

2016-17 Humanities Undergraduate Stage 2 & 3 Module Handbook

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

Independent Project: 6000–8000 words (100%)

This assessment method promotes all the module's Learning Outcomes.

The 6000–8000 word range allows students the scope to use subject-specific methods as appropriate to their chosen topic. It recognizes 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.

Pre-requisites

None; however the module is only available to stage 3 students.

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.

On application, students may take this 30 Credit Year Long module. Admission is subject to approval of a project proposal. Proposals must be submitted to the Module Convenor, Prof. Nicola Shaughnessy (N.Shaughnessy@kent.ac.uk) by 10/04/2016. Within your proposal you must state a preferred supervisor. The proposal form can be downloaded from the School of Arts website, see <http://www.kent.ac.uk/arts/current-students/undergraduates.html> and click on module availability. Alternatively you can request a copy at Jarman Reception. The Module Convenor will contact you in the summer term to confirm whether your proposal has been accepted. Students wanting to change into ART500 at a later stage may do so but should contact the Module Convenor and submit a proposal at the earliest opportunity. Proposals will not be accepted after 19 June 2016. For more information please speak to the Module Convenor at the School Fair.

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ART501		Arts Internship				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn and Spring	H	30 (15)	100% Coursework	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Trimingham Dr M

Contact Hours

Typically 140 hours [20 seven hour days or equivalent] of contact time at the internship placement (this will address learning outcomes 11.1–4; 12.1-6)

10 x two-hour seminars/workshops (this will address learning outcomes 11.1–5; 12.6–8)

Independent learning hours: 160 [including research, private study and assessment work] (this will address learning outcomes 11.1–6; 12.1–8)

Total number of study hours: 300

Learning Outcomes

As a consequence of taking this module students will be able to:

1. Demonstrate systematic understanding of a range of key theoretical and practical issues currently faced by the arts industry in the UK and internationally;
2. Demonstrate insight into the functioning of the arts industry, including an understanding of the professional opportunities available to them within the industry, and the challenges working in this industry poses;
3. Demonstrate practical knowledge, skills and experiences needed to obtain employment in the arts industry;
4. Contextualise, record, and critical evaluate arts practices and processes

Method of Assessment

Students undertaking the module will be assessed 100% by coursework.

40% - Internship Journal (2500)

40% - essay (2500 words)

20% - Seminar presentation on the topic of the work place provider (10-15 minutes)

Preliminary Reading

Boud/Keogh & Walker (1985) Reflection: Turning Experience into Learning Kogan Page

DeBono, E (1993) Parallel Thinking Viking/Penguin Group

Fisher, R & Sharp, A (1998) Lateral Leadership Harper Collins

Howard, K and Sharp, J et al (2002) The Management of a Learner Gower Aldershot Research Project 3rd Edition

Lock, D (2003) Project Management Gower

Lovejoy, S (1991) Systematic Approach to Getting Results

Peel, M (1995) Improving your Communication Skills Kogan Page

Schön, D (1991) The Reflective Practitioner: How Professionals Think in Action

Pre-requisites

None

Synopsis *

The student(s) engage in a work-based situation of their choice [the student will be responsible finding the work-based situation though support from the School and CES will be available] which bears relevance to their subject of study or a career they expect to pursue upon graduation. The total of 300 hours will be divided as required for purposes of preparation, attendance of work placement and reflection/completion of required assessment.

Issues covered by the course include:

- Work based systems: Nature of organisation; organisational structure; type of work, work practices and procedures, induction, health & safety, training, quality assurance; communication channels and systems
- Performance of professional activity: identification of professional activities, selecting formulating schedule and action plan, perform activities, health & safety, training requirements, support and supervision.
- Potential Improvements: new technology and new/changed work practices or system. Suggestions and evaluation of effects
- Portfolio: methods of gathering, analysing and recording evidence, types of evidence, witness statements, diaries, internal and external correspondence, observed performance; referencing systems; presentation written and verbal
- Self-Presentation: methods of ensuring an effective presentation of personal research, relevant professional skills, communication skills, confidence etc.

ART502		Costume and Fashion				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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Contact Hours

2 hour lecture and 2 hours seminar, weekly.

Method of Assessment

The module will be assessed 100% by coursework:

- A creative portfolio (40% of final mark) comprising of 1) the analysis of a historical costume in a museum collection (e.g. the V&A costume collection) or in a work of art 2) the analysis of the costume designs for a specific theatrical production or film 3) seminar notes and reflective commentary on costumes seen during the course. The portfolio will be no fewer than 2000 and up to 4000 words in length.
- One 2500 word critical essay answering a question from an assigned list (40% of final mark)
- Fashion Show (20% of final mark) – a group mark given for putting on a fashion show displaying a range of costumes devised by students in response to those studied in class.

Preliminary Reading

Select Bibliography

Roland Barthes, *The Language of Fashion*, trans. Andy Stafford, London: Bloomsbury Academic, 2013.

Christopher Breward, *The Culture of Fashion*, Manchester: Manchester University Press, 1995.

Christopher Breward, *Fashion*, Oxford: Oxford University Press, 2003.

Andrew Bolton, *Alexander McQueen: Savage Beauty*, New Haven and London: Yale University Press, 2011.

Susanna Brown (ed.), *Horst: Photographer of Style*, London: V&A Publications, 2014.

Hussain Chalayan, *Hussain Chalayan*, New York: Rizzoli, 2015.

Bronwyn Cosgrave, *Vogue On: Coco Chanel*, London: Quadrille, 2012.

Christian Dior, *Dior by Dior: The Autobiography of Christian Dior*, trans. Antonia Fraser, London: V&A Publications, 2007.

Didier Grumbach, *History of International Fashion*, Northampton, Massachusetts: Interlink Books, 2014.

Ann Hollander, *Seeing Through Clothes*, Berkeley and Los Angeles: University of California Press, 1993 (first published 1975).

Barbara Hulanicki, *From A to Biba: The Autobiography of Barbara Hulanicki*, London: V&A Publications, 2007.

Tamar Jeffers McDonald, *Hollywood Catwalk: Exploring Costume and Transformation in American Film*, London and New York: I. B. Tauris, 2010.

James Laver, *Costume and Fashion: A Concise History*, 5th edition, London: Thames & Hudson, 2012.

Georgina O'Hara Callan, *The Thames & Hudson Dictionary of Fashion and Fashion Designers*, London: Thames & Hudson, revised edition, 2008.

Justine Picardie, *Coco Chanel: The Legend and the Life*, London: Harper, 2013.

Natalie Rothenstein (ed.), *400 Years of Fashion*, London: V&A Publishing, 2010.

Meryl Secrest, *Elsa Schiaparelli: A Biography*, London: Penguin, 2014.

Cameron Silver, *Decades: A Century of Fashion*, London: Bloomsbury, 2012.

Sonnet Stanfill (ed.), *The Glamour of Italian Fashion Since 1945*, London: V&A Publishing, 2014.

Jonathan Walford, *Sixties Fashion: From 'Less is More' to Youthquake*, London: Thames & Hudson, 2013.

Judith Watt, *Vogue On: Elsa Schiaparelli*, London: Quadrille, 2012.

Iain R. Webb, Foale and Tuffin: *The Sixties. A Decade in Fashion*, Woodbridge: ACC Editions, 2009.

Richard Weight, *Mod: A Very British Style*, London: The Bodley Head, 2013.

Ghislaine Wood, *The Surreal Body: Fetish and Fashion*, London: V&A Publishing, 2007.

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Synopsis *

The art historian Aby Warburg – an avid reader of Thomas Carlyle's philosophical novel about clothes Sartor Resartus (1836) – said that a good costume, like a good symbol, should conceal as much as it reveals. This module will take an interdisciplinary approach to the study of costume and fashion – the art that can be worn – in order to explore their roles in drama, film and the visual arts. The social values encoded by clothes, their relation to class or sexual identity, will be discussed, along with how these assumptions inform the use of costume in adaptations or stagings of texts, or how they colour our view of a character, or of a director's interpretation (for example, using deliberate anachronism). The role of clothing and costume in the history of art will be analysed from artists' representation of clothes, contemporary or otherwise, to their involvement in fashion design.

The module will also engage in depth with the history of fashion, studying classic designers like Coco Chanel, Elsa Schiaparelli, Christian Dior, and Yves Saint Laurent and also innovative contemporary designers like Alexander McQueen and Hussain Chalayan; exploring the cultural history of important periods in fashion such as the 1920s and 1960s; analysing the 'haute couture' system alongside popular sub-cultures like Mod and Punk; and examining leading fashion photographers like Horst, Cecil Beaton and David Bailey.

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ART503 Performance Art & Its Histories: Dada to Deller						
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 a weekly 2 hour lecture and 2 hour seminar over 12 weeks in addition to a four hour gallery trip [venue TBA].

Total Contact Hours [Seminars, Lectures & Tutorial]: 48

Trips: 4

Independent study [inc. essay preparation]: 248

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students at Level 5 will be able to:

1. demonstrate a broad knowledge of the history, aesthetics and contexts of performance art from the early twentieth century modernist avant-gardes through to a range of late modern practices;
2. identify and contextualise a range of work formative of the genre and expressive of wider issues of performativity and social engagement;
3. discuss and differentiate the ethos, practice and legacy of a range of performance-orientated avant-gardes/ neo-avant-gardes including Dada, Surrealism, Fluxus, the Vienna Actionists, the Situationist International to late modern practitioners such as Gilbert & George, Gillian Wearing, Marina Abramovich and Santiago Sierra;
4. discuss and contextualise the connections and interdisciplinary interactions between performance and related art forms such as dance and sculpture within the period studied;
5. evaluate key theoretical innovations and debates which have informed the development of performance art and relational aesthetics more broadly.

Method of Assessment

100% Coursework:

1500 word essay assignment [40%]

2500 word essay assignment [60%]

Preliminary Reading

Allain, P., and Harvie, J. (2014) *The Routledge Companion to Theatre and Performance*, Oxford, Routledge

Bishop, C. (2012) *Artificial Hells*, London, Verso

Carlson, M. (2003) *Performance: A Critical Introduction*, Oxford, Routledge

Goldberg, R.L. (2011) *Performance Art: From Futurism to the Present*, London, Thames & Hudson

Harvey, J. (2013) *Fair Play – Art, Performance and Neoliberalism*, Basingstoke, Palgrave/Macmillan

Jones, A. (2012), *The Artist's Body*, London, Phaidon

Pre-requisites

There are no pre-requisite or co-requisite modules

Synopsis *

The recent cultural prominence given to relational aesthetics and tropes of performance and performativity by theorists and practitioners such as Claire Bishop, Judith Butler, Nicolas Bourriaud and Liam Gillick have underlined the legacy and resonance of performance art as a genre for both recent and contemporary practice. The module will introduce and explore iterations of both performance and performativity in the aesthetic of Neo-dada and the associated experimentation of John Cage, Yves Klein, Merce Cunningham and Robert Rauschenberg. It will open by briefly introducing the formative contribution of Dada's Cabaret Voltaire and Duchamp's *The Bride Stripped Bare By Her Bachelors*, Even in relation to extending both definitions of art and the experiential context of audience encounter, subjectivity and response.

