through their research into of relevant scholarly literature.

**Method of Assessment**

100% coursework: Assignment: 2500 words (40%), Essay: 3500 words (60%).

**Preliminary Reading**

Scott Balcerzak and Jason Sperb, Cinephilia in the Age of digital Reproduction Volume 1: Film, Pleasure and Digital Culture [New York: Colombia University Press, 2009].

Scott Balcerzak and Jason Sperb, Cinephilia in the Age of digital Reproduction Volume 2: Film, Pleasure and Digital Culture [New York: Colombia University Press, 2012].

Jay David Bolter and Richard Grusin, Remediation: Understanding New Media [Cambridge, Massachusetts: The MIT Press, 1999].

Glen Creeber and Martin Royston, Digital Cultures [McGraw-Hill Open University Press, 2009].

Jonathan Gray, Show Sold Separately [New York: New York University Press, 2009].

Henry Jenkins, Convergence Culture: Where Old and New Media Collide [Cambridge, Massachusetts: The MIT Press, 2006].

Shilo T. McClean, Digital Storytelling: the narrative power of digital effects in film [Cambridge, Massachusetts: The MIT Press, 2007].

Lisa Purse, Contemporary Action Cinema [Edinburgh: Edinburgh University Press, 2011].

Nicholas Rombes, Cinema in the Digital Age [London: Wallflower, 2009].

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

The module primarily focuses on contemporary digital filmmaking practices and film viewing. The first section of the module introduces trick cinema, special effects, the digital intermediate, and a range of computer generated images to explore the different opportunities these offer for manipulating space, constructing narratives and aesthetic innovation. The second section of the module more explicitly engages with a range of theoretical frameworks in order to think about how digital technologies alter our understanding of film, its relationships with other media, and the ways in which we participate in film culture.

<b>FI573 Animated Worlds</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Wood Dr A

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 20 hours of screenings.  
Total study hours: 300.

**Learning Outcomes**

1. Students will have a systematic knowledge of different kinds of animation in a world context, based on a study of animation shorts and features.
2. Students will understand the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding of animations created in different national, historical and industrial contexts.
3. Students will be able to devise a discussion of animation through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches.
4. Students will have developed a greater understanding of the interplay between aesthetic choices, technological innovation, and animation techniques through their research into of relevant scholarly literature.

**Method of Assessment**

100% coursework: Seminar: preparation notes (10%), Assignment: 2500 words (30%), Essay: 3500 words (60%).

**Preliminary Reading**

- Bendazzi, Giannalberto, *Cartoons: One Hundred Years of Cinema Animation* [London: John Libbey, 1998].
- Crafton, Donald, *Shadow of a Mouse: Performance, Belief, and World-Making in Animation* [Berkeley: University of California Press] 2012
- Furniss, Maureen, *Art in Motion: Animation Aesthetics* [London: John Libbey, 1998].
- Kriger, Judith, *Animated Realism: A Behind the Scenes Look at the Animated Documentary Genre* [Oxford: Focal Press] 2012
- Lamare, Thomas, *The Anime Machine* [Minneapolis: University of Minnesota Press, 2009].
- Napier, Susan, *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* [New York: Palgrave Macmillan] Second Edition 2005.
- Solomon, Charles, *Enchanted Drawings: the History of Animation* [New York: Knopf, 1989].
- Telotte, J.P. *The Mouse Machine: Disney and Technology* [Illinois: University of Illinois Press, 2008]
- Wells, Paul, *Understanding Animation* [London: Routledge, 1998].
- Wells, Paul, *Animation and America* [Edinburgh: Edinburgh University Press, 2002].

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

Animation is a term covering a diverse range of forms, and this module introduces cel-animation, stop-motion puppetry, abstract animation, as well as computer-generated cartoons and features (including animated documentaries) to explore the animated form. The first section of the module introduces different styles of through a study of Disney and Warner Bros cartoons, the stop-motion animations of the Quay Bros, TV Anime, abstract music animation and web-based animation. The second section of the module uses a range of critical approaches to explore contemporary feature length animations from different national contexts.

<b>FI582 New York and the Movies</b>						
--------------------------------------	--	--	--	--	--	--

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours  
 Total study hours: 300

**Learning Outcomes**

1. Detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
2. Systematic understanding of the different modes of analysis made possible by key methods of enquiry that are concerned with modernity, film and the city, the avant-garde and underground subcultures and be able to demonstrate their relevance to the topic of New York and the movies.
3. The ability to devise a discussion of cinema and the city through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches.
4. Students will have a systematic understanding of the complexities involved in studying representation (race, class, gender, sexuality), art and cinema, film exhibition, and film and the city (modernity).

**Method of Assessment**

100% coursework: an assignment: 2500 words (40%) and an essay: 3500 words (60%).

**Preliminary Reading**

Leo Charney & Vanessa Schwartz (eds.) *Cinema & the Invention of Modern Life* (California, 1995)

Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War* (Chicago, 1985)

David E. James (ed.), *To Free the Cinema: Jonas Mekas & the New York Underground* (Princeton, 1992)

Clayton Patterson, *Captured: A Film/Video History of the Lower East Side* (Seven Stories Press, 2005)

David R. Roediger, *Working Toward Whiteness: How America's Immigrants Became White - The Strange Journey from Ellis Island to the Suburbs* (Basic Books, 2006)

James Sanders, *Celluloid Skyline: New York and the Movies* (Bloomsbury, 2001)

Juan A. Suarez, *Bike Boys, Drag Queens, & Super Stars: Avant-Garde, Mass Culture, & Gay Identities in the 1960s Underground Cinema* (Indiana, 1996)

Melinda Ward & Bruce Jenkins (eds.) *The American New Wave* (Walker Arts Center, 1982)

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module examines the way New York has been used as a site for filmmaking, looking at the history of the production of films in and about the city, and as a vital centre of film culture -- not just of filmmaking, but also exhibition and film criticism. Beginning with an examination of film, and modernity, with a specific focus on late silent/early sound film production, the module then shifts to look at avant-garde practice in New York during the 1950s and 60s, and concludes by considering the city's representation in mainstream Hollywood productions with a particular focus on generic crime movies and/or romantic comedies.

The work on New York and film will be contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration and the city as the postwar centre of the world art market.

<b>FI584 The Gothic in Film</b>						
---------------------------------	--	--	--	--	--	--

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. An in-depth knowledge and sophisticated critical understanding of the history and modes of "the Gothic" both as an individual cinematic genre and as elements which can be employed or referenced within other genres (egs film noir, horror).
2. An advanced ability to analyse the specifically filmic methods of achieving Gothic "tone" and an awareness of the conscious return to traditional methods in later examples of the genre.
3. Awareness of the pervasiveness of the Gothic in American cinema during its first main cycle in the 1940s and understanding of both its return and the possible reasons for this, in more recent examples.

4. An advanced understanding of the correspondences between the American form of the genre and similar products in other cinemas, including those of Europe and Asia, both contemporaneous with the original cycle, and in more recent returns to its preoccupations.

**Method of Assessment**

100% coursework: Assignment: 2500 words (40%), Essay: 3500 words (60%).

**Preliminary Reading**

- Botting, Fred. 2008. *Limits of Horror: Technology, Bodies, Gothic*. Manchester & New York: Manchester University Press.
- Fletcher, John. 1988. "Versions of Masquerade". *Screen*, 29 (3): 43–70.
- Punter, David and Glennis Byron. 2004. *The Gothic*. Oxford: Blackwell.
- Russ, Joanna. 1975. "'Someone's Trying to Kill Me and I Think It's My Husband: The Modern Gothic,'" *Journal of Popular Culture* VI (4): 666 – 691.
- Skal, David J. 1990. *Hollywood Gothic*. New York: Norton.
- Waldman, Diane. 1983. "At last I can tell it to someone!" feminine point of view and subjectivity in the Gothic romance", *Cinema Journal* 23 (2): 29-40.

**Pre-requisites**

None. This module is available as a wild module.

**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 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.

FI585 Film Criticism						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Sayad Dr C

**Contact Hours**

- Total contact over 12 weeks: 45 hours
- Average per week: 4 hours and 30 minutes
- Total study hours per week: 20
- Total study hours: 300

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

1. A systematic knowledge of the history of Anglophone film criticism in the context of both other forms of criticism as well as other language criticisms have the ability to coherently articulate their understanding of the relationships between these developments.
2. Understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding the impact of film criticism on both moving image making and the ways in which an audience engages with moving images.
3. The ability to devise a discussion of film criticism through a sustained a engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches.
4. A greater understanding of the interplay between film criticism and film culture through their research into of relevant scholarly literature.

**Method of Assessment**

100% Coursework: Dossier of capsule reviews (up to 2000 words) (50%), Final essay, up to 4000 words, (50%).

**Preliminary Reading**

- Manny Farber, *Negative Space: Manny Farber on the Movies*. New York: Da Capo Press, 1998.
- J. Hoberman, *The Dream Life: Movies, Media, and the Mythology of the Sixties*. New York: New Press, 2003.
- Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German film*. Princeton, N.J.: Princeton University Press, 1947.
- Philip Lopate (ed.), *American Movie Critics: An Anthology From the Silents Until Now*. New York: Library of America, 2006.
- Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism*. Princeton and Oxford: Princeton University Press, 1999.
- Parker Tyler, *Magic and Myth of the Movies*. New York: Henry Holt and Company, 1947.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This course introduces students to the history and theory of film criticism, emphasising the coexistence of different approaches to the analysis, evaluation and appreciation of film. The module will also have a practical aspect, offering

students the opportunity to write critical pieces on the films screened for the class. In addition to traditional lectures and seminars, some sessions will be devoted to writing and to analysing fellow students' work. Participants will also be encouraged to reflect critically on different media of film criticism (newspapers, magazines, academic journals, the internet, television) and on the current state of film criticism.

<b>FI587 Extreme Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Frey Dr M

**Contact Hours**

Contact hours: 25 hours of lecture and seminars, 20 hours of screenings  
 Total study hours per week: 20  
 Total study hours: 300

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

- a systematic knowledge of contemporary international extreme cinema, and how extreme cinema has developed historically and have the ability to coherently articulate their understanding of the relationships between these developments
- understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to an understanding the impact of extreme cinema on both moving image making and the ways in which an audience engages with moving images
- the ability to devise a discussion of extreme cinema through a sustained a engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches
- a greater understanding of the interplay between aesthetic choices and taste cultures through their research into/of relevant scholarly literature.

**Method of Assessment**

100% coursework: Seminar participation (20%); 2000-word Essay (30%); 4000-word Essay (50%).

**Preliminary Reading**

- Hawkins, Joan. Cutting Edge: Art-Horror and the Horrific Avant-Garde. Minneapolis: University of Minnesota Press.
- Staiger, Janet. Perverse Spectators: The Practice of Film Reception. New York: New York University Press, 2000.
- Vogel, Amos. Film as a Subversive Art. London: Weidenfeld and Nicolson, 1974.
- Williams, Linda. Hard Core: Power, Pleasure, and the "Frenzy of the Visible." Berkeley: University of California Press, 1989.
- - - , ed. Porn Studies. Durham, NC: Duke University Press, 2004.
- - - . Screening Sex. Durham, NC: Duke University Press, 2008.

**Pre-requisites**

Stage 1 Film compulsory modules.

**Synopsis**

This course probes issues of extreme cinema, i.e., 'arthouse' films which, because of violent, sexual, or other iconoclastic content, form or style, have created critical or popular controversy. Representative topics include the aesthetics of violence and the ethics of representing and viewing pain, boundaries between erotic art and exploitation, disgust and the 'unwatchable', authorial performance and resistant spectatorship, reception studies and censorship.

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

**Availability**

FI590 is available to Stage 2 students studying Single Honours Film or the Joint Honours Drama and Film programme only.

**Contact Hours**

Contact hours: 11 hours of lectures, 22 hours of workshops (creative and technical), 20 hours of screenings = 53

Total private study = 247 hours

Total study hours = 300

**Learning Outcomes**

During the course of this module, students will:

Draw upon and bring together ideas from different sources of knowledge and from different academic disciplines.

Produce work showing competence in the operational skills of moving images and sound production.

Initiate, develop and realise distinctive and creative work within various forms of writing and in moving images and sounds through individual and group work.

Manage time, personnel and resources effectively, by drawing on planning and organisational skills.

Produce work which is informed by, and contextualised within, relevant theoretical debates students have studied within the programme as a whole.

**Method of Assessment**

100% coursework: Creative Portfolio (65%) and a 2500 word Essay (35%).

**Preliminary Reading**

Dean, R. and Smith, H. (1997), *Improvisation, Hypermedia and the Arts Since 1945*, Amsterdam: Harwood Academic Publishers.

Frost, A. (2007), *Improvisation in Drama*, Basingstoke: Palgrave Macmillan.