The genre's tangible re-politicisation and its particular role in 1960s and 1970s counterculture will be discussed through work by the Situationist International (SI), Fluxus, Joseph Beuys, Joseph Manzoni, Gilbert & George, Carolee Schneemann and Yvonne Rainer. The particular, and arguably very different inflexion given to embodiment, phenomenology and the cultural politics of identity, will be explored in a range of practice by the Vienna Actionists. The fiercely contested arguments around theatricality, objecthood, Modernism and Minimalism characterised by Michael Fried, Harold Rosenberg, Clement Greenberg and Rosalind Krauss will be explored as part of the hinterland to more recent debates occasioned by Claire Bishop, Liam Gillick and Nicolas Bourriaud regarding relational aesthetics, subjectivity and participation. The module will conclude by sampling a range of recent and associated performance practice including work by Marina Abramovich, Martin Creed, Michael Landy, Jeremy Deller, Gillian Wearing, Rachel Whiteread and Santiago Sierra, among others.

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ART504 Performance Art & Its Histories: Dada to Deller						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convener
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

This module will be taught by means of a weekly 2 hour lecture and 2 hour seminar over 12 weeks in addition to a four hour gallery trip [venue TBA].

Total Contact Hours [Seminars, Lectures & Tutorial]: 48

Trips: 4

Independent study [inc. essay preparation]: 248

Total Study Hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Apply skills of interpretation, description, synthesis and critical evaluation to a range of interdisciplinary practice;
2. Discuss and develop interpretations (both orally and in writing) of the material explored;
3. Demonstrate the aptitude to present and research coherent arguments and analysis of data;
4. Apply appropriate study skills of research and presentation including the use of Information Technology;
5. Complete assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable employability skills.
6. Evidence comparative use of journal material to support research and synthesis of information and argument;
7. Demonstrate time-management and self-organisation skills consistent with final year study.

Method of Assessment

100% Coursework:

1500 word assignment [30%]

3000 word assignment [60%]

Preliminary Reading

Allain, P., and Harvie, J. (2014) *The Routledge Companion to Theatre and Performance*, Oxford, Routledge

Bishop, C. (2012) *Artificial Hells*, London, Verso

Carlson, M. (2003) *Performance: A Critical Introduction*, Oxford, Routledge

Goldberg, R.L. (2011) *Performance Art: From Futurism to the Present*, London, Thames & Hudson

Harvey, J. (2013) *Fair Play – Art, Performance and Neoliberalism*, Basingstoke, Palgrave/Macmillan

Jones, A. (2012), *The Artist's Body*, London, Phaidon

Pre-requisites

There are no pre-requisite or co-requisite modules

Synopsis *

The recent cultural prominence given to relational aesthetics and tropes of performance and performativity by theorists and practitioners such as Claire Bishop, Judith Butler, Nicolas Bourriaud and Liam Gillick have underlined the legacy and resonance of performance art as a genre for both recent and contemporary practice. The module will introduce and explore iterations of both performance and performativity in the aesthetic of Neo-dada and the associated experimentation of John Cage, Yves Klein, Merce Cunningham and Robert Rauschenberg. It will open by briefly introducing the formative contribution of Dada's Cabaret Voltaire and Duchamp's *The Bride Stripped Bare By Her Bachelors*, Even in relation to extending both definitions of art and the experiential context of audience encounter, subjectivity and response. The genre's tangible re-politicisation and its particular role in 1960s and 1970s counterculture will be discussed through work by the Situationist International (SI), Fluxus, Joseph Beuys, Joseph Manzonni, Gilbert & George, Carolee Schneemann and Yvonne Rainer. The particular, and arguably very different inflexion given to embodiment, phenomenology and the cultural politics of identity, will be explored in a range of practice by the Vienna Actionists. The fiercely contested arguments around theatricality, objecthood, Modernism and Minimalism characterised by Michael Fried, Harold Rosenberg, Clement Greenberg and Rosalind Krauss will be explored as part of the hinterland to more recent debates occasioned by Claire Bishop, Liam Gillick and Nicolas Bourriaud regarding relational aesthetics, subjectivity and participation. The module will conclude by sampling a range of recent and associated performance practice including work by Marina Abramovich, Martin Creed, Michael Landy, Jeremy Deller, Gillian Wearing, Rachel Whiteread and Santiago Sierra, among others.

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

Contact Hours

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar) + 6 or 7 Scheduled Theatre Performance Trips, and additional independent study hours.

Cost

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

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

None

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.

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DR549		Acting				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	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

None

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.

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DR575		Victorian and Edwardian Theatre				
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), plus occasional visits, screenings and workshops.

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

None

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.

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

Contact Hours

6 Hours Per Week (3 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups)), plus 228 hours of independent study across the 12 week term

Learning Outcomes

By taking this module, students will be able to:

- Understand the relationship between the work of the director and the processes of theatrical production within a range of performance contexts;
- Interrogate, question and re-evaluate the practice of theatre directing;
- Understand the processes of production in contemporary performance practice and to encourage their creative and intellectual abilities in this area;
- Explore the connections between performance theory and theatrical practice;
- Demonstrate knowledge of the processes and conventions of theatre directing;
- Demonstrate an understanding of the theatrical forms and conventions within which selected performance texts are operating;
- Demonstrate their knowledge of contemporary approaches to directing and performance;
- Demonstrate their skills in performance practice.

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

None

Synopsis *

This module engages with a diversity of approaches to theatre directing through a series of workshops, lectures, seminars, videos, and practical experiments. The module opens with a programme of lectures and exercises that explore the relations between directing and performance, design, writing and composition. This culminates in an assessed group project to be performed in which students will engage with and interrogate directing as practice. The module continues with a series of theme based workshops on such topics as 'interrogating the classics', 'directing vs devising' and 'directing with new technologies'. Practitioners studied will vary each year but an indicative list might include Augusto Boal, Tim Etchells, Robert Lepage, Katie Mitchell, Ariane Mnouchkine, Frank Castorf, Romeo Castelluci and Robert Wilson. The module will consider directing in relations to live art and new performance and will explore issues of gender, race, culture and sexuality within the practice of directing. In terms of its content, delivery and assessment, this module is designed to be innovative, collaborative and student-centered.

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

Contact Hours

7 Hours Per Week (4 Hour Practical Session (Whole Module) / 3 Hour Practical Session (Seminar Groups)), plus 216 independent study hours across the module

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

no pre-requisites

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.

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

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), plus 228 independent study hours across the module.

Learning Outcomes

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

- Knowledge and critical understanding of the emergence and development of Naturalism as a form of theatre representation within a specific historical context.
- Knowledge and critical understanding of key European Naturalist figures, theorists, dramatists and play texts.
- Knowledge and critical understanding of the legacy of the Naturalist form.
- Skills of critical analysis, and the ability to interrogate dramatic and performance texts, debating the limits and possibilities of the Naturalist form of representation.
- Practical knowledge and understanding of Naturalist techniques.

Method of Assessment

100% Coursework:

- 40% Essay 3,500 words
- 40% Group Practical Project
- 10% Supporting written documentation to accompany Project
- 10% Process mark – workshop contribution and project development

Preliminary Reading

- Benedetti, Jean (2008) *Stanislavski: An Introduction*, London: Methuen Drama.
- Chothia, Jean (1991) *Andre Antoine*, Cambridge & New York: Cambridge University Press.
- Furst, Lillian & Skrine, Peter (1971) *Naturalism*, London: Methuen.
- Innes, Christopher (ed.) (2000) *A Sourcebook on Naturalist Theatre*, London: Routledge.
- Miller, Anne (1931) *The Independent Theatre in Europe from 1887 to the present*, New York: B. Blom.
- Osborne, John (1971) *The Naturalist Drama in Germany*, Manchester: Manchester University Press.
- Pickering, Kenneth & Thompson, Jayne (2013) *Naturalism in Theatre: Its Development and Legacy*, Basingstoke: Palgrave MacMillan.
- Schumacher, Claude (ed) (1996) *Naturalism and Symbolism in European Theatre 1850-1918*, Cambridge & New York: Cambridge University Press
- Styan, J. L. (1981) *Modern Drama in Theory and Practice. Vol. 1: Realism and Naturalism*, Cambridge & New York: Cambridge University Press.

Pre-requisites

None

Synopsis *

In this module students will explore the historical context in which Naturalism, as a literary and theatrical movement, developed. They will consider the varied practice of dramatists who sought to represent real life on stage in more accurate and convincing ways. The possibilities and limitations of this specialised mode of representation are investigated. Its legacy is then traced in a selection of subsequent dramatic texts 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.

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DR610 Performing Lives: Theory & Practice of Autobiographical Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Shaughnessy Prof N

Contact Hours

7 Hours Per Week (1 Hour Lecture / 3 Hour Practical Session (Whole Module) / 3 Hour Seminar), plus 216 total independent study hours

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

None

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.

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

Contact Hours

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

Cost

Theatre ticket cost + travel

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

None

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.

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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

1 Hour Lecture + 2 Hour Seminar, plus extra rehearsal time and independent study

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

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.

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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 Ms L
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

3 Hours Per Week (3 Hour Lecture and Seminar), plus 273 hours of independent study across the module.

Learning Outcomes

On successful completion of the module students will have:

- Gained a systematic understanding of the structure of central, regional and local government in as much as they affect the arts.
- Developed a systematic understanding of the structure of the arts funding system and a basic history of its evolution from 1946
- Developed an appreciation for the aims and objectives of arts funding
- Critically evaluated and understood the component parts of a bid for funding.
- Applied the methods and techniques necessary 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

None

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.

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DR635 Dance and Theatre: Dramaturgies of Moving Bodies						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

Contact Hours

4 hours per week (2 hour lecture + 2 hour seminar), plus 4 x 3 hour theatre performances, and an additional 248 Independent Study Hours throughout the term.

Learning Outcomes

On successful completion of the module students will have:

- Developed a systematic understanding of key practitioners, practices, theorists, contexts, and discourses of contemporary dance from ballet to dance performance
- learnt to explore the non-discursive medium of the body and movement by looking at a range of performance texts, as well as writings about dance, and develop a methodology to analyse bodies, movement, and corporeal dramaturgies
- Acquired an appreciation of the (post-)dramatic and narrative potential of dance and physical theatre
- Developed a systematic understanding of dramaturgy as key critical practice in the profession, operating in a context where theory and practice intersect.

Method of Assessment

20 % Seminar Preparation, Participation & Presentation, 30 % Essay - Performance Analysis of 2000 words, 50 % Essay - Dramaturgic Study of 4000 words

Preliminary Reading

- Martha Bremser, ed., *Fifty Contemporary Choreographers*, London & New York:Routledge 1999/2004
- Debra Craine, Judith Mackrell, eds, *The Oxford Dictionary of Dance*, Oxford: Oxford UP 2000/2002/2004
- Alexandra Carter and Janet O'Shea, ed., *The Routledge Dance Studies Reader*. 2nd edition. Abingdon & New York: Routledge2010
- Deborah Jowitt, *Time and the Dancing Image*, Berkeley: University of California Press 1989
- Helen Thomas, *The Body, Dance and Cultural Theory*, Basingstoke: Palgrave Macmillian 2003
- Synne Behrndt, "Dance, Dramaturgy and Dramaturgical Thinking", in *Contemporary Theatre Review*, Vol. 20/2, May 2010, 185-96
- Sandra Noeth, "Dramaturgy - Mobile of Ideas", in *Scores 0*, 40-51 (available online, click link here for whole *Scores 0* magazine number, published by Tanzquartier Vienna/Austria - contains really interesting other articles, too)

Pre-requisites

None

Synopsis *

Over recent decades, dance in its various forms has established itself at the forefront of theatrical experimentation: from Contemporary Ballet to Post-Modern Dance, from Tanztheater to New Body Performances, dance invents, maps out and tests radical theatre and performance concepts, including thorough interrogations both of the performer's body and of the most fundamental parameters of theatrical presentation. Dance has thus, not the least, become a laboratory to investigate and meditate on the place of theatrical live performance within a mediated sociocultural environment. This module studies some of the dramaturgic

strategies employed in these new forms of choreography and dance performance.

A series of introductory lectures surveys the history and contexts of dance as a theatre genre and of choreography as creative method, while also addressing methodologies of analysing dance and its dramaturgic strategies. This will then be substantiated by an exploration of the works of selected contemporary choreographers, presenting a variety of styles and traditions from ballet to live art, in works by artists such as William Forsythe, Jiri Kylian, Lloyd Newson, Anne Teresa De Keersmaeker, Ohad Naharin, and Jerome Bel. The works of these and other contemporary choreographers will be approached both on video and film, as well as through live performance, making use of the London "Dance Umbrella"-Festival, and the programming of other venues, both at London and in/around Canterbury. Students will apply their acquired historical and contextual knowledge as well as their conceptual and analytical skills by an essay exercise in analysing a piece of dance-performance, and in final essay dissertation discussing chosen dramaturgic aspects of contemporary dance performance within their discursive contexts.

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

Contact Hours

Five contact hours per week, in a combination of lectures, workshops and seminars. The schedule may also include a visit to Shakespeare's Globe.

Cost

Theatre ticket cost + travel

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

None

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.

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

Contact Hours

7 Hours Per Week (1 Hour Lecture / 3 Hour Seminar (Seminar Groups) / 3 Hour supervisory Practical workshops (Seminar Groups)), plus additional Private study, research, preparation, creative work

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

None

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 parts:

Part 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 a range of lectures, seminar discussions, and exploratory/task based workshops

Part 2:

The second stage of the module will focus on developing the practical skills to include project planning, management, workshop and facilitation skills. During this stage students will work in groups within a community context and culminating in a workshop that they will lead with a designated client group in the final weeks of term. 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 written piece of work focussing on a particular area of research related to the workshop (3,500-4,000 words).

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

Contact Hours

6 Hours Per Week (practical classes and lectures), plus 228 additional Independent Study Hours across the module.

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

None

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.

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

Contact Hours

6 Hours Per Week (3 Hour Seminar Session (Whole Module) / 3 Hour Seminar Session (Seminar Groups), plus 228 total independent study hours

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 <span style =

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.

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

Contact Hours

6 Hours Per Week (3 Hour Lecture and Seminar (Whole Module) / 3 Hour Seminar (Seminar Groups)), plus 228 total independent study hours across the module.

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

None

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.

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DR667 Site Specific Performance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Thompson Ms JE (SoA)

Contact Hours

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

Learning Outcomes

Upon successful completion of this module students will:

- Have advanced their knowledge and understanding of the emergence and development of 'site specific' theatre/performance form.
- Have developed a specific knowledge of key practitioners in the field and their respective creative approaches to site related work
- Have developed a specific understanding of a range of creative approaches to the 'site' through practical exploration/project
- Have developed skills in the analysis of a site specific 'performance text', interrogating the limits and possibilities of site related work
- Have demonstrated their learning in a range of outcomes appropriate to the Drama programme: oral debate and discussion, formal written work, presentation and practical 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. Massachusetts: 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

None

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.

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DR669		European Theatre from 1945				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	Boenisch Prof P

Contact Hours

3 Hours Per Week (1 Hour Lecture / 2 Hour Seminar Group Session), plus 264 independent learning hours. These include preparation for weekly seminars and research for essay and presentation.

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.

Pre-requisites

None

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.

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DR671 Puppet and Object Theatre						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	I	30 (15)	100% Coursework	Trimingham Dr M

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

None.

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.

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

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

Pre-requisites

None

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.

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

Contact Hours

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar), plus 252 hours of independent study across the 12 week term

Learning Outcomes

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

- 11.1 The relationship between media culture and performance art and theatre
- 11.2 Theoretical questions regarding the body, the live, and mediated aspects of performance;
- 11.3 Histories, forms and traditions of performance in the context of the avant-garde;
- 11.4 The evolution of experimental performance practice such as multimedia theatre and performance art throughout the twentieth century;
- 11.5 Contemporary manifestations of intermediality and performance art by studying relevant works of exemplary artists;
- 11.6 Critical perspectives on performance and relevant theories, issues, and debates relating to live art and intermedial performance;

Method of Assessment

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

Preliminary Reading

- P Auslander (1999) *Liveness: Performance in a Mediatized Culture*, London and NY: Routledge.
- F Chapple and C. Kattenbelt (2006), eds. *Intermediality in Theatre and Performance*, Amsterdam: Rodopi.
- S Dixon (2006) *Digital Performance*, MA: The MIT Press.
- R Drain ed. (1995) *Twentieth Century Theatre*, London and New York; Routledge.
- G Giannachi (2004) *Virtual Theatres: An Introduction*, London: Routledge.
- R Goldberg (1988) *Performance Art from Futurism to the Present*, London: Thames and Hudson.
- M Huxley and N Witts (1996) *The Twentieth Century Performance Reader*, London: Routledge.
- N Kaye (1994) *Postmodernism and Performance*, New York: St Martins Press.
- M Kirby (1971) *Futurist Performance*, New York: Dutton.
- (1965) *Happenings*, New York: Dutton.
- R. Klich and E. Scheer (2012) *Multimedia Performance*, Basingstoke: Palgrave Macmillan
- P Lunenfeld ed. (2000) *The Digital Dialectic: New Essays on New Media*, MA: The MIT Press
- M Rush (1999) *New Media in Late 20th-Century Art*, London: Thames and Hudson

Pre-requisites

No pre-requisites

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'.

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DR675		Theatre and War				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	Brooks Dr H

Contact Hours

3 Hours Per Week, plus occasional visits to archives and other sites, and 264 total independent study hours.

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

None

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.

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DR676 Introduction to Stand Up						
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), plus additional private study, research and creative work.

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

None

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.

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DR677 Industry Placement (Drama)						
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.

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DR678		Creative Project				
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

None

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.

Three is the minimum number of students that may be involved in a project, and no project involving fewer than three will be accepted.

Supervision will take place in timetabled teaching slots, in which students involved in several projects will be supervised together. Typically, the number of students involved in a timetabled supervision session will be 15-18 (like a seminar group). Practical outcomes might take the form of performances, workshops or public interventions; some projects might culminate in one big practical outcome, whereas others will involve a series of smaller events.

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.

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DR683 Theatre and Ideas						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	May Dr S
2	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

2 hour lecture and a 2 Hour Seminar (12 Weeks) and 252 hours of independent study

Learning Outcomes

On successfully completing the module students will be able to:

- Demonstrate an ability to combine creative and conceptual ideas in a cogent and coherent manner.
- Demonstrate a systematic understanding of the relationship between theoretical and philosophical ideas and performance practice.
- Demonstrate a deep understanding of the ways in which performance can support or enrich a critical understanding of theoretical ideas.
- 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.
- Demonstrate 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:

- Essay of 3,500 words (40%)
- Group presentation of 20 minutes (40%)
- Seminar diary comprised of weekly entries. This will include notes made in response to readings, seminar discussion and the seminar preparation tasks assigned each week. (2,500 words) (20%)

Preliminary Reading

Critchley, S. (2004) *Very Little...Almost Nothing*. (2nd Edition). London: Routledge.
Cull, L. & Lagaay, A. (2014) *Encounters in Performance Philosophy*. Basingstoke: Palgrave Macmillan
Esslin, M. (1970) *Theatre of the Absurd: Revised and Enlarged Edition*. London: Penguin Books
Lamarque, P. & Olson, S. (2004) *Aesthetics and the Philosophy of Art: The Analytic Tradition*. London: Blackwells.
Ridout, N. (2009) *Theatre & Ethics*. Basingstoke: Palgrave Macmillan
Stern, T. (2013) *Philosophy and Theatre: An Introduction*. London: Routledge.

Pre-requisites

No pre-requisites.

Synopsis *

This module will ask students to critically engage with fundamental questions about theatre, such as 'what is performance?', 'who decides what a performance means?', 'why do we care about the fates of fictional characters?', 'why do we enjoy watching tragic events on stage?', 'what ethical questions does performance raise?', 'can performance be a kind of philosophy?'

After writing an essay focussing on one of these questions, the class will then turn its attention to a specific performance text and the various conceptual and philosophical questions that arise from it. Once they have engaged with a range of theoretical perspectives on the text the course will culminate in an assessed presentation where the students propose a production which engages with these issues.

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DR684 Introduction to Musical Theatre Dance						
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)

Cost

Theatre ticket cost + travel

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.

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.

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DR685		Theatre and Adaptation				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Finburgh Dr C

Contact Hours

4 Hours Per Week (2 Hour Lecture / 2 Hour Seminar), plus 280 independent study hours

Cost

Theatre ticket cost + travel

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

no pre-requisites

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.

During seminars, students will study several adaptation projects and strategies, which will form the basis for an essay. During practice-based workshops, students will experiment with a source of their choice and produce a research and development portfolio for a performance project based on this source. The portfolio may include an essay on the chosen source and its afterlife, a treatment on their proposed adaptation approach, and a brief director's statement for marketing purposes, aimed at communicating their ideas to the general public. If the student wishes so, the portfolio may be supported by a brief practical demonstration, promotional video or other creative material, but the students are expected to keep their performance time and tech to a minimum, and will not be provided with technical support or extra rehearsal space for this module.

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DR686 Musical Theatre Dance 2						
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	Vass-Rhee Dr F

Contact Hours

24 sessions including workshop and seminar sessions (12 x 2 hours, 12 x 3 hours = 60 hours), Musical Theatre Performance attendance (2x3 hours), Independent Study (234 hours)

Learning Outcomes

- Demonstrate developed knowledge and understanding of the genre of musical theatre dance over the 20th century, including key practitioners and cultural influences
- Demonstrate enhanced movement technique and vocal skills in musical theatre/jazz dance performance appropriate to the module level
- Demonstrate practical embodied and creative knowledge of musical theatre dance technique, aesthetics and style through composition in the style of choreographers and periods covered in the module
- Demonstrate knowledge and critical understanding of the legacy of key musical theatre dance choreographers for current popular dance forms
- Demonstrate the ability to critically analyse musical theatre performance in terms of its representations of historical, cultural, political, and gendered identities

Method of Assessment

100% Coursework:

- 40% Performance of group-composed choreography (assessed individually)
- 40% Reflective essay portfolio – 2500 words covering development of choreography with reference to musical theatre history and theoretical discourses
- 20% Seminar, workshop, and choreography preparation and participation, assessed through written critical responses, student-led oral seminar presentations, and rehearsal log books

Preliminary Reading

- Card, A. (1998), "The great articulation of the inarticulate: Reading the jazz body in Australian and American popular culture in the 1960s," *Journal of Australian Studies* 22:58, 18-28.
- Gottschild, B. D. (1998), *Digging the Africanist Presence in American Performance: Dance and Other Contexts*, Westport: Greenwood Publishers.
- Grant, M. (2005), *The Rise and Fall of the Broadway Musical*, Boston: Northeastern University Press.
- Maclean, A. (1997), "The Thousand Ways There Are to Move: Camp and Oriental Dance in the Hollywood Musicals of Jack Cole," in Bernstein, Matthew and Studlar, Gaylyn, *Visions of the East: Orientalism in Film*, New Brunswick, Rutgers University Press, 59-77
- McWaters, D. (2008), *The Fosse Style*, Gainesville: The University of Florida Press, 2008.
- Pullen, K. (2011), "If Ya Liked It, Then You Shoulda Made a Video: Beyoncé Knowles, YouTube and the public sphere of images," *Performance Research*, 16:2, 145-153.
- Stearns, J. and Stearns, M. (1994), *Jazz Dance: The Story of American Vernacular Dance*, 2 rev. ed. New York: Da Capo Press.
- Symonds, Dominic and Taylor, Millie (2014), *Gestures of Music Theater: The performativity of song and dance*, Oxford/New York: Oxford University Press.
- Taylor, M. and Symonds, D. (2014), *Studying Musical Theatre: Theory & Practice*. London: Palgrave Macmillan.
- Wasson, S. (2013), *Fosse*. New York: Houghton Mifflin Harcourt.