Johnstone, K. (1979), *Impro*, London: Methuen.

Raphael, A. (2008) ed., *Mike Leigh on Mike Leigh*, London: Faber and Faber.

Weston, J. (1996), *Directing Actors: Creating Memorable Performances for Film and Television*, CA: M. Wiese Productions.

**Pre-requisites**

Prerequisite for Film Single Honour students: Stage 1 core modules, FI308 or FI309.

Prerequisite for Drama Single Honour students: Stage 1 Drama core modules.

Prerequisite for Drama-Film Joint honour students: Stage 1 Film and Drama core modules.

**Restrictions**

Half of the places will be allocated for Film students and half for Drama students making a total of 30 students in all.

**Synopsis**

This interdisciplinary module brings Film and Drama Single Honours students together to explore improvisational techniques that increasingly animate both 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 screen craft will be complemented by the theorisation of improvisation in lectures that also 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.

FI594		Film Authorship					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor	
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Guerin Dr F	

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. A knowledge and critical understanding of the questions, theories and controversies which have informed critical and theoretical debates on film authorship.
2. A detailed understanding of the development of the work of particular film director(s) and skills in analysing the meaning and aesthetic strategy in relation to the work of particular film director(s) as well as to the issues of film authorship.
3. An ability to undertake detailed consideration of what film directing is, as an artistic and cultural practice, in given historical and industry contexts.
4. Awareness of the significant methods of enquiry and be able to evaluate their relevance to understanding the authorship debates within the cinema.

**Preliminary Reading**

- John Caughie (ed), *Theories of Authorship* (London: BFI, 1981)
- Barry Keith Grant (ed), *Auteurs and Authorship: A Film Reader* (Blackwell, 2008)
- Torben Grodal, Bente Larson and Iben Thorving Laursen (eds), *Visual Authorship: Creativity and Intentionality in Media* (Museum Tusulanun Press, 2005)
- Janet Staiger and David A. Gerstner (eds.), *Authorship and Film* (Routledge, 2003)
- Virginia Wright Wexman, *Film and Authorship* (Rutgers University Press, 2003).

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module will offer students the rare opportunity to examine in detail the work of a single director or a group of directors. It will thus enable students to acquire a more complex understanding of the issues at stake in the production, distribution, and reception of a specific body of film work. The module will also develop students' knowledge and understanding of the questions, theories and controversies, which have informed critical issues and theoretical debates on film authorship. It will thus appeal to students who wish to extend their skills in analysing film form, meaning, and practice in both a conceptual and a historical context. Furthermore, as the module will enable detailed consideration of what 'film directing' is, as an artistic and cultural practice, in given contexts, it will be a very useful course to combine with the practical study of filmmaking.

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 20 hours of screenings.  
 Total study hours: 300.

**Learning Outcomes**

1. Explored the narrative and stylistic characteristics of the genre in question.
2. Critically analysed the studied genre by drawing from theories of genre, authorship, self-reflexivity and national allegory, as well as from reception theories and, when applicable, psychoanalytical, semiotic and cognitive approaches to the study of film.
3. Understood the historical context that produced the studied generic tradition, contemplating the cultural, political and/or social frameworks that both inform the contemplated genre and are reflected on it.
4. Studied the genre in relation to the modes of production, distribution and exhibition of the relevant film industry.
5. Meditated on the tensions between uniqueness and repetition, artistic and commercial, artisanal and industrial, mainstream and marginal, classical and modern.

**Method of Assessment**

100% coursework: Essay: 2000 words (40%), Essay: 3000 words (60%).

**Preliminary Reading**

- Rick Altman, *Film/Genre*, London, BFI, 1999.(ed.). *Film Genre Reader III*, Austin, U of Texas Press, 2004.
- Kevin Heffernan, *Ghouls, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953-1968*. Durham and London: Duke UP, 2004.
- Barry Keith Grant (ed.), *The Dread of Difference: Gender and the Horror Film*. Ed. Barry Keith Grant. Austin: U of Texas Press, 2000.

**Pre-requisites**

Stage 1 Film Study Core modules.

**Synopsis**

This module studies individual genres, which may vary across different academic terms (it may focus on the horror, science-fiction, western, musical, comedy, the noir or the gangster film, among others). It combines aesthetic and narrative analysis with the history of the genre. The theoretical framework draws from Marxist, psychoanalytical, feminist, and reception theories. The historical portion of the course examines the genre’s growing commercial viability, the proliferation of subgenres, and the growing attention of academics. Topics include gender politics, representations of sexuality, and political commentary and allegory.

<b>FI597 Animated Worlds</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Wood Dr A

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 20 hours of screenings.  
Total study hours: 300.

**Learning Outcomes**

1. Students will have a knowledge and critical understanding of the history of animation in the context of live-action cinema and television, Studio-based works from 1930s-1950s, contemporary computer generated animation as well as more experimental works crafted using drawn and digital techniques.
2. Students will have an ability to apply historical, theoretical, and aesthetic approaches to a range of different examples of animations.
3. Students will be aware of the significant methods of enquiry and able to evaluate their relevance to understanding animation in a world context.
4. Students will have developed a greater understanding of the interplay between aesthetic choices and technological innovation giving animation its potentially distinctive presence within the cinema.

**Method of Assessment**

100% coursework: Seminar: preparation notes (10%), Assignment: 2000 words (30%), Essay: 3000 words (60%).

**Preliminary Reading**

- Bendazzi, Giannalberto, *Cartoons: One Hundred Years of Cinema Animation* [London: John Libbey, 1998].
- Crafton, Donald, *Shadow of a Mouse: Performance, Belief, and World-Making in Animation* [Berkeley: University of California Press] 2012
- Furniss, Maureen, *Art in Motion: Animation Aesthetics* [London: John Libbey, 1998].
- Kriger, Judith, *Animated Realism: A Behind the Scenes Look at the Animated Documentary Genre* [Oxford: Focal Press] 2012
- Lamare, Thomas, *The Anime Machine* [Minneapolis: University of Minnesota Press, 2009].
- Napier, Susan, *Anime from Akira to Howl's Moving Castle: Experiencing Contemporary Japanese Animation* [New York: Palgrave Macmillan] Second Edition 2005.
- Solomon, Charles, *Enchanted Drawings: the History of Animation* [New York: Knopf, 1989].
- Telotte, J.P. *The Mouse Machine: Disney and Technology* [Illinois: University of Illinois Press, 2008]
- Wells, Paul, *Understanding Animation* [London: Routledge, 1998].
- Wells, Paul, *Animation and America* [Edinburgh: Edinburgh University Press, 2002].

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

Animation is a term covering a diverse range of forms, and this module introduces cel-animation, stop-motion puppetry, abstract animation, as well as computer-generated cartoons and features (including animated documentaries) to explore the animated form. The first section of the module introduces different styles of through a study of Disney and Warner Bros cartoons, the stop-motion animations of the Quay Bros, TV Anime, abstract music animation and web-based animation. The second section of the module uses a range of critical approaches to explore contemporary feature length animations from different national contexts.

FI599		The Gothic in Film				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. A knowledge and critical understanding of the history and modes of "the Gothic" as both a cinematic genre and as elements employed within other genres (egs film noir, horror).
2. An ability to analyse the specifically filmic methods of achieving Gothic "tone".
3. Awareness of the pervasiveness of the Gothic in American cinema during its first main cycle in the 1940s and understanding of its return in more recent examples.

**Method of Assessment**

100% Coursework: Assignment: 2000 word analysis (40%), Essay: 3000 words (60%).

**Preliminary Reading**

- Botting, Fred. 2008. *Limits of Horror: Technology, Bodies, Gothic*. Manchester & New York: Manchester University Press.
- Fletcher, John. 1988. "Versions of Masquerade", *Screen*, 29 (3): 43–70.
- Punter, David and Glennis Byron. 2004. *The Gothic*. Oxford: Blackwell.
- Russ, Joanna. 1975. "'Someone's Trying to Kill Me and I Think It's My Husband: The Modern Gothic,'" *Journal of Popular Culture* VI (4): 666 – 691.
- Skal, David J. 1990. *Hollywood Gothic*. New York: Norton.
- Waldman, Diane. 1983. "At last I can tell it to someone!" feminine point of view and subjectivity in the Gothic romance", *Cinema Journal* 23 (2): 29-40.

**Pre-requisites**

None. This module is available as a wild module.

**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 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.

FI600		Film Criticism				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Sayad Dr C

**Contact Hours**

- Contact hours: 10 hours of lectures, one-and-a-half hours of seminars, 20 hours of screenings
- 25 hours of lecture-seminars/workshops, 20 hours of screenings
- Total contact over 12 weeks: 45 hours
- Average per week: 4 hours and 30 minutes
- Total study hours per week: 20
- Total study hours: 300

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

1. A knowledge and critical understanding of the history of Anglophone film criticism in the context of both other forms of criticism as well as other language criticisms.
2. An ability to apply historical, theoretical, and aesthetic approaches to a range of different examples of film criticism.
3. Awareness of the significant methods of enquiry and able to evaluate their relevance to understanding the impact of film criticism on moving image making. Students will be able to evaluate the relevance of methods of enquiry to their understanding of the impact of film criticism on the ways in which an audience engages with moving images.

**Method of Assessment**

100% Coursework: Dossier of capsule reviews (up to 2000 words) (50%), Final essay, up to 3000 words, (50%)

**Preliminary Reading**

- Manny Farber, *Negative Space: Manny Farber on the Movies*. New York: Da Capo Press, 1998.
- J. Hoberman, *The Dream Life: Movies, Media, and the Mythology of the Sixties*. New York: New Press, 2003.
- Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German film*. Princeton, N.J.: Princeton University Press, 1947.

- Philip Lopate (ed.), *American Movie Critics: An Anthology From the Silents Until Now*. New York: Library of America, 2006.
- Greg Taylor, *Artists in the Audience: Cults, Camp, and American Film Criticism*. Princeton and Oxford: Princeton University Press, 1999.
- Parker Tyler, *Magic and Myth of the Movies*. New York: Henry Holt and Company, 1947.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This course introduces students to the history and theory of film criticism, emphasising the coexistence of different approaches to the analysis, evaluation and appreciation of film. The module will also have a practical aspect, offering students the opportunity to write critical pieces on the films screened for the class. In addition to traditional lectures and seminars, some sessions will be devoted to writing and to analysing fellow students' work. Participants will also be encouraged to reflect critically on different media of film criticism (newspapers, magazines, academic journals, the internet, television) and on the current state of film criticism.

<b>FI601 Extreme Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Frey Dr M

**Contact Hours**

Contact hours: 25 hours of lecture and seminars, 20 hours of screenings  
 Total study hours per week: 20  
 Total study hours: 300

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

- a knowledge and critical understanding of international extreme cinema, and how extreme cinema developed historically
- an ability to apply historical, theoretical, and aesthetic approaches to a range of different examples of extreme cinema, including their relationship to other genres such as horror
- awareness of the significant methods of enquiry and able to evaluate their relevance to understanding the impact of extreme cinema. Students will be able to evaluate the relevance of methods of enquiry to their understanding of the impact of extreme cinema on the ways in which an audience engages with moving images

**Method of Assessment**

100% coursework: Seminar participation (20%); 1500-word Essay (30%); 3500-word Essay (50%).

**Preliminary Reading**

- Hawkins, Joan. *Cutting Edge: Art-Horror and the Horrific Avant-Garde*. Minneapolis: University of Minnesota Press.
- Staiger, Janet. *Perverse Spectators: The Practice of Film Reception*. New York: New York University Press, 2000.
- Vogel, Amos. *Film as a Subversive Art*. London: Weidenfeld and Nicolson, 1974.
- Williams, Linda. *Hard Core: Power, Pleasure, and the "Frenzy of the Visible."* Berkeley: University of California Press, 1989.
- - - , ed. *Porn Studies*. Durham, NC: Duke University Press, 2004.
- - - . *Screening Sex*. Durham, NC: Duke University Press, 2008.

**Pre-requisites**

Stage 1 Film compulsory modules

**Synopsis**

This course probes issues of extreme cinema, i.e., 'arthouse' films which, because of violent, sexual, or other iconoclastic content, form or style, have created critical or popular controversy. Representative topics include the aesthetics of violence and the ethics of representing and viewing pain, boundaries between erotic art and exploitation, disgust and the 'unwatchable', authorial performance and resistant spectatorship, reception studies and censorship.

<b>FI602</b>		<b>Documentary Film</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	Cinquegrani Mr M

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

1. A knowledge and critical understanding 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.
2. A historical understanding of the development of documentary film forms and its relation to different modes and sites of exhibition.
3. An acquaintance with the technical and stylistic resources deployed by documentary films.
4. Awareness of the significant methods of enquiry and able to evaluate their relevance to analysing form and meaning in documentary films.