Pre-requisites

None, but completion of DR684 (Introduction to Musical Theatre Dance) or previous dance experience in any genre is strongly recommended

Synopsis <span style =

Students will explore the historical and cultural contexts of mainstream 20th century musical theatre/jazz dance by engaging with the aesthetic, technical and stylistic specifics of seminal choreographers such as Jack Cole and Bob Fosse. Learning will be organised around and oriented toward demonstrated understanding of the influences on influential figures and on jazz and musical theatre dance at large of different dance cultures and styles (Indian, African and Latin dance) and the genres of ballet, modern dance, social dance, cabaret, and burlesque theatre. This understanding will be demonstrated through students' creation of dance choreographies in the style of choreographers covered within the module, contingent on skill level.

The module differs from Introduction to Musical Theatre Dance (DR684) in its focus on the development of enhanced dance technique and style and in its creative element of composition.

Weekly workshop sessions will include a comprehensive isolation-based musical theatre/jazz warm-up, followed by movement studies focused in depth on the technique and style of the choreographer(s) covered. In addition, students will view filmed musical theatre dance numbers and present critical analyses of these, as well as of assigned readings, in small groups during seminar classes. Viewing or attendance of two full-length musical performances (at least one live) will also be required; provision for zero-cost options will be offered. These tasks will lead towards the composition and performance of student choreographies in small groups and a reflective research essay detailing the process through which the choreography was developed.

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FI501	Documentary Cinema					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	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. 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.

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FI537	Postwar European Cinema					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
4	Canterbury	Autumn	I	30 (15)	100% Coursework	Frey Dr M
4	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

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

1. Identify aesthetic, generic and thematic trends in European cinema from 1945 onwards
2. Examine aesthetic and political debates about film and realism
3. Classify a range of (sometimes conflicting) concepts in close analysis of a diverse range of films from the period
4. Review and critically appraise the origins and rigour of "waves" and movements and cycles as critical concepts
5. Evaluate the political and economic structures which underwrote the production and reception of European cinema in the postwar period
6. Deliberate on the questions of national, ethnic and sexual identity relevant to postwar European cinema

Method of Assessment

100%: Coursework
- 1000-word essay (20%)
- 3000 word essay (60%)
- Group presentation (20%)

Preliminary Reading

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

Pre-requisites

None

Synopsis *

This course investigates some major production and aesthetic 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.

Topics may include: the subjective realisms of the French New Wave and New German Cinema; cycles and trends in European genres, such as the horror film and the western; the aesthetic claims of Italian Neo-Realism and Dogme '95.

These movements will be examined for their claims to interpret the real world, their relationship to films in other national contexts, and also interrogated for the economic and artistic motivations behind their existence as critical categories.

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FI555	Screenwriting: An Introduction					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

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*. Boxtree, 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.

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FI565 History of British Cinema						
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	

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.

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FI567	Moving Image Production					
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.

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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, 20 hours of screenings
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 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.

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FI573		Animated Worlds				
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

On successfully completing the module students will be able to:

1. Have a systematic knowledge of different kinds of animation in a world context, based on a study of animation shorts and features;
2. 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. 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. Develop a greater understanding of the interplay between aesthetic choices, technological innovation, and animation techniques through their research into relevant scholarly literature.

Method of Assessment

100% coursework:
Assignment: 2500 words (40%)
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 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.

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FI582		New York and the Movies				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Guerin Dr F
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

This module will be taught by a means of a 1 hour lecture, 2 hour seminar and 3 hour screenings for 10 weeks. Total contact hours = 60 hours

Independent learning hours will include reading set material, additional research, private study, and assessment work. Total independent learning hours = 240 hours

Total study hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate detailed knowledge of key questions, concepts and critical debates around film as both a popular medium and artistically valued object of study.
2. Demonstrate 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. 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. Demonstrate 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

This module will be assessed by 100% coursework:

40% essay: 2500 words

60% essay: 3500 words

Preliminary Reading

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

Pomerance M. (2007), *City that Never Sleeps: New York and the Filmic Imagination*, New Brunswick NJ: Rutgers University Press

Robertson Wojcik P. (2010), *The Apartment Plot: Urban Living in American Film and Popular Culture, 1945 to 1975* NC: Duke University Press

Sanders J. (2001), *Celluloid Skyline: New York and the Movies*, London: Bloomsbury

Shiel M., and Fitzmaurice T., eds, (1997) *Screening the City*, London: Routledge

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. The module considers questions of modernity, the avant-garde practice in New York during the 1950s and 60s, and the city's representation in mainstream Hollywood productions. 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 post-war centre of the world art market.

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FI583 National and Transnational Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	
2	Canterbury	Autumn	I	30 (15)	100% Coursework	
2	Canterbury	Spring	I	30 (15)	100% Coursework	Vaage Dr M

Contact Hours

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

Learning Outcomes

On successfully completing the module students will be able to:

- 1 acquire an in-depth knowledge of issues emerging in regional cinemas, including issues of industry and policy
- 2 understand the origins of the historical, cultural and aesthetic specificities of regional cinemas
- 3 trace cultural flows and aesthetic exchanges taking place within regional cinemas
- 4 develop comparative and global perspectives on various trends, cycles, and movements within the genres and styles of regional cinemas
- 5 delineate how transnational forces within the global film industry transform production, distribution and exhibition
- 6 have broadened and deepened their understanding of world film industries and aesthetics

Method of Assessment

This module will be assessed by 100% coursework, comprising:

- Essay: 2000 words (40%)
Essay: 3000 words (60%)

Preliminary Reading

Dennison, Stephanie, and Song Hwee Lim, eds. *Remapping World Cinema: identity, culture and politics in film* (London: Wallflower, 2006)
Hjort, Mette, and Scott Mackenzie, eds. *Cinema & Nation* (London: Routledge, 2000).
Nagib, Lucia. *World Cinema and the Ethics of Realism* (New York: Continuum, 2011)
Willemen, Paul, and Valentina Vitalli, eds. *Theorising National Cinema* (London: BFI, 2006).
Williams, Alan, ed. *Film and Nationalism* (New Brunswick, NJ: Rutgers, 2002).

Pre-requisites

Stage 1 Film Study Core modules

Synopsis *

This course examines the mechanisms and conditions that facilitate and enhance transnational cultural flows. We will study how filmmakers actively franchise, adopt and rework film styles and genres. A genre or style initiated in one country can be quickly adopted in another, with filmmakers tailoring the genre or style to the tastes of local audiences. We will both analyse some of the generic conventions that these films foreground and/or transform and isolate some of the national subtleties that are only discernable to local audiences. As the number of co-productions continues to rise, critics and viewers feel perplexed, and sometimes even amused, in their attempts to discern and identify the nationality of a film. We will critically assess whether any limitations exist embedded in such a co-production strategy, which blurs and obscures the specificities of each nation-state involved. Finally, we will explore whether the changing mediascape – one of transnational, multi-media corporate conglomerate involvement in film production.

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FI584	The Gothic in Film					
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	Jeffers McDonald Dr T

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

On successfully completing the module students will be able to:

- 1) evidence 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 that can be employed or referenced within other genres (egs film noir, horror)
- 2) display 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) demonstrate 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) prove their advanced understanding of the correspondences between the American form of the genre and similar products in other cinemas, for example 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.
- 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

Stage 1 compulsory modules

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 1940s 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 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 or Asia) which also make use of the dominant Gothic tropes.

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

Contact Hours

30 hours of lecture and seminars, 30 hours of screenings per term

Total contact over 12 weeks: 60 hours

Private study hours: 240

Total study hours: 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Demonstrate knowledge of the history of Anglophone film criticism in the context of both other forms of criticism as well as other language criticisms and have the ability to coherently articulate their understanding of the relationships between these developments;
2. Understand 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. Devise a discussion of film criticism through a sustained engagement with key methods of enquiry based on a synthesis of historical, theoretical, and aesthetic approaches;
4. Understand the interplay between film criticism and film culture through their research into of relevant scholarly literature.

Method of Assessment

100% Coursework:

50%: Dossier of capsule reviews (up to 2000 words)

50%: Choice between one academic essay or dossier of 3 longer critical pieces (up to 4000 words).

Preliminary Reading

- Mattias Frey and Cecilia Sayad (eds.), *Film Criticism in the Digital Age*. New Brunswick, NJ: Rutgers University Press, 2015.
- 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.

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

Contact Hours

5 contact hours per week for 12 weeks in the form of lecture/seminar/workshops/supervised practice/screenings = 60
 20 private study 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:

1. engage in the practice of non-fiction filmmaking; from formal aspects such as camerawork, sound recording/design and editing, to practices such as documentary 'casting', to the explicit and implicit truth claims embedded in documentary discourse.
2. apply techniques for producing audio-visual documentary, in relation to critical debates around representing reality, ethics, performance, authorship, narrative, truth.
3. identify, create and critique a range of technical, formal and narrative practices through which documentary is negotiated
4. 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 assessed:
 - Proposal (20%)
 - Film / Video project (50%)
 - Critical Analysis (30%)

Preliminary Reading

Bernard , Sheila Curran,S. (2004), *Documentary Storytelling For Video and Filmmakers*, Focal Press 2004
 Bruzzi, S. (2000)Stella, *New Documentary: A Critical Introduction*,. Routledge 2000
 Rabiger, Michael. (1992), *Directing the Documentary*, Focal Press, 1992
 Renov, M.ichael ed. (1993), *Theorising Documentary*, Routledge, 1993
 Renov, M. (2004)ichael, *The Subject of Documentary*, University of Minnesota Press, 2004

Pre-requisites

Stage 1 compulsory modules.

Synopsis */

Through technical exercises and presentation of film texts, students will engage with key aspects of non-fiction filmmaking. A series of practical projects will be contextualised through lectures drawing on a number of film texts, looking at examples from the history of the non-fiction film e.g. early cinema, direct cinema, cinema vérité, and the film essay. The exercises are an opportunity for students to develop their creative practice. The development of a treatment / proposal leading to the production of final film project will use theory and critical analysis to develop students understanding of documentary practice.

Students will build on existing skills of collaboration (learnt on Exploring the Frame), improving competence in the planning, production and editing of practical, creative work. Students will develop an understanding of crucial aspects of non-fiction filmmaking -- in terms of both theory and practice -- and deepen their skills in the critical analysis of such texts. Students will build on existing skills of relating theory and practice, by analysing the implications (e.g. ideological, ethical) of their production decisions; the course will enhance student's ability to reflect self-critically on their own and other student's practical work. Skills learnt on the module will contribute (along with Exploring the Frame and Introduction to Screenwriting) to the skills needed to progress to Moving Image Production.

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FI587		Extreme Cinema				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convener
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

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 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.

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FI590 Improvisation For Screen						
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	Cash L

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 case studies of filmmakers' use of improvisation techniques in devising and producing 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.

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FI594	Film Authorship					
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	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

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

1. Demonstrate a knowledge and critical understanding of the questions, theories and controversies which have informed critical and theoretical debates on film authorship
2. Demonstrate 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. Demonstrate an ability to undertake detailed consideration of what film directing is, as an artistic and cultural practice, in given historical and industry contexts
4. Demonstrate awareness of the significant methods of enquiry and be able to evaluate their relevance to understanding the authorship debates within the cinema

Method of Assessment

100% Coursework:

40% Essay 1 - 2500 words

60% Essay 2 - 3500 words

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.

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

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, *Ghoul, 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.

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FI602		Documentary Film				
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

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

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;
- 5 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;
- 6 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;
- 7 the ability to devise a discussion of documentary through a sustained engagement with key methods of enquiry;
- 8 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

Assessment will be 100% coursework:

35% 1 x 2,000 word essay

45% 1 x 3,000 word essay

10% 10 minute Seminar presentation and film analysis

10% Seminar Participation and reflective notes - assessed on the basis of reflective notes and in seminar contribution

Preliminary Reading

Stella Bruzzi, *New Documentary: A critical introduction*, Routledge, 2000, on contemporary documentary.

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.

Kevin Macdonald and Mark Cousins, *Imagining Reality: The Faber Book of Documentary*, Faber, 1996, includes interviews and covers a wide range of documentary forms.

Bill Nichols, *Introduction to Documentary*, Bloomington: Indiana Un. Press, 2001.

Carl Plantinga, *Rhetoric and Representation in Nonfiction Film*, Cambridge Un. Press, 1997.

Michael Rabiger, *Directing the Documentary*, Focal Press, 1992.

Michael Renov, *Theorizing Documentary*, ed Michael Renov, Routledge, London 1993.

Brian Winston, *Claiming the Real*, British Film Institute, London, 1995.

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.

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FI603	Sound and Cinema					
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

On successfully completing the module students will be able to:

1. develop far greater sensitivity to the soundtrack, actively listening to sounds which previously they would have paid little attention to;
2. develop 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:

- * essay 1 (30%)
- * essay 2 (60%)
- * seminar participation (10%)

Preliminary Reading

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

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FI606 Avant-Garde and Experimental Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Guerin Dr F
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

300 hours total study including:

10 hours of lectures

Weekly 1.5hr seminars

20 hours of screenings across the module

Learning Outcomes

1. To make students aware of the array of aesthetic possibilities beyond those evident in mainstream narrative cinema
2. To introduce students to the notions, and historical traditions, of modernism and the avant-garde
3. To provide students with an understanding and appreciation of the avant-garde ethos of experimentation
4. To provide students with an overview of the historical avant-garde movements, in film and related arts
5. To survey and assess the contemporary state of the avant-garde, including the arguments associated with the notion of 'postmodernism'
6. Appreciate the diversity of aesthetic possibilities within film, beyond the constraints of commercial narrative filmmaking
7. Have acquired an understanding of the concepts of the avant-garde and modernism
8. Understand the experimental ethos and alternative conventions around which avant-garde and modernist practice is based
9. Learned about various filmmaking movements, in both Europe and America, which have been described as 'avant-garde'
10. Have considered the notion of postmodernism, and whether avant-garde art and filmmaking are possible in the age of postmodernism

Method of Assessment

100% Coursework:

2500-word essay (40%)

3,500 word essay (50%)

Seminar Contribution (10%)

Preliminary Reading

Required:

- A. L. Rees, *A History of Experimental Film and Video* (BFI, 1999)

Recommended:

- Malcolm Le Grice, *Abstract Film and Beyond* (MIT, 1977).
- Scott MacDonald, *A Critical Cinema*, Volumes 1, 2 and 3 (Berkeley: University of California Press, 1988, 1992 and 1998).
- Scott MacDonald, *Avant-Garde Film: Motion Studies* (Cambridge: Cambridge University Press, 1993).
- James Peterson, *Dreams of Chaos, Visions of Order: Understanding the American Avant-Garde Cinema* (Detroit: Wayne State University Press, 1994).
- P. Adams Sitney, *Visionary Film: The American Avant-Garde, 1943-78* (New York: Oxford University Press, 1974).

Pre-requisites

No pre-requisite

Synopsis *

This module examines types of cinematic practice whose principal labels have been 'experimental', 'avant-garde', 'underground' and 'independent' – terms which overlap but which are by no means synonymous. It is concerned with traditions of cinema which have, more or less self-consciously, formulated radically different aesthetics from those of the orthodox feature film, in which narrative is either radically reshaped, or displaced altogether by other concerns. Throughout, the course will juxtapose films deriving from the historical avant-garde movements (like the European avant-garde of the 20s, or the post-war American scene) along with contemporary exponents of related forms of filmmaking. The first part of the course provides a conceptual and historical overview of avant-garde filmmaking in the C20th; subsequent weeks focus on specific topics, for example collage, landscape, experimental narrative, and the interaction between film, video and the new media.

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FI607 Storytelling and the Cinema						
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	Vaage Dr M

Contact Hours

This module will be taught by a means of a 1 hour lecture, 2 hour seminar and 3 hour screenings for 10 weeks. Total contact hours = 60 hours
Independent learning hours will include reading set material, additional research, private study, assessment work including preparation for seminars. Total independent learning hours = 240 hours
Total study hours = 300

Learning Outcomes

On successfully completing the module students will be able to:

1. Develop skills of critical and historical analysis of visual literacy, 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. Develop 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

Method of Assessment

This module will be assessed by 100% coursework

20% seminar work: presentation plus student-led discussion
35% research essay: 2000 words.
45% research essay: 3000 words

Preliminary Reading

Bordwell, D. (1985) *Narration and the Fiction Film*, London: Methuen
Branigan, E. (1992) *Narrative Comprehension and Film*, London: Routledge
Chatman, S. (1978) *Story and Discourse, Narrative Structure in Fiction and Film*, Ithaca: Cornell University Press
Horton, A. (1999), *Writing the Character-Centered Screenplay*, Berkeley: University of California Press
Kozloff, S. (1988), *Invisible Storytellers Voiceover Narration in American Fiction Film*, Berkeley: University of California Press
Wilson, G. (1986) *Narration in Light: Studies in Cinematic Point of View*, Baltimore: Johns Hopkins University

Pre-requisites

None

Synopsis *

This module examines different forms of narrative and storytelling in cinema in order to place film narration within the tradition of the 'popular' arts. Understanding a film involves making sense not only of its story, its events and actions, but also of its storytelling, of the way in which we come to learn of these events and actions. This module examines the ways in which the specific means of representation of cinema transform a showing into a telling. It looks at theories of narrative in literature and film in relation to the different forms of narration and storytelling in cinema, focusing on questions of structure, reliability and temporality. The psychological and aesthetic role of narrative may be explored through a range of theories and analyses from within film studies and from other disciplines such as anthropology, literary studies, psychology and philosophy. The course will be taught through a series of case-studies using a wide range of films within American and world cinema.

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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.

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FI617 History of British Cinema						
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	

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.

FI618 Introduction to Screenwriting						
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	Jackson Mr L
2	Canterbury	Spring	I	30 (15)	100% Coursework	Cash L

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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

On successfully completing the 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.
- 4 Systematically make use of knowledge of screenwriting history, practice and theories from a range of processes and media.
- 5 Through their research in relevant literature develop a structured, step by step approach to the development process.
- 6 Have an ability to devise a short film script based on a sustained engagement with key processes, practices and theoretical insight.
- 7 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
- 8 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: 2000 words (30%)

Short Film Screenplay & Research File (50%)

Preparation/participation in workshop units (20%) to be assessed through written exercises and/or responses to Moodle discussion forums

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

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.

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

Contact Hours

This module will be taught by means of a 1-hour lecture, a 3-hour screening and a 2-hour seminar for ten weeks.
 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

On successfully completing the module students will be able to:

- 1 discuss critically what the difference is between engagement in long-term narratives such as TV series and shorter, stand-alone narratives such as a fiction film
- 2 have a systematic knowledge about the historical trajectory of, and detailed knowledge about what characterizes a specific type of television series
- 3 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'
- 4 understand 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
- 5 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

This module will be assessed by 100% coursework, comprising:
 1x 2500 word essay (40%)
 1x 3500 word essay (60%)

Preliminary Reading

Trisha Dunleavy, *Television Drama. Form, Agency, Innovation* (New York: Palgrave Macmillan, 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.

FI624 Beyond Cinema						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

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1	Canterbury	Spring	H	30 (15)	100% Coursework	Brydon Dr L
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Contact Hours

This module will be taught by a means of a 1 hour lecture, 2 hour seminar and 3 hour screening/field trip for 10 weeks. Total contact hours = 60 hours

Independent learning hours will include reading and viewing set material, additional research, private study, written work in preparation for seminars, and assessment work. Total independent learning hours = 240 hours

Total study hours = 300

Cost

As part of this course, students will be required to attend special screenings, participate in field trips and watch films unsupervised. Some of these activities will incur costs. Costs have been kept as low as possible by using existing and local resources.

Learning Outcomes

On successfully completing the module students will be able to:

1. Show sound knowledge of the history of cinema-going, including a consideration of the old and new spaces of spectatorship
2. Understand the different ways audiences engage with cinema including the desire to enrich and prolong the experience via extra-filmic activities
3. Understand the key questions and critical debates that surround emerging and expanded notions of cinema
4. Understand how cinema interacts with other art forms and media, such as theatre and television
5. Reflect critically on their own viewing practices and how they impact their understanding and enjoyment of films
6. Develop an understanding of the implications that these issues have for the academic discipline 'Film Studies'

Method of Assessment

This module will be assessed by 100% coursework

40% portfolio assignment: 5 x 500-700 word critical reflections/responses. All items in the portfolio are equally weighted.
60% research essay: 3500 words.

Preliminary Reading

Atkinson S., (2014) *Beyond the Screen: Emerging Cinema and Engaging Audiences*, London: Bloomsbury
Chirstie I., ed, (2012) *Audiences: Defining and Researching Screen Entertainment Reception*, Amsterdam: Amsterdam University Press
Harbord J., (2002) *Film Cultures*, London, New Delhi and Thousand Oaks: Sage
Jenkins, H., (2006) *Flans, Bloggers and Gamers*, NY: NY University Press.
Koch G., Pantenburg V, Rothöhler S., eds, (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

None

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'.

As part of this course, students will have the opportunity to attend special screenings, participate in field trips and/or watch films unsupervised.

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FI625		Microbudget Filmmaking: Fiction				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
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.

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FI626		Mobile Filmmaking				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Misek Dr R

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.