**Method of Assessment**

100% coursework: 2,000 word essay (35%), 3,000 word essay (45%), Seminar presentation and film analysis (10%), Seminar Participation and reflective notes (10%).

**Preliminary Reading**

- Bill Nichols, Introduction to Documentary, Bloomington: Indiana Un. Press, 2001.
- Kevin Macdonald and Mark Cousins, Imagining Reality: The Faber Book of Documentary, Faber, 1996, includes interviews and covers a wide range of documentary forms.
- John Corner, The Art of Record - A critical introduction to documentary film, Manchester University Press, 1996, is an excellent introduction to theories of documentary form, and to British television documentary.
- Stella Bruzzi, New Documentary: A critical introduction, Routledge, 2000, on contemporary documentary.
- Carl Plantinga, Rhetoric and Representation in Nonfiction Film, Cambridge Un. Press, 1997.
- Michael Rabiger, Directing the Documentary, Focal Press, 1992.
- Brian Winston, Claiming the Real, British Film Institute, London, 1995.
- Michael Renov, Theorizing Documentary, ed Michael Renov, Routledge, London 1993.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module addresses a series of documentary films in their historical context and in relation to the different modes of non-fiction filmmaking. Documentary narrative techniques including the use of archival footage, staged reconstructions of past events, and talking-head interviews, are investigated by means of close textual analysis and through a comparative approach to diverse documentary films. This module also explores the boundaries between fiction and non-fiction and, while articulating a definition of documentary film, it studies film forms that present an interplay between the two, such as Mockumentaries and Essay Films.

<b>FI603</b>		<b>Sound and Cinema</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Smith Prof M (SoA)

**Contact Hours**

10 x 1-hour lectures; 10 x 3-hour core screenings; 10 x 2 hour seminars; total contact hours = 60 hours. Total private study = 240 hours. Total study hours: 300.

**Learning Outcomes**

Upon completion of the course, all students will:

1. Have developed far greater sensitivity to the soundtrack, actively listening to sounds which previously they would have paid little attention to;
2. Have developed a more varied and precise vocabulary for the analysis of film sound and music;
3. Have a more balanced sense of the relative contribution of sound and image to the experience of film viewing;
4. Have a deeper understanding of the functions played by film sound;
5. Have a basic, non-technical ability to analyse and discuss musical form and musical qualities, as these inform the film soundtrack (the course will not assume a detailed theoretical understanding of music or an ability to read music).

**Method of Assessment**

100% coursework: an essay of 2000 words (30%), an essay of 3000 words (60%), seminar participation (10%).

**Preliminary Reading**

- Michel Chion, Audio-Vision (Columbia University Press, 1994).
- Kathryn Kalinak, Settling the Score (University of Wisconsin Press, 1994) OR
- George Burt, The Art of Film Music (Northeastern University Press, 1994)

- Elisabeth Weis and John Belton, *Film Sound: Theory and Practice* (Columbia University Press, 1985).
- Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music* (Columbia University Press, 1998).

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

Cinema has typically been conceived of as an essentially visual phenomenon – films, it is often said, are essentially moving pictures. Sound has, nevertheless, played an important role from the beginnings of cinema, a fact which has been acknowledged in the detailed historical, theoretical and critical work on film music, and film sound more generally, produced over the last decade. Sound and Cinema will provide an overview of this new field of research, and aim to provide students with a clearer understanding of and greater sensitivity to the soundtrack. The course will begin by setting up an introductory framework for the understanding of sound, which considers the relationship between music and other aspects of film sound (dialogue, voice-over, effects), as well as the nature of the relationship between image and sound. Subsequent sessions will consider the evolution of sound technology and its impact on the aural aesthetics of film; the use of classical and popular music in film scores; the emergence of sound designers, such as Walter Murch and Alan Splet, in contemporary cinema; and the distinctive and innovative use of sound and music by such diverse directors as Wim Wenders, Jean-Luc Godard, David Lynch, and William Raban.

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

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. A knowledge and critical understanding of the history of trick films and special effects in the context of Hollywood, and how image manipulation has developed in a digital context.
2. An ability to apply historical, theoretical, and aesthetic approaches to a range of different examples of digital effects cinema, digital filmmaking and animation, including their relationship to other media such as games.
3. Awareness of the significant methods of enquiry and able to evaluate their relevance to understanding the impact of digital media on moving image making. Students will be able to evaluate the relevance of methods of enquiry to their understanding of the impact of digital media on the ways in which an audience engages with moving images.

**Method of Assessment**

100% coursework: Assignment: 2000-word essay (40%), Essay 3000 words (60%).

**Preliminary Reading**

Scott Balcerzak and Jason Sperb, *Cinephilia in the Age of digital Reproduction Volume 1: Film, Pleasure and Digital Culture* [New York: Colombia University Press, 2009].  
 Scott Balcerzak and Jason Sperb, *Cinephilia in the Age of digital Reproduction Volume 2: Film, Pleasure and Digital Culture* [New York: Colombia University Press, 2012].  
 Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* [Cambridge, Massachusetts: The MIT Press, 1999].  
 Glen Creeber and Martin Royston, *Digital Cultures* [McGraw-Hill Open University Press, 2009].  
 Jonathan Gray, *Show Sold Separately* [New York: New York University Press, 2009].  
 Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* [Cambridge, Massachusetts: The MIT Press, 2006].  
 Shilo T. McClean, *Digital Storytelling: the narrative power of digital effects in film* [Cambridge, Massachusetts: The MIT Press, 2007].  
 Lisa Purse, *Contemporary Action Cinema* [Edinburgh: Edinburgh University Press, 2011].  
 Nicholas Rombes, *Cinema in the Digital Age* [London: Wallflower, 2009].

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

The module primarily focuses on contemporary digital filmmaking practices and film viewing. The first section of the module introduces trick cinema, special effects, the digital intermediate, and a range of computer generated images to explore the different opportunities these offer for manipulating space, constructing narratives and aesthetic innovation. The second section of the module more explicitly engages with a range of theoretical frameworks in order to think about how digital technologies alter our understanding of film, its relationships with other media, and the ways in which we participate in film culture.

<b>FI607 Storytelling and the Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Brydon Dr L

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. A knowledge and critical understanding of the different forms of storytelling and narrative in cinema.
2. Knowledge of and complex understanding of the use of key theoretical approaches to the analysis of narrative forms.
3. A complex understanding of how images and sounds in film are organised in time and space as narrative forms.
4. A familiarity with and the ability to critically deploy different accounts of narrative and narration and their relation to the non-narrative.

**Method of Assessment**

100% coursework: 2,000 word essay (35%), 3,000 word essay (45%), Seminar Presentation (10%), Seminar Performance (10%).

**Preliminary Reading**

- Edward Branigan, *Narrative Comprehension and Film*, London Routledge, 1992
- Seymour Chatman, *Story and Discourse, Narrative Structure in Fiction and Film*, Ithaca: Cornell University Press, 1978
- Jakob Lothe, *Narrative in Fiction and Film*, Oxford: OUP, 2000
- Steven Cohan and Linda M Shires, *Telling Stories - a theoretical analysis of narrative fiction*, London: Routledge, 1988.
- David Bordwell, *Narration and the Fiction Film*, London: Methuen, 1985 (some of his ideas are also found in David Bordwell and Kristin Thompson, *Film Art*, New York: McGraw-Hill, any edition, but at a more introductory level)
- George E. Wilson, *Narration in Light: Studies in Cinematic Point of View*, Baltimore: Johns Hopkins University, 1986
- Sarah Kozloff, *Invisible Storytellers Voiceover Narration in American Fiction Film*, Berkeley, Un. Of California, 1988.
- Andrew Horton, *Writing the Character-Centered Screenplay*, Berkeley: Un. California, 1999.
- Judith Weston, *The Film Director's Intuition*, Studio City: Michael Wiese Productions, 2003.
- Kristin Thompson, *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*, 1999, Cambridge MA: Harvard University Press
- David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies*, Berkeley:Un. Of California Press, 2006.

Scripts available on the web can be found at: <http://simplyscripts.com/b.html>.

On directors:

<http://www.sensesofcinema.com/contents/directors/index.html>.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module examines different forms of narrative and story-telling in cinema, drawing upon theories of myth, folk and fairytale as well as upon anthropological studies of oral storytelling in order to place film narration within the tradition of the 'popular' arts. The psychological and aesthetic role of narrative 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 as well as character verisimilitude, and popular and avant-garde modes which transgress such notions. The role played by, for example, film genres and the star system in disrupting or supporting narrative cause and effect will be considered. The function of the script and of script-writing will be looked at in relation to the deployment of the cinematic elements of sound and image, spectacle and event in film. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

<b>FI608 Film Authorship</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Guerin Dr F

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

1. A systematic knowledge of authorship in the cinema through analysis of the debates around industrial, aesthetic, social and cultural trends, and the ability to coherently articulate their understanding of the relationships between these developments.
2. An understanding of the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to debates cinematic authorship.
3. The ability to devise a discussion of authorship through a sustained engagement with key methods of enquiry placing film directing as an artistic and cultural practice in given historical and industry contexts.
4. A greater understanding of the interplay between aesthetic choices and technological innovation relevant to debates on authorship through their research into relevant scholarly literature.

**Preliminary Reading**

- John Caughie (ed), Theories of Authorship (London: BFI, 1981)
- Barry Keith Grant (ed), Auteurs and Authorship: A Film Reader (Blackwell, 2008)
- Torben Grodal, Bente Larson and Iben Thorving Laursen (eds), Visual Authorship: Creativity and Intentionality in Media (Museum Tusulanun Press, 2005)
- Janet Staiger and David A. Gerstner (eds.), Authorship and Film (Routledge, 2003)
- Virginia Wright Wexman, Film and Authorship (Rutgers University Press, 2003).

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This module will offer students the rare opportunity to examine in detail the work of a single director or a group of directors. It will thus enable students to acquire a more complex understanding of the issues at stake in the production, distribution, and reception of a specific body of film work. The module will also develop students' knowledge and understanding of the questions, theories and controversies, which have informed critical issues and theoretical debates on film authorship. It will thus appeal to students who wish to extend their skills in analysing film form, meaning, and practice in both a conceptual and a historical context. Furthermore, as the module will enable detailed consideration of what 'film directing' is, as an artistic and cultural practice, in given contexts, it will be a very useful course to combine with the practical study of filmmaking.

FI609 Moving Image Production						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

**Contact Hours**

Contact hours: 55 contact hours in the form of continuous lectures, seminars and workshops.  
 Total private study hours: 245  
 Total study hours: 300.

**Learning Outcomes**

Students will be able to:

- Devise and develop an idea through a number of stages into a final video production. Plan and organise the production process from preparation through to post production and work collaboratively.
- Adapt ideas to rigorously meet the practical constraints of equipment, environment & technique.
- Demonstrate a safe and technically competent use of appropriate production and postproduction equipment and use production and post-production techniques and conventions in an appropriate manner to create meaning.
- Show systematic awareness of the relationship between form and content and form a conscious understanding of the effect of technical strategy in relation to filmic conventions.
- Produce practical work that reveals conceptual understanding and insight in relation to some of the theoretical and conceptual issues raised in the non - practice based film studies courses.
- Reflect and evaluate upon finished projects in a critical and analytical manner revealing insight and understanding in relation to the theoretical and conceptual issues raised in the finished assessed project.

**Method of Assessment**

1) Creative Portfolio – 65%

(11.1-5; 12.1-3; 11.1-4; 12.1-7)

To include: Group submission of the finished film, final draft screenplay, final draft storyboards, script breakdown, production schedule, call sheets, contracts, release forms and risk assessment, transcript of group presentation of the final film and a log-book identifying all group project activities and who was present or absent. Individual submission of peer reviews of collaborators on the project and a self-assessment of student's own role(s) on the production.

2) Essay (3000 words) - 35%

(11.4, 6 and 12.4-7)

A critical analysis of the finished film, to include contextual research, inspirations and a sustained critique that relates the film's theme(s) to the plot, characterisations and all aspects of film style.

**Preliminary Reading**

- Brindle, Mark (2013), The Digital Filmmaking Handbook. London: Quercus. .
- Figgis, Mike (2007), Digital Filmmaking. London: Faber and Faber.
- Katz, Steven (2004), Cinematic Motion: a Workshop for Staging Scenes. Seattle, Wash: Michael Wiese Productions.
- Murch, Walter (2001), In the Blink of an Eye: A Perspective on Film Editing LA: Silman-James Press.
- Travis, Mark W (1997), The Director's Journey: The Creative Collaboration Between Directors, Writers and Actors, CA: Michael Wiese Productions.
- Weston, Judith (2003), The Film Director's Intuition: Script Analysis and Rehearsal Techniques. CA: Michael Wiese Productions.