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HA502		Art & Architecture of the Renaissance				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Thomas Dr B
1	Canterbury	Autumn	H	30 (15)	70% Exam, 30% Coursework	Thomas Dr B
1	Canterbury	Autumn	H	30 (15)	80% Exam, 20% Coursework	Thomas Dr B

Contact Hours

10 two-hour lectures

10 two-hour seminars

In addition there will be at least one organised trip to London to view Renaissance 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 Leonardo da Vinci, Michelangelo, Raphael, Durer and Titian), the stylistic developments, artistic techniques and working practices that characterised the art of the Renaissance.
2. in association with the analysis of style and technique, 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 Renaissance works were made; for example, the revival of interest in the art of antiquity, the 'rise of the artist', or humanist ideas and their impact on religious thought.
4. analysed the similarities and dissimilarities between the visual arts of the Renaissance and considered why certain of them, notably painting and architecture, achieved a higher status in the period.
5. demonstrated a critical engagement with Renaissance ideas about the visual arts through a knowledge of primary sources, such as biographies of artists, dialogues, treatises and other written sources from the period.

Method of Assessment

100% Coursework:

- Seminar Performance (10%), assessed on the basis of seminar notes on a weekly 'talking point' throughout the term. At H level the notes must be submitted at the end of term as a critical diary.
- Group Presentation (40%), working in groups of three, on a group of three works of art from the period in British collections. This will take the form of a 20 minute slide or powerpoint presentation which, following oral feedback in class, will then be submitted in the form of a document of 3000 words, with each student contributing 1000 words on an individual art work.
- 3000 word essay (50%)

Preliminary Reading

Francis Ames-Lewis, *The Intellectual Life of the Early Renaissance Artist* (Yale University Press: New Haven and London, 2000).

Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art* (Thames & Hudson: London, 2012).

Benvenuto Cellini, *Autobiography* (translation by George Bull available from Penguin).

Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian* (Yale University Press: New Haven and London, 2002).

Ingrid D. Rowland, *The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome* (Cambridge University Press: Cambridge, 1998).

Giorgio Vasari, *Lives of the Artists* (translated selections available from Penguin and Oxford University Press).

Pre-requisites

None

Synopsis <span style =

The course begins with an analysis of Raphael's frescoes in the Stanza della Segnatura of the Vatican Palace, as a means of introducing the key themes which will be considered throughout: proportion in architecture, the body and the geometry of vision; rhetoric, both verbal and visual, and the related concepts of variety, decorum, and composition; poetic inspiration, emulation and imitation; and the revival of antiquity. These themes are then reviewed as they occur in the writings of Leon Battista Alberti, the most evolved theoretical texts on the visual arts of the period. Alberti's works raises the question of whether he was describing current practice or setting out an ideal, and also whether he was writing principally for artists or for their patrons? Alberti's elevated claims for painting, architecture and, to a lesser extent, sculpture as liberal arts, are then compared with the contemporary status of artists, whether operating from a workshop or employed at court. The course continues by looking in detail at the works of four key Italian artists – Leonardo da Vinci, Michelangelo, Raphael and Titian – to assess how far they engaged with, or departed from, the Albertian paradigm. Albrecht Dürer, a northern European artist excelling in the less "noble" medium of printmaking, but also profoundly interested in issues of perspective and proportion, is considered to provide a non-Italian point of view on the Renaissance. Interspersed with these studies of single artists lectures may consider in greater detail particular themes raised by these artists' works, such as the extent of artists' knowledge of anatomy, the influence of the ruins of Rome, the Renaissance ideal of love, the creation of new styles by transgressing architectural rules for playful effect or to achieve "grace", and the development in Venice of the genre of pastoral landscape. Alternatively, the work of other major artists may be considered such as Correggio, Parmigianino, Bandinelli etc. Having, broadly speaking, covered the period 1470-1550 chronologically, the course concludes by looking at the mid sixteenth-century reassessment of these artistic achievements in the writings of Dolce, Varchi and Vasari.

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HA504 Classicism and Baroque						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
2	Canterbury	Spring	H	30 (15)	100% Coursework	

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.

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

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.

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HA551 Russian Painting from the Academy to the Avant-Garde						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Lodder Prof C

Contact Hours

One 2-hour lecture per week (total 20 hours).
One 2-hour seminar per week (total 20 hours).

Total Study hours (including private study hours): 300

Cost

Approx £30 for trip to Tate Modern in London

Learning Outcomes

As a consequence of taking this module students will:

1. review and evaluate principal developments in Russian and Soviet art from c.1870 to c.1940;
2. develop an understanding of the main social, intellectual and aesthetic debates which delineate this period of Russian and Soviet cultural history;
3. survey and evaluate the stylistic interconnections between the pre- and post-Revolutionary Russian art and related developments to aspects of western modernism;
4. explore the changing institutional frameworks within which Russian and Soviet artists worked.
5. explore the basis of the concepts and critiques that have animated the development of Russian art
6. locate Russian art in terms of wider art history.

Method of Assessment

The module is 100% coursework assessed:

- 1,500 word essay (30%) (tests learning outcomes 11.1-6 and 12.1-8)
- 3,500 word essay (50%) (tests learning outcomes 11.1-6 and 12.1-8)
- Seminar presentation (20%) (tests learning outcomes 11.1-4 and 12.1-6)

Preliminary Reading

Bowlit, J.E. (1988) *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934*, London: Thames & Hudson
Elliott, D. (1986) *New Worlds: Russian Art and Society 1900-1937* London: Thames & Hudson
Figes, Orlando (2002) *Natasha's Dance. A Cultural History of Russia* London: Allen Lane/Penguin
Gray, Camilla (1986) *The Russian Experiment in Art 1863-1922* London: Thames & Hudson
Guggenheim Museum (2005) *Russia! Nine Hundred Years of Masterpieces and Master Collections* New York: Solomon R. Guggenheim Museum
Riasanovsky, N. (1977) *A History of Russia (3rd edition)* Oxford: Oxford University Press
Sarabianov, D. (1990) *Russian Art: From Neoclassicism to the Avant-Garde*. London: Thames & Hudson
Service, R. (1997) *A History of Twentieth Century Russia* London: Allen Lane

Pre-requisites

None

Synopsis *

This module explores art in Russia between c.1870 to c.1940, a period when many artists responded to the significant historical challenges of national identity, war, revolution and a new political order.

Russia's desire to embrace the west is characterised by the establishment of the Imperial Academy of Arts in St Petersburg and later embraced by the *Mir iskusstva* (World of Art) group. But there was a concerted, if not consistent, challenge to westernisation by artists who wanted to assert Russian identity through their art. This manifested itself in the subject matter of *Peredvizhniki* (Wanderers') paintings and the establishment of art and craft colonies, notably at Abramtsevo and Talashkino.

In the years before the First World War, a small but vociferous and influential artistic avant-garde developed, establishing Russian art as a melting pot of styles and tendencies manifest in a range of exhibitions and publications. Symbolist groups, such as *Mir iskusstva* (World of Art), *Zolotoe runo* (Golden Fleece), and *Golubaya roza* (Blue Rose), held sway in the early years of the twentieth century but by the end of its first decade, European avant-garde art, such as Fauvism and Cubism, was exerting its influence in the cultural circles of Moscow and St Petersburg. Frequently encompassing indigenous artistic forms, such as icons, *lubki* (popular prints) and even shop signs in order to 'Russianize' their work, avant-garde artistic styles ranged from Neo-Primitivism and Cubo-Futurist to Rayism and Suprematism.

The 1917 Revolution saw many avant-garde artists take on political responsibilities and there ensued a struggle between artists of various stylistic and doctrinal persuasions to assert their ideas. Suprematism, Constructivism and realism vied with each other as the legitimate form of art for the new socialist society. By the mid-1920s, avant-garde art was being marginalized and, with the support of the Communist Party, realism was in the ascendancy. By the early 1930s, Socialist Realism became the 'official' art of the Soviet Union. It was a style not unlike that of the *Peredvizhniki* (Wanderers), with which this module begins, and it was as if Russian art had passed through a gamut of styles, going full circle in just seventy years.

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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	

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.

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HA556 Art and Film						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	Topp Mr D
1	Canterbury	Spring	H	30 (15)	100% Coursework	

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.

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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	
2	Canterbury	Autumn	H	30 (15)	100% Coursework	

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'.

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HA575 Beauty in Theory Culture & Contemporary Art						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	H	30 (15)	100% Coursework	

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.

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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

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	

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 x 1 hour small group tutorials to support students in drafting and composing their personal statement

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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).

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

Contact Hours

The module will be delivered over 12 weeks and consist of ten two-hour lectures and ten two-hour seminar classes that focus upon structured discussion of assigned texts.

Total study hours 300.

Learning Outcomes

As a consequence of taking this module, students will:

1. have gained an introduction to key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality
2. understand some models for the informed critical analysis of images of sexuality 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. [H Level] have actively and critically developed their general 'visual literacy'

Method of Assessment

100% Coursework:

Essay (50%)

Diary (50%)

Preliminary Reading

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

Maes, Hans (2011), 'Drawing the Line: Art versus Pornography,' *Philosophy Compass*.

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

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

Pre-requisites

None

Synopsis >*

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

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- Is 'pornographic art' an oxymoron?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

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

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

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HA650 Russian Painting from the Academy to the Avant-Garde						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Lodder Prof C
1	Canterbury	Spring	I	30 (15)	100% Coursework	

Contact Hours

One 2-hour lecture per week (total 20 hours).
One 2-hour seminar per week (total 20 hours).

Total Study hours (including private study hours): 300

Cost

Approx £30 for trip to Tate Modern in London

Learning Outcomes

As a consequence of taking this module students will:

1. Develop 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. Develop 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.

Method of Assessment

The module is 100% coursework assessed:

- 1,000 word essay (30%)
- 3,000 word essay (50%)
- Seminar presentation (20%)

Preliminary Reading

Bowlit, J.E. (1988) *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934*, London: Thames & Hudson
 Elliott, D. (1986) *New Worlds: Russian Art and Society 1900-1937* London: Thames & Hudson
 Figes, Orlando (2002) *Natasha's Dance. A Cultural History of Russia* London: Allen Lane/Penguin
 Gray, Camilla (1986) *The Russian Experiment in Art 1863-1922* London: Thames & Hudson
 Guggenheim Museum (2005) *Russia! Nine Hundred Years of Masterpieces and Master Collections* New York: Solomon R. Guggenheim Museum
 Riasanovsky, N. (1977) *A History of Russia (3rd edition)* Oxford: Oxford University Press
 Sarabianov, D. (1990) *Russian Art: From Neoclassicism to the Avant-Garde*. London: Thames & Hudson
 Service, R. (1997) *A History of Twentieth Century Russia* London: Allen Lane

Pre-requisites

None

Synopsis *

This module explores art in Russia between c.1870 to c.1940, a period when many artists responded to the significant historical challenges of national identity, war, revolution and a new political order. Russia's desire to embrace the west is characterised by the establishment of the Imperial Academy of Arts in St Petersburg and later embraced by the Mir iskusstva (World of Art) group. But there was a concerted, if not consistent, challenge to westernisation by artists who wanted to assert Russian identity through their art. This manifested itself in the subject matter of Peredvizhniki (Wanderers') paintings and the establishment of art and craft colonies, notably at Abramtsevo and Talashkino.