**Pre-requisites**

Students must have completed either FI308 or FI309 in addition to the Stage 1 core Film Studies modules

**Synopsis**

This module offers students an opportunity to work in groups to make a short fiction film that explores aesthetic strategies and processes developed by narrative, experimental, independent and/or avant-garde film traditions. Emphasising an

approach to filmmaking informed by critical and conceptual engagement, students use digital video equipment and techniques to produce a piece of work that is innovative and imaginative in both form and content. The module develops skills in the realisation of film ideas, including casting, directing actors, shot construction, lighting, production design, editing and sound design.

<b>FI611 New York &amp; The Movies</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Brydon Dr L

#### Contact Hours

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours  
 Total study hours: 300

#### Learning Outcomes

1. Students will have acquired an understanding of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
2. Students will have examined New York and the movies through analysis of the debates on modernity, film and the city, the avant-garde and underground subcultures, and the city as a location for mainstream film narratives.
3. Students will have utilised and developed the skills acquired in Stage 1 of the course, undertaking close textual analysis of a range of films and critical discourses, considering them in relation to their historical, cultural and generic contexts.
4. Students will have investigated questions of representation (race, class, gender, sexuality), art and cinema, film exhibition, and film and the city (modernity).

#### Method of Assessment

100% coursework: an assignment: 2000-word essay (40%) and an essay: 3000 words (60%).

#### Preliminary Reading

Leo Charney & Vanessa Schwartz (eds.) *Cinema & the Invention of Modern Life* (California, 1995)

Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War* (Chicago, 1985)

David E. James (ed.), *To Free the Cinema: Jonas Mekas & the New York Underground* (Princeton, 1992)

Clayton Patterson, *Captured: A Film/Video History of the Lower East Side* (Seven Stories Press, 2005)

David R. Roediger, *Working Toward Whiteness: How America's Immigrants Became White - The Strange Journey from Ellis Island to the Suburbs* (Basic Books, 2006)

James Sanders, *Celluloid Skyline: New York and the Movies* (Bloomsbury, 2001)

Juan A. Suarez, *Bike Boys, Drag Queens, & Super Stars: Avant-Garde, Mass Culture, & Gay Identities in the 1960s Underground Cinema* (Indiana, 1996)

Melinda Ward & Bruce Jenkins (eds.) *The American New Wave* (Walker Arts Center, 1982)

#### Pre-requisites

Stage 1 compulsory modules.

#### Synopsis

This module examines the way New York has been used as a site for filmmaking, looking at the history of the production of films in and about the city, and as a vital centre of film culture -- not just of filmmaking, but also exhibition and film criticism. Beginning with an examination of film, and modernity, with a specific focus on late silent/early sound film production, the module then shifts to look at avant-garde practice in New York during the 1950s and 60s, and concludes by considering the city's representation in mainstream Hollywood productions with a particular focus on generic crime movies and/or romantic comedies.

The work on New York and film will be contextualised within a cultural history of the city, with a dual emphasis on narratives of immigration and the city as the postwar centre of the world art market.

<b>FI615 Film Genre (Horror)</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Sayad Dr C

**Contact Hours**

10 hours of lectures, 20 hours of seminars, 20 hours of screenings.

**Learning Outcomes**

As a consequence of taking the module, students will have:

1. Systematically explored the narrative and stylistic characteristics of the genre in question, having the ability to coherently articulate their understanding of the relationships between these developments.
2. Understood the different modes of analysis made possible by key methods of enquiry and be able to demonstrate their relevance to theories of genre, authorship, self-reflexivity and national allegory, as well as from reception theories and, when applicable, psychoanalytical, semiotic and cognitive approaches to the study of film.
3. The ability to analyse the historical context that produced the studied generic tradition, clearly articulating the cultural, political and/or social frameworks that both inform the contemplated genre and are reflected on it.
4. The skills to produce a historically informed analysis of generic tropes in relation to the modes of production, distribution and exhibition of the relevant film industry.
5. A greater understanding of the tensions between uniqueness and repetition, artistic and commercial, artisanal and industrial, mainstream and marginal, classical and modern.

**Method of Assessment**

100% coursework: 2500-word essay (40%), 3500-word essay (60%).

**Preliminary Reading**

- Rick Altman, *Film/Genre*, London, BFI, 1999.(ed.). *Film Genre Reader III*, Austin, U of Texas Press, 2004.
- Kevin Heffernan, *Ghouls, Gimmicks, and Gold: Horror Films and the American Movie Business, 1953-1968*. Durham and London: Duke UP, 2004.
- Barry Keith Grant (ed.), *The Dread of Difference: Gender and the Horror Film*. Ed. Barry Keith Grant. Austin: U of Texas Press, 2000.

**Pre-requisites**

Stage 1 Film Study Core modules.

**Synopsis**

This module studies individual genres, which may vary across different academic terms (it may focus on the horror, science-fiction, western, musical, comedy, the noir or the gangster film, among others). It combines aesthetic and narrative analysis with the history of the genre. The theoretical framework draws from Marxist, psychoanalytical, feminist, and reception theories. The historical portion of the course examines the genre's growing commercial viability, the proliferation of subgenres, and the growing attention of academics. Topics include gender politics, representations of sexuality, and political commentary and allegory.

<b>FI616 Postwar European Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Topp Mr D

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.

Total Contact Hours = 60 hours/ Total Private Study = 240 hours.

Total study hours: 300.

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

- A systematic knowledge of aesthetic, generic and thematic trends in European cinema from 1945 onwards.
- Ability to coherently articulate their understanding of the relationships between these developments.
- An understanding of the different modes of analysis made possible by key methods of enquiry.
- The knowledge to demonstrate the relevance of different modes of analysis to the study of European cinema from 1945 onwards.
- The ability to devise a discussion of postwar European cinema through a sustained engagement with key methods of enquiry.
- A greater understanding of the interplay between questions of national, ethnic and sexual identity relevant to postwar European cinema through their research into relevant scholarly literature.

**Method of Assessment**

100% Coursework: one 3000-word essay (40%) and one 3500-word essay (60%).

**Preliminary Reading**

- Richard Armstrong, *Understanding Realism* (London: BFI, January 2005)
- Elizabeth Ezra, *European Cinema* (Oxford: Oxford University Press, 2004)
- Catherine Fowler (ed), *The European Cinema Reader* (London: Routledge, 2002)

- Julia Hallam and Margaret Marshment, *Realism and Popular Cinema* (Manchester: Manchester University Press, 2000)
- Ginette Vincendeau (ed) *Encyclopedia of European Cinema* (London: Routledge, 1996)

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

This course investigates some major aesthetic, political, and theoretical trends of postwar European cinema. Students are introduced to a selection of European films as well as to the writings of key Continental filmmakers, theorists and critics. Students will examine the new waves from France, Germany, and Czechoslovakia, and the neo-realism originating in Italy, as well as movements such as Dogme '95. The module also looks at the impact of popular European genre cinema, including analysis of the horror movie and the Spaghetti Western. In addition, the module will also have a contemporary scope, with a study of more recent developments in European film. The films will be examined for their claims to interpret the real world, their relationship to films in other national contexts, and also be interrogated for the economic and artistic motivations behind their existence as critical categories.

<b>FI617 History of British Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
2	Canterbury	Spring	H	30 (15)	100% Coursework	Cinquegrani Mr M

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/ Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

1. An in-depth understanding of the relationship between the moving image and the British city, in relation to London and other significant case studies.
2. The ability to synthesize a sustained engagement with and critical reflection on the key modes of analysis relevant to a discussion of the aesthetic and social significance of British cinema.
3. A critical awareness of the diversity of different regions of Britain and their cinematic image.
4. An informed knowledge of the political issues at stake when tackling the specificity of certain cities and parts of the country throughout the twentieth century, and films of these sites/issues.

**Method of Assessment**

100% coursework: A 2500-word essay (35%), a 3500-word essay (55%) and Seminar Participation (10%).

**Preliminary Reading**

Ashby, Justine and Andrew Higson (ed.) (2000), *British Cinema, Past and Present*, London and New York: Routledge.  
 Barr, Charles (1986), *All Our Yesterdays: 90 Years of British Cinema*, London: BFI Publishing.  
 Chibnall, Steve and Robert Murphy (eds.) (2001), *British Crime Cinema*, London and New York: Routledge.  
 Dixon, Wheeler Winston (ed.) (1994), *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*, New York: State University of New York Press.  
 Friedman, Lester (ed.) (1993), *Fires Were Started: British Cinema and Thatcherism*, Minneapolis: University of Minnesota Press.  
 Higson, Andrew (ed.) (1996), *Dissolving Views: Key Writings on British Cinema*, London: Cassell.  
 Hill, John (1986), *Sex, Class and Realism: British Cinema 1956-1963*, London: BFI Publishing.  
 Lay, Samantha (2002), *British Social Realism*, London and New York: Wallflower Press.  
 Street, Sarah (1997), *British National Cinema*, London and New York: Routledge.

**Pre-requisites**

Stage 1 compulsory modules.

**Synopsis**

In a country with a very strong literary and theatrical tradition, the British have also had a long-standing love of "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 introductory historical overview of British cinema from its beginnings to the present day, assessing its role in the construction of British national identity, evaluating its major directors—including Humphrey Jennings, Ken Loach and Sally Potter. The films will be approached through multiple frameworks, including consideration of aesthetics (e.g. realism), culture (e.g. gender and class), and history (e.g. the legacy of colonialism). The institution of cinema and film culture in a larger sense will be considered through the exploration of British film exhibition, criticism, cultural policy, and industry. Both fiction films and documentaries will be discussed.

<b>FI618 Introduction to Screenwriting</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Jackson Mr L

**Contact Hours**

3 contact hours per week, in the form of a continuous lecture/seminar/workshop. 22 private study/practice hours per week. 300 learning hours in total.

**Learning Outcomes**

As a consequence of taking this module, students will:

1. Obtain a knowledge and critical understanding of the history of Screenwriting and understand the techniques of practical screenwriting in order to creatively develop an idea from concept to completed screenplay.
2. Have an ability to apply historical, theoretical and aesthetic approaches to a range of different examples of Screenwriting which critical understanding of the screenwriting process will enhance their overall capacity for theoretical analysis of films.
3. Develop an awareness of significant methods of enquiry and be able to evaluate their relevance to understanding the role of Screenwriting in the film-making process. Understand a variety of narrative and visual approaches to Screenwriting.

**Method of Assessment**

100% coursework: Essay 2000 words (30%), Short Film Screenplay & Research File (50%), Preparation/participation in workshop units (20%).

**Preliminary Reading**

•Aronson, Linda (2000) Scriptwriting Updated. AFTRS Dancyger & Cooper: Writing the Short Film. 2nd Ed. Focal Press  
 Frenshaw, Raymond G - Screenwriting Horton, Andrew. Writing the Character Centered Screenplay. California, 1994  
 Mckee, Robert. (1997) Story . Methuen Phillips, William H - Writing Short Scripts Parker, Phillip (1998) The Art and Science of Screenwriting, Intellect Aristotle, Poetics Penguin Classics Birkett, J. Word Power - A Guide to Creative Writing. A and C Black, 1993 Campbell, Joseph. The Hero With A Thousand Faces. Fontana Press Gates, Tudor - Scenario – The Craft of Screenwriting. Wallflower Press 2002 Egri, Lajos - The Art of Dramatic Writing. Simon and Schuster 1960 Forster, E M – Aspects of the Novel Hunter - Crafting Short Screenplays That Connect Field, Syd. Four Screenplays. Dell Trade, 1994  
 Dancyger, Ken and Rush, Jeff. (1991) Alternative Scriptwriting, Focal Press Lodge, David – The Art of Fiction Seger, Linda. Creating Unforgettable Characters Seger, Linda. Making a Good Script Great Swain, Dwight V. Scriptwriting. A practical manual. Focal Press, 1988 Vogler, Christopher. The Writer's Journey. Bantam, 1996.

**Pre-requisites**

None.

**Restrictions**

Not available as a wild module.

**Synopsis**

This module offers students an introduction to the terms, ideas and craft, involved in 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 explore the conventions of dramatic structure, new narrative forms and short film variations. Students are encouraged to think critically about screenplay writing and will have an opportunity to write their own screenplay. A selection of writing exercises have been designed to take them through the writing process; from preparation and initial concept to final draft.

The emphasis here will be on practical knowledge and support as student's uncover their creative voice. This module does not aim to provide vocational training for students wishing to pursue careers in the feature film or television industries.

<b>FI622 Television Series: Narration, Engagement and Evaluation</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Vaage Dr M

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 30 hours of screenings.  
 Total Contact Hours = 60 hours/Total Private Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

As a consequence of taking the module, students will have acquired:

- a systematic knowledge of the difference between engagement in long-term narratives such as TV series and shorter, stand-alone narratives such as a fiction film.
- a systematic knowledge about the historical trajectory of, and detailed knowledge about what characterizes a specific type of television series.
- the ability to critically reflect on the cultural status of television, such as being able to devise arguments in order to reflect independently on the notion 'Quality TV'.

- an understanding of the different modes of analysis made possible by various methods of enquiry into television series in and beyond television studies proper, and the appreciation of the applicability and limitations of each methodological approach.
- the ability to describe and comment upon the forefront of television studies, including the ability to extend their knowledge of this field through independent research.

**Method of Assessment**

100% coursework: 2500-word essay (40%), 3500-word essay (60%).

**Preliminary Reading**

- Trisha Dunleavy, *Television Drama. Form, Agency, Innovation* (New York: Palgrave Macmillian, 2009).
- Jason Mittell, *Complex TV: The Poetics of Contemporary Television Storytelling* (Pre-publication edition, MediaCommons Press, 2012, forthcoming, New York University Press).
- Robin Nelson, *State of Play. Contemporary "High-End" TV Drama* (Manchester: Manchester University Press, 2007).
- Michael Z. Newman and Elana Levine, *Legitimizing Television. Media Convergence and Cultural Status* (New York: Routledge, 2012).
- Dana Polan, *The Sopranos* (Durham: Duke University Press, 2009).
- Robert Thompson, *Television's Second Golden Age. From Hill Street Blues to ER* (Syracuse: Syracuse University Press, 1996).

**Pre-requisites**

Stage 1 Film compulsory modules.

**Synopsis**

The module explores storytelling in fictional television series, and how the long duration of these series changes the spectator's engagement, as compared to engagement in the relatively short fiction film. Furthermore, this module focuses on case studies in order to investigate their narrative, stylistic and thematic characteristics, their specific genre conventions and their background in television history. Case studies may include *The Sopranos*, *The Wire*, *Breaking Bad* and *Madmen* in an inquiry into the narrative as well as moral complexity of this recent, so-called quality trend of American drama television series, and the emerging genre convention of the antihero. The module also addresses how various types of television series have been valued in critical reception through the history of television. For example, in relation to the case studies mentioned above, the module may examine critically the implications of the oft-used label 'Quality TV' and the HBO slogan 'It's not TV, it's HBO'. In addition to introducing the students to current developments in television studies, this module takes a film theoretical, narratological approach to current television series, and trains students in various approaches to the study of television series in and beyond television studies proper.

FI623 Beyond Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Brydon Dr L

**Contact Hours**

Contact hours: 10 hours of lectures, 20 hours of seminars, 24 hours of screenings; 6 hours of field trips.  
 Private Viewing/Study = 240 hours.  
 Total study hours: 300.

**Learning Outcomes**

On successful completion of the module, students will have acquired:

- A sound knowledge of the history of cinema-going, including a consideration of the old and new spaces of spectatorship
- An understanding of the key questions and critical debates that surround emerging and expanded notions of cinema
- An understanding of the different ways audiences engage with cinema including the desire to enrich and prolong the experience via extra-filmic activities, such as film-tourism
- An understanding of how cinema interacts with other art forms and media, such as theatre and television
- The ability to reflect critically on their own viewing practices and how they impact their understanding and enjoyment of films.

**Method of Assessment**

100% coursework: Reflective Portfolio: 4 x 500-700 word critical responses to different viewing experiences across the term. (40% - all items in the portfolio are equally weighted); Research essay: 3000 words (60%).

**Preliminary Reading**

- Atkinson S., (2014) *Beyond the Screen: Emerging Cinema and Engaging Audiences*, London: Bloomsbury
- Berry C., Harbord J., Moore R. (eds) (2013) *Public Space-Media Space*, Cambridge: Palgrave Macmillan
- Harbord J., (2002) *Film Cultures*, London, New Delhi and Thousand Oaks: Sage
- Koch G., Pantenburg V, Rothöhler S., (2012) *Screen Dynamics: Mapping the Borders of Cinema*, Vienna: Austrian Film Museum
- Koeck, R., (2013) *CineScapes: Cinematic Spaces in Architecture and Cities*, London and New York: Routledge

**Pre-requisites**

Stage 1 Film compulsory modules

**Synopsis**

From the intimate viewing experience offered by mobile phones to the social interaction required by sing-a-long screenings, this module considers the changing nature of where, when and how audiences engage with film and the moving image. It considers the history of cinema-going, paying attention to the old and new sites of exhibition, especially those facilitated by

new technologies. Connectedly, the module analyses the different modes of spectatorship, including audience participation and the desire to prolong or enhance the cinematic experience via extra-filmic activities, such as film-tourism. It also considers film's interaction with other arts and media—for example, its use within theatrical performances and its relationship with television. In doing so, this module reflects upon and reconsiders the definitions and limits of cinema and addresses the implications this has for the academic discipline 'Film Studies'.

<b>FI624 Beyond Cinema</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Brydon Dr L

#### Contact Hours

Contact hours: 10 hours of lectures, 20 hours of seminars, 24 hours of screenings; 6 hours of field trips.  
Private Viewing/Study = 240 hours.  
Total study hours: 300.

#### Learning Outcomes

On successful completion of the module, students will have acquired:

- A sound knowledge of the history of cinema-going, including a consideration of the old and new spaces of spectatorship
- An understanding of the key questions and critical debates that surround emerging and expanded notions of cinema
- An understanding of the different ways audiences engage with cinema including the desire to enrich and prolong the experience via extra-filmic activities, such as film-tourism
- An understanding of how cinema interacts with other art forms and media, such as theatre and television
- The ability to reflect critically on their own viewing practices and how they impact their understanding and enjoyment of films
- A detailed understanding of the terms 'cinematic' and 'uncinematic', and the ability to debate their usefulness
- An understanding of the implications that these issues have for the academic discipline 'Film Studies'.

#### Method of Assessment

100% coursework: Reflective Portfolio: 4 x 500-700 word critical responses to different viewing experiences across the term. 1 x 500-700 critical response to a set polemical statement (40% - all items in the portfolio are equally weighted); Research essay: 3500 words (60%).

#### Preliminary Reading

- Atkinson S., (2014) *Beyond the Screen: Emerging Cinema and Engaging Audiences*, London: Bloomsbury
- Berry C., Harbord J., Moore R. (eds) (2013) *Public Space-Media Space*, Cambridge: Palgrave Macmillan
- Harbord J., (2002) *Film Cultures*, London, New Delhi and Thousand Oaks: Sage
- Koch G., Pantenburg V, Rothöhler S., (2012) *Screen Dynamics: Mapping the Borders of Cinema*, Vienna: Austrian Film Museum
- Koeck, R., (2013) *CineScapes: Cinematic Spaces in Architecture and Cities*, London and New York: Routledge

#### Pre-requisites

Stage 1 Film compulsory modules.

#### Synopsis

From the intimate viewing experience offered by mobile phones to the social interaction required by sing-a-long screenings, this module considers the changing nature of where, when and how audiences engage with film and the moving image. It considers the history of cinema-going, paying attention to the old and new sites of exhibition, especially those facilitated by new technologies. Connectedly, the module analyses the different modes of spectatorship, including audience participation and the desire to prolong or enhance the cinematic experience via extra-filmic activities, such as film-tourism. It also considers film's interaction with other arts and media—for example, its use within theatrical performances and its relationship with television. In doing so, this module reflects upon and reconsiders the definitions and limits of cinema and addresses the implications this has for the academic discipline 'Film Studies'.

<b>FI625</b>		<b>Microbudget Filmmaking: Fiction</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Jackson Mr L
1	Canterbury	Spring	H	30 (15)	100% Coursework	Jackson Mr L

**Contact Hours**

Contact hours: 2 hours of lectures/seminars and 3 hours of workshops/supervised practice per week for 12 weeks = 60.  
 Total independent study hours (20 hours per week for 12 weeks) = 240.  
 Total number of learning hours = 300.

**Learning Outcomes**

On successfully completing the module students will be able to:

- Draw upon and bring together ideas, both theoretical and practical, from different sources of film knowledge and from previous UG film practice modules.
- Produce work showing competence in the operational skills of moving images and sound production.
- Initiate, develop and realise distinctive and creative work within various forms of writing and in moving images and sounds through individual and group work.
- Produce work which demonstrates a systematic understanding of, and an ability to critically evaluate, relevant theoretical debates students have studied within the programme as a whole.

**Method of Assessment**

100% coursework: Creative Portfolio (group assignment) 65%; a 2500-word Essay (35%).

**Preliminary Reading**

Carney, Ray (2001), *Cassavetes on Cassavetes*. London: Faber & Faber  
 Cox, Alex (2008), *X Films*. London: I B Tauris  
 Grove, Elliot (2013, revised edition), *Raindance Producers' Lab Lo-to-No Budget Filmmaking*. Oxford: Focal Press  
 Jones, C. and Jolliffe, G (2006, 3rd edition), *The Guerrilla Filmmakers Handbook*. London: Continuum  
 Lumet, Sidney (1996), *Making Movies*. London: Vintage  
 Stone, Rob (2013), *The Cinema of Richard Linklater: Walk, Don't Run*. London: Wallflower Press

**Pre-requisites**

Stage 1 Film core modules, and FI308 or FI309 Exploring the Frame.

**Synopsis**

Students will engage with key aspects of microbudget filmmaking through technical exercises and the presentation of their own films. A series of practical projects will be contextualised through lectures drawing on a number of films, looking at examples from the history of the extremely low budget genres such as horror, crime, independent and experimental films. The exercises are an opportunity for students to develop their creative practice. The development of a screenplay for the final film project will use theory and critical analysis to develop students' understanding of microbudget filmmaking practice.

<b>FI626</b>		<b>Mobile Filmmaking</b>				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

**Contact Hours**

This module will be taught by means of 1-hour lectures and 2-hour seminars/workshops for eleven weeks.

Total Contact Hours: 33; Independent Study Hours: 267; Total Study Hours: 300.

**Learning Outcomes**

On successfully completing the module students will be able to:

- Demonstrate knowledge and critical understanding of the skills and techniques required to record and edit films using mobile devices;
- Demonstrate the aesthetic, conceptual and technical skills necessary to articulate their ideas audio-visually;
- Conceive and plan a piece of creative work using a mobile device;
- Demonstrate knowledge and critical understanding of their own creative processes through engagement in one or more production practices;
- Critically understand the ways in which different social groups may relate to and interact with filmic visual practices using social media.

**Method of Assessment**

100% coursework. Creative Portfolio (50%) and a 3000-word Essay (50%).

**Preliminary Reading**

Berry, Marsha and Max Schleser (2014), *Mobile Media Making in an Age of Smartphones*. NY: Palgrave MacMillan.  
 Goggin, Gerard and Larissa Hjorth eds. (2014), *The Routledge Companion to Mobile Media*. NY: Routledge.  
 O'Pray, Michael (2003), *Avant-garde film: Forms Themes and Passions*. London: Wallflower.  
 Aufderheide, Patricia (2007), *Documentary Film: A Very Short Introduction*. Oxford University Press.  
 Thrlow, Max (2012), *Making Short Films: The Complete Guide From Script to Screen*. 3rd Edition. New York: Bloomsbury.

**Pre-requisites**

Compulsory Film stage 1 modules

**Synopsis**

Mobile filmmaking has fast become a cultural phenomenon that democratises film production and generates new audio-visual aesthetics. It has also triggered the establishment of festivals designed specifically to showcase films made on mobile devices. Consequently, mobile filmmaking is now an object of serious academic study. This module embraces mobile filmmaking in all these respects and encourages students to explore this accessible form of filmmaking with creative and critical rigour. Students will work either individually or in pairs to create a short fiction or documentary film on a mobile device. Alternatively, students can form a larger group to devise a web series for which each student makes an episode. Practical work will be contextualised in an essay that situates the student project in the field of mobile media. To facilitate this, lectures and screenings will explore narrative, experimental and documentary forms of mobile filmmaking in a way that encourages students to critically engage with issues of form and style germane to mobile digital media, the relationship between technology and creativity, as well as current and emerging platforms for the dissemination of creative work made on mobile devices.

<b>HA504 Classicism and Baroque</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Thomas Dr B

**Contact Hours**

10 two-hour lectures, 10 two-hour seminars, at least one organised trip to London to view baroque art in national collections (e.g. the British Museum print room), typically involving 4 contact hours.

The remaining hours of study necessary for the 30 credits will consist of private study towards directed learning tasks. Total study hours: 300.