In the years before the First World War, a small but vociferous and influential artistic avant-garde developed, establishing Russian art as a melting pot of styles and tendencies manifest in a range of exhibitions and publications. Symbolist groups, such as Mir iskusstva (World of Art), Zolotoe runo (Golden Fleece), and Golubaya roza (Blue Rose), held sway in the early years of the twentieth century but by the end of its first decade, European avant-garde art, such as Fauvism and Cubism, was exerting its influence in the cultural circles of Moscow and St Petersburg. Frequently encompassing indigenous artistic forms, such as icons, lubki (popular prints) and even shop signs in order to 'Russianize' their work, avant-garde artistic styles ranged from Neo-Primitivism and Cubo-Futurist to Rayism and Suprematism.

The 1917 Revolution saw many avant-garde artists take on political responsibilities and there ensued a struggle between artists of various stylistic and doctrinal persuasions to assert their ideas. Suprematism, Constructivism and realism vied with each other as the legitimate form of art for the new socialist society. By the mid-1920s, avant-garde art was being marginalized and, with the support of the Communist Party, realism was in the ascendancy. By the early 1930s, Socialist Realism became the 'official' art of the Soviet Union. It was a style not unlike that of the Peredvizhniki (Wanderers), with which this module begins, and it was as if Russian art had passed through a gamut of styles, going full circle in just seventy years.

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

Contact Hours

Total study hours 300.

Learning Outcomes

As a consequence of taking this module, students will:

1. have gained an introduction to key issues in contemporary aesthetics, such as the definition of art, the nature of aesthetic experience, the relation between art and morality
2. understand some models for the informed critical analysis of images of sexuality 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. [H Level] have actively and critically developed their general 'visual literacy'

Method of Assessment

100% Coursework:

Essay (50%)

Diary (50%)

Preliminary Reading

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

Maes, Hans (2011), 'Drawing the Line: Art versus Pornography,' *Philosophy Compass*.

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

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

Pre-requisites

None

Synopsis *

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

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

- What is erotic art?
- In which respect and to what extent is it different from pornography?
- Is 'pornographic art' an oxymoron?
- What is the relation between erotic experience and aesthetic experience and are they at all compatible?
- What are the differences and similarities between voyeurism and aesthetic interest?
- What is the role of transgression in art?
- Are obscenity and art mutually exclusive?

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

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

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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	Autumn	I	30 (15)	100% Coursework	Topp Mr D
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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.

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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.

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HA663		Abstraction & Construction in the 20th Century				
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	

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'.

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HA668 Transatlantic Dialogues: British and American Art c. 1900-1970						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	H	30 (15)	100% Coursework	

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

- Anfam, 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).

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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	

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.

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HA676 Transatlantic Dialogues: British and American Art c. 1900-1970						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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

- Anfam, 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 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).

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HA677 Art and Architecture of the Renaissance						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Autumn	I	30 (15)	100% Coursework	Thomas Dr B

Contact Hours

10 two-hour lectures
10 two-hour seminars

In addition there will be at least one organised trip to London to view Renaissance 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 Leonardo da Vinci, Michelangelo, Raphael, Durer and Titian), the stylistic developments, artistic techniques and working practices that characterised the art of the Renaissance.
2. in association with the analysis of style and technique, 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 Renaissance works were made; for example, the revival of interest in the art of antiquity, the 'rise of the artist', or humanist ideas and their impact on religious thought.
4. analysed the similarities and dissimilarities between the visual arts of the Renaissance and considered why certain of them, notably painting and architecture, achieved a higher status in the period.

Method of Assessment

100% coursework

- 10% is given for seminar performance, assessed on the basis of seminar notes on a weekly 'talking point' throughout the term.
- 40% of the assessment is based on a group presentation, working in groups of three, on a group of three works of art from the period in British collections. This will take the form of a 20 minute slide or powerpoint presentation which, following oral feedback in class, will then be submitted in the form of a document of 3000 words, with each student contributing 1000 words on an individual art work. This assessment is designed to assess teamwork, and also the students' ability to analyse the formal and stylistic qualities of renaissance art works and place them in their historical context, as well as developing skills of independent research and clear presentation of the results of research. The presentation is graded on the written submission only as the oral presentation has immediate feedback which can be incorporated into the written version.
- 50% is given for a 2500 word essay on a given question from a set of I-level questions.

Preliminary Reading

Francis Ames-Lewis, *The Intellectual Life of the Early Renaissance Artist* (Yale University Press: New Haven and London, 2000).

Stephen J. Campbell and Michael W. Cole, *A New History of Italian Renaissance Art* (Thames & Hudson: London, 2012).
Benvenuto Cellini, *Autobiography* (translation by George Bull available from Penguin).

Rona Goffen, *Renaissance Rivals. Michelangelo, Leonardo, Raphael, Titian* (Yale University Press: New Haven and London, 2002).

Ingrid D. Rowland, *The Culture of the High Renaissance. Ancients and Moderns in Sixteenth-Century Rome* (Cambridge University Press: Cambridge, 1998).

Giorgio Vasari, *Lives of the Artists* (translated selections available from Penguin and Oxford University Press).

Pre-requisites

None

Synopsis <span style =

The course begins with an analysis of Raphael's frescoes in the Stanza della Segnatura of the Vatican Palace, as a means of introducing the key themes which will be considered throughout: proportion in architecture, the body and the geometry of vision; rhetoric, both verbal and visual, and the related concepts of variety, decorum, and composition; poetic inspiration, emulation and imitation; and the revival of antiquity. These themes are then reviewed as they occur in the writings of Leon Battista Alberti, the most evolved theoretical texts on the visual arts of the period. Alberti's works raises the question of whether he was describing current practice or setting out an ideal, and also whether he was writing principally for artists or for their patrons? Alberti's elevated claims for painting, architecture and, to a lesser extent, sculpture as liberal arts, are then compared with the contemporary status of artists, whether operating from a workshop or employed at court. The course continues by looking in detail at the works of four key Italian artists – Leonardo da Vinci, Michelangelo, Raphael and Titian – to assess how far they engaged with, or departed from, the Albertian paradigm. Albrecht Dürer, a northern European artist excelling in the less "noble" medium of printmaking, but also profoundly interested in issues of perspective and proportion, is considered to provide a non-Italian point of view on the Renaissance. Interspersed with these studies of single artists lectures may consider in greater detail particular themes raised by these artists' works, such as the extent of artists' knowledge of anatomy, the influence of the ruins of Rome, the Renaissance ideal of love, the creation of new styles by transgressing architectural rules for playful effect or to achieve "grace", and the development in Venice of the genre of pastoral landscape. Alternatively, the work of other major artists may be considered such as Correggio, Parmigianino, Bandinelli etc. Having, broadly speaking, covered the period 1470-1550 chronologically, the course concludes by looking at the mid sixteenth-century reassessment of these artistic achievements in the writings of Dolce, Varchi and Vasari.

HA679 From Warhol to Whiteread: Postmodernity & Visual Art Practice						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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.

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HA680		Classicism and Baroque				
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convenor
1	Canterbury	Spring	I	30 (15)	100% Coursework	

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.

2016-17 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA684 Genius: Perspectives on Artistic Creation						
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	

Contact Hours

10 two-hour lectures

10 two-hour seminars/workshops

The seminar/workshop classes will be divided between roughly equal numbers of seminars and workshops. Seminars and workshops (involving drawing) will take place in the same seminar room.

Independent learning hours: 262.5 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

As a consequence of taking this module students will:

1. have gained an introduction to the historical and philosophical understanding of artistic creation;
2. understand some models for the informed critical analysis of genius and creativity;
3. have practiced and reflected upon some methods used to foster creativity in art education;
4. 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;

Method of Assessment

100% Coursework;

Essay 1, 1000 words (30%)

Essay 2, 2500 words (50%)

Seminar and Workshop Diary (20%) – weekly entries will be typically 300 words

Preliminary Reading

Roland Barthes, 'The Death of the Author', in Roland Barthes, *Image Music Text*, edited and translated by Stephen Heath, London: Fontana Press, 1977, pp. 142–148.

Margaret A. Boden, *The Creative Mind: Myths and Mechanisms*, London: Weidenfeld & Nicolson, 1990.

John Dewey, *Art as Experience*, New York: Perigee Books, 2009, esp. ch. 4.

Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, Christchurch, NZ: Hazard Press, 2003.

Immanuel Kant, *Critique of the Power of Judgment*, ed. Paul Guyer, trans. Paul Guyer and Eric Mathews, Cambridge and New York: Cambridge University Press, 2000, esp. sections 46–50.

Rosalind E. Krauss, 'The Originality of the Avant-Garde', in Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass.: MIT Press, 1986.

Michael Krausz, Denis Dutton and Karen Bardsley (eds.), *The Idea of Creativity*, Leiden & Boston: Brill, 2009.

Darrin M. McMahon, *Divine Fury: A History of Genius*, New York: Basic Books, 2013.

Harold Rosenberg, 'The American Action Painters', in Harold Rosenberg, *The Tradition of the New*, London: Thames & Hudson, 1962.

Pre-requisites

none

Synopsis *

This innovative module examines artistic creation from historical, philosophical and practice-based perspectives. It examines topics such as the development of the idea of genius in ancient Greece and Renaissance Italy, the Romantic and Kantian conceptions of genius, and the "democratisation" of the notion, culminating in the idea that everyone has the capacity for artistic creativity, as expressed in the work of mid-twentieth century thinkers such as John Dewey and Erich Fromm. It looks at how the concepts of genius and creativity came under attack from "theory" later in the twentieth century, and considers the recent resurgence of interest in creativity, in academia and the broader culture. Students will also take part in exercises designed to foster artistic creativity. These will include a selection of approaches such as Surrealist, Bauhaus and Oulipo methods for encouraging creativity. These different perspectives will allow students to develop a well-rounded, critical and active understanding of the topic, and to understand – and perhaps develop – their own capacity for creativity.

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HA685 Genius: Perspectives on Artistic Creation						
Version	Campus	Term(s)	Level	Credit (ECTS)	Assessment	Convener
1	Canterbury	Autumn	H	30 (15)	100% Coursework	
1	Canterbury	Spring	H	30 (15)	100% Coursework	

Contact Hours

10 two-hour lectures (this will address learning outcomes 11.1,2,4–6; 12.1)

10 two-hour seminars/workshops (this will address learning outcomes 11.1–6; 12.1–8) –each with a 15 minute break

The seminar/workshop classes will be divided between roughly equal numbers of seminars and workshops. Seminars and workshops (involving drawing) will take place in the same seminar room.

Independent learning hours: 262.5 (including research, private study and assessment work)

Total number of study hours: 300

Learning Outcomes

As a consequence of taking this module, I and H level students will:

1. have gained an introduction to the historical and philosophical understanding of artistic creation;
2. understand some models for the informed critical analysis of genius and creativity;
3. have practiced and reflected upon some methods used to foster creativity in art education;
4. 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;
5. have gained a detailed and in-depth understanding of the historical development of conceptions of artistic creativity;
6. have actively and critically engaged with questions concerning artistic creation in philosophy, art practice, or art education.

Method of Assessment

100% Coursework;

Essay 1, 1500 words (30%)

Essay 2, 3000 words (50%)

Seminar and Workshop Diary (20%) – weekly entries will be typically 300 words

Preliminary Reading

Roland Barthes, 'The Death of the Author', in Roland Barthes, *Image Music Text*, edited and translated by Stephen Heath, London: Fontana Press, 1977, pp. 142–148.