**Learning Outcomes**

Upon completing this module, students will have:

1. Analysed through the study of key artists (such as Caravaggio, Annibale Carracci, Bernini, Borromini, Guercino, Claude, Pietro da Cortona, Poussin, Rubens, and Van Dyck), why artistic style was invested with such importance in seventeenth-century Europe, and how this phenomenon was informed by an historical knowledge of the different styles of Renaissance artists (such as Raphael and Titian), and of the art of antiquity.
2. In association with the analysis of style, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists.
3. Explored the contexts in which, and the functions for which, important seventeenth-century works were made; for example, the theatrical celebration of power in the works of Bernini and Rubens, or, alternatively, works made to serve the private antiquarian interests of patrons like Cassiano dal Pozzo.
4. Analysed the formal and stylistic properties of seventeenth-century works of art, in particular the oeuvres of the artists discussed in lectures, informed by a knowledge of artistic techniques and working practices, and by direct contact with works of art in British collections (i.e. national collections accessible to people with mobility disabilities).
5. Conceptual understanding of a critical survey of seventeenth-century literature on the visual arts, in particular Italian biographers and theorists (e.g. Bellori), and the criticism associated with the French Académie Royale (e.g. Félibien, De Piles).

**Method of Assessment**

100% coursework: Critical diary (10%), Group Presentation (40%) and a 3000-word essay (50%).

**Preliminary Reading**

- E. Cropper, *The Domenichino Affair* (New Haven and London, 2005).  
 F. E. Cropper & C. Dempsey, *Nicolas Poussin. Friendship and the Love of Painting* (Princeton, 1996).  
 Haskell, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque* (London, 1963).  
 L. Marin, *To Destroy Painting* (Chicago and London, 1995).  
 R. Wittkower, *Art and Architecture in Italy 1600-1750* (3rd edition, London, 1973).

**Pre-requisites**

None

**Synopsis**

The organising principle of this course is derived from Giovanni Pietro Bellori's *Vite de' Pittori et Architetti Moderni* (1672). In selecting a small group of twelve exemplary artists for his history, Bellori was employing artistic biography to expound his theory of art based on the Idea. This charted a middle way between naturalism and mannerism, through which the imitation of nature informed by the principles of antique art produced works which surpassed nature. Among the artists included in Bellori's corpus are Annibale and Agostino Carracci, Michelangelo da Caravaggio, and the non-Italian artists Nicolas Poussin, Peter Paul Rubens, and Anthony Van Dyck. Several of the leading artists of the period were excluded from the canon, notably Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona. Bellori presumably had these artists in mind when he condemned his contemporaries who "juggle madly with corners, gaps and twirling lines, discompose bases, capitals and columns with stucco nonsense, trivial ornament and disproportions". The aesthetic and theoretical judgements which informed Bellori's exclusion of artists from his book can be glimpsed in this quote. In the art historical literature on this period such critical judgements are explained in terms of the dichotomy between "classicism" and "the baroque" (although these were not terms used in the period). Following Riegl and Wölfflin the baroque has been defined in opposition to classic art, as an art of becoming rather than of being, addressing the emotions, rather than the intellect, through a tactile evocation of appearances. Often the theoretical writing of the period has been characterised as reacting against, or irrelevant to, what was truly innovative about the work of baroque artists like Bernini and Borromini. These generalisations will be tested

through close study of the works of the artists named above, and also by exploring how they might relate to contemporary artistic debates, such as those at the French Académie Royale about the relative merits of Poussin and Rubens, or between Andrea Sacchi and Pietro da Cortona in Rome over the number of figures which should be included in a narrative painting. In addition to exploring the acute interest in stylistic criticism during the seventeenth century, the study of individual artists will also involve consideration of the role played by their patrons, especially their ideological, religious and antiquarian concerns. Although the course will progress by studying individual artists in roughly chronological order, the treatment will be thematic rather than monographic. Lectures at the beginning and end of the course will introduce and summarise the more general historiographical themes; the remaining lectures will be on artists including Caravaggio, Annibale Carracci, Bernini, Borromini, Pietro da Cortona, Poussin, Rubens and Van Dyck.

<b>HA507 Reading the Image</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Pooke Dr G
1	Canterbury	Autumn	I	30 (15)	70% Exam, 30% Coursework	Pooke Dr G
1	Canterbury	Autumn	I	30 (15)	80% Exam, 20% Coursework	Pooke Dr G

**Contact Hours**

2 hour lecture and 2 hour seminar

**Learning Outcomes**

1. Expose students to a range of issues about the representation of time and space in art from the 15th-20th Century
2. Familiarize students with a number of influential artists on the development of the western tradition from the Renaissance to the immediate post war period, including 19th and 20th century photographers.
3. Enable students to understand the context of the development of Renaissance perspective and the differences between natural and artificial perspective.
4. Examine the relationship between painting and photography from the later 19th century to the early 20th century.
5. Develop a knowledge of subject-specific skills employed by art historians, in the analysis of visual works of art, particularly in the construction of pictorial space.
6. Develop an understanding of art history and theory's interdisciplinary scope, and of the wide range of concepts and methods that are pursued by art historians and theorists.

**Method of Assessment**

100% Coursework: 2500 word essay (35%); 3500 word essay (45%); seminar performance (20%)

**Preliminary Reading**

- L.B. Alberti, On Painting
- M. Baxandall. Painting and Experience in 15th C. Italy
- J. White. The Birth and Rebirth of Pictorial Space
- S. Alpers. The Art of Describing
- E. Panofsky. Perspective as a Symbolic Form
- M. Kemp . The Science of Art: Optical Themes in West Art, 1992
- R. Shiff. Cezanne and the Ends of Impressionism
- I. Stoichita. The Self-Aware Image
- A. Albus. The Art of Arts
- J. Shearman. Only Connect
- H. Foster ed. Vision and Visuality
- N. Bryson ed. Calligram

**Pre-requisites**

Compulsory for Stage 2 Single Honours students.

**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.

HA554 From Warhol to Whiteread: Postmodernity & Visual Art Practice						
---	--	--	--	--	--	--

Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	Pooke Dr G

**Contact Hours**

One 2-hour lecture per week and one 2-hour seminar per week.  
Total Study hours (including private study hours): 300.

**Learning Outcomes**

By the end of this module students will be able to:

1. Demonstrate skills of critical and historical analysis of the moving image, together with generic intellectual skills of synthesis, summarisation, critical judgement and problem-solving, that will allow for the construction of original and persuasive arguments;
2. Demonstrate the skills of communication, improving performance, problem-solving, and working with others;
3. Communicate effectively, using appropriate vocabulary, ideas and arguments in both a written and oral form;
4. Read critically, analyse and use a range of primary and secondary texts;
5. Locate and use appropriately a range of learning and reference resources (including moving image resources) within the Templeman Library and elsewhere, including the internet;
6. Employ information technologies to research and present their work.
7. Demonstrate the acquisition of an independent learning style; for example in the preparation and presentation of course work, in carrying out independent research, in showing the ability to reflect on their own learning and by mediating complex arguments in both oral and written form;
8. Approach problem-solving creatively, and form critical and evaluative judgments about the appropriateness of these approaches to a level where a substantial degree of autonomy and self-reflexive awareness is achieved in these tasks.

**Method of Assessment**

100% coursework: Gallery Evaluation (35%), Essay (45%), Seminar reading and synopses (20%).

**Preliminary Reading**

- David Hopkins, *After Modern Art 1945-2000* (OUP 2000)
- Grant Pooke, *Contemporary British Art: An Introduction* (Routledge 2010)
- Julian Stallabrass, *High Art Lite: The Rise & Fall of Brit Art* (Verso 2006)

**Pre-requisites**

None.

**Synopsis**

This module explores a range of neo-avant-garde and post-war 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 exemplified will typically include Jake and Dinos Chapman, Gilbert & George, Eva Hesse, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

HA556 Art and Film						
--------------------	--	--	--	--	--	--

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

**Contact Hours**

Contact hours will include a one-hour lecture and two-hour seminar each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks. Total study hours: 300.

**Learning Outcomes**

- Have looked at the development of film and art in the context of debates about modernity from the period of the late 19th century to the present.
- Have discussed a spectrum of issues about the relationship between art and film.
- Have looked at artists working in video and other filmic media.
- Have discussed the meanings attached to such terms as art house film, avant garde art, Expressionism, Surrealism, modernism and post-modernity.

**Method of Assessment**

100% Coursework: 2000 word essay (40%); 2000 word essay (40%); seminar mark (20%)

**Preliminary Reading**

- Dalle Vache, Angela, *Cinema and Painting*, University of Texas Press, 1996.
- Dalle Vache, Angela, *The Visual Turn: Classical Film Theory and Art History*, 2002.
- Butler, Christopher. *Early Modernism*, Oxford UP, 1996.
- Adams, Steven ed. *The Avant Garde Film: A Reader of Theory and Criticism*, New York University Press, 1978
- Crary, Jonathan, *Techniques of the Observer*, MIT press, 1990.

Crary, Jonathan, *Suspensions of Perception*, MIT, press, 2001.  
 Walker, John, *Art and Artists on Screen*, Manchester University press, 1993  
 Stam, Robert, *Film Theory : an Introduction*, Wiley-Blackwell, 1999  
 Stallabrass, Julian, *Gargantua: Manufactured Mass Culture*, Verso, 1996.  
 Rosen, Phil ed, *Narrative, Apparatus, Ideology: A Film Theory Reader*, Columbia University Press, 1986  
 Leyda, Jay *Kino: A History of the Russian and Soviet Film*, Macmillan, 1960.  
 Deleuze, Gilles, *Cinema 1: Movement/Image*, University Of Minnesota Press, 1989.  
 Deleuze, Gilles, *Cinema 2: Time/Image*, University Of Minnesota Press, 1989.  
 Bryson, Norman, Holly, Michael Ann and Moxey, Keith (eds.). *Visual Theory: Painting and Interpretation*. Cambridge: Polity Press, 1991.

**Pre-requisites**

None.

**Synopsis**

Art & Film will explore the longstanding relationship between these visual media and the different ways this relationship has been conceived and evolved over the course of the twentieth and twenty-first centuries. Though special emphasis will be placed on the post second world war period, which has seen artists and filmmakers increasingly exploring intermediality, the course will begin by examining the field of visuality out of which cinema emerged and will look at the shared visual traditions that existed between them within the rapidly changing visual culture of the nineteenth century. The development of cinema and photography will be examined in relation to new technologies for the production of visual knowledge and imagery and the new modes of spectating that accompanied their inception. During the course students will deepen their understanding of the impact of critical theories on art and culture on the production and reception of works of visual art by being introduced to key critical texts. Within this context the course will also look at institutional frameworks and settings (e.g. the museum, the gallery, the cinema etc.) in which works of art and films are produced and viewed, examining how these settings inflect the experience of those works.

HA559 Abstraction And Construction in 20th Century Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Newall Dr M

**Contact Hours**

Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

**Learning Outcomes**

As a consequence of completing this module, students will have:

1. Acquired an understanding of the principal figures, histories and debates relating to Abstraction and Constructivism;
2. Gained a knowledge of methodological approaches to the interpretation of non-figurative and non-representational art;
3. Developed an appropriate vocabulary for describing and addressing abstract works; and,
4. Achieved an understanding of the philosophical, cultural and theoretical presuppositions and implications of the major approaches to abstraction and construction employed by artists, critics, theorists and (other) audiences.

**Method of Assessment**

100% Coursework:  
 Short essay 1500 words (30%)  
 Long essay 3000 words (50%)  
 Study journal (10%)  
 Seminar presentation (10%)

**Preliminary Reading**

Fer, Briony. *On Abstract Art*. New Haven and London: Yale University Press, 1997. (for more critically advanced students)  
 Harrison, Charles, and Paul Wood (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.

**Pre-requisites**

None

**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 Staël, 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'.

HA575 Beauty in Theory Culture & Contemporary Art						
---	--	--	--	--	--	--

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

**Contact Hours**

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

**Learning Outcomes**

As a consequence of taking this module, students will:

1. have gained an introduction to classical and contemporary theories of beauty;
2. understand some models for the informed critical analysis of the manifestations and uses of beauty in art and society;
3. be able to demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
4. have developed their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks
5. have gained a detailed and in-depth understanding of the philosophical, theoretical and critical issues around beauty;
6. have actively and critically engaged with questions concerning beauty in philosophy and society.

**Method of Assessment**

100% Coursework: An essay (50%) and a Seminar diary and critical portfolio (50%).

**Preliminary Reading**

Plato, *Phaedo*, Symposium.

Immanuel Kant, *The Critique of Judgement*, tr. J. C. Meredith, Oxford: Oxford University Press 1952 (1790).

Arthur C. Danto, *The Abuse of Beauty: Aesthetics and the Concept of Art*, Chicago: Open Court, 2003.

Alexander Nehamas, *Only a Promise of Happiness: The Place of Beauty in a World of Art*, Princeton, Princeton University Press, 2007.

**Pre-requisites**

None

**Synopsis**

After decades of neglect, beauty has made a controversial 'return' both in contemporary art and as a concept in contemporary aesthetics, art theory and criticism. In very different ways, beauty can be seen in the work of artists as diverse as Vanessa Beecroft, Chris Ofili, Robert Mapplethorpe, Gary Hume and Jenny Saville, and it has been rehabilitated as a critical term in the writings of critics such as Dave Hickey and Arthur Danto.

The module examines the issues raised by this recent resurgence of beauty. Looking at the concept of beauty, the roles of beauty in culture and society, and its presence in contemporary art and theory, the module explores the issues that make the return of beauty such a controversial topic.

The module will draw on a variety of sources and disciplines to examine the place of beauty: classic philosophical texts (Plato, Kant, Lessing), contemporary philosophy (Levinson, Gaut, Nehamas, Walton, Zangwill, Hepburn), cognitive and evolutionary science (McMahon, Etcoff), art criticism (Danto, Hickey, Beckley), art history (Gombrich, Clark), sociology and cultural theory (Wolff). In addition, a range of traditional, modern and contemporary artists will be discussed, including Goya, Warhol, Orlan, Duchamp, Picasso, Goldsworthy, Rubens, Ofili, Poussin, Serrano, Metsys, Velazquez, Motherwell, Rembrandt, Mangold.

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**

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

**Learning Outcomes**

- (1) Acquired an understanding of the origins of photographic technologies, early uses of those technologies and their impact, as well as the underlying role played in this history by the appeal of realist figuration.
- (2) Acquired an understanding of the initial problematising, and subsequent emergence, development and decline of realist photographic theory and practice.
- (3) Expanded their knowledge of the history of the photography and photographic theory
- (4) Developed an understanding of art history and theory's interdisciplinary scope, and of the wide range of concepts and methods that are pursued by art historians and theorists.

**Method of Assessment**

100% Coursework:

Long essay 3000 words plus 200 words abstract (40%)

Long essay 3000 words plus 200 words abstract (40%)

Seminar preparation notes (20%)

**Preliminary Reading**

S SONTAG - 'On Photography', Penguin, 1987

**Pre-requisites**

None

**Publications 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. We investigate what photographic realism amounts to, as well as some of the challenges to it, through the history of theoretical writing about photography that emphasises and explains the medium's close relationship with reality. We look at the theoretical debate about photographic realism within the context of a broad history of practice drawn primarily from the work of fine art photographers.

**Synopsis**

This module begins with an exploration of the history and pre-history of the invention of various photographic technologies, along with the early uses to which these technologies were put. Particular attention is given to the early cultural and intellectual impact of the invention of photography, especially its use as a recorder of the appearance. After considering an example of the kind of predominate modernist art theory that made photography problematic as a realist art form, the emergence and development of realist photographic theory in various guises is explored through a number of key authors and seminal texts. Having explored a wide variety of realist theories, the difficulties of reconciling a realist photographic practice with traditional accounts of aesthetic significance is discussed along with possible responses. The module closes by considering the rise of digital imaging and the end of the realist aesthetic among fine art photographers, as well as exploring the implications of this new technology for our understanding of what a photograph is.

HA595 Visual Arts Writing						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Pooke Dr G

**Contact Hours**

6-8 x 1 hour lectures by external speakers concerned with employment contexts and opportunities within the arts and heritage sectors

8 x 2 hour seminars introducing the practice and principles of copy writing and submitting work for commissioning

4 x1 hour small group tutorials to support students in drafting and composing their personal statement

**Learning Outcomes**

By the end of this module, students will have:

- 1.been introduced to the copy styles of a range of non-academic art writing associated with the trade and specialist press;
- 2.explored some of the basic writing principles and protocols associated with trade journalism and submitting art related copy for publication;
- 3.considered the forms and roles of non-academic art writing and their contribution to the understanding and reception of the visual arts;
- 4.been familiarised with some of the basic techniques of preparing for and conducting interviews in support of arts-based feature and review writing;
- 5.identified some of the press, promotional and marketing activities undertaken by the arts and heritage industries more broadly;
- 6.These learning outcomes support the achievement of many of the programme outcomes, but relate in particular to those outcomes concerned with intellectual skills (especially B 6 and 7), subject-specific skills C1-8 and transferable skills D1-6.

**Method of Assessment**

Assessment components will be 100% coursework assessment broken down into four elements as follows:

- 2x 500 word exhibition reviews undertaken to house style for a selected publication (20%)
- 1x 2000 word extended profile of an artist for a selected publication (50%)
- 1000-word self-assessment/personal statement (20%)
- A short seminar presentation (10%) .

**Preliminary Reading**

Art Business, Iain Robertson, Routledge 2007

Uncovering the Secrets of Magazine Writing: Writing Creative Non-Fiction for Print and Internet Publication, Nancy Hamilton, Allyn & Bacon, 2004

What Happened to Art Criticism? James Elkins, Prickly Paradigm, 2003

Writing About Visual Art, David Carrier, Allworth, 2003

**Pre-requisites**

None[Although the module will complement the vocational orientation of the existing HPA Visual Arts Internship module].

**Synopsis**

- This module will be for final year students who are interested in gaining employment within the art and heritage press and/or marketing sectors. It will complement the vocational and work-based emphasis of the existing HPA Internship module (HA579). It will comprise a series of taught seminars supplemented by visiting speakers from the art/trade press, and from across the marketing and heritage sectors [6-8 speakers per module delivery].
- NB: This is not an NCTJ validated course and makes no pretence at providing the full competencies of such. What it will provide will be an introduction to a range of press and related activities within the visual arts and heritage sectors. It will be of relevance for those students considering the possibility of working within these areas and for those who wish to explore some of the practicalities of researching and submitting copy and undertaking related promotional and marketing activities.
- The module will start by considering examples from the range of trade, specialist and institutionally affiliated publications which service the art and heritage markets. It will consider their target readerships, commissioning practices and particular subject and industry angles. Publications such as The Antiques Trade Gazette, The Art Newspaper, Tate Magazine and Art Monthly will be among those evaluated.
- Seminars will introduce some of the basic principles of trade writing: standing up and presenting copy proposals for commissioning; adapting copy to differing house-styles; preparing for and undertaking interviews for writing briefs and useful sources of information for generating ideas for prospective writing projects. Seminars will also consider the arts-related promotional work typically undertaken by press and marketing departments within auction houses, public art galleries and within government-funded organisations such as the British Council, and those local and regional authorities with heritage related responsibilities and sections (Canterbury City Council, Medway Unitary Authority etc).

HA657 Photographic History & Aesthetics 1: Realism in Theory and Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	

**Contact Hours**

Contact hours will include a two-hour lecture and two-hour seminar each week.

**Learning Outcomes**

1. Acquired an understanding of the origins of photographic technologies, early uses of those technologies and their impact, as well as the underlying role played in this history by the appeal of realist figuration.
2. Acquired an understanding of the initial problematising, and subsequent emergence, development and decline of realist photographic theory and practice.
3. Expanded their knowledge of the history of the photography and photographic theory

**Method of Assessment**

100% Coursework:  
 Short essay 1500 words (35%)  
 Long essay 2500 words (45%)  
 Seminar preparation( 20%)

**Pre-requisites**

None

**Synopsis**

This module begins with an exploration of the history and pre-history of the invention of various photographic technologies, along with the early uses to which these technologies were put. Particular attention is given to the early cultural and intellectual impact of the invention of photography, especially its use as a recorder of the appearance. After considering an example of the kind of predominate modernist art theory that made photography problematic as a realist art form, the emergence and development of realist photographic theory in various guises is explored through a number of key authors and seminal texts. Having explored a wide variety of realist theories, the difficulties of reconciling a realist photographic practice with traditional accounts of aesthetic significance is discussed along with possible responses. The module closes by considering the rise of digital imaging and the end of the realist aesthetic among fine art photographers, as well as exploring the implications of this new technology for our understanding of what a photograph is.

HA661		Art & Film				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Topp Mr D

### Contact Hours

Contact hours will include a one-hour lecture and two-hour seminar each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks. Total study hours: 300.

### Learning Outcomes

The students will:

1. Have developed and deepened their knowledge of a broad range of contemporary artists and filmmakers whose work explores the relationship between different visual media.
2. Be able to analyse important critical writings on art, film and related media (e.g. video, televisual, time based media etc.) and use key concepts and an appropriate vocabulary for examining visual works of art.
3. Have investigated a number of important themes in analysing the relationship between film and contemporary art practice, and be familiar with key theoretical issues and texts on art and film.
4. Have explored the development of critical writing about art and film with special reference to recent work in the contemporary arts.
5. Have been introduced to a number of key concepts and modes of discourse that help to 'frame' our understanding of film and art, and will be able to use them accordingly.
6. Understand how the general principles and information outlined above can be applied in the critical analysis of individual works of art, film and related visual media.

### Method of Assessment

100% Coursework

1 Short Essay (1,500 words) - 35%

1 Long Essay (2500 words) - 45%

Seminar Performance - (20%)

### Preliminary Reading

Dalle Vache, Angela, *Cinema and Painting*, University of Texas Press, 1996.

Dalle Vache, Angela, *The Visual Turn: Classical Film Theory and Art History*, 2002.

Butler, Christopher. *Early Modernism*, Oxford UP, 1996.

Adams, Steven ed. *The Avant Garde Film: A Reader of Theory and Criticism*, New York University Press, 1978

Crary, Jonathan, *Techniques of the Observer*, MIT press, 1990.

Crary, Jonathan, *Suspensions of Perception*, MIT, press, 2001.

Walker, John, *Art and Artists on Screen*, Manchester University press, 1993

Stam, Robert, *Film Theory : an Introduction*, Wiley-Blackwell, 1999

Stallabrass, Julian, *Gargantua: Manufactured Mass Culture*, Verso, 1996.

Rosen, Phil ed, *Narrative, Apparatus, Ideology: A Film Theory Reader*, Columbia University Press, 1986

Leyda, Jay *Kino: A History of the Russian and Soviet Film*, Macmillan, 1960.

Deleuze, Gilles, *Cinema 1: Movement/Image*, University Of Minnesota Press, 1989.

Deleuze, Gilles, *Cinema 2: Time/Image*, University Of Minnesota Press, 1989.

Bryson, Norman, Holly, Michael Ann and Moxey, Keith (eds.). *Visual Theory: Painting and Interpretation*. Cambridge: Polity Press, 1991.

### Pre-requisites

None.

### Synopsis

Art & Film will explore the longstanding relationship between these visual media and the different ways this relationship has been conceived and evolved over the course of the twentieth and twenty-first century. Though special emphasis will be placed on the post second world war period, which has seen artists and filmmakers increasingly exploring intermediality, the course will begin by examining the field of visuality out of which cinema emerged and will look at the shared visual traditions that existed between them within the rapidly changing visual culture of the nineteenth century. The development of cinema and photography will be examined in relation to new technologies for the production of visual knowledge and imagery and the new modes of spectating that accompanied their inception. The influence of traditions of painting on early cinema will be studied in relation to shared codes of gesture, composition and tableaux, but the course will also assess the early influence of cinema on painting. In this context the development of serialism in art in the late 1880s will receive special attention. The course will then look at both early experimental film within the context of modernist and avant garde practice in the first part of the twentieth century and Hollywood filmmakers in the 1920s and 30s, whose films continued to make overt references to Academic and non-Academic traditions of painting. The module will examine the impact of theories of modernism on the evolution of film and art before moving on to consider the way artists and filmmakers have engaged with the issue of intermediality in the post-1945 era.

In the context of studying particular artists, filmmakers and movements in the visual arts, students will be engaging with a range of thematic and aesthetic issues that cut across the boundaries of different visual media, exploring questions about perspective, colour and light, movement, montage, temporality, narrative and resistance to narrative, and the transposition of one medium into another, (e.g. the portrayal of painting, photography, drawings, prints and sculpture in film and other media). During the course students will deepen their understanding of the impact of critical theories on art and culture on the production and reception of works of visual art by being introduced to key critical texts. Within this context the course will also look at institutional frameworks and settings (e.g. the museum, the gallery, the cinema etc.) in which works of art and films are produced and viewed, examining how these settings inflect the experience of those works.

<b>HA663 Abstraction &amp; Construction in the 20th Century</b>						
---	--	--	--	--	--	--

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

**Contact Hours**

Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

**Learning Outcomes**

As a consequence of completing this module, students will have:

1. Acquired an understanding of the principal figures, histories and debates relating to Abstraction;
2. Gained a knowledge of methodological approaches to the interpretation of non-figurative and non-representational art; and,
3. Developed an appropriate vocabulary for describing and addressing abstract works.

**Method of Assessment**

100% Coursework:  
Short essay 1000 words (30%)  
Long essay 2000 words (50%)  
Seminar preparation (20%)

**Preliminary Reading**

Fer, Briony. *On Abstract Art*. New Haven and London: Yale University Press, 1997. (for more critically advanced students)  
Harrison, Charles, and Paul Wood (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.