Margaret A. Boden, *The Creative Mind: Myths and Mechanisms*, London: Weidenfeld & Nicolson, 1990.

John Dewey, *Art as Experience*, New York: Perigee Books, 2009, esp. ch. 4.

Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*, Christchurch, NZ: Hazard Press, 2003.

Immanuel Kant, *Critique of the Power of Judgment*, ed. Paul Guyer, trans. Paul Guyer and Eric Mathews, Cambridge and New York: Cambridge University Press, 2000, esp. sections 46–50.

Rosalind E. Krauss, 'The Originality of the Avant-Garde', in Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass.: MIT Press, 1986.

Michael Krausz, Denis Dutton and Karen Bardsley (eds.), *The Idea of Creativity*, Leiden & Boston: Brill, 2009.

Darrin M. McMahon, *Divine Fury: A History of Genius*, New York: Basic Books, 2013.

Harold Rosenberg, 'The American Action Painters', in Harold Rosenberg, *The Tradition of the New*, London: Thames & Hudson, 1962.

Pre-requisites

None

Synopsis <span style =

This innovative module examines artistic creation from historical, philosophical and practice-based perspectives. It examines topics such as the development of the idea of genius in ancient Greece and Renaissance Italy, the Romantic and Kantian conceptions of genius, and the "democratisation" of the notion, culminating in the idea that everyone has the capacity for artistic creativity, as expressed in the work of mid-twentieth century thinkers such as John Dewey and Erich Fromm. It looks at how the concepts of genius and creativity came under attack from "theory" later in the twentieth century, and considers the recent resurgence of interest in creativity, in academia and the broader culture. Students will also take part in exercises designed to foster artistic creativity. These will include a selection of approaches such as Surrealist, Bauhaus and Oulipo methods for encouraging creativity. These different perspectives will allow students to develop a well-rounded, critical and active understanding of the topic, and to understand – and perhaps develop – their own capacity for creativity.

2016-17 Humanities Undergraduate Stage 2 & 3 Module Handbook

HA693	Surrealism: Myth and Modernity					
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	Thomas Dr B

Contact Hours

Total Contact Hours: 44

Trip: 6

Independent Study Hours: 250

Total Study Hours: 300

Learning Outcomes

On successfully completing the module level 5 students will be able to:

- 1) demonstrate knowledge and critical understanding of the lives and work of a group of key surrealist artists (e.g. Man Ray, Max Ernst, Salvador Dali).
- 2) demonstrate knowledge and critical understanding of the range of visual artists belonging to the Surrealist group (including, for example, such artists as Jean (Hans) Arp, Joan Miró, André Masson, Yves Tanguy, René Magritte, Alberto Giacometti, Paul Delvaux, Victor Brauner, Joseph Cornell, Hans Bellmer, Roberto Matta, and Wilfredo Lam).
- 3) demonstrate knowledge and critical understanding of artists associated with, and providing inspiration for, but not members of the Surrealist group (e.g. Paul Klee, Pablo Picasso, Marcel Duchamp, Giorgio de Chirico, Francis Picabia and Kurt Schwitters).
- 4) demonstrate knowledge and critical understanding of the position of women artists in relation to Surrealism (including, for example, such artists as Frida Kahlo, Leonor Fini, Meret Oppenheim, Lee Miller, Leonora Carrington, Dorothea Tanning, Florine Stettheimer, Eileen Aigar, Claude Cahun, Ithell Colquhoun and Louise Bourgeois).
- 5) Demonstrate knowledge and critical understanding of a range of key texts, controversies and debates, and experimental practices, of significance for the history of the Surrealist group (including, for example, a knowledge of key works by significant figures like André Breton, Paul Eluard and Louis Aragon).

Method of Assessment

At level 5 the module will be assessed 100% by coursework comprising:

- A creative portfolio (40% of final mark) consisting of 1) the analysis of a surrealist work of art 2) a piece of automatic writing or account of a dream 3) an analysis of a surreal object found by the student 4) seminar notes and reflective commentary on works of art seen during the course. The portfolio will be 3000-4000 words in length.
- One 2500 word critical essay answering a question from an assigned list (60% of final mark)

Preliminary Reading

Breton, A. (1972) Manifestoes of Surrealism, trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press

Breton, A. (2002) Surrealism and Painting, trans. Simon Watson Taylor, Boston: MFA Publications

Chadwick, W. (1985), Women Artists and the Surrealist Movement, London: Thames & Hudson

Ernst, M. (2009) Beyond Painting, Chicago: Solar Books

Foster, H. (1993) Compulsive Beauty, Cambridge, Mass., and London: MIT Press

Mahon, A. (2005) Surrealism and the Politics of Eros, London: Thames & Hudson, 2005.

Nadeau, M. (1973), The History of Surrealism, trans. Richard Howard, London: Pelican

Pre-requisites

None

Synopsis *

This module will explore the impact of Surrealism on the visual arts. It will focus in detail on a small group of key surrealist artists, such as Man Ray, Max Ernst, and Salvador Dali; while also, in order to understand the scope and definition of Surrealism, considering further artists in some detail who were associated with Surrealism but who denied that they were indeed surrealists, such as Frida Kahlo or Pavel Tchelitchew. In addition the module will survey the work of those artists formally associated with the Surrealist group, and the contribution of Dadaist precursors and contemporary artists who exercised a profound influence on Surrealism. While hardly feminist, Surrealism did provide a supportive forum for a number of innovative female artists, arguably enabling the artistic careers of more women than other avant-garde movements in the first half of the Twentieth Century. The relationship of women artists to Surrealism will, therefore, be a key theme of the course. Surrealism was not, however, principally a phenomenon of the visual arts, or a conventional artistic movement: the surrealists sought to reconnect moral and artistic forces, to achieve liberation through emotional intensification ('a systematic derangement of the senses'), and by this means to revolutionize society. They drew inspiration from Sigmund Freud's psychoanalytical theories to explore the workings of the unconscious and the 'over-determined' symbolism of dreams, and also what Gaston Bachelard called the new scientific spirit of the 'why not'. Characteristic methods included pure psychic automatism, objective chance, the paranoiac-critical method, the double image, dislocation, and collage. Particularly at level 6, this module will explore the broader implications of these surrealist themes, for example the question of whether myth is an expression of society, or constitutive of it, which was a key concern for the Surrealists. Indeed, André Breton described Surrealism as 'a method of creating a collective myth' in 1933. These thematic aspects of the module should make it an interesting wild option for students studying literature, twentieth-century history or cultural history, in addition to history of art students.

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HA694 Surrealism: Myth and Modernity						
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	Thomas Dr B

Contact Hours

Total Contact Hours: 44

Trip: 6

Independent Study Hours: 250

Total Study Hours: 300

Learning Outcomes

On successfully completing the module level 6 students will be able to:

- 1 - Demonstrate a systematic understanding and a detailed knowledge of the lives and work of a group of key surrealist artists (e.g. Man Ray, Max Ernst, Salvador Dali).
- 2- Demonstrate a systematic understanding and detailed knowledge of the range of visual artists belonging to the Surrealist group (including, for example, such artists as Jean (Hans) Arp, Joan Miró, André Masson, Yves Tanguy, René Magritte, Alberto Giacometti, Paul Delvaux, Victor Brauner, Joseph Cornell, Hans Bellmer, Roberto Matta, and Wilfredo Lam).
- 3 - Demonstrate a systematic understanding and detailed knowledge of artists associated with, and providing inspiration for, but not members of the Surrealist group (e.g. Paul Klee, Pablo Picasso, Marcel Duchamp, Giorgio de Chirico, Francis Picabia and Kurt Schwitters).
- 4 - Demonstrate a systematic understanding and detailed knowledge of the position of women artists in relation to Surrealism (including, for example, such artists as Frida Kahlo, Leonor Fini, Meret Oppenheim, Lee Miller, Leonora Carrington, Dorothea Tanning, Florine Stettheimer, Eileen Aigar, Claude Cahun, Ithell Colquhoun and Louise Bourgeois).
- 5 - Demonstrate a systematic understanding and detailed knowledge of a range of key texts, controversies, debates, and experimental practices, of significance for the history of the Surrealist group (including, for example, a knowledge of key works by significant figures like André Breton, Paul Eluard and Louis Aragon).
- 6 - Demonstrate a critical understanding of key surrealist themes such as collage, myth, objective chance, psychic automatism and the paranoiac-critical method and their relation to the broader cultural history of the Twentieth Century.

Method of Assessment

At level 6 the module will be assessed 100% by coursework comprising:

- A creative portfolio (40% of final mark) typically comprising of 1) the analysis of a surrealist work of art 2) a piece of automatic writing or account of a dream 3) an analysis of a surreal object found by the student 4) seminar notes and reflective commentary on works of art seen during the course. The portfolio will be 3000-4000 words in length.
- One 3500 word critical essay answering a question on the broader cultural and thematic importance of Surrealism from an assigned list (60% of final mark). This essay particularly addresses 11.11.

Preliminary Reading

Breton, A. (1972) *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane, Ann Arbor: University of Michigan Press

Breton, A. (2002) *Surrealism and Painting*, trans. Simon Watson Taylor, Boston: MFA Publications

Chadwick, W. (1985), *Women Artists and the Surrealist Movement*, London: Thames & Hudson

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Foster, H. (1993) *Compulsive Beauty*, Cambridge, Mass., and London: MIT Press

Mahon, A. (2005) *Surrealism and the Politics of Eros*, London: Thames & Hudson, 2005.

Nadeau, M. (1973), *The History of Surrealism*, trans. Richard Howard, London: Pelican

Pre-requisites

None

2016-17 Humanities Undergraduate Stage 2 & 3 Module Handbook

Synopsis *

This module will explore the impact of Surrealism on the visual arts. It will focus in detail on a small group of key surrealist artists, such as Man Ray, Max Ernst, and Salvador Dali; while also, in order to understand the scope and definition of Surrealism, considering further artists in some detail who were associated with Surrealism but who denied that they were indeed surrealists, such as Frida Kahlo or Pavel Tchelitchew. In addition the module will survey the work of those artists formally associated with the Surrealist group, and the contribution of Dadaist precursors and contemporary artists who exercised a profound influence on Surrealism. While hardly feminist, Surrealism did provide a supportive forum for a number of innovative female artists, arguably enabling the artistic careers of more women than other avant-garde movements in the first half of the Twentieth Century. The relationship of women artists to Surrealism will, therefore, be a key theme of the course. Surrealism was not, however, principally a phenomenon of the visual arts, or a conventional artistic movement: the surrealists sought to reconnect moral and artistic forces, to achieve liberation through emotional intensification ('a systematic derangement of the senses'), and by this means to revolutionize society. They drew inspiration from Sigmund Freud's psychoanalytical theories to explore the workings of the unconscious and the 'over-determined' symbolism of dreams, and also what Gaston Bachelard called the new scientific spirit of the 'why not'. Characteristic methods included pure psychic automatism, objective chance, the paranoiac-critical method, the double image, dislocation, and collage. Particularly at level 6, this module will explore the broader implications of these surrealist themes, for example the question of whether myth is an expression of society, or constitutive of it, which was a key concern for the Surrealists. Indeed, André Breton described Surrealism as 'a method of creating a collective myth' in 1933. These thematic aspects of the module should make it an interesting wild option for students studying literature, twentieth-century history or cultural history, in addition to history of art students.