**Pre-requisites**

None

**Synopsis**

The development of Abstract Art is one of the distinctive features of the 20th Century. This module examines 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 Staël, 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'.

<b>HA668 Transatlantic Dialogues: British and American Art c. 1900-1970</b>						
---	--	--	--	--	--	--

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

**Contact Hours**

This module requires 300 study hours in total. Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

**Learning Outcomes**

As a consequence of completing this module, students will have:

1. Acquired an understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
2. Gained detailed knowledge understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
3. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences;
4. Acquired a systematic understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
5. Gained detailed knowledge and in depth understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
6. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences;
7. Acquired an in-depth and systematic understanding of the cultural and theoretical presuppositions and implications of the major approaches to modernism employed by artists, critics, theorists and (other) audiences in the two centres.

**Method of Assessment**

100% coursework: 1500-word short essay (30%), 3000-word long essay (50%), Seminar presentation (10%), Study journal (10%).

**Preliminary Reading**

- Anfan, David Abstract Expressionism. London: Thames & Hudson, 1990.
- Art History. Special Issue: Anglo-American: Artistic Exchange between Britain and the USA David Peters Corbett and Sarah Monks (eds), Volume 34, Issue 4, September 2011.
- Gooding, Mel Abstract Art. London: Tate Publishing, 2001.
- Harrison, Charles, and Paul Wood (eds.) Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
- Livingstone, Marco Pop Art: A Continuing History. London: Thames & Hudson, 2000.

**Pre-requisites**

None.

**Synopsis**

The development of British and American art reveals patterns of affinity, divergence and mutual interplay, against a backdrop of the wider of an international Modernism centred to a large degree on Paris. This module examines such themes as the following: the currency and influence of realist, abstract, and surrealist aesthetics in the first decades of the 20th century (focussing on figures such as Walter Sickert, Edward Hopper, Ben Nicholson, Stuart Davis, Henry Moore); the impact of the Second World War (and of Picasso's Guernica as an exemplary artistic response to conditions of war); the emergence after the war of painterly abstraction (Jackson Pollock, Mark Rothko, Peter Lanyon), alongside new approaches to expressive figuration (Willem de Kooning, Francis Bacon); the development of constructed sculpture (David Smith, Anthony Caro) and 'post-painterly' abstraction (Frank Stella, Bridget Riley) on either side of 1960; parallel manifestations of Pop, Minimalist, Conceptual and Land Art (Richard Hamilton, Jasper Johns, Richard Long, Robert Smithson); attitudes to photography as an artistic and documentary medium (Walker Evans, Bill Brandt, Diane Arbus).

HA671 Beauty in Theory, Culture and Contemporary Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Maes Dr H

**Contact Hours**

4 hours a week; a 2 hour lecture and a 2 hour seminar.

**Learning Outcomes**

As a consequence of taking this module, students will:

1. have gained an introduction to classical and contemporary theories of beauty;
2. understand some models for the informed critical analysis of the manifestations and uses of beauty in art and society;
3. be able to demonstrate an understanding of the interdisciplinary scope of art history and the philosophy of art, and of the wide range of concepts and methods that are pursued by art historians and philosophers of art;
4. have developed their abilities to apply these concepts and methods, so broadening their ability to investigate and understand artworks.

**Method of Assessment**

100% coursework; An essay (50%) and a seminar diary (50%).

**Preliminary Reading**

- Plato, Phaedo, Symposium.
- Immanuel Kant, The Critique of Judgement, tr. J. C. Meredith, Oxford: Oxford University Press 1952 (1790).
- Arthur C. Danto, The Abuse of Beauty: Aesthetics and the Concept of Art, Chicago: Open Court, 2003.
- Alexander Nehamas, Only a Promise of Happiness: The Place of Beauty in a World of Art, Princeton, Princeton University Press, 2007.

**Pre-requisites**

None

**Synopsis**

After decades of neglect, beauty has made a controversial 'return' both in contemporary art and as a concept in contemporary aesthetics, art theory and criticism.

The module examines the issues raised by this recent resurgence of beauty. Looking at the concept of beauty, the role of beauty in culture and society, and its presence in contemporary art and theory, the module explores the issues that make the return of beauty such a controversial topic.

The module will draw on a variety of sources and disciplines to examine the place of beauty: classic philosophical texts (Plato, Kant, Lessing), contemporary philosophy (Levinson, Gaut, Nehamas, Walton, Zangwill, Hepburn), cognitive and evolutionary science (McMahon, Etcoff), art criticism (Danto, Hickey, Beckley), art history (Gombrich, Clark), sociology and cultural theory (Wolff). In addition, a range of traditional, modern and contemporary artists will be discussed, including Goya, Warhol, Orlan, Duchamp, Picasso, Goldsworthy, Rubens, Ofili, Poussin, Serrano, Metsys, Velazquez, Motherwell, Rembrandt, Mangold.

<b>HA676 Transatlantic Dialogues: British and American Art c. 1900-1970</b>						
---	--	--	--	--	--	--

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

**Contact Hours**

This module requires 300 study hours in total. Contact hours will include a two-hour lecture and a two-hour seminar session each week. The remaining hours will be dedicated to private study, and the development of subject-specific and key skills through carrying out the learning tasks.

**Learning Outcomes**

As a consequence of completing this module, students will have:

1. Acquired an understanding of the key principal figures, histories and debates relating to the development of British and American Modernism;
2. Gained detailed knowledge understanding of methodological approaches to the interpretation of modern non-figurative and representational art;
3. Developed an appropriate vocabulary for describing and addressing such works which can be applied to specialised and non specialised audiences.

**Method of Assessment**

100% coursework: 1500-word short essay (30%), 3000-word long essay (50%), Seminar presentation (10%), Study journal (10%).

**Preliminary Reading**

- Anfan, David Abstract Expressionism. London: Thames & Hudson, 1990.
- Art History. Special Issue: Anglo-American: Artistic Exchange between Britain and the USA David Peters Corbett and Sarah Monks (eds), Volume 34, Issue 4, September 2011.
- Gooding, Mel Abstract Art. London: Tate Publishing, 2001.
- Harrison, Charles, and Paul Wood (eds.) Art in Theory 1900-2000: An Anthology of Changing Ideas. Oxford: Blackwell, 2003.
- Livingstone, Marco Pop Art: A Continuing History. London: Thames & Hudson, 2000.

**Pre-requisites**

None.

**Synopsis**

The development of British and American art reveals patterns of affinity, divergence and mutual interplay, against a backdrop of the wider of an international Modernism centred to a large degree on Paris. This module examines such themes as the following: the currency and influence of realist, abstract, and surrealist aesthetics in the first decades of the 20th century (focussing on figures such as Walter Sickert, Edward Hopper, Ben Nicholson, Stuart Davis, Henry Moore); the impact of the Second World War (and of Picasso's Guernica as an exemplary artistic response to conditions of war); the emergence after the war of painterly abstraction (Jackson Pollock, Mark Rothko, Peter Lanyon), alongside new approaches to expressive figuration (Willem de Kooning, Francis Bacon); the development of constructed sculpture (David Smith, Anthony Caro) and 'post-painterly' abstraction (Frank Stella, Bridget Riley) on either side of 1960; parallel manifestations of Pop, Minimalist, Conceptual and Land Art (Richard Hamilton, Jasper Johns, Richard Long, Robert Smithson); attitudes to photography as an artistic and documentary medium (Walker Evans, Bill Brandt, Diane Arbus).

<b>HA679 From Warhol to Whiteread: Postmodernity &amp; Visual Art Practice</b>						
--	--	--	--	--	--	--

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

**Contact Hours**

One 2-hour lecture per week and one 2-hour seminar per week.  
Total Study hours (including private study hours): 300.

**Learning Outcomes**

By the end of this module students will be able to:

1. Evaluate concepts (and chronologies) of the Postmodern with particular reference to painting, installation, sculpture and performance art practice;
2. Identify, define and situate key terms within contemporary art theory and practice;
3. Describe influential and alternative approaches to ways of making and conceptualising art which have characterised the Postmodern period;
4. Explore the demise of Modernism, and consider the plurality of art which followed as a partial response to earlier visual and critical orthodoxies.

**Method of Assessment**

100% coursework; Gallery evaluation (35%), Essay (45%), Seminar reading Synopses (20%).

**Preliminary Reading**

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

**Pre-requisites**

None.

**Synopsis**

This module explores a range of neo-avant-garde and post-war 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 exemplified will typically include Jake and Dinos Chapman, Gilbert & George, Eva Hesse, Jenny Saville, Yinka Shonibare, Gerhard Richter and Rachel Whiteread.

<b>HA680 Classicism and Baroque</b>						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Thomas Dr B

**Contact Hours**

10 two-hour lectures, 10 two-hour seminars, at least one organised trip to London to view baroque art in national collections (e.g. the British Museum print room), typically involving 4 contact hours.

The remaining hours of study necessary for the 30 credits will consist of private study towards directed learning tasks. Total study hours: 300.

**Learning Outcomes**

Upon completing this module, students will have:

- analysed through the study of key artists (such as Caravaggio, Annibale Carracci, Bernini, Borromini, Guercino, Claude, Pietro da Cortona, Poussin, Rubens, and Van Dyck), why artistic style was invested with such importance in seventeenth-century Europe, and how this phenomenon was informed by an historical knowledge of the different styles of Renaissance artists (such as Raphael and Titian), and of the art of antiquity.
- in association with the analysis of style, examined the iconographical content of key works of art, and compared treatments of biblical and mythological subjects by different artists.
- explored the contexts in which, and the functions for which, important seventeenth-century works were made; for example, the theatrical celebration of power in the works of Bernini and Rubens, or, alternatively, works made to serve the private antiquarian interests of patrons like Cassiano dal Pozzo.
- analysed the formal and stylistic properties of seventeenth-century works of art, in particular the oeuvres of the artists discussed in lectures, informed by a knowledge of artistic techniques and working practices, and by direct contact with works of art in British collections (i.e. national collections accessible to people with mobility disabilities).

**Method of Assessment**

100% coursework: Seminar notes (10%); Group presentation (40%); 2500-word essay (50%).

**Preliminary Reading**

E. Cropper, *The Domenichino Affair* (New Haven and London, 2005).

F. E. Cropper & C. Dempsey, *Nicolas Poussin. Friendship and the Love of Painting* (Princeton, 1996).

Haskell, *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque* (London, 1963).

L. Marin, *To Destroy Painting* (Chicago and London, 1995).

R. Wittkower, *Art and Architecture in Italy 1600-1750* (3rd edition, London, 1973).

**Pre-requisites**

None.

**Synopsis**

The organising principle of this course is derived from Giovanni Pietro Bellori's *Vite de' Pittori et Architetti Moderni* (1672). In selecting a small group of twelve exemplary artists for his history, Bellori was employing artistic biography to expound his theory of art based on the Idea. This charted a middle way between naturalism and mannerism, through which the imitation of nature informed by the principles of antique art produced works which surpassed nature. Among the artists included in Bellori's corpus are Annibale and Agostino Carracci, Michelangelo da Caravaggio, and the non-Italian artists Nicolas Poussin, Peter Paul Rubens, and Anthony Van Dyck. Several of the leading artists of the period were excluded from the canon, notably Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona. Bellori presumably had these artists in mind when he condemned his contemporaries who "juggle madly with corners, gaps and twirling lines, discompose bases, capitals and columns with stucco nonsense, trivial ornament and disproportions". The aesthetic and theoretical judgements which informed Bellori's exclusion of artists from his book can be glimpsed in this quote. In the art historical literature on this period such critical judgements are explained in terms of the dichotomy between "classicism" and "the baroque" (although these were not terms used in the period). Following Riegl and Wölfflin the baroque has been defined in opposition to classic art, as an art of becoming rather than of being, addressing the emotions, rather than the intellect, through a tactile evocation of appearances. Often the theoretical writing of the period has been characterised as reacting against, or irrelevant to, what was truly innovative about the work of baroque artists like Bernini and Borromini. These generalisations will be tested through close study of the works of the artists named above, and also by exploring how they might relate to contemporary artistic debates, such as those at the French Académie Royale about the relative merits of Poussin and Rubens, or between Andrea Sacchi and Pietro da Cortona in Rome over the number of figures which should be included in a narrative painting.

In addition to exploring the acute interest in stylistic criticism during the seventeenth century, the study of individual artists will also involve consideration of the role played by their patrons, especially their ideological, religious and antiquarian concerns. Although the course will progress by studying individual artists in roughly chronological order, the treatment will be thematic rather than monographic. Lectures at the beginning and end of the course will introduce and summarise the more general historiographical themes; the remaining lectures will be on artists including Caravaggio, Annibale Carracci, Bernini, Borromini, Pietro da Cortona, Poussin, Rubens and Van Dyck.